

# The unica of the Leuven chansonnier – a portfolio of songs by an ambitious young musician

With an edition of the twelve unique songs

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## The unica of the Leuven chansonnier – a portfolio of songs by an ambitious young musician

Peter Woetmann Christoffersen

When the announcement of the discovery of the Leuven chansonnier came in 2015, it raised great expectations. Here was a new source for the rich repertory of polyphonic French chansons from the 15th century, in a fine state of preservation and with twelve new, previously unknown songs. Gradually, however, one could detect a certain disappointment. There were no hidden treasures among its unique songs that could be compared to the international hit songs of the known repertory. Its unica were interesting, but a little difficult to place in relation to the known songs, a bit provincial with many old-fashioned features, and they in general could not live up to the best standards of musical craftsmanship. With this article I hope to counter this mild disappointment by pointing out some special features of the group of unica, which may have an impact on our view of the manuscript and its context.

Since the Leuven chansonnier (Leuven, Alamire Foundation, Manuscript without shelf number, hereafter *Leuven*) resurfaced, it has been described, published in facsimile, at least two complete transcriptions have appeared online, it has been the subject for conferences, and a string of articles has appeared in the *Journal of the Alamire Foundation* and elsewhere.<sup>1</sup> The repertory of the manuscript has so much in common with the group of French chansonniers that have come to be known as the ‘Loire Valley’ chansonniers that, without much doubt or discussion, it has been grouped with the five that were already known.<sup>2</sup>

The book is in a very small format (120 x 85 mm), made of good parchment, and it still has its original binding of brocade fabric on cardboard. The writing in music and text is easy to read, and the openings are decorated with small brightly coloured painted initials. Among its repertory of 50 polyphonic songs we find some of the most exquisite and well-known in circulation in the years just after 1470. All this indicates that the book was intended as a valuable personal possession to be read, pondered over, to follow

1 Cf. David J. Burn, ‘The Leuven Chansonnier: A New Source for Mid Fifteenth-Century Franco-Flemish Polyphonic Song’, *Journal of the Alamire Foundation* 9 (2017), pp. 135-158. Facsimiles are published online at <https://idemdatabase.org/item/b-af-ms-1>, and in print in David J. Burn, *Leuven Chansonnier. Facsimile & Study/Studie* (Leuven Library of Music in Facsimile, vol. 1), Leuven 2017. Modern online editions are available at <http://www.goldbergstiftung.org/leuven-chansonnier-first-complete-edition/>, and my web site, *The Copenhagen Chansonnier and the ‘Loire Valley’ chansonniers. An open access project*, now contains a complete edition of the Leuven chansonnier including transcriptions, text editions and translations, and comments on the repertory (at <http://chansonniers.pwch.dk/LISTS/LeuvCont.html>).

2 Copenhagen, The Royal Library, MS Thott 291 8° (Copenhagen chansonnier); Dijon, Bibliothèque Municipale, Ms. 517 (Dijon); Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde); Paris, Bibliothèque nationale, Rés. Vmc. ms. 57 (Nivelle); Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag. (Wolfenbüttel).

performances of the songs, or to relive the music – and to show off and discuss with like-minded people who were preoccupied with current tendencies in music and poetry.<sup>3</sup>

As mentioned, Leuven contains many high-quality songs composed by famous musicians such as Johannes Ockeghem, Antoine Busnoys, Robert Morton and Walter Frye, although no composers' names are mentioned in the manuscript. Some of the songs we know mostly from the group of 'Loire Valley' manuscripts, while others achieved international circulation over several generations, songs like Ockeghem's "D'un autre amer mon cuer s'abesseroit" (no. 10), Hayne van Ghizeghem's "De tous biens plaine est ma maistresse" (no. 16) or "Je ne fais plus, je ne dis ne escri" (no. 21) by Gilles Mureau, to name just a few. In addition, there are some less widely circulated songs, which in terms of musical brilliance do not quite measure up to the best. And finally we have the songs unique to the Leuven chansonnier, 12 in total.

*The unica in the eighth fascicle*

After 29 songs, which correspond in character to the content of a chansonnier of the same type as the Copenhagen chansonnier, comes a series unica, which takes up the entire fascicle eight (ff. 45-52v), as the series begins on the first opening of the fascicle and continues a little into fascicle 9 (ff. 45v-54). The series contains five songs:

No. 30 "Tousdis vous voit mon souvenir" 3v (ff. 45v-47)

No. 31 "Donnez l'aumosne, chiere dame" 4v (ff. 47v-50)

No. 32 "Par Mallebouche la cruelle" 3v (ff. 50v-51)

No. 33 "Escu d'ennuy semé de plours" 3v (ff. 51v-52)

No. 34 "Si vous voulez que je vous ame" 3v (ff. 52v-54)

The first thing that catches one's eye is that the first two songs are in a poetic and musical form, which is highly unusual, if not unique, in collections of songs in *formes fixes*. Perhaps they are even the only representatives in the handed down repertory. Both are "simples virlais", which Jean Molinet characterizes as a kind of "rondeaux doubles, qui se nomment simples virlais, pour ce que gens lais mettent en leurs chansons rurales", that is, song forms that ordinary people use in their rural songs. He described this form with an example in his *L'art de rhétorique*, which was printed in Paris by Vérard in 1493, but also circulated widely in manuscript copies.<sup>4</sup> We can name them 'virelais simples' or possibly 'rondeaux doubles' to adapt the terminology to the other *formes fixes*.

When we look at how the songs are notated on two or three openings, they look like bergerettes that are missing some lines in their poems.<sup>5</sup> But they are not virelais containing

3 Concerning the format of Leuven in relation to other similar manuscripts, see Thomas Schmidt, 'On the Production and Reading of the Leuven Chansonnier'. *Journal of the Alamire Foundation* 12 (2020), pp. 278-292; on the chansonniers' function as intimate assets, see Jane Alden, 'Formes of Intimacy: Miniaturisation and Sociability in the Fifteenth-Century Chansonnier' in Vincenzo Borghetti and Alexandros Maria Hatzikiriakos (eds.), *The Media of Secular Music in the Medieval and Early Modern Period (1110–1650)*. Turnhout 2024, pp. 116-138.

4 Cf. Ernest Langlois (ed.), *Recueil d'arts de seconde rhétorique*. Paris 1902, pp. 231-232.

5 In recent recordings by Sollazzo Ensemble, Ensemble Leones and Blue Heron these songs has been rearranged as bergerettes with new text interpolated, and they are mentioned as standard virelais (bergerettes) in recent literature, cf. Burn, 'The Leuven Chansonnier: A New Source', p. 149, Fabrice Fitch, 'Spotlight on a Newly Recovered Song: The Anonymous Virelai *Si vous voulez que je vous ame* from the Leuven Chansonnier', *Journal of the Alamire Foundation* 12 (2020), pp. 217-230 (p. 217), and Honey Meconi, 'Text and Context in the Leuven Chansonnier', *Journal of the Alamire Foundation* 13 (2021), pp. 12-32 (p. 16).

one stanza only, which may be called *bergerettes* to discern them from multi-stanza *virelais*. The *bergerette* consists of two contrasting sections: a refrain and two short couplets with new rimes and, in most cases, contrasting music, followed by a *tierce* of the same length and structure as the refrain and a repeat of the refrain (cf. fig. 1). The *virelai simple* poem also has two sections, but only one couplet of half the length of the refrain, and it continues the pattern of rimes of the refrain: the corresponding text lines of the refrain is used for the repeat of this section. It ends in the same way with *tierce* and refrain. Its pattern of rimes and repeats does not encourage any pronounced musical contrast between the sections. The poetic form of the *virelai simple* is then similar to the *rondeau*, as Molinet remarked, but musically it is closer to the *bergerette* with its new music for the couplets.

	<i>refrain</i>	<i>couplets</i>	<i>tierce</i>	<i>refrain</i>
<i>Rondeau:</i>	A B	a A	a b	A B
<i>Bergerette:</i>	A B	C c	a b	A B
<i>Simple virelai:</i>	A B	music: C c text: a A	a b	A B

Figure 1

The poems of the two first songs fit the *virelai simple* pattern perfectly. “Tousdis vous voit” has a *cinquain* as refrain with a couplet of three lines with rimes all the way through based on “-ir/-ieux”, while “Donnez l’aumosne” has a *quatrain* with a two-line couplet and rimes “-ame/-ace”. The two sections of music are in both songs in *tempus imperfectum diminutum* with a relatively fast beat on the *breves* – there is no contrast in rhythmical structure! A common set up for the *bergerette* involves a long refrain section in triple time, *tempus perfectum*, and the shorter couplets in diminished double time, *imperfectum diminutum*. This results in a tempo ratio of 3:4 between the sections. Some *bergerettes* use diminished double time in both sections, see e.g. in Leuven the anonymous “Ha, cueur perdu et desole” (no. 38), or the two songs by Busnoys, “M’a vostre cueur mis en oubli” or “Soudainement mon cueur a pris”, which both can be found in the Copenhagen and Dijon chansonniers.<sup>6</sup> In these songs, the contrast between couplets and refrain is achieved by other means.

“Donnez l’aumosne” is the only song in the Leuven chansonnier for four voices. This must give rise to a question: Why on earth did the compiler of the manuscript want to include a *virelai simple* for four voices in a chansonnier that otherwise only contained songs for three voices in well-known *formes fixes*? The series of songs in the eighth fascicle may give us some of the answer. It consists of two *virelais simples*, a *rondeau cinquain*, a *rondeau quatrain* and a regular *bergerette*, all male love complaints in artful, rich rimes, a display of *l’art de rhétorique*! The series looks like a small anthology that presents settings of the poetic forms that were most suitable for music. As we shall see, the two first songs and the last certainly came from the same author, and this probably also applies to other songs - also outside this series.

6 See further at <http://chansonniers.pwch.dk/CH/CH282.html>, <http://chansonniers.pwch.dk/CH/CH010.html>, and <http://chansonniers.pwch.dk/CH/CH023.html>.

It seems possible that they were all copied from a common exemplar, which was of a special character and different from most of Leuven's other repertory. One cannot find evidence for this hypothesis in the general appearance of the manuscript. The main scribe has worked his way through all the pages in the same way. Only one single element in his preparation of the appearance of the songs on the pages deviates in these songs from his fixed habits; it concerns the placement of the words of the poems under the music.

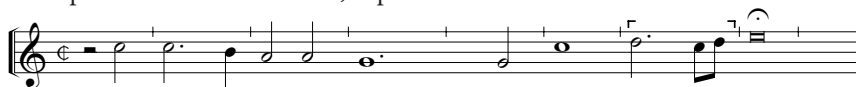
The main writer's standard procedure is the same as seen in many chansonniers: each line of text is written below the notes in the upper voice, starting below the beginning of a musical phrase; if the line is divided into several subsections, the first syllable in the second subsection is placed below the first note after the incision; and at main cadences one often finds that special care is shown with the placement of the last syllable of the line. This model is practical when copying a song from an exemplar in a larger format into a very small chansonnier. The text is written consecutively, but apart from the first syllable in a phrase, the syllables are not aligned with the music and are therefore flexible, and the text is easy to read as a poem. The text in the other voices usually consists only of incipits, a few words at the beginning of each of the main sections of the song.

The small number of staves, six, on each page in Leuven allow for a relatively greater distance between the staves than in other manuscripts. Therefore, it becomes easier to write the text without interruptions due to notes or stems, which extend outside the staves. The second scribe's writing is smaller, and this enables him to show more precisely the placement of the syllables in relation to the music. That can be seen, for example, in the precise division of words at a line break in no. 48 "Vraiz amans pour dieu suppliez", bar 9 "gra-ce", where he let "gra" extend into the margin to emphasize the connection. This requires greater care when copying from different page format. One could say that Hand A makes the text stand out nicely, while Hand B uses the space for greater precision.

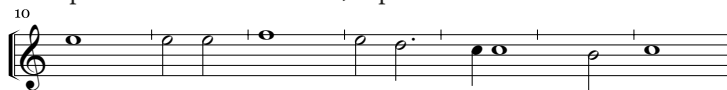
In fascicle eight, the main writer has changed his procedure, and the text has been entered with even greater care and in several cases more text appears. In "Tousdis vous voit" he has supplied the last line of the refrain in the tenor as well as in the contra-tenor; otherwise both only have incipits. In the contratenor he placed the words "jusques vous voye" under bars 50.2-54, and below the unusual ending consisting of eight repeated notes in a row he put "au revenir" in bars 56-57, forcing a repetition of the last four syllables. With this simple intervention, it becomes completely clear how the composer wanted the unusual passage to be performed. The four-part "Donnez l'aumosne" has the words carefully laid under all four voices – in the lowest voice, the "Basis", a line and a few words have been passed over. Otherwise, it is only in no. 47 "Quant je fus prins au pavillon", which was entered by hand B, that we find text placed under all the music in more than one voice; the two high, equal voices are both fully texted. In no. 45 "Helas l'avoy je desservy", also copied by Hand B, the words "Par Dieu, nenny" (By God, no, no) appear alone below bars 15-17 in the tenor in order to assure the maximum effect of the imitation at the start of the rondeau's second section.

The main scribe's care with the text in the eighth fascicle is also shown by the fact that in "Par Mallebouche" he has divided the second text line up, so that "ennemye" is placed very precisely under bars 6-7 and "faulse et rebelle" under bars 9-13; and at the start of the second section, great care has been taken to align the words "gentille pucelle" with the six first *minimae* (bb. 20-21.1). In "Si vous voulez" the underlay of the text in the upper voice is careful with a clear distribution of the words in, for example, the very extended setting

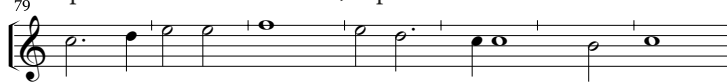
Example 1a “Tousdis vous voit”, superius bars 1-9



Example 1b “Tousdis vous voit”, superius bars 10-16



Example 1c “Tousdis vous voit”, superius bars 79-85



of the first line, and in the second couplet we find a written out repeat of the last words “ou j’ay affaire” in order to match the extension in the *2a volta* (bb. 62-75), which is unusual in chansonniers.

The slightly changed behaviour of the main scribe with regard to copying the words can thus support the idea that the contents of fascicle eight and perhaps other songs were copied from an exemplar of a different nature than the exemplars used for the majority of the small chansonnier. Since the second scribe generally pays more attention to the precise location of the text, it is more difficult to include his contribution as support for this assumption, but there is nothing against that he may have used the same exemplar as the main scribe used in fascicle eight.

But distinctive features in the copying are far from the only thing that binds the repertory in fascicle eight together. The first two songs, the two virelais simples, were undoubtedly composed by the same musician, and they were most probably intended for performance as a set. As there were probably no precedents for how a polyphonic setting of a virelai simple should be formed, the composer has felt quite free to experiment and has used a number of features not often encountered in this repertory.

They both meet the full requirements for *varietas* in the setting of a poem in fixed form. There is an alternation between careful syllabic declamation of the words and long drawn-out syllables for melismas, and homorhythmic or upper-voice-dominated texture alternates with imitation and passages in canon. However, as a whole they do not sound like secular chansons. It seems as if the composer feels more at home in sacred music, and that this has rubbed off on his way of setting the poems to music. Let us discuss here separately some of the features characteristic of this musician’s way of setting courtly poems to music.<sup>7</sup>

The two songs were composed for the same group of performers. “Tousdis vous voit” uses three voices in quite high and wide ranges: a superius (*b-f'*), a tenor (*d-a'*) and a contratenor (*Bb-f'*). The ranges for superius, an unlabelled tenor, which we may regard as a contratenor, and a low “Basis” are in the four-part “Donnez l’aumosne” similar to the voices of “Tousdis vous voit”, and to this is added a part in a more modest range, *f-g'*, which in the manuscript is labelled as “Tenor”.

