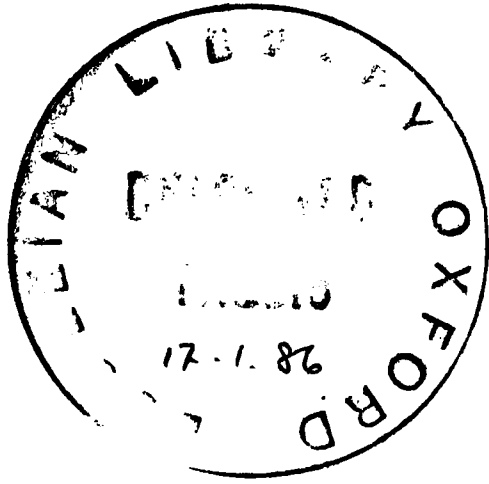




UNIVERSITY OF OXFORD

POLYPHONIC MUSIC
IN THIRTEENTH-CENTURY FRANCE:
ASPECTS OF SOURCES AND DISTRIBUTION

A THESIS SUBMITTED TO
THE FACULTY OF MUSIC
IN CANDIDACY FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

BY

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JUNE 1985

VOLUME TWO

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EXAMPLE

5.1: Two lower parts of In seculum [d'Amiens]
 breve (M13) and (172) Trop souvent - (173)
 Brunete - In seculum (M13)..... 44

PLATE 2.1

I-F1 Plut.29.1 fol.229.



PLATE 2.2

GB-Lb1 Eg.2615(2) fol.90



PLATE 2.3

I-F1 Plut.29.1 fol.349v



PLATE 2.4

I-F1 Plut.29.1 fol.1



PLATE 2.5

I-F1 Plut.29.1 fol.1 (detail)



PLATE 2.6

D-BAs Lit.115 fol.9v (detail)



PLATE 2.7

D-BAs Lit.115 fol.32v (detail)



PLATE 2.8

D-BAs Lit.115 fol.35 (detail)



PLATE 2.9

F-Pn lat.15613 fol.155v

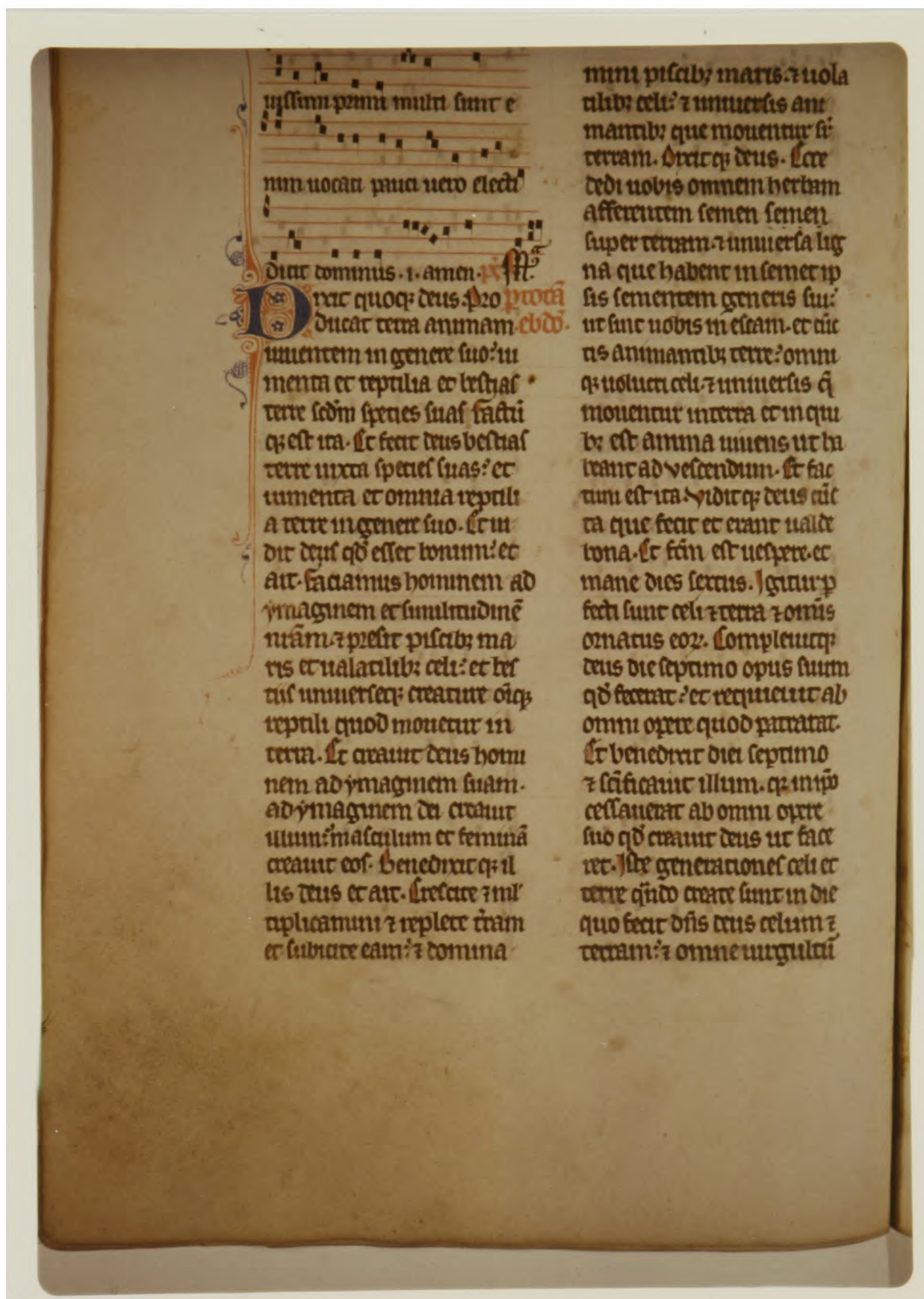


PLATE 2.10

F-Pn lat.9441 fol.72v



PLATE 3.1

F-MO H 196 fol.dv