“Tousdis vous voit” sets its two first lines as a closed musical phrase in disregard of the meaning of the text. They are formed as antecedent and consequent phrases (see exx. 1a-b); and the second phrase, a recitation formula followed by a cadential formula, appears several times in slightly different shapes during the course of the song (ex. 1c).

7 All of the unique songs mentioned below can be found in transcription with translations of the poems in the appendix to this article. More detailed discussions of each song can be found in the comments in the online edition, see further <http://chansonniers.pwch.dk/LISTS/LeuvCont.html>.

In bars 39-48 the upper voice paraphrases the end of the opening statement an octave lower (ex. 1b), first above long notes in the lower voices then above an ostinato accompaniment. Also the final cadence of the refrain (bb. 55-62) sounds like a reference to this opening statement. The couplets paraphrase the song's start in canon and in reverse order: first the ascension to  $f''$  and back to  $c''$  like example 1c, then the song's opening phrase (ex. 1a) ending on  $e''$ . After a general pause (b. 78) comes the last line in the couplets as a repeat of their first line reshaped in homophony and nearly identical to the refrain's second line (cf. exx. 1b and 1c) with an extension, which possibly may be interpreted as a first and a second endings. This simple cadential phrase appears so many times in slightly different shapes in the refrain and the couplets that it given the repetitions during the performance of the full form takes on the character of a 'refrain line'. It contributes significantly to the song's unity.

The same melodic material appears in "Donnez l'aumosne". The second phrase as shown in example 1b and transposed down a fourth is similar to the upper voice in the four-part song's setting of the poem's second line with an interpolated prolongation (bb. 20-35). The same simple melodic gesture is presented in the refrain's third line in the highest voice (bb. 40-48), now in the shape shown in example 1c and in C tonality; the contratenor starts imitatively a fifth lower. The close connection with "Tousdis vous voit" is impossible to overhear in the couplets; see example 2a. The opening line, similar to example 1a, is presented in a slightly condensed version in canonic imitation between superius and contratenor accompanied by the tenor (bb. 72-78), and the consequent phrase (ex. 1b) continues in the contratenor (bb. 78-83) accompanied by tenor and Basis ending in a parallel cadence in *fauxbourdon* style. The four-part second line in the couplets has in the superius a repeat of example 1b, slightly extended.

The use and re-use of the same musical material is remarkable, and the effect of the sound of a 'refrain line', which we could hear in "Tousdis vous voit", is only increased at the same line's reappearance in "Donnez l'aumosne" in its third line (bb. 40-48) and at the end of the couplets (bb. 83-90). The use of recurring material, the tendency to create rounded forms, as we hear it in the apparent 'refrain line' or in the couplets' audible ABA' form in "Tousdis vous voit", and which do not correspond well with the natural patterns of repetition in settings of formes fixes, is not a normal feature in this repertory.<sup>8</sup>

As can be seen from examples 2a-c the phrase that begins "Tousdis vous voit" is a fixed component of this composer's way of expressing himself, which we shall return to in what follows. In the superius it starts as a descent in an inverted melodic curve from  $c''$  to  $g'$  and rises up high to  $e''$ , where it stops on a *longa* with fermata – a display of the  $g'$ -hexachord (see ex. 3a). The tenor shadows it in the  $c'$ -hexachord, while the contratenor an octave below supplies the harmonic foundation suggesting the  $B\flat$ -hexachord (or the combined  $c$ - and  $F$ -hexachords) with the characteristic alternation of triads on  $c$  and on  $B\flat$  (underscored by the accidental in bar 7). The fermata chord with the third at the top ( $c$ - $c'$ - $e''$ ) is a sound as bright as possible.

<sup>8</sup> An anonymous, not very accomplished rondeau cinquain "Je ne requiers que vostre bien vueillance", which appears in the Copenhagen, Laborde and Wolfenbüttel chansonniers, shows up a rounded form as the setting of its first line of music is reused at the end of the rondeau's extended fifth line. It, too, looks like an experiment; cf. <http://chansonniers.pwch.dk/CH/CH015.html>.



Example 2a, "Donnez l'aumosne", bars 72-83

72

2a. Pe - le - rin a - lant a saint Ja - me est  
2b. Don - nez l'au - mos-ne, chie - re da - me, au

2a. Pe - le - rin a - lant a saint Ja - - - - me  
2b. Don - nez l'au - mos-ne, chie - re da - - - - me,

2a. Pe - le - rin a - lant a saint Ja - - - - me,  
2b. Don - nez l'au - mos - ne, chie - re da - - - - me,

2a. Pe - le - rin a - lant a saint Ja - - - - me  
2b. Don - nez l'au - mos-ne, chie-re da - - - - me,

Example 2b, "Si vous voulez", bars 34-42

34

2a. Fait m'a - vez a - ler et ve - - - - nir  
2b. Mays pen - sez y pour l'ad - - - - nir

2a. Fait m'a - vez a - ler et ve - - - - nir  
2b. Mays pen - sez y pour l'ad - ve - - - - nir

2a. Fait m'a - vez a - ler et ve - - - - nir  
2b. Mays pen - sez y pour l'ad - ve - - - - nir

Example 2c, "Vraiz amans", bars 1-6

1.4. Vraiz a - mans, pour dieu sup pli - - - - ez  
3. Et s'il est si tref - fort li - - - - ez

1.4. Vraiz a - mans, pour dieu sup pli - - - - ez  
3. Et s'il est si tref - fort li - - - - ez

1.4. Vraiz a - mans, pour dieu sup pli - - - - ez  
3. Et s'il est si tref - fort li - - - - ez

Example 3a, “Tousdis vous voit”, bars 1-9

Example 3b, “Si vous voulez”, bars 8-15

We meet the harmonic effect of a slow alternation of triads on *c* and on *B $\flat$*  again at the start of the second half of the refrain (bb. 39-43, see ex. 4a), and when the couplets paraphrase the song's start the associated harmony (triads on *c* and on *B $\flat$* ) is heard trice in different shapes during a few bars (bb. 66-77). Obviously, this sequence of concords is one of the composer's favourite devices, and it reappears in other songs. In “Donnez l'aumosne” the sequence turns up several times, especially when using the melodic material it has in common with “Tousdis vous voit”: in bars 24-26, twice in different octaves in bars 41-45, and in the four-part ending to the couplets (bb. 83-85).

Another distinct feature of this composer's music is his predilection for ornamenting long notes by inserting a short dissonant note a step lower than the main note. In “Tousdis vous voit” this is used to great effect in the ostinato passage bars 43.2-47 (ex. 4a). The sounding third in tenor and contratenor is ornamented by complementary dotted figures, which creates a rather special sound with dissonances (seconds and fourths) appearing twice in every bar. Also the superius takes part in this, as the dotted figure in bars 44.2-45.1 produces a seventh against the tenor. Obviously, the composer liked this way of enlivening long notes with dissonant turns, because the effect reappears in bar 58 in the superius and bar 75 in the tenor. In “Donnez l'aumosne” it appears less conspicuously in the tenor bars 12, 74 and 78, and in superius bars 30 and 60. The effect is used in a way similar to “Tousdis vous voit”, namely to enliven a bland sound, in “Vraiz amans”

Example 4a, “Tousdis vous voit”, bars 39-49

39  
 il fait l'of - fi - ce de mes yeulx  
 ou - bli - ant le temps an - gois - - - - - seux

8  
 il fait l'of - fi - ce de mes yeulx  
 ou - bli - - - - - ant le temps an - gois - - - - - seux

8  
 il fait l'of - fi - ce de mes yeulx  
 ou - bli - - - - - ant le temps an - gois - - - - - seux

Example 4b, “Vraiz amans”, bars 6-10

7  
 ser vi - teur hors de gra - - - ce,  
 mort sa vi - e tres - pas - - - se,

8  
 ung ser vi - teur hors de gra - - - ce,  
 la mort sa vi - e tres - pas - - - se,

8  
 ser vi - teur hors de gra - - - ce,  
 mort sa vi - e tres - pas - - - se,

when it appears as a sort of imitation between tenor and superius in bars 8 and 17 (ex. 4b).<sup>9</sup> Furthermore, general pauses are a feature we do not often encounter inside the music of formes fixes songs. In “Tousdis vous voit” they appear twice, one in each section (bb. 55 and 78). They both serve to draw attention to the closing phrase, the ‘refrain line’. After the extended cadence following the repeat of the first line in “Donnez l’aumosne” the general pause finds use again – again in order to set off a variant of the ‘refrain line’.

And then we have the end of the refrain of “Tousdis vous voit”, where the countertenor in static harmony repeats the last words in shorter note values “au revenir / sans faillir” – absolutely an original idea. The words are recited on *c'* in dotted and then syncopated notes. “Donnez l’aumosne” opens with a duo between the high contratenor and Basis. The contratenor continues where the contratenor in “Tousdis vous voit” ended – with a recitation of the first line on one note, *c'*, ending in a cadence to C.<sup>10</sup> Obviously, the words “Donnez l’aumosne, chiere dame” (Give alms, dear lady) provoked the ecclesiastical

9 Embellishing long notes with dissonant short notes is not a common feature in this repertory, but can be encountered, but never in such a pronounced form as in this song. See, for example in the Leuven chansonnier no. 41, ff. 65v-67 “Quant j’ay au cueur aulcun contraire” bars 6.2-3 and 10.2-3 in the superius and bar 14.2-3 in the tenor. This rondeau is anonymous in Leuven, but ascribed to Busnoys in the later Italian Pixérécourt MS (Paris, Bibliothèque Nationale, ms. f.fr. 15123).

10 This link between the two songs was pointed out in Adam Knight Gilbert, ‘Songs that Know Each Other in the Leuven Chansonnier’. *Journal of the Alamire Foundation* 12 (2020), pp. 231-261, at p. 240.

reference to a chant recitation tone (see ex. 6b). This duo is then repeated an octave higher by superius and tenor (bb. 9-16), with a slightly varied countervoice in the tenor.

In the foregoing we have discussed the many unusual features of the two virelais simples. It is, on the other hand, not unusual for short passages in a *fauxbourdon*-like style to appear in chansons composed as late as around 1470. They appear in both songs as a means of creating variation in the music. In “Tousdis vous voit” the contratenor is placed between the other voices in bars 44-49 (ex. 4a) and proceeds to the cadence in a double leading note formula; and in “Donnez l’aumosne” we find similar three-part passages in different combinations in the refrain (bb. 55-58) and in the couplets (bb. 80-83; ex. 2a).

“Tousdis vous voit” sounds more like a small sacred composition of the prayer type than like a chanson. By the change to the four-part medium, the sacred sound only becomes more prominent. The start of “Donnez l’aumosne” with the first line’s recitation of the words in a duo, which is repeated an octave higher, is similar to many motets or mass sections, and the appearance of passages with a reduced number of voices points in the same direction. The two virelais simples share the wish to experiment, the mixture of new and old in sound treatment and the simplistic and recurring melodic material – and some personal fingerprints of the composer.

The last song in the eighth fascicle, “Si vous voulez”, is a real bergerette that meets all the requirements of the conventions of the genre. It is lighter in tone than the preceding four love laments, it has two contrasting couplets and a corresponding rhythmic alternation between triple and double time, with *tempus perfectum* in the refrain and *tempus imperfectum diminutum* in the two couplets. And it was certainly composed by the same musician who was the author of the two virelais simples.

It is written for the same group of performers as “Tousdis vous voit” with an upper voice in the range *c'-e''*, a tenor *g-a'* and a countertenor moving between *Bb* and *e'* and staying below the upper voices except in the refrain’s middle cadence, where it takes the fifth above the tenor. Just before the end of the refrain, we meet the same melodic figure in the upper voice that started “Tousdis vous voit” (cf. bb. 27-29 and ex. 1a), and to reach the cadence the ascent through the *g'*-hexachord is run again and imitated by tenor (bb. 30-31). This use of a banal melodic turn tied to a hexachord would not be worth noting if the opening of the couplets had not clearly built on the same motif and worked out in the same manner as was the case in “Donnez l’aumosne”, in canonical imitation (cf. exx. 2a-b). Here the composer’s signature is unmistakable.

“Si vous voulez” is the most ambitious of his songs, all sails are set and he uses a well-known song as his model. The opening is clearly modelled on Ockeghem’s bergerette “Ma maistresse et ma plus qu’autre amy”, which since the 1450s had circulated widely.<sup>11</sup> He builds on the version of “Ma maistresse”, which was entered into Leuven as no. 25 on ff. 34v-37 with the voices in similar ranges, and it starts out with no signature in the upper voice and one-flat signatures in the lower voices, which disappear in the couplets to further a tonal contrast.

The start is original and quite spectacular. It opens with two *semibrevis*-rests in all three voices, not to prepare an upbeat opening, but in order to place the first stressed note on the third beat of the perfection. This is a phenomenon on paper; in a performance it just begins normally, but then the stressed beat imperceptibly moves back to its

11 Cf. <http://chansonniers.pwch.dk/CH/CH173.html>.

normal placement in the pattern, and thus creates a rhythmic fluidity, which can be compared with what Ockeghem obtained in the setting of the second line in “Ma maistresse”. The tenor of “Si vous voulez” quotes the opening of the tenor in “Ma maistresse” slightly modified and a fourth lower. Against the tenor the composer in the upper voice set a quote from Ockeghem’s contratenor transposed up a fifth. Both quotes end with a dotted figure descending a third – this figure also appears in an important role in “Donnez l’aumosne” –, which in the superius continues in an ascending sequence shadowed by the contratenor a tenth below, probably inspired by the rising sequence in the second line in Ockeghem’s song. At the same time, the tenor imitates the start of the superius at the unison, and with the ‘hidden’ imitations at the fifth between all three voices bars 4.3-6 it emulates the ‘hidden’ fifth imitation between superius and tenor in “Ma maistresse”.

What helps to make the start of Ockeghem’s song memorable is the false relation between *b*-flat and *b'*-natural in bar 2 forced by the imitation at the fifth and Ockeghem’s sure simultaneous use of the three basic hexachords on *f*, *c'* and *g'*. “Si vous voulez” shows that its composer was able to do exactly the same a fifth lower, with the voices in *Bb*-, *f*- and *c'*-hexachords, and with the false relation sounding in bars 3-4 between *e*-flat and *e'*-natural. When the tenor repeats the superius motive in bar 4, he is able to repeat the whole procedure a fifth higher with hexachords on *f*, *c'* and *g'*.<sup>12</sup>

All of this sets only the first four syllables of the first line to music. The rest of the line “que je vous ame” gets a strong emphasis on “je” at the upper voices’ ascend to *e''* in parallel sixths (bb. 9-10, see ex. 3b), and we experience again the sound of a succession of triads based on *c*, *Bb* and *c*, the composer’s favourite harmonization of such passages. He has to hide the parallel fifths with the tenor by interpolating a *d* in bar 9.3. Something similar happens in the couplets bars 54-56, where he has twice to insert *Bs* to disguise parallel octaves. These difficulties indicate that we are dealing here with a relatively young and less experienced composer. “Si vous voules” is probably composed before the two *virelais simples*.

Otherwise, it is as if the composer’s ideas are running out, and originality is replaced by ordinary measures. The tenor is a bit curious from here on; apart from a couple of dips down to *g*, it stays slavishly within the hexachord on *c'*, marching up and down – this says something about the composer’s ability in relation to Ockeghem’s wide-ranging tenor. The setting is varied with passages in imitation and strict unison canon and at the fifth, and the second line of the couplets is very long (33 *brevis* bars including the second ending), presumably in order to balance the very extended setting of the refrain’s first line. In the second ending we find an ostinato passage, in which the same notes are repeated for three bars (bb. 58-60) building up the tension before the cadence. We found the same phenomenon in “Tousdis vous voit” (bb. 43.2-47.1; ex. 4a), where it is even more striking because of the dissonant effects. At the last chord in the couplets’ first line (b. 50) the upper voice is split into two, and in the second ending the same happens with a decorative flourish before the chord’s major third.

It seems that a relatively young musician has strived to emulate Ockeghem’s bid on how to compose a *bergerette*. He has fully managed to live up to the challenge’s demand for alluring originality from the start of the song, to the demand for constant variety in

12 See further the music examples and discussion in my edition of “Si vous voulez” at <http://chansonniers.pwch.dk/CH/CH280.html>, and Gilbert, ‘Songs that Know’, pp. 232-234, and the interesting analysis in Fitch, ‘Spotlight’.

the music, a varied presentation of the poem, and balance in the music. Something else is that he has not mastered all details and that his melodic imagination eventually fails and he falls back to standard phrases. “Si vous voulez” exhibits the same mixture of old and new traits as is present in “Tousdis vous voit” and “Donnez l’aumosne”, the same use of recurrent motives and simple melodic material, and some of the composer’s quirks are apparent. It may be older than the two virelais simples; it may in fact be the source for some of the ideas that were unfolded in his ensuing compositions.

That three of the songs in the series of unica in fascicle eight can be attributed to the same composer raises the question of whether the same musician may be responsible for the remaining two songs in rondeau form. One is a cinquain and the other a quatrain, so they represent the two most widespread rondeau types. Nothing speaks against this being the case, but on the other hand, they contain no apparent ‘fingerprints’.

The rondeau cinquain “Par Mallebouche la cruelle” is the most obvious candidate to be included in our composer’s production. It is male love complaint in rich rimes that invoke two allegorical figures, *Mallebouche*, the cruel slanderer, and her antithesis, *Loyauté*, faithfulness. This exercise in the art of *rhétorique* is set for three voices, an upper voice in a modest range (*c'-d''*) and two tenors in the same range (*c-f'*), and it explores the quite rare Lydian mode, notated without any hexachordal signatures, but clearly anchored in a F-tonality.

It exhibits a curious blend of old and new, experiment and tradition side-by-side. The first section is kept entirely in the Lydian mode building on C- and G-hexachords and avoiding flattening of any B’s. The contratenor starts before the other voices, and it programmatically announces the F-tonality by sounding the triad on *f*. The first line ends without cadence on *g* with the top voice on the concord’s third (*b'*) in bar 5, while the first cadence to *f* comes in bar 9 after four syllables of the poem’s second line (see ex. 5a). This secondary cadence is between the contratenor and the tenor with the contra as the highest voice in a syncopated cadence figure, while the tenor is relegated to a function as harmonic foundation. The upper voice follows the contratenor in parallel thirds above. In this way a sounding reference to the ending of the first line with a third at the top is established – a tone lower. The contra stays above the tenor for the remainder of the line, which ends in an old-fashioned double leading note cadence to F – after some curious plodding by the tenor in bars 11-12. Superius and tenor starts the third line as a canon at the fifth before cadencing in C with the contra as a harmonic filler below.

The pace and sound changes in the second section. The contra opens a three-part unison imitation of a descending scale figure, which changes into octave imitation in superius and tenor, and the words are placed on rows of *minimae*. In the last line this imitation evolves into a three-part canon at the octave and unison in complementary rhythms characterized by *semiminimae*. At the same time b-flats are needed constantly by the abrupt change into the combined F- and C-hexachords. The final cadence to F again involves double leading tones.

The poem is an artful rondeau cinquain, but the music is much lighter in tone with its bright sound and its occasionally rapid delivery of the words. The song is in *tempus imperfectum* with the beats on *semibrevis* values, yet an almost parodic effect occurs when the second section begins with imitation of *minima* motion with a syllable placed under each note. It is as if the composer wanted to demonstrate that he could achieve the greatest possible contrast between the rondeau’s sections by changes in timbre and pace of

Example 5a, “Par Mallebouche la cruelle”, bars 4-9

la cru - el - le, en - ne - my - e, faul -  
 ma que - rel - le, que Loy - au - te, en -

la cru - el - le, en - ne - my - e  
 ma que - rel - le, que Loy - au - te,

la cru - el - le, en - ne - my - e, faul -  
 ma que - rel - le, que Loy - au - te, en -

Example 5b, “Escu d’ennuy”, bars 19-27

- se, telz ar - mes por - te je a - mours.  
 - se au lan - go - reux plain de do - lours.

- se, telz ar - mes por - te je a - mours.  
 - se au lan - go - reux plain de do - lours.

- tes se, telz ar - mes por - te je a - mours.  
 - tres se au lan - go - reux plain de do - lours.

declamation. “Par Mallebouche la cruelle” exhibits the same mixture of old-fashioned style and sound treatment and newer elements, the same desire to experiment and attempts to sound modern as we found in the three other songs – and a fondness for cadences with the third at the top.

“Escu d’ennuy semé de plours” has the same disposition of the voices, just a fourth lower and in the Dorian mode. The upper voice is placed between *a* and *a'* – its restricted range may still be performed by boys – and tenor and contratenor are in nearly the same low ranges (*A-d'* and *G-c'*), and they often cross each other. The poem is a rondeau quatrain, which uses heraldic terminology as images of the lover’s sufferings.

The greatest interest is concentrated in the melody of the upper voice, which is well-formed with a clear presentation of the words and quite long melismas that emphasize important words such as “tristesse / destresse” in bars 17-20. The lower voices mostly accompany without imitation before the last line, where all three voices participate in a unison/octave imitation, which leads directly to the final D cadence.

The point where the couplets repeat the first half of the refrain’s music is hardly marked. Only fermatas in the superius and the tenor indicate the point, no cadential movement or standard figuration. When the refrain is performed in full, there is no audible incision. The second and third lines come to function as a whole, where the cadences to F and to C in bars 15 and 18 gain more weight and lead to the important melisma on “tristesse / destresse”. This artifice serves to strengthen the melodic unity. The two last cadences in the song, to A in bars 20-21 and the final to D are both in

*fauxbourdon* style with the curious old-fashioned decoration of the double leading notes in the contratenor (see ex. 5b). This may be a copying error, which has arisen during the song's transmission, the ornamentations normally belong in the highest voice.

This song could very well be composed by the same musician who has authored the others in the series in the eighth fascicle of Leuven. It displays, for example, the same mixture of old and new, with its double leading note cadences, as we can find in the rondeau that comes just before it in Leuven, "Par Mallebouche". However, "Escu d'ennuy" shows a surer grip on the compositional technique and especially on the shaping of melody, and it is the only one in this series whose poem has been transmitted through other sources. It might have been incorporated into the series because it had served as an inspiration for "Par Mallebouche"; it may have inspired the unusual cadence in bar 8-9 (ex. 5a) and the two songs share the same limited range of the upper voice and the placing of text syllables on rows of *minimae* near the end.

*The remaining unica*

The fact that four out of the five songs in the series in fascicle eight are most likely composed by the same musician greatly supports the idea that the songs come from an exemplar of a special character whose content differs from the repertory we usually meet in chansonniers. And the reason why a song for four voices suddenly appears in this very small chansonnier is that it was part of a systematic collection of music that the main scribe has copied in order. This makes it interesting to investigate if other of the seven songs that we only know through Leuven could come from the same collection.

*Entered by the main scribe:*

- No. 13 "Helas, mon cuer, tu m'ociras" 3v (ff. 17v-18)
- No. 18 "Oubli, oublie oublie oublie oublie" (ff. 22v-23)
- No. 40 "Ou beau chastel est prisonnier mon cuer" (ff. 63v-65)

*Entered by the second scribe:*

- No. 44 "En attendant vostre venue" (ff. 72v-73)
- No. 48 "Vraiz amans, pour dieu suppliez" (ff. 78v-79)
- No. 49 "J'ay des semblans tant que je vueil" (ff. 79v-80)

*Added by a later hand (Hand C):*

- No. 50 "Henri Phlippet, le vert me fais porter" (ff. 80v-81)

We have already found the composer's 'fingerprint' in the rondeau quatrain "Vraiz amans". It is like the other songs by this composer a male love complaint, and it is set in music using the same disposition of voices as in "Tousdis vous voit". Superius lies in the range *d'-f'* and the tenor *f-a'*, where they form an imitative duet with snatches of canon, and they are supported by a contratenor a fourth below the tenor, *c-e'*. Its opening motif in octave canon between the upper voices (see ex. 2c) is the same that can be found in three songs in Leuven's eighth fascicle, "Tousdis vous voit" (ex. 3a), "Donnez l'aumosne" (ex. 2a), and "Si vous voulez" (ex. 2b). Another of his distinctive features, namely embellishing a longer note with a dissonant downward turning note, appears here several times in exposed places: in superius bar 3, and in a sort of imitation between tenor and superius



bars 8 and 17 (ex. 4b). It was clearly the composer's intention to provide an impressive ending to the song, but something went wrong either in the copying of the contratenor or else his skill did not match his ambition. It is not one of our composer's most successful creations.<sup>13</sup>

It is interesting that another song by the same composer and probably copied from the same exemplar appears in the last part of Leuven, which was done by the second scribe. It shows that this scribe must have taken over the special music material when the first scribe fell away, and that this material was probably more voluminous than the five songs in fascicle eight suggest. If it was a regular fascicle manuscript made of folded sheets of paper, consisting of four or five sheets, it could have held at least 6-10 songs or more, depending on how many sheets were folded.

We have already established that the composer was fascinated by Ockeghem's songs. In "Si vous voulez" he took Ockeghem's early "Ma maistresse" as his starting point. The song that comes right after "Si vous voulez" in Leuven is Ockeghem's "Fors seullement l'actente que je meure" (ff. 54v-56). A few openings later comes the unique rondeau cinquain "Ou beau chastel est prisonnier mon cuer", about which Adam Knight Gilbert has noted that it bears a striking resemblance to "Fors seullement".<sup>14</sup> It is another male love complaint and set in music for two nearly equal voices (*a-c''* and *g-bb'*) – the lower voice of the two is labelled "Tenor" – and a low contratenor (*G-c'*), which keeps below the upper voices.

It is a very varied setting characterised by several two-part passages; both sections of the rondeau start with duos. This feature and a motif, which appear in both sections, are the most important elements that lead the mind to "Fors seullement". It is evident that the composer of "Ou beau chastel" knew "Fors seullement" intimately, and it is precisely the Leuven version of Ockeghem's song that he knew. The motif that begins the song and appears several times in different contexts, a descending movement rhythmized as a dotted *semibrevis* and two *semiminimae*, appear at the beginning of "Fors seullement" in Leuven and Wolfenbüttel chansonniers, while other sources are slightly different.<sup>15</sup> This version is in A mode with no hexachordal signatures. "Ou beau chastel" is in the same modality a tone lower in G, as it ends with two-flat signatures in all voices in the second section. In the first section superius and contratenor have only one flat each, which produces a tonal shading between the sections.

It leads nowhere to wonder if Ockeghem or another musician of his rank could be the author of "Ou beau chastel". The similarities with Ockeghem's song are immediately audible, but the differences are almost more noticeable. This is not a song where a beautiful, well-articulated tune sounds in the tenor moved up an octave. In "Ou beau chastel" the highest voice is leading, and this is mostly the superius, although the two equal voices often change places, and the melodic material is first presented in the contratenor. A good guess for an author could be the musician who composed at least three of the unique songs in Leuven's eighth fascicle.

13 Using a slightly different approach, Adam Knight Gilbert reached a similar conclusion concerning the authorship in his article 'Songs that Know': "*Tousdis vous voit, Donnez l'aumosne, Si vous voulez, and Vraiz amans* share melodic subjects to such an extent that shared authorship is a strong likelihood." (p. 259), see also his music examples p. 256.

14 Gilbert, 'Songs that Know', p. 234 states that they "... share striking similarities, including the melodic outline of their opening duos, the imitation of the subject in the cantus (bb. 1-7), and the sequential motive in the tenor (bb. 21-28) ...".

15 See further the comments on "Fors seullement" at <http://chansonniers.pwch.dk/CH/CH056.html>.

The contratenor presents the first line of text in a melodic gesture that could resemble a recitation formula, and which, with its four repeated notes on  $c'$ , more associates with the opening duo in the four-part “Donnez l’aumosne”, than with “Fors seullement” (cf. exx. 6a and 6b). The tenor’s countervoice to this consists of the descending figure alluding to “Fors seullement” and continues in very simple counterpoint in alternating unisons and thirds, ending in a cadence to G. The contratenor tune is then repeated by the superius an octave higher with a new accompaniment in the lower voices, which have to draw the last words of the line far out.

It is probably true that the composer found inspiration in the sound and layout of Ockeghem’s song, just as in “Si vous voulez”. “Ou beau chastel” fulfils all imaginable requirements for *varietas* in the setting of the words, and in contrasts between the sections, and it is quite a successful attempt. However, the use of introductory duos, and the mosaic of duos in the second section combined with the reliance on parallel thirds and simplified counterpoint seem to point more in the direction of a young musician experienced in sacred music in the years around 1470 than a composer of secular music.

One more unique song in Leuven refers indirectly to Ockeghem. It is the rondeau quatrain “En attendant vostre venue” where the speaker is waiting and hoping for the return of her/his male lover. In its fourth line the poem quotes a rondeau cinquain, which was set to music by Ockeghem in the Dijon chansonnier, “Quant de vous seul je pers la veue”.<sup>16</sup> The poem “En attendant” is in the courtly vein involving rich rimes and an allegorical figure (*Bon Espoir*), but seems to be made up from stock phrases, and not very expertly done. Its music is for two high voices in the ranges  $c'-f''$  and  $g-a'$ , which never cross and form a self-contained two-part structure in mainly thirds and sixths – and without imitation. Below this duet we find a wide-ranging low contratenor,  $G-d'$ , which supports the upper voices in a rather clumsy way.

In two places the contratenor sounds the note  $B$  against  $d'$  and  $f''/f'$  in the upper voices forming a diminished triad (bb. 15.2 and 22.2). It appears that the composer assumed a flattening of the  $B$ . However, such a flattening would have consequences normally and turn the music to the flat side thereby obliterating the effect of the deliberate introduction of the flat before  $b'$  in the upper voice at the quote of “quant de vous seul” (b. 26). The change in colour from Mixolydian to Dorian has to come with the quote, or the whole idea of the song as performed by superius and tenor is lost. The shift in colour was probably a conscious reference to the sound of Ockeghem’s song. Designing a suitable low contratenor was beyond the capabilities of the composer. It is highly probable that this song, which was the first one added by the second scribe, was also copied from the exemplar used by the main scribe in fascicle eight. If the composer is the musician we know from “Tousdis vous voit” etc., he probably expected B-flats to be sung in the critical places without consequences for the other voices, so that his favourite progression was produced each time with concords on  $c$ ,  $Bb$  and  $c$ . In the contratenor we also in bar 24 meet his preferred decoration with a dissonant turning note.

The last unique song entered by the second scribe, “Jay des semblans”, may also come from the same exemplar. However, it does not exhibit any of the characteristics that point to our composer. Its inclusion in this repertory is rather due to the fitting disposition of its voices and the quality of the poem. The elegant poem with its artful linking of the couplets and of tierce and refrain (or if recited the *rentrement* only) was well known since

<sup>16</sup> See <http://chansonniers.pwch.dk/CH/CH062.html>.

Example 6a, “Ou beau chastel”, bars 1-9

1.4. Ou beau chas - tel est pri - son - nier  
3. A qui don - ner de ce cas y - - - cy

1.4. Ou beau chas - tel est pri - son - nier  
3. A qui don - ner de ce cas y - - - - - - - cy

Example 6b, “Donnez l’aumosne”, superius, contratenor and Basis, bars 1-9

1.4. Don - nez l'au - mos - ne, chie - re da - - - - me,  
3. Oc - troy - ez sans plus u - ne drag - - - - me,

1.4. Don - nez l'au - mos ne, chie - re da - me,  
3. Oc - troy - ez sans plus u - ne drag - me

the middle of the fifteenth century and appeared in several poetic sources. It was written by a certain Monbeton who belonged to the circle around Charles d'Orléans.

The compact musical setting may be some decades younger than the poem. The main interest is concentrated on the wide-ranging upper voice (*a-e''*), while the tenor seems somewhat restricted (*g-a'*), it mainly moves within the narrow range between *a* and *f'*. The contratenor is quite old-fashioned; it is sounding above the tenor in places and leaping up an octave at cadences, but at the same time composed with the text in mind. The song may not be a creation by a very experienced musician, but it has a couple of points, which made it worthy of inclusion in the chansonnier. First and foremost the poem, whose words are clearly audible, and the unusual opening of the second section with a short canon over a pedal point in the contratenor, the low *d* sustained for six *brevis*-bars, which creates a striking contrast against the first section.

Something similar may apply to the three songs, which make up the remainder of the second scribe's contribution to Leuven. They are all known from other sources, and all without composer attributions. The only other source for the rondeau setting no. 45 “Helas l'avoy je desservy” (ff. 73v-74) is the half a century younger music collection, Copenhagen, The Royal Library, MS Ny kgl. Saml. 1848<sup>o</sup>, which was copied at Lyons around 1520.<sup>17</sup> The two versions of this bagatelle are nearly identical. It is an early example

17 See <http://chansonniers.pwch.dk/CH/CH286.html> and Christoffersen, *French Music in the Early Sixteenth Century. Studies in the music collection of a copyist of Lyons. The manuscript Ny kgl.*

of the light-hearted, anti-courtly, *forme fixe* song. No. 47 “Quant je fus prins au pavillon” (ff. 76v-78) is an elegant setting for two equal high voices and a Concordans of a rondeau by Charles d’Orléans. The only other source for the music was most probable also created at Lyons during the first decade of the sixteenth century, the chansonnier in Uppsala, Universitetsbiblioteket, Musik i Handskrift 76a.<sup>18</sup>

No. 46 “Ravy d’amours despourveu de bon sens” (ff. 74v-76) was well-known in the years around 1470. The poem, a rondeau cinquain, appears in many sources, and the music is in the Dijon and Wolfenbüttel chansonniers, and it even appears without text in the early 16th century collection of music treatises in Perugia, Biblioteca Comunale Augusta, Ms. 1013, where it is found among a series of music examples illustrating the teachings of Johannes Tinctoris. It is placed between two examples composed by Tinctoris, which appear in his *De arte contrapuncti, Liber secundus*.<sup>19</sup> It is an ambitious demonstration of *varietas*, where the modern surface cannot hide that the composer is most at home in the music of the Du Fay generation. The song does seem a bit like a youthful exercise, eager to prove proficiency in just too many things.

The final line demonstrates the composer’s skill in combining different sorts of rhythmic manipulations with all three voices ending in different interpretations of coloration, and is a quite elegant illustration of the words. But with the tenor marching on in equal *semibrevis* in the sounding realisation, it really does not belong in a chanson. Taken out as an independent passage these bars are suspiciously similar to the three-part examples in Tinctoris’ treatise on counterpoint. As we shall see, it is precisely the song’s pedagogical elements that make it likely that “Ravi d’amours” also comes from the same special exemplar as the other songs that the second scribe entered in Leuven.

The main scribe copied the last two unica in Leuven into the first part of the chansonnier. It is possible that they could both have been copied after the special exemplar that we are dealing with here. But it is equally conceivable that they were found in another collection along with the well-known songs. Musically they are not closely related to what we know of our composer’s production. “Helas, mon cueur, tu m’occiras” is a modest setting of a rondeau cinquain for two equal voices in male ranges. The setting of the words is short and compact, mainly syllabic, and the upper voices prefer to move in thirds with the low contratenor in a supporting role. In nearly every instance it completes the concords with the triads’ fundamental notes providing the song with an unusual pedestrian quality. “Oubli, oublie oublie oublie oublie” shows up more originality and daring, especially the poem, a rondeau quatrain, is unusual. Its point is the repeated call to a male lover about forgetting all past worries. All this shouting may be inspired by the cries of street vendors who offered small pressed waffles, *oublies*, and it has got a lively imitative setting.

*Samling 1848 2° in the Royal Library, Copenhagen I-III*, Copenhagen 1994 ([http://www.pwch.dk/Publications/PWCH\\_Cop1848.pdf](http://www.pwch.dk/Publications/PWCH_Cop1848.pdf)), vol. I, pp. 147-148, edition in vol. III, no. 10.

18 Cf. <http://chansonniers.pwch.dk/CH/CH287.html>, and concerning the dating and location of the MS, see the introduction to my online edition *THE UPPSALA CHANSONNIER MS 76a* (<http://uppsala.pwch.dk/>).

It is highly uncertain that these late survivals of two songs in sources from Lyon help to locate the special repertory somewhere in eastern France. The manuscripts from Lyon collect music from all over France, and like to include the slightly old-fashioned.

19 Cf. Bonnie J. Blackburn, ‘A Lost Guide to Tinctoris’s Teachings Recovered’, *Early Music History. Studies in medieval and early modern music* 1 (1981) pp. 29-116; see further <http://chansonniers.pwch.dk/CH/CH122.html>.

To summarize: The most interesting find among Leuven's unica is that at least four songs, "Tousdis vous voit", "Donnez l'aumosne", "Si vous voulez" and "Vraiz amans", and most likely two or three more, "Ou beau chastel", "Par Mallebouche" and "En attendant vostre venue", were composed by the same musician, and that they were all copied from an exemplar of a special nature. Furthermore, it is conceivable that all the six songs entered by the scribe who completed the manuscript came from this exemplar, unique as well as those known from other sources. This means that the main scribe worked from two different types of music manuscripts.

It seems as if he had access to a collection of the songs that were best known in the musical world of the time. Perhaps he copied another small chansonnier of the same type as Copenhagen, which originally contained 36 songs of the highest quality (33 have been preserved), or he used one or more fascicle manuscripts as exemplars. His exemplars have not been identical to any of those used for the other five 'Loire Valley' chansonniers, but on the contrary attest to the wide circulation of these songs. In any case, he has ensured that the Leuven chansonniers start with Frye's Latin prayer to the Virgin "Ave regina celorum", just as the Laborde and Wolfenbüttel chansonniers do,<sup>20</sup> and he continues through seven fascicles with the same kind of repertory, a total of 29 songs – a number that can be compared to the scope of the Copenhagen chansonnier.

For fascicle eight and part of the remainder of Leuven, the main scribe has used an exemplar of quite a different nature. It has mostly contained songs of local origin and many of them are by the same unknown composer. It was probably a fascicle manuscript created close to the composer. Of course, we cannot know whether the main scribe suddenly got hold of a new collection of music, which he switched to in fascicle eight of his own accord or at the instigation of the manuscript's purchaser. For that matter, fascicle eight may have been copied before or concurrently with the first seven fascicles and then linked with them. The main scribe left his work a little way into fascicle eleven after copying Busnoys' "Quant ce vendra au droit destraindre" (ff. 70v-72). In the index of the manuscript he has entered a song without page reference, "Videz de hors, car vous estes trop chaut", which he did not manage to copy.<sup>21</sup> It probably belonged in his exemplar containing well-known songs, because the other scribe did not copy it either. Apparently, the scribe who completed the Leuven only took over the manuscript with the special repertory. He had the remaining songs copied, then he had a paint shop do the illuminated initials, and finally he had the diminutive book bound and delivered to the recipient.

This suggests that the special, unique repertory was of great importance to the recipient of the book. Therefore, as a final point, we have to discuss which profile we can try to draw for the unknown composer and his surroundings.

20 Cf. <http://chansonniers.pwch.dk/CH/CH172.html>.

21 Cf. <http://chansonniers.pwch.dk/CH/CH091.html>.

*A repertory of a maîtrise?*

Thomas Schmidt has already in his article 'On the Production and Reading of the Leuven Chansonnier' through a close reading of his approach, his script and the whole layout of the music drawn a convincing profile of the main scribe's work:

So what does that tell us about the principal copyist, the 'maker' of the Leuven chansonnier? Like all copyists of the period, he had to make any number of decisions regarding the mise-en-page of his book—decisions that were presumably guided by the book's intended function and readership. And as it turns out, the notation seems, on the face of it, primarily designed by a musician for other musicians—to a perhaps surprising degree, given how we think of the Loire Valley chansonniers as luxury objects to be owned and beheld, and almost certainly not as objects for performance from the page. And yet, the Leuven scribe arranges the music on the openings as though he were copying a (much larger) choirbook with a view to making life easy for singers performing at speed: spacing the notation in a way that is not only fundamentally correct but also 'useful' in deciding where to place line-breaks and page-turns. This is not to say that the copyists of some of the other books of this type (Dijon chansonnier in particular) were inept or careless in their treatment of the music—all of them were clearly musically literate to a substantial degree, laying out the notation in a way that conforms to contemporary standards of presenting polyphony in choirbook format; but their choices tend to be more geared towards the calligraphic, aiming their copying efforts at an implied reader who was a beholder rather than a singer.

... it does raise questions about musical literacy of the intended audience, assuming the copyist knew for whom (or for what type of reader) he was making this object. Whether by reading along to a performance or simply by taking the notation in silently: compared to its contemporary sibling books, the choices made in the Leuven chansonnier imply a higher degree of musical 'knowingness' that prompts us to consider its purpose and its readership in a different light.<sup>22</sup>

Schmidt's characterization of the main scribe finds a parallel in the special repertory, where the same scribe paid special attention to the distribution of the text under the music. The content of a chansonnier is usually a mixture of well-known and lesser-known songs taken from various sources, mixed and filtered during their circulation in musical life, international 'hits' alongside more local products, selected and arranged according to the tastes and preferences of the copyist or the person who ordered the manuscript. There may well appear series of chansons that were copied directly from an exemplar, and other series may be composed thematically, but as a whole the contents of a chansonnier is created as a work of art in line with the physical expression of the book, its format, layout, calligraphy and decoration. The repertory is an anthology, which for the user – and perhaps especially the user's acquaintances – should radiate fashionable taste and cultural status, an entertaining diversity in topics and style, and preferably a certain intellectual weight. Faced with this, Leuven's eighth fascicle in particular stands out as an element that to a far greater extent relates to musical practice. The five songs and probably the other songs from the same exemplar are copied from a source intended for practical musical performance. They represent real musical events that either the main scribe or

22 Pp. 290-292 (I have resolved Schmidt's abbreviations).

the customer wanted to be able to relive or show off through their inclusion in the little chansonnier.

I have a couple of times discussed the songs that Gilles Mureau and Philippe Basiron created in their youth.<sup>23</sup> They were still quite young in the years around 1470, Mureau having been born c1442 and Basiron c1448, and they had achieved good positions in the service of the church. Mureau was in 1467 appointed *maître de grammaire* and administrator of the *maîtrise* of the Chartres cathedral, a position he retained for the remainder of his life, and Basiron was in 1469 elected to the position of *magister puerum* at the Sainte-Chapelle in the ducal palace in Bourges after having functioned as assistant master for some years. My theory is that these young musicians deliberately utilized their skills in writing poems in the fashionable style of the time and setting them to music to advance their careers in the service of the church.<sup>24</sup> As leaders of and responsible for the boy choristers, they were part of the church's external activities.

In Chartres the boys of the *maîtrise* were in demand as musical performers outside the cathedral, not only in religious institutions but in noble houses as well. Furthermore, Mureau took in sons of noblemen to board and look after in order to teach them grammar and the art of performing polyphonic music, all agreed to in written contracts with the fathers.<sup>25</sup> After Mureau was installed as a canon at the cathedral shortly before 1472, he does not seem to have much incentive to compose new music.

The very young Basiron seems to have enjoyed the protection and appreciation from powerful men like cardinals and bishops close to the royal court. For example, in a controversy with the chapter of the Sainte-Chapelle over a canonry and prebend in 1471, King Louis XI intervened on the side of Basiron.<sup>26</sup> The four songs of Basiron, which are preserved in the 'Loire Valley' chansonniers, must all have been written and become known while he sought to establish himself in Bourges.

The contents of Leuven's eighth fascicle look like a presentation of a young ambitious musician who was in one way or another attached to a *maîtrise* at a cathedral or other major ecclesiastical institution – a portfolio of songs. A musician who, in the same way as Mureau and Basiron, at the start of his career was keen to give the leading circles in society a positive impression of his abilities.

If we summarize the comments already made about his music, the most important features of a profile of the unknown, young composer must be that he had a solid education as a boy chorister in a *maîtrise* and had pursued further studies with a view to a musical function in the service of the church; the 'music theory' song "Ravi d'amours" may be a reminiscence of such studies. He was aware of the social importance of knowing and mastering the art of poetry. He probably wrote the poems himself. It is characteristic

23 *The Complete Works of Gilles Mureau (c1442-1512) – poet-musician of Chartres. Introduced and edited by Peter Woetmann Christoffersen.* August 2011 ([http://www.pwch.dk/Publications/PWCH\\_Mureau.pdf](http://www.pwch.dk/Publications/PWCH_Mureau.pdf)), *The chansons of Basiron's youth and the dating of the 'Loire Valley' chansonniers.* February 2013 ([http://www.pwch.dk/Publications/PWCH\\_Basiron.pdf](http://www.pwch.dk/Publications/PWCH_Basiron.pdf)), and 'Music, competition and the *Art de seconde rhétorique*: The youthful chansons of Gilles Mureau and Philippe Basiron', *Danish Yearbook of Musicology* 41:1 (2017), pp. 3–31 ([http://www.dym.dk/dym\\_pdf\\_files/volume\\_41/dym41\\_1\\_01.pdf](http://www.dym.dk/dym_pdf_files/volume_41/dym41_1_01.pdf)).

24 Christoffersen, 'Music, competition and the *Art de seconde rhétorique*'.

25 Cf. Abbé A. Clerval, *Les écoles de Chartres au moyen du V<sup>e</sup> au XV<sup>e</sup> siècles.* (Mémoires de la Société archéologique d'Eure-et-Loir, Tome XI), Chartres, 1895, pp. 428-430.

26 Paula Higgins, 'Tracing the Careers of Late Medieval Composers. The Case of Philippe Basiron of Bourges', *Acta musicologica* 62 (1990), pp. 1-28, at pp. 7-11.

that in none of the cases where one can argue for his authorship of chansons, the poem is known from other sources. Apparently he has systematically produced songs in the forms exemplified in a textbook on versification, *virelais simples* with four- and five-line refrains, *rondeaux* correspondingly with four- and five-line refrains, and a *bergerette* – though without realizing that creating polyphonic music for a *virelai simple* was quite unusual.

His musical settings of the poems reveal that he did not have the same experience in composing secular music as he probably had in both the creation and performance of the sacred repertory. He was quite obviously an admirer of Ockeghem's songs, but of course also had knowledge of the work of other older composers as well as his contemporaries.<sup>27</sup> However, his songs show a willingness to experiment and explore new stylistic features, even if he did not yet possess a highly developed contrapuntal technique or great talent for writing memorable melodies. He has not reached as far in his compositional development as the music we encounter by Mureau and Basiron. But that seemingly old-fashioned stylistic features and phrases can be pointed out in his music should not arouse wonder. The conclusion of my discussion of style and composition technique in Mureau's and Basiron's chansons was the following:

It is interesting to discover that the two young composers during the years up to and around 1470 – the preserved material is silent about them composing chansons later on – really took part in developing tendencies, which became of great relevance during the next decades in the music of much more productive composers as Loyset Compere and Alexander Agricola. Another point is that the stylistic foundation for the young composers' working 'at the front of the art' may seem a bit out-dated. They and many of their contemporaries in the same sources used old-fashioned cadences, *contratenors* above the tenors and passages in *fauxbourdon*-style as valid alternatives to more modern sounding devices as low *contratenors*, three-part imitation etc. – completely unaware that musicology has classified such traits as stylistic markers of an older generation.<sup>28</sup>

It is one thing to discuss the construction of the music, another thing is to imagine how it sounded and was received. There can be no doubt that our composer knew how to write for ensembles consisting of a number of boys and a few male voices from the church's staff of professional singers. His songs must have worked brilliantly and they must have been favourably received. His favourite phrase with ascent to the high E and the many parallel thirds and sixths create a glorious sound with boys' voices, and the simple melodic material of the songs makes them easy to follow, even if they are varied in sound and motion.

In fact, much of the repertory in the preserved chansonniers was written for performances in which boy singers must have taken part. Musicians with the church as their primary place of work composed nearly all the chansons we know. In this way, Leuven's fascicle eight and its other *unica* do not differ from the common repertory. The difference is that the special repertory in Leuven seems to represent music that has been sung on specific occasions, and that the person who chose the repertory or who commissioned the chansonnier seems to have had a personal interest in it.

Where the other chansonniers may very well have been produced in a commercial centre with a significant book production, it could be Paris or Tours, Leuven's genesis

27 Cf. the enumerations of shared style elements in Gilbert, 'Songs that Know' and Fitch, 'Spotlight'.

28 Christoffersen, 'Music, competition and the *Art de seconde rhétorique*', pp. 26-27.



seems to have been different. That part of the repertory came from a local source, while the majority might have come from a single collection of standard repertory, could indicate that Leuven was a local product with a close connection with the institution from which the local repertory originated. Thomas Schmidt has pointed out that the main scribe was a professional who was used to make music manuscripts in the form of large choirbooks. This indicates that he worked for a large church or an institution with similar musical services. Somebody ordered the small chansonnier from him, and he probably obtained the special repertory directly from the composer who worked or had worked for the same institution. That it all took place within the framework of the same institution is further suggested by the fact that the composer knew Ockeghem's songs in the versions that were to be included in the Leuven chansonnier. When the main scribe dropped out, left his post for another, or simply had to perform a more pressing task, another scribe ensured that probably the remainder of the special repertory was copied into the manuscript to fulfil the request of the client.

The question then is: who could the person be who ordered the chansonnier. We can only guess about that, and a number of different scenarios can easily be drawn up. The most obvious is that a wealthy person with cultural ambitions ordered the manuscript either for himself or with a view to giving it as a gift without making specific demands on the content. In that case, Leuven's remarkable composition of its repertory simply indicates that it was created in an environment where the main scribe within a limited time only had the opportunity to obtain a sufficient number of songs by extensive use of a local exemplar. In this case, the special repertory appears as a marker of Leuven's origin in a provincial setting.

If we turn this scenario upside down, the young composer himself stands as the most obvious candidate to have commissioned the manuscript. Perhaps, after a successful development in his career, he commissioned the chansonnier as a gift to a patron who had furthered his ambitions. This patron could of course be an influential member of the secular world, but it could just as well be someone in the ecclesiastical hierarchy at a much more elevated position than a young musician. As is well known, it was not uncommon for men of the church to form strong bonds with each other. If so, Leuven could be entirely the produce of an ecclesiastical institution, conceived, commissioned, executed and given as a gift within the framework of the church – and the chansonnier remained for some decades in the recipient's possession, before new owners provided it with owner's marks and coats of arms.

Variations of these scenarios can be imagined ad libitum. The last unique song in Leuven, however, seems to confirm the hypothesis that the small chansonnier remained in ecclesiastical surroundings for some time.

“Henri Phlippet, le vert me fais porter” is the last song in Leuven, and it was added by a later hand probably late in the last quarter of the fifteenth century. The poem is a declaration of love to a man named Henri Phlippet (possibly a variant of the more common family name Philippet). Its tone is intimate. The name of the speaker's beloved is mentioned, which in itself is highly unusual for a courtly poem; moreover, his name is exposed as the poem's opening words and repeated twice with the recurring refrain. He is all the way through addressed in an informal way as “tu” instead of the formal “vous” – obviously, the speaker and the beloved were close and of similar social standing. However, in form and language the poem keeps to the prescripts of the *Rhétoriciens*, the *rondeau*

form with a strict adherence to the internal caesura after four syllables, the rich rimes and the appearance of an allegorical figure, the unpredictable Fortune.<sup>29</sup> Its spelling of French is like the name of the beloved, Phlippet, strongly influenced by Picard dialect.

The music is for male voices and exemplarily varied with a quite careful setting of the words. Except for the introductory canon and the mostly lively polyphony towards the end, it is possible to have the core voices pronounce the syllables simultaneously. It is remarkable how well short phrases and note repetitions in the contratenor fit the text. In spite of the composer's fulfilment of the requirements for setting a rondeau, his creation does not sound as a rondeau in the courtly tradition. The copying of the song was very careful, but it lacks any marking of the medial cadence, an important feature in a rondeau destined for performance with the repeated couplets. The style of this setting seems more like a small three-part motet of the type found in French provincial music during the decades where four- or five-part motets had become the norm in the leading musical centres.<sup>30</sup>

It has been proposed that an owner of the Leuven chansonnier might be female, and that this owner was also the author and composer of "Henri Phlippet".<sup>31</sup> The composer may very well be the person who made the careful copy of the song, but then it is remarkable that he left out the *signum congruentia* or the fermata, which normally indicates the medial cadence. The composer was surely a professional musician with some experience from sacred music, and he might have been entrusted with the setting of the words of a female poet. But something is not quite right. The name, the intimate approach, the motet-like style, the sound of the male singers' voices – all seem to indicate that this is a male love song or – possibly – an elaborate male joke at somebody's expense, and that the owner recognized the unusual character of the song and therefore wanted it added to the chansonnier.

29 The poem has been commented on in two recent articles as being in a female voice and "bawdy" (Honey Meconi, 'Text and Context in the Leuven Chansonnier', p. 31) and showing "a peculiar mixture of courtly and popular registers" (Sigrid Harris, 'Fortune and Injustice in the Leuven Chansonnier', p. 50; both articles appeared in *Journal of the Alamire Foundation* 13 (2021), pp. 12-32 and 33-52 respectively). The "bawdy" and "popular" stem from a misreading of the word "vir" (voir – sight, appearance) in the poem's second line as "vit" (cock).

30 Examples of three-part provincial motets can be found in the French music collection of c. 1520 in the Royal Library in Copenhagen, MS Ny kgl. Samling 1848 2°, cf. Christoffersen, *French Music in the Early Sixteenth Century*, vol. I, pp. 278 ff.

31 Harris, 'Fortune and Injustice', p. 49.

# Edition

## The unica of the Leuven chansonnier

<i>Helas, mon cueur, tu m'occiras</i> 3v	29
<i>Oubli, oublie oublie oublie oublie</i> 3v	32
<i>Tousdis vous voit mon souvenir</i> 3v	35
<i>Donnez l'aumosne, chiere dame</i> 4v	39
<i>Par Mallebouche la cruelle</i> 3v	43
<i>Escu d'ennuy semé de plours</i> 3v	47
<i>Si vous voulez que je vous ame</i> 3v	50
<i>Ou beau chastel est prisonnier mon cueur</i> 3v	54
<i>En atendant vostre venue</i> 3v	59
<i>Vraiz amans, pour dieu suppliez</i> 3v	62
<i>J'ay des semblans tant que je vueil</i> 3v	65
<i>Henri Phlippet, le vert me fais porter</i> 3v	69

All songs are extracted from my online edition *The Copenhagen Chansonnier and the 'Loire Valley' chansonniers*. Detailed discussions of sources and songs can be found on the pages in the online edition (at <http://chansonniers.pwch.dk/>).



## *Helas, mon cueur, tu m'occiras 3v*

Source:

Leuven ff. 17v-18 »Helas, mon cueur, tu m'occiras« 3v

Text: Rondeau cinquain, full text in Leuven:

H mon cueur, tu m'occiras  
quant des dames departiras  
en qui d'onneur as veu l'eslite;  
lors sera ta vie mauldite,  
car apres en brief temps mourras.

Tousjours languir si me feras,  
et ma mort en pourchaceras  
affin que de moy soiez quitte.

*Helas, mon cueur, tu m'occiras  
quant des dames departiras  
en qui d'onneur as veu l'eslite.*

Incessamment tu larmoiras  
tant plus que les eslongneras  
dont mes en rien ne me deslité;  
viengne vers moy la mort despite,  
car aussi tost qu'eslongne feras.

*Helas, mon cueur, tu m'occiras  
quant des dames departiras  
en qui d'onneur as veu l'eslite;  
lors sera ta vie mauldite,  
car apres en brief temps mourras.*

Alas, my heart, you will kill me,  
when you turn away from ladies  
in whom you have seen perfect honour;  
then your life will be damned,  
for after a short time you die.

I suffer forever if you do this to me,  
and you will seek my death  
in order to be rid of me.

Alas, my heart, you will kill me,  
when you turn away from ladies  
in whom you have seen perfect honour,

You will cry without end  
when you abandon those  
who do not in any way delight me;  
bring to me the despicable death,  
for you will be far way very soon.

Alas, my heart, you will kill me,  
when you turn away from ladies  
in whom you have seen perfect honour;  
then your life will be damned,  
for after a short time you die.

**Leuven no. 13**

*Helas, mon coeur, tu m'occiras (unicum)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 17<sup>v</sup>-18

[Superius] 1) Mensura =  $\circ$

1.4. He - las, mon coeur, tu m'oc - ci - - -  
3. In - ces - sau - ment tu lar - moi - - -

1.4. He - las, mon coeur, tu m'oc - ci - - -  
3. In - ces - sau - ment tu lar - moi - - -

1.4. He - las, mon coeur, tu m'oc - ci - - -  
3. In - ces - sau - ment tu lar - moi - - -

7

ras ras quant tant des plus da - mes de - par - ti -  
ras ras quant tant des plus que les es - lon - gne

ras ras quant tant des plus que les es - lon - gne

15

ras ras en qui d'on - neur as veu l'es - li - te;  
ras ras dont mes en rien ne me des - li - te;

ras ras en qui d'on - neur as veu l'es - li - te;  
ras ras dont mes en rien ne me des - li - te;

ras en dont qui d'on - neur as veu l'es - li - te;  
ras dont mes en rien ne me des - li - te;

25

lors se - ra ta vi - e maul - di -  
vien - gne vers moy la mort des - pi -

lors se - ra ta vi - e maul - di -  
vien - gne vers moy la mort des - pi -

lors se - ra ta vi - e maul - di -  
vien - gne vers moy la mort des - pi -

1) *Superius*, key signature, the scribe forgot to enter the key signature in the first staff (bb. 1-10); flats before *b* and *b'* appear in the remainder.

2) *Contratenor*, bb. 12-13 are missing (error).

3) *Tenor*, b. 22.1, the *brevis* is not black (error).

33

te, car a - pres en brief temps mour - - - ras.  
 te, car car aus - si tost qu'es - lon - gne fe - - - ras.

te, car a - pres en brief temps mour - - - ras.  
 te, car car aus - si tost qu'es - lon - gne fe - - - ras.

2a. Tous - jours lan - guir si me fe - - -  
 2b. He - las, mon cueur, tu m'oc - ci - - -

2a. Tous - jours lan - guir si me fe - - -  
 2b. He - las, mon cueur, tu m'oc - ci - - -

2a. Tous - jours lan - guir si me fe - - -  
 2b. He - las, mon cueur, tu m'oc - ci - - -

7

ras, et ma mort en pour - cha - ce -  
 ras, quant des da - mes de - par - ti - -

ras, et ma mort en pour - cha - ce -  
 ras, quant des da - mes de - par - ti - -

ras, et ma mort en pour - cha - ce -  
 ras, quant des da - mes de - par - ti - -

15

ras af - fin que de moy soi - ez quit - te.  
 ras en qui d'on - neur as veu l'es - li - te.

ras af - fin que de moy soi - ez quit - te.  
 ras en qui d'on - neur as veu l'es - li - te.

ras af - fin que de moy soi - ez quit - te.  
 ras en qui d'on - neur as veu l'es - li - te.

4) Contratenor, b. 38.2, g (error).

5) Superius, text 2a, b. 19, "soiz" (error).

## *Oublie oublie oublie oublie oublie 3v*

Source:

Leuven ff. 22v-23 »Oublie oublie oublie oublie oublie« 3v

Text: Rondeau quatrain, full text in Leuven:

Oublie oublie oublie oublie oublie,  
oublie *oublie oublie* tes dolours,  
leal amant, car venus sont les jours  
que de dangier ne donnent une oublie.

Si tu as dueil ou *as* merancolie  
que tes desirs venoient au rebours,

oublie *oublie oublie oublie oublie*,  
*oublie oublie oublie tes dolours*.

Pour tant donques lesse celle follie,  
tu n'as besoing de ces dolens labours,  
ainsi vivras doucement en amours  
et au plaisir de ta dame et amye.

Oublie *oublie oublie oublie oublie*,  
*oublie oublie oublie tes dolours*,  
leal amant, car venus sont les jours  
que de dangier ne donnes une oublie.

Forget, forget, forget, forget, forget,  
forget, forget, forget your sufferings,  
loyal lover, for the days have arrived  
that do not bring a bit of danger.

If you feel grief or is depressed  
because your desires were rejected,

forget, forget, forget, forget, forget,  
forget, forget, forget your sufferings.

Therefore now take leave of this folly,  
you have no need for these painful labours,  
and then you will live nicely in love  
and at the pleasure of your lady and beloved.

Forget, forget, forget, forget, forget,  
forget, forget, forget your sufferings,  
loyal lover, for the days have arrived  
that do not bring a bit of danger.



Leuven no. 18

Oublie oublie oublie oublie oublie (un

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 22<sup>v</sup>-23

[Superius]      Mensura =  $\text{♩}$

1.4. Ou - bli - e\_ou - bli - e\_ou - bli - e\_ou-bli - e\_ou - bli -  
 3. Pour tant don - ques les - se cel - le fol - li -

Tenor

1.4. Ou - bli - e\_ou - bli - e\_ou-bli - e\_ou - bli -  
 3. Pour tant don - ques les - se cel - le fol - li -

Contratenor

1.4. Ou - bli - e\_ou - bli - e\_ou -  
 3. Pour tant don - ques les - se cel

6

e, ou - bli - e\_ou - bli - e\_ou - bli - e - tes do -  
 e, tu n'as be - soing de ces do - lens la -

e, ou - bli - e\_ou - bli - e\_ou - bli - e tes  
 e, tu n'as be - soing de ces do - lens

bli - e\_ou - bli - e,  
 le fol - li - e,  
 ou - bli - e\_ou - bli - e\_ou - bli - e tes  
 tu n'as be - soing de ces do - lens

11

lours, le - al a - mant, car ve - nus  
 bours, ain - si vi - vras doul - ce - ment

do - - - lours, le - al a - mant, car  
 la - - - bours, ain - si vi - vras doul -

do - lours, le - al a - mant, car ve - nus  
 la - bours, ain - si vi - vras doul - ce - ment

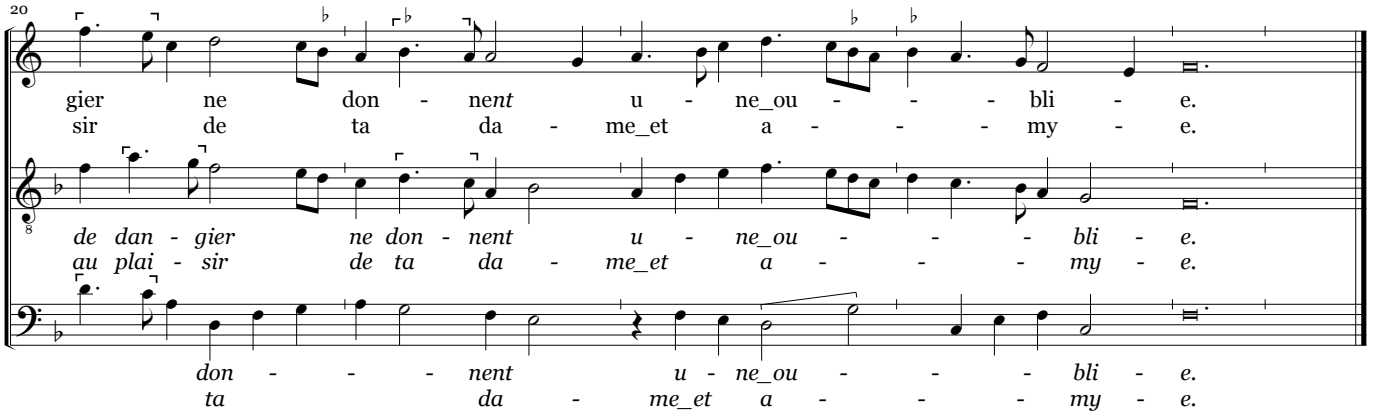
15

sont les jours que de dan  
 en a - mours et au plai

ve-nus sont les jours que  
 ce-ment en a - mours et

sont les jours que de dan - gier ne  
 en a - mours et au plai - sir de

20



gier ne don - nent u - ne\_ou - - bli - e.  
sir de ta da - me\_et a - - my - e.

de dan - gier ne don - nent u - ne\_ou - - bli - e.  
au plai - sir de ta da - me\_et a - - my - e.

don - - nent u - ne\_ou - - bli - e.  
ta da - me\_et a - - my - e.

2a. Si tu as dueil ou as me - ran - co - li -  
2b. ou - bli - e\_ou - bli - e\_ou - bli - e\_ou - bli - e\_ou - bli -

2a. Si tu as dueil ou me - ran - co - li -  
2b. ou - bli - e\_ou - bli - e\_ou - bli - e\_ou - bli - e\_ou - bli -

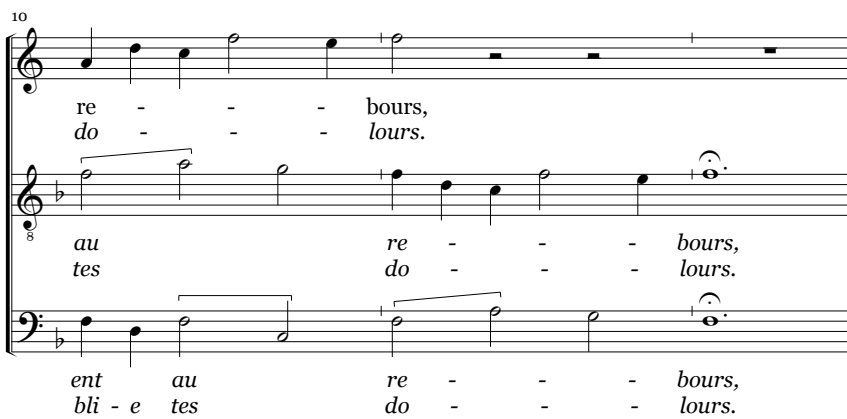
2a. Si tu as dueil ou me -  
2b. ou - bli - e\_ou - bli - e\_ou -

6

e que tes de - sirs ve - noi - ent au  
e, ou - bli - e\_ou - bli - e\_ou - bli - e\_ou - bli - e\_ou - tes

ran - co - li - e  
bli - e\_ou - bli - e, que tes de - sirs ve - noi -  
ou - bli - e\_ou - bli - e\_ou - bli - e\_ou - bli - e\_ou -

10



re - - - bours,  
do - - - lours.

au tes re - - - bours,  
do - - - lours.

ent au re - - - bours,  
bli - e tes do - - - lours.

## *Tousdis vous voit mon souvenir* 3v · Anonymous

Source:

Leuven ff. 45v-47 »Tousdis vous voit mon souvenir« 3v

*Text:* Virelai simple, full text in Leuven.

Tousdis vous voit mon souvenir,  
quelque part qu'aler et venir  
je puisse, hélas, ainsi m'aist dieux,  
il fait l'office de mes yeulx  
jusques vous voye au revenir.

Ma pensee et mon desir  
n'a loing de moy aultre plaisir  
esperant en brief d'avoir mieulx.

*Tousdis vous voit mon souvenir,  
quelque part qu'aler et venir  
je puisse, hélas, ainsi m'aist dieux.*

Mays lors que je pourray choisir  
vo gent oeillet, tant resjoir  
voirres mon cueur saillant es cieulx  
oubliant le temps angoisseux  
ou a present suis sans faillir.

*Tousdis vous voit mon souvenir,  
quelque part qu'aler et venir  
je puisse, hélas, ainsi m'aist dieux,  
il fait l'office de mes yeulx  
jusques vous voye au revenir.*

My memory always sees you,  
no matter where I may go  
or come, alas, so God help me,  
it takes over my eyes  
until I see you return.

My thoughts and my desire  
have far from me no other pleasure  
hoping soon to have better.

My memory always sees you,  
no matter where I may go  
or come, alas, so God help me.

But when I can meet  
your noble eye, you will see  
such a joy, my heart gushing in the heavens,  
forgetting the anguished times  
in which I now unfailingly find myself.

My memory always sees you,  
no matter where I may go  
or come, alas, so God help me,  
it takes over my eyes  
until I see you return.

**Leuven no. 30**

*Tousdis vous voit mon souvenir (unique)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 45<sup>v</sup>-47

[Superius] Mensura =  $\circ$

1.4. Tous - dis vous voit mon sou - ve - nir,  
3. Mays lors que je pour - ray choi - sir

1.4. Tous - dis vous voit mon sou - ve - nir,  
3. Mays lors que je pour - ray choi - sir

1.4. Tous - dis vous voit mon sou - ve - nir,  
3. Mays lors que je pour - ray choi - sir

10  
quel - que part qu'a - ler et ve - nir je  
vo - gent oeil - let, tant res - jo - ir voir -

19  
puis - - - se, he - las, ain - - - - -  
res mon cueur sail - - - - -

28  
si lant m'aist es  
ain - si lant m'aist es  
si lant m'aist es

1) Tenor, bars 2-3, the ligature is c.o.p. (error).

37

dieux, il fait l'of - fi -  
 cieulx ou - bli - ant le

dieux, il fait  
 cieulx ou - bli -

dieux, il fait  
 cieulx ou - bli

43

ce de mes  
 temps an - - - - - gois - - - - -

l'of - fi - ce de mes  
 ant le - temps an - gois - - - - -

l'of - fi - ce de mes  
 ant le - temps an - gois - - - - -

49

yeulx jus - ques vous voye  
 seux ou - a pre - sent

yeulx jus - ques vous voye  
 seux ou - a pre - sent

yeulx jus - ques vous voye  
 seux ou - a pre - sent

55

au re - ve - - - - - nir.  
 suis sans fail - - - - - lir.

au re - ve - - - - - nir.  
 suis sans fail - - - - - lir.

au re - ve - - nir, au re - ve - - - - - nir..  
 suis sans fail - lir, suis sans fail - - - - - lir.

2) Superius, bar 45.2 is missing (error).

64

2a. Ma pen - se - e et mon sou - ve -

2b. Tous - dis vous voit mon sou - ve -

2a. Ma pen - se - e et mon sou - ve - sir n'a loing de

2b. Tous - dis vous voit mon sou - ve - nir, quel - que part

2a. Ma pen - se - e et mon de - sir

2b. Tous - dis vous voit mon sou - ve - nir,

72

sir n'a loing de moy aul - tre plai - sir

nir, quel - que part qu'a - ler et ve - nir

moy aul - tre plai - sir

qu'a - ler et ve - nir

n'a loing de moy aul - tre plai - sir

quel - que part qu'a - ler et ve - nir

79

es - pe - rant en brief d'a - voir

je puis - se\_he - las, ain - si m'aist

es - pe - rant en brief d'a - - - voir

je puis - se\_he - las, ain - si m'aist

es - pe - rant en brief d'a - voir

je puis - se\_he - las, ain - si m'aist

85

mieux.  
dieux.

mieux.  
dieux.

mieux.  
dieux.

*Donnez l'aumosne, chiere dame* 4v · Anonymous

Source:

Leuven ff. 47v-50 »Donnez l'aumosne, chiere dame« 4v

Text: Virelai simple, full text in Leuven.

Donnez l'aumosne, chiere dame,  
au pouvre cuer requerant grace;  
voustre charite, las, luy face  
du bien pour dieu et noustre dame.

Give alms, dear lady,  
to the poor heart seeking grace;  
your kindness, alas, may do him  
good, for God and Our Lady.

Pelerin alant a saint Jame  
est qu'ainsi passant se pourchace.

A pilgrim going to Saint Jame  
is he who thus begs his passage.

*Donnez l'aumosne, chiere dame,  
au pouvre cuer requerant grace.*

Give alms, dear lady,  
to the poor heart seeking grace.

Octroyez sans plus une dragme  
de voustre amour, helas, a ce  
que pour vous prie en toute place,  
ce vous sera merite a l'ame.

Give just a drachma  
of your love, alas! to him,  
that he may pray for you everywhere,  
it will be worthy of your soul.

*Donnez l'aumosne, chiere dame,  
au pouvre cuer requerant grace;  
voustre charite, las, luy face  
du bien pour dieu et noustre dame.*

Give alms, dear lady,  
to the poor heart seeking grace;  
your kindness, alas, may do him  
good, for God and Our Lady.

**Leuven no. 31**

*Donnez l'aumosne, chiere dame (unique)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 47<sup>v</sup>-50

[Superius]      Mensura =  $\circ$

[Contratenor]

Tenor

Basis

1.4. Don - nez l'au - mos - ne, chie - re da - - - - me,  
 3. Oc - troy - ez sans plus u - ne drag - - - - me,

1.4. Don - nez l'au - mos - ne, chie - re da - - - - me,  
 3. Oc - troy - ez sans plus u - ne drag - - - - me

10

nez l'au - mos - ne, chie - re da - - - - me,  
 troy - ez sans plus u - ne drag - - - - me

da - - - - me,  
 drag - - - - me

1.4. Don - nez l'au - mos - ne, chie - re da - - - - me,  
 3. Oc - troy - ez sans plus u - ne drag - - - - me

chie - re                      da - - - - me,  
 u - ne                         drag - - - - me

20

au pou - vre cuer re - que - rant gra - - -  
 de vous - tre a - mour, he - las, a

au pou - vre cuer re - que - rant gra - - -  
 de vous - tre\_a - mour, he - las, a

au pou - vre cuer re - que - rant  
 de vous - tre a - mour, he - las,

au pou - vre cuer re - que - rant gra -  
 de vous - tre\_a - mour, he - las, a ce

1) Tenor, bar 28, the ligature is longa-brevis-longa (error).



32

ce; vous - tre cha - ri -  
 ce que pour vous pri -

ce; vous - tre cha - ri - te, las,  
 ce que pour vous pri - e\_en tou -

gra - ce; vous - tre cha - ri - te, cha -  
 a ce que pour vous pri - e\_en tou -

ce; vous - tre cha - ri -  
 que pour vous pri -

43

te, las, luy fa - - - ce du bien pour dieu  
 e\_en tou - te pla - - - ce, ce vous se - ra

luy fa - - - ce du bien pour  
 te pla - - - ce, ce vous se -

ri - - - te, las, luy fa - ce du bien pour dieu et  
 te tou - te pla - ce, ce vous se - ra me -

te, las, luy fa - - - ce du  
 e\_en tou - te pla - - - ce, ce

53

et nous - - - - tre  
 me - ri - - - - te\_a

dieu et  
 ra me - - - - -

bien pour dieu et  
 vous se - ra me - - - -

2) Contratenor, bar 33.1, *f* (error).

63

da - - - - me.  
l'a - - - - me.

nous - - - - tre da - - - - me.  
ri - - - - te\_a l'a - - - - me.

nous - - - - tre da - - - - me.  
ri - - - - te\_a l'a - - - - me.

nous - - - - tre da - - - - me.  
ri - - - - te\_a l'a - - - - me.

72

2a. Pe - le - rin a - lant a saint Ja - me  
2b. Don - nez l'au - mos - ne, chie - re da - me,

2a. Pe - le - rin a - lant a saint Ja - - - -  
2b. Don - nez l'au - mos - ne, chie - re da - - - -

2a. Pe - le - rin a - lant a saint Ja - - - -  
2b. Don - nez l'au - mos - ne, chie - re da - - - -

2a. Pe - le - rin a - lant a saint Ja - -  
2b. Don - nez l'au - mos - ne, chie - re da - -

83

est qu'ain - si pas - sant se pour - cha - ce.  
au pou - vre cuer re - que - rant gra - ce.

me est qu'ain - si pas - sant se pour - cha - ce.  
me, au pou - vre cuer re - que - rant gra - ce.

me, est qu'ain - si pas - sant se pour - cha - ce.  
me, au pou - vre cuer re - que - rant gra - ce.

me est qu'ain - si pas - sant se pour - cha - ce.  
me, au pou - vre cuer re - que - rant gra - ce.

*Par Mallebouche la cruelle 3v · Anonymous*

Source:

Leuven ff. 50v-51 »Par Mallebouche la cruelle« 3v

Text: Rondeau cinquain, full text in Leuven.

Par Mallebouche la cruelle,  
ennemye faulse et rebelle,  
aige perdu voustre acointance,  
gentille pucelle de France,  
dont j'ay au cueur douleur mortelle.

A quoy fault que je *ne* vous celle,  
ja soit *ce* que vous soiez celle  
pour qui en ay tel desplaysance

par Mallebouche *la cruelle*,  
*ennemye faulse et rebelle*,  
*aige perdu voustre acointance*.

Onques n'y eut en ma querelle  
que Loyaute, enqueres *elle*  
et y mettes telle ordonnance  
que brief puisse avoir alegeance  
de ma douleur qui renouvelle

par Mallebouche *la cruelle*,  
*ennemye faulse et rebelle*,  
*aige perdu voustre acointance*,  
*gentille pucelle de France*,  
*dont j'ay au cueur douleur mortelle*.

Due to cruel Mallebouche,  
an enemy false and hostile,  
have I lost your friendship,  
sweet virgin from France,  
so I feel a mortal pain in my heart.

Why should I not keep you hidden,  
though you are her  
for whom I suffer such displeasure

due to cruel Mallebouche,  
an enemy false and hostile,  
have I lost your friendship.

Never in my courtship has there been  
anyone but Loyauté; ask her  
and then put everything into such order  
that soon I may have relief  
from my pain, which is renewed

due to cruel Mallebouche,  
an enemy false and hostile,  
have I lost your friendship,  
sweet virgin from France,  
so I feel a mortal pain in my heart.

**Leuven no. 32**

*Par Mallebouche la cruelle (unique)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 50<sup>v</sup>-51

[Superius]      Mensura =  $\text{♩}$

1.4. Par Mal - le - bou - che la cru - el -  
3. On - ques n'y eut en ma que - rel -

1.4. Par Mal - le - bou - che la cru - el -  
3. On - ques n'y eut en ma que - rel -

5  
le, en - ne - my - e faul -  
le que Loy - au - te, en -

10  
se\_et re - bel - le, ai - ge per -  
que - res el - le et y met -  
faul - se\_et re - bel - le,  
en - que - res el - le

15  
du vous - tre\_a - coin - tan -  
tes tel - le\_or - don - nan -  
ai - ge per - du vous - tre\_a - coin - tan -  
et y met - tes tel - le\_or - don - nan -  
per - du met - tes vous tel - le\_or - don - nan -

19

ce, gen - til - le pu - cel - le de Fran - - - ce,  
 ce que brief puis - se\_a - voir a - le - gean - - - ce

24

dont j'ay au - - - cueur do - - - leur re -  
 de ma do - - - leur qui leur re -

28

mor - tel - le.  
 nou - vel - le

mor - tel - le.  
 nou - vel - le

mor - tel - le.  
 nou - vel - le

2a. A quoy fault que je ne vous cel -  
2b. par Mal - le - bou - che la cru - el -

2a. A quoy fault que je ne vous cel -  
2b. par Mal - le - bou - che la cru - el -

2a. A quoy fault que je ne vous cel -  
2b. par Mal - le - bou - che la cru - el -

5  
le, ja soit ce que vous  
le, en - ne - my - e faul -

le, ja soit ce que  
le, en - ne - my - e

le, ja soit ce que vous  
le, en - ne - my - e faul -

10  
soi - ez cel - le pour qui en  
se\_et re - bel - le, ai - ge per -

vous soi - ez cel - le  
faul-se\_et re - bel - le,

soi - ez cel - le pour qui  
se\_et re - bel - le, ai - ge

15  
ay tel des - play - san - ce  
du vous - tre\_a - coin - tan - ce.

pour ai - ge per - du tel des - play - san - ce  
ai - ge per - du vous - tre\_a - coin - tan - ce.

en ay per - du tel des - play - san - ce  
vous - tre\_a - coin - tan - ce

*Escu d'ennuy semé de plours* 3v · Anonymous

Source:

Leuven ff. 51v-52 »Escu d'ennuy seme de plours« 3v

*Text:* Rondeau quatrain, full text in Leuven, also found in MS Paris, Bibliothèque nationale, ms. f.fr. 1719, f. 92v, and *Le Jardin de plaisance et fleur de rethorique*, Paris [Verard, 1501], f. 118, no. 53.

After Leuven:

Escu d'ennuy semé de plours  
bordé de saible et de feblesse,  
ung cueur palé de grant tristesse,  
telz armes porte je amours.

Timbre de piteuses clamours,  
couronné d'amere aspresse,

*escu d'ennuy semé de plours  
borde de saible et de feblesse*

ordonnez, las, m'avez tousjours,  
ma tresbelle dame et maistresse,  
criez harou ou quel destresse  
au langoureux plain de dolours.

*Escu d'ennuy semé de plours  
bordé de saible et de feblesse,  
ung cueur pale de grant tristesse,  
telz armes porte je amours.*

A shield of misery decorated with tears  
bordered by darkness and frailty,  
a heart bemoaning great sadness,  
such a badge of love do I carry.

A crest of piteous wails  
crowned by cruel asperity,

a shield of misery decorated with tears  
bordered by darkness and frailty

have you, alas, forever assigned me,  
my beautiful lady and mistress,  
condemned me to this desperation  
in the woeful clarity of suffering.

A shield of misery decorated with tears  
bordered by darkness and frailty,  
a heart bemoaning great sadness,  
such a badge of love do I carry.

**Leuven no. 33**

*Escu d'ennuy semé de plours (unique)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 51<sup>v</sup>-52

[Superius] Mensura =  $\text{♩}$

1.)

1.4. Es - cu d'en - nuy se - mé de  
 3. or - don - nez, las, m'a - vez tous -

Tenor

1.4. Es - cu d'en-nuy se - mé de  
 3. or - don - nez, las, m'a - vez tous -

Contratenor

1.4. Es - cu d'en - nuy se - mé de  
 3. or - don - nez, las, m'a - vez tous -

7

plours bor - dé de sai - ble et et  
 jours, ma tres - bel - le da - me et

plours bor - dé de sai - ble et de  
 jours, ma tres - bel - le da - me et

plours bor - dé de sai - ble et de fe -  
 jours, ma tres - bel - le da - me et mais -

12

de fe - bles - se, ung cueur pa - lé de grant tris -  
 mais - tres - se, cri - ez ha - rou ou quel des -

fe - bles - se, ung cueur pa - lé de  
 mais - tres - se, cri - ez ha - rou ou

bles - se, ung cueur pa - lé de  
 tres - se, cri - ez ha - rou ou

17

tes -  
 tres -

grant tris -  
 quel des - tes -

grant tris -  
 quel des - tes -

1) Superius, the mensuration sign indicates *tempus perfectum*, obviously an error.



21

se, telz ar - mes por - te je a - mours.  
se au lan - go - reux plain de do - lours.

se, telz ar - mes por - te je a - mours.  
se au lan - go - reux plain de do - lours.

se, telz ar - mes por - te je a - mours.  
se au lan - go - reux plain de do - lours.

2a. Tim - bre de pi - - teu - ses cla -  
2b. es - cu d'en - nuy se - mé de

2a. Tim - bre de pi - - teu - ses cla -  
2b. es - cu d'en - nuy se - mé de

2a. Tim - bre de pi - teu - ses cla -  
2b. es - cu d'en - nuy se - mé de

7

mours, cou - ron - né d'a - me - re as - pres - se,  
plours bor - dé de sai - - ble et de fe - bles - se

mours, cou - ron - né d'a - me - re as - pres - se,  
plours bor - dé de saible\_et de fe - bles - se

mours, cou - ron - né d'a - me - re as - pres - se,  
plours bor - dé de saible\_et de fe - bles - se

*Si vous voulez que je vous ame 3v · Anonymous*

Source:

Leuven ff. 52v-54 »Si vous vouillez que je vous ame« 3v

Text: Bergerette, full text in Leuven:

Si vous voulez que je vous ame  
bien et lealment sans changer,  
ne vous vueillez plus estranger,  
car je vous lairoye sur mon ame.

Fait m'avez aler et venir  
trop de foix sans nul bien me faire,

mays pensez y pour l'advenir  
g'iray ailleurs ou j'ay affaire,

si non qu'il vous plaise, ma dame,  
gracieusement vous ranger,  
car vous povez bien sans dangier  
me faire plaisir et sans blasme.

*Si vous voulez que je vous ame  
bien et lealment sans changer,  
ne vous vueillez plus estranger,  
car je vous lairoye sur mon ame.*

If you wish that I love you  
fairly and truly without deceit,  
you should not any more turn away,  
for I will leave you, upon my soul.

You have made me go and come  
too many times without any joy for me,

so think about that in the future  
I will go somewhere else where I am welcome,

unless it pleases you, my lady,  
to surrender graciously;  
for you could easily without fear  
make me happy, and without reproach.

If you wish that I love you  
fairly and truly without deceit,  
you should not any more turn away,  
for I will leave you, upon my soul.

Leuven no. 34

Si vous voulez que je vous ame (unique)

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 52<sup>v</sup>-54

[Superius] Mensura =  $\text{♩}$

1.4. Si vous voul  
3. si non qu'il

Tenor

1.4. Si vous vou  
3. si non qu'il

Contratenor

1.4. Si vous vou  
3. si non qu'il

8

lez vous que je  
vous plai - se, vous ma a -

lez vous que je  
vous plai - se, vous ma a -

lez vous que je  
vous plai - se, vous ma a -

14

- - - me bien et le - al - - ment sans  
- - - me, gra - ci - eu - se - - ment vous

- - - me bien et le - al - - ment sans  
- - - me, gra - ci - eu - se - - ment vous

- - - me bien et le - al - - ment sans  
- - - me, gra - ci - eu - se - - ment vous

19

chan - - - ger, ne vous vueil -  
ran - - - ger, car vous po - - -

chan - - - ger, ne vous vueil - - - lez plus  
ran - - - ger, car vous po - - - vez bien

chan - - - ger, ne vous  
ran - - - ger, car vous

24

lez plus es - tran - ger, car je vous lai - roye sur  
 vez bien sans dan - gier me fai - re plai - sir et

es - tran - ger, car je vous lai - roye  
 sans dan - gier me fai - re plai - sir

vueil - lez plus es - tran - ger, car je vous lai - roye  
 po - vez bien sans dan - gier me fai - re plai - sir

30

mon a - blas - me.  
 sans blas - me.

sur mon a - - - me.  
 et sans blas - - - me.

sur mon a - - - me.  
 et sans blas - - - me.

♩ = ̣ =  
 34 Mensura = ̣

2a. Fait m'a - vez a - ler et ve - - -  
 2b. Mays pen - sez y pour l'ad - ve - - -

2a. Fait m'a - vez a - ler et ve - - -  
 2b. Mays pen - sez y pour l'ad - ve - - -

42

nir trop de foix  
 nir g'i - ray ail - - -

nir trop de foix  
 nir g'i - ray ail - - -

nir  
 nir trop de foix  
 nir g'i - ray ail - - -

50 1)

leurs sans nul bien me fai - -  
ou j'ay af - fai - -

leurs sans nul bien me  
ou j'ay af -

leurs sans nul bien me  
ou j'ay af - - - - -

58 1. 2.

re, re, ou

fai - - - - - re, re, ou j'ay af -  
fai - - - - - re, re, ou j'ay af -

fai - - - - - re, re, ou

66

j'ay af - - - - - fai - - - - - re,  
fai - - - - - re,

j'ay af-fai - - - - - re,

1) *Superius*, bars 50-51, the lower note is black.

2) *Contratenor*, bars 65.2-66.1, two *semibreves* are missing (error).

*Ou beau chastel est prisonnier mon cueur* 3v · Anonymous

Source:

Leuven ff. 63v-65 »Ou beau chastel est prisonnier mon cueur« 3v

Text: Rondeau cinquain, full text in Leuven.

Ou beau chastel est prisonnier mon cueur  
de celle ou monde ou a plus de douceur,  
beaulté, bonté et courtoisie aussi,  
et toutesfoix ne peult avoir mercy  
n'alegement de sa dure langleur.

Painne et soussi, tristesse et doleur  
luy sont prochains avecques larmes et pleur,  
pour bien amer seuffre, las, tout cecy.

*Ou beau chastel est prisonnier mon cueur  
de celle ou monde ou a plus de douceur,  
beaulté, bonté et courtoisie aussi.*

A qui donner de ce cas ycy l'erreur  
ne sçaroye, si non a mon malheur  
ou a Fortune qui vieult qu'il soit ainsy,  
car la belle est ung chief d'empure sans cy  
et gist pour voir la le comble d'onneur.

*Ou beau chastel est prisonnier mon cueur  
de celle ou monde ou a plus de douceur,  
beaulté, bonté et courtoisie aussi,  
et toutesfoix ne peult avoir mercy  
n'alegement de sa dure langleur.*

In the fair castle my heart is a prisoner  
of her who in the world has the most sweetness,  
beauty, goodness, and courtesy as well,  
and yet it cannot find mercy  
nor relief from its hard despair.

Trouble and worry, sadness and pain  
surround it with tears and weeping,  
for loving well it suffers, alas, all this.

In the fair castle my heart is a prisoner  
of her who in the world has the most sweetness,  
beauty, goodness, and courtesy as well.

On whom to lay the blame for this situation  
I may not know, if not on my ill luck  
or on Fortune who wishes that it shall be so,  
for the fair one is the most refined without fault,  
and in her is found the summit of honor.

In the fair castle my heart is a prisoner  
of her who in the world has the most sweetness,  
beauty, goodness, and courtesy as well,  
and yet it cannot find mercy  
nor relief from its hard despair.

**Leuven no. 40**

*Ou beau chastel est prisonnier mon cueur* (unique)

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 63<sup>v</sup>-65

[Superius]      Mensura = 

**Tenor**

1.4. Ou beau chas - tel est pri - son - nier  
3. A qui don - ner de ce cas y - - - cy

1.4. Ou beau chas - tel est pri - son - nier  
3. A qui don - ner de ce cas y - - - -

**Contratenor**

1.4. Ou beau chas - tel est pri - son - nier  
3. A qui don - ner de ce cas y - - - -

**Superius**

9  
1.4. Ou beau chas - tel est pri - son - nier  
3. A qui don - ner de ce cas y - - - cy

mon  
l'er - - - - -

**Tenor**

cy      mon l'er - - - - -      cueur reur

18  
mon l'er - - - - -      cueur reur de cel-le\_ou mon - - - - - de\_ou a non  
ne sça - roy - e,      si non

**Contratenor**

cueur reur de cel-le\_ou mon - - - - - de\_ou a non  
ne sça - roy - e,      si non

de      cel - le\_ou      mon-de\_ou  
ne sça - roy - e,      si non

29  
plus de doul - - - - -      ceur, beaul -  
a mon mal - - - - -      heur ou

**Superius**

plus de doul mal - - - - -      ceur,  
a mon mal - - - - -      heur

**Tenor**

a plus de doul - - - - -      ceur, beaul -  
a mon mal - - - - -      heur ou

1) *Contratenor*, bars 11-16 are notated a third higher (error).  
 2) *Tenor*, bar 17.1 looks more like a *semibrevis* rest than a dot (error).

38

té, bon - té et cour - toi - si - e\_aus - si,  
a For - tu - ne qui vieult qu'il soit ain - sy,

beaul - té, bon - té et cour - toi - si - e\_aus - si,  
ou a For - tu - ne qui vieult qu'il soit ain - sy,

té, bon - té cour - toi - si - e\_aus - si,  
a For - tu - ne qu'il soit ain - sy,

48

et tou - tes - foix ne peult  
car la bel - le\_est ung chief

et tou - tes - foix ne peult  
car la bel - le\_est ung chief

et toutesfoix peult chief d'en -

58

a - - - voir mer - cy n'a - le - ge - ment de  
d'en - pu - re sans cy et gist pour voir la

a - - - voir mer - cy n'a - le - ge -  
d'en - pu - re sans cy et gist pour

a - - - voir mer - cy de  
pu - - - re sans cy la

68

sa du - re lan - - - - - geur.  
le com - ble d'on - - - - - neur.

ment de sa du - re lan - - - - - geur.  
voir la le com - ble d'on - - - - - neur.

sa du - re lan - - - - - geur.  
le com - ble d'on - - - - - neur.

3) Contratenor, bar 47, the upper note is black.





38

bien a - mer seuf - fre, las, tout ce - cy.  
 té, bon - té et cour - toi - si - e\_aus - si.

pour bien a - mer seuf - fre, las, tout ce - cy.  
 beaul - té, bon - té et cour - toi - si - e\_aus - si.

bien a - mer seuf - fre, las, tout ce - cy.  
 té, bon - té cour - toi - si - e\_aus - si.

## *En attendant vostre venue 3v*

Source:

Leuven ff. 72v-73 “En attendant vostre venue” 3v

*Text:* Rondeau quatrain; full text in Leuven. Its 4th line quotes a rondeau cinquain in *Le Jardin de plaisance et fleur de rethorique*, Paris, [Antoine Verard, 1501] f. 91, which was set to music by Ockeghem in the Dijon chansonnier, “Quant de vous seul je pers la veue”<sup>1</sup>

En attendant vostre venue,  
mon bien que je desire tant,  
une heure me dure bien cent  
quant de vous seul je pers la veue.

Waiting for your arrival,  
my dear whom I so desire,  
an hour feels like hundred  
when I lose sight of you alone.

Bien souvent seullete esperdue  
je passe mon temps en pleurant

Very often alone and lost  
I pass the time in tears

en attendant vostre venue,  
mon bien que je desire tant.

waiting for your arrival,  
my dear whom I so desire.

Mais Bon Espoir m’a maintenue  
et de son bon gre m’asseurant  
que je vous verray briefment  
qui en joye m’a entretenue

But Good Hope has supported me  
and by her good wish promised me  
that I will see you again shortly,  
which has kept me happy

en atendant vostre venue,  
mon bien que je desire tant,  
une heure me dure bien cent  
quant de vous seul je pers la veue.

waiting for your arrival,  
my dear whom I so desire,  
an hour feels like hundred  
when I lose sight of you alone.

1 See <http://chansonniers.pwch.dk/CH/CH062.html>.

**Leuven no. 44**

*En attendant vostre venue (Unicum)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 72<sup>v</sup>-73

[Superius] Mensura =  $\text{♩}$

1.4. En a - ten - dant vos - tre ve - nu -  
3. Mais Bon Es - poir m'a main - te - nu -

1.4. En a - ten - dant vos - tre ve - nu -  
3. Mais Bon Es - poir m'a main - te - nu -

8

e, mon et bien que je de - si - re -  
e, et de son bon gre m'as - seu -

e, mon et bien que son je bon

13

- - - - - tant,  
rant

que je de - si - re - tant,  
son bon gre m'as - seu - rant

de - si - re - tant,  
gre m'as - seu - rant

19

u - ne heu - re me du - re bien cent quant  
que je vous re - ver - ray brief - - - - ment qui en

u - ne heu - re me du - re bien cent  
que je vous re - ver - ray brief - ment

u - ne heu - re me du - re bien cent  
que je vous re - ver - ray brief - ment quant  
qui en

1) Contratenor, bar 17.1, minima g has a punctus (error).

25

de vous seul je pers la veu - - - e.  
joy - e m'a en - tre - te - - - nu - - - e

2)

quant de vous seul je pers la veu - - - e.  
qui en joy - e m'a en - tre - te - - - nu - - - e

de vous seul je pers la veu - - - e.  
joy - e m'a en - tre - te - - - nu - - - e

2a. Bien sou - vent seul - le - te\_es - per - du -  
2b. en a - ten - dant vos - tre ve - nu -

2a. Bien sou - vent seul - le - te\_es - per - du -  
2b. en a - ten - dant vos - tre ve - nu -

2a. Bien sou - vent seul - le - te\_es - per - du -  
2b. en a - ten - dant vos - tre ve - nu -

8

e je pas - se mon temps en pleu -  
e, mon bien que je de - si - re je mon pas bien

e je mon pas - se que mon je

13

se mon temps en pleu - rant  
que je de - si - re tant.

se mon temps en pleu - rant  
que je de - si - re tant.

se mon temps en pleu - rant  
que je de - si - re tant.

2) Superius, bars 29.2-30.1, semibrevis d' - minima rest (error).

*Vraiz amans, pour dieu suppliez* 3v · Anonymous

Source:

Leuven ff. 78v-79 »*Vraiz amans, pour dieu suppliez*« 3v

*Text:* Rondeau quatrain, full text in Leuven.

Vraiz amans, pour dieu suppliez  
pour ung serviteur hors de grace,  
qu'on a la mis par grande espace  
avec les pechez oubliez.

Helas! il est si travaille  
que je crains qu'il ne se defface.

*Vraiz amans, pour dieu suppliez  
pour ung serviteur hors de grace.*

Et s'il est si treffort liez  
que la mort sa vie trespasse,  
je pry et requier qu'on pourchasse  
que ces motz soient publiez.

*Vraiz amans, pour dieu suppliez  
pour ung serviteur hors de grace,  
qu'on a la mis par grande espace  
avec les pechez oubliez.*

True lovers, for God's sake pray  
for a servant out of favour,  
who was put there for a long time  
with the sins forgotten.

Alas, he is so tortured  
that I fear he will end his life.

True lovers, for God's sake pray  
for a servant out of favour.

And if he is so tightly bound  
that death ends his life  
I pray and require that you strive  
to make these words known.

True lovers, for God's sake pray  
for a servant out of favour,  
who was put there for a long time  
with the sins forgotten.

**Leuven no. 48**

*Vraiz amans, pour dieu suppliez (Unicum)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 78<sup>v</sup>-79

[Superius] Mensura =  $\text{♩}$

1.4. Vraiz a - mans, pour dieu sup - pli -  
 3. Et s'il est si tref - fort li - - -

Tenor

1.4. Vraiz a - mans, pour dieu sup - pli -  
 3. Et s'il est si tref - fort li - -

Contratenor

1.4. Vraiz a - mans, pour dieu sup - pli - ez  
 3. Et s'il est si tref - fort li - ez

6

ez pour ung ser - vi - teur hors de gra - - -  
 ez que la mort sa vi - e tres - pas - - -

ez pour ung ser - vi - teur hors de gra - - -  
 ez que la mort sa vi - e tres - pas - - -

pour ung ser - vi - teur hors de gra - - -  
 que la mort sa vi - e tres - pas - - -

10

1)

ce, qu'on a la mis par gran - de\_es - pa -  
 se, je pry et re - quier qu'on pour - chas -

ce, qu'on a la mis par gran - de\_es - pa -  
 se, je pry et re - quier qu'on pour - chas -

ce, qu'on a la mis par gran - de\_es - pa -  
 se, je pry et re - quier qu'on pour - chas -

2)

16

ce a - vec les pe - chez ou - bli - - ez.  
 se que ces motz soi - ent pu - bli - - ez.

ce a - vec les pe - chez ou - bli - - ez.  
 se que ces motz soi - ent pu - bli - - ez.

ce a - vec les pe - chez ou - bli - - ez.  
 se que ces motz soi - ent pu - bli - - ez.

1) Superius, bar 11.1, b' (error).

2) Contratenor, bars 15-17 may be corrupt, cf. the example opposite.

2a. He - las! il est si tra - veil - -  
2b. Vraiz a - mans, pour dieu sup - pli - -

2a. He - las! il est si tra - veil - -  
2b. Vraiz a - mans, pour dieu sup - pli - -

2a. He - las! il est si tra - veil - lez  
2b. Vraiz a - mans, pour dieu sup - pli - ez

6  
lez que je crains qu'il ne se def - fa - ce.  
ez pour ung ser - vi - teur hors de gra - ce.

lez que je crains qu'il ne se def - fa - ce.  
ez pour ung ser - vi - teur hors de gra - ce.

que je crains qu'il ne se def - fa - ce.  
pour ung ser - vi - teur hors de gra - ce.

Contratenor in MS bars 15-18:

A single staff of music in G-clef, 8/8 time signature, showing a melodic line for the Contratenor part. The notes are: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4, quarter note C4.



*J'ay des semblans tant que je vueil* 3v · Anonymous

Source:

Leuven ff. 79v-80 »J'ay des semblans tant que je vueil« 3v

*Text:* Rondeau quatrain by Monbeton, full text in Leuven; also in Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan), f. 184v, ed. M. Löpeltmann, *Die Liederhandschrift des Cardinals de Rohan* (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923, p. 359; Paris, Bibliothèque Nationale, ms. f.fr. 1719, f. 50; ms. f.fr. 9223, f. 38v “Montbreton”, ed. Gaston Raynaud, *Rondeaux et autres poésies du XVe siècle publiés d'après le manuscrit de la Bibliothèque Nationale*. Paris 1889, p. 63; ms. nouv. acq. 15771, f. 17 “Monbeton”; *Le Jardin de plaisance et fleur de rethorique*, Paris, [Antoine Verard, 1501], f. 86.

After Leuven:

J'ay des semblans tant que je vueil,  
mais du surplus il n'est nouvelle,  
car par ma foy la bonne et belle  
n'a pas le cueur tel comme l'ueil.

Se je me plains ou je me dueil  
mais que sans plus soye pres d'elle,

j'ay des semblans *tant que je vueil*,  
*mais du surplus il n'est nouvelle*.

Nul aultre bien je n'en recueil  
fors que par foiz elle m'apelle  
“Mon amy” et puis se rapelle.  
Mais quoy que j'aye ou joie ou dueil,

j'ay des semblans *tant que je vueil*,  
*mais du surplus il n'est nouvelle*,  
*car par ma foy la bonne et belle*  
*n'a pas le cueur tel comme l'ueil*.

I get glances, as many as I want,  
but otherwise there is nothing new,  
for by my faith the good and fair  
has not the heart that matches her eye.

If I lament or suffer,  
only so that I may be near her,

I get glances, as many as I want,  
but otherwise there is nothing new.

No other favours do I receive  
except that sometimes she calls me  
'My friend' and then turns away.  
But whatever I get, joy or grief,

I get glances, as many as I want,  
but otherwise there is nothing new,  
for by my faith the good and fair  
has not the heart that matches her eye.

**Leuven no. 49**

*J'ay des semblans tant que je vueil (unique)*

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 79<sup>v</sup>-80

[Superius] Mensura = 

Tenor

Contratenor

8

1.4. J'ay des sem - blans tant que  
 3. Nul aul - tre bien je n'en

je re - - - - - vueil, mais du sur -  
 re - - - - - cueil fors que par

je re - - - - - vueil, mais du sur - plus  
 re - - - - - cueil fors que par foiz

je re - - - - - vueil, mais fors du sur par - - - plus  
 re - - - - - cueil fors que par foiz

16

plus il n'est nou - - - - - vel - le, nou - vel -  
 foiz el - le m'a - - - - - pel - le, m'a - pel -

il n'est nou - - - - - vel - le, nou -  
 el - le m'a - - - - - pel - le, m'a -

il n'est nou - - - - - vel - - - - - le,  
 el - - - - - le m'a - - - - - pel - - - - - le,

25

- - - - - le, car par  
 - - - - - le "Mon a -

vel - - - - - le car  
 pel - - - - - le "Mon

nou - vel - le, car  
 m'a - pel - le "Mon

33

ma foy la bon - ne\_et bel - - - le n'a  
 my" et puis se ra - - pel - le. Mais

par ma foy la bon - ne\_et bel - le  
 a - my" et puis se ra - pel - le.

par ma foy la bon - ne\_et bel - le  
 amy" et puis se ra - pel - le.

41

pas le cueur tel com - me  
 quoy que j'ay - - - e\_ou joi - e\_ou

n'a pas le cueur tel com - - - me  
 Mais quoy que j'ay - e\_ou joi - - - e\_ou

n'a pas le cueur tel com - - - me  
 Mais quoy que j'ay - e\_ou joi - - - e\_ou

49

l'ueil.  
 dueil,

l'ueil.  
 dueil,

l'ueil.  
 dueil,

1) Tenor, bars 39-55, the last staff has a one flat signature; the exemplar probably had a flat before *b* in bar 47 (error).  
 2) Contratenor, bar 47.2, *d* (error).

2a. Se je me plains ou je  
2b. j'ay des sem-blans tant que

me je dueil, mais que sans  
je vueil, mais du sur -

plus soy - e pres d'el - le, pres d'el -  
plus il n'est nou - - - vel - le, nou - vel -

soy - e pres d'el - le, pres  
il n'est nou - vel - le, nou -

soy - - - e pres d'el - - - le,  
il n'est nou - vel - - - le,

le,  
le.  
d'el - - - le,  
le.  
pres d'el - le,  
nou - vel - le.

*Henri Phlippet, le vert me fais porter 3v · Anonymous*

Source:

Leuven ff. 80v-81 »Henri phlippet le vert me fais porter« 3v

Text: Rondeau quatrain, full text in Leuven:

Henri Phlippet, le vert me fais porter  
pour ton douls vir que je vis si plaisant,  
tu me samblois estre leal amant,  
dont mon amour te vauls du tout donner.

Car tu nès pas home pour refuser,  
en fais, en dis, tu te portes vaillant,

Henri Phlippet, *le vert me fais porter*  
*pour ton douls vir que je vis si plaisant.*

Couvertement, sans nul samblant monstrier,  
mon povre cuer nuyt et jour va pensant  
contre Fortune, qui ne va che gardant,  
pour nous tous deux en ses las attrapper.

Henri Phlippet, *le vert me fais porter*  
*pour ton douls vir que je vis si plaisant,*  
*tu me samblois estre leal amant,*  
*dont mon amour te vauls du tout donner.*

Henri Phlippet, you make me wear green  
by the sweet sight of you that I find so pleasant,  
you seemed to me to be a loyal lover,  
and therefore I want to give you all my love.

For you are not a man to turn down,  
in deed, in word, you behave boldly.

Henri Phlippet, you make me wear green  
by the sweet sight of you that I find so pleasant.

Covertly, without showing anything,  
my poor heart night and day schemes  
against Fortune, who does not care about it,  
to put both of us in her bonds.

Henri Phlippet, you make me wear green,  
by the sweet sight of you that I find so pleasant,  
you seemed to me to be a loyal lover,  
and therefore I want to give you all my love.

Leuven no. 50

Henry Phlippet, le vert me fais porter (unique)

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 80<sup>v</sup>-81

[Superius] Mensura =  $\text{♩}$

1.4. Hen - ri Philip - pet,  
3. Cou - ver - te - ment,

[Tenor]

1.4. Hen - - - ri Philip -  
3. Cou - - - ver - te -

Contratenor

1.4. Hen - ri Philip - pet,  
3. Cou - ver - te - ment,

5

le vert me fais por -  
sans nul sam - blant mons -

pet, le vert me fais  
ment, sans nul sam - blant

le sans vert nul me fais  
sans nul sam - blant

11

- - - ter pour ton douls vir  
- - - trer, mon po - - - vre cuer

por - - - ter pour ton douls vir  
mons - - - trer, mon po - - - vre cuer

por - - - ter pour ton douls vir  
mons - - - trer, mon po - - - vre cuer

17

que je vis si plai - - - sant,  
nuyt et jour va pen - - - sant

que je vis si plai - - - sant,  
nuyt et jour va pen - - - sant

que je vis si plai - - - sant,  
nuyt et jour va pen - - - sant

24

tu me sam - blois es - tre le - al a -  
con - tre For - tune, qui ne va che gar -

tu me sam - blois es - tre le - - - al  
con - tre For - tune, qui ne va che

tu me sam - blois es - tre le - - - al  
con - tre For - tune, qui ne va che

31

mant, dont pour mon nous a - mour te en  
dant, pour nous tous deux en

a - mant, dont pour mon nous a - mour te en  
gar - dant, pour nous tous deux en

a - mant, dont pour mon nous a - mour te en  
gar - dant, pour nous tous deux en

37

vauls du tout don - - - ner.  
ses las at - trap - - - per.

vauls du tout don - - - ner.  
ses las at - trap - - - per.

vauls du tout don - - - ner.  
ses las at - trap - - - per.

2a. Car tu n'es pas  
2b. Hen ri Philip pet,

2a. Car tu n'es  
2b. Hen ri Philip

5  
ho - - - me pour re - - - fu -  
le - - - vert me le fais por -

pas  
pet, ho - - - me pour re -  
le vert me fais

11  
- - - ser, en fais, en dis,  
- - - ter pour ton douls vir

fu - - - ser, en fais, en dis,  
por - - - ter pour ton douls vir

- fu - - - ser, en fais, en dis,  
por - - - ter pour ton douls vir

17  
tu te por - - - vail - - - lant,  
que je vis si plai - - - sant.

tu te por - tes vail - - - lant,  
que je vis si plai - - - sant.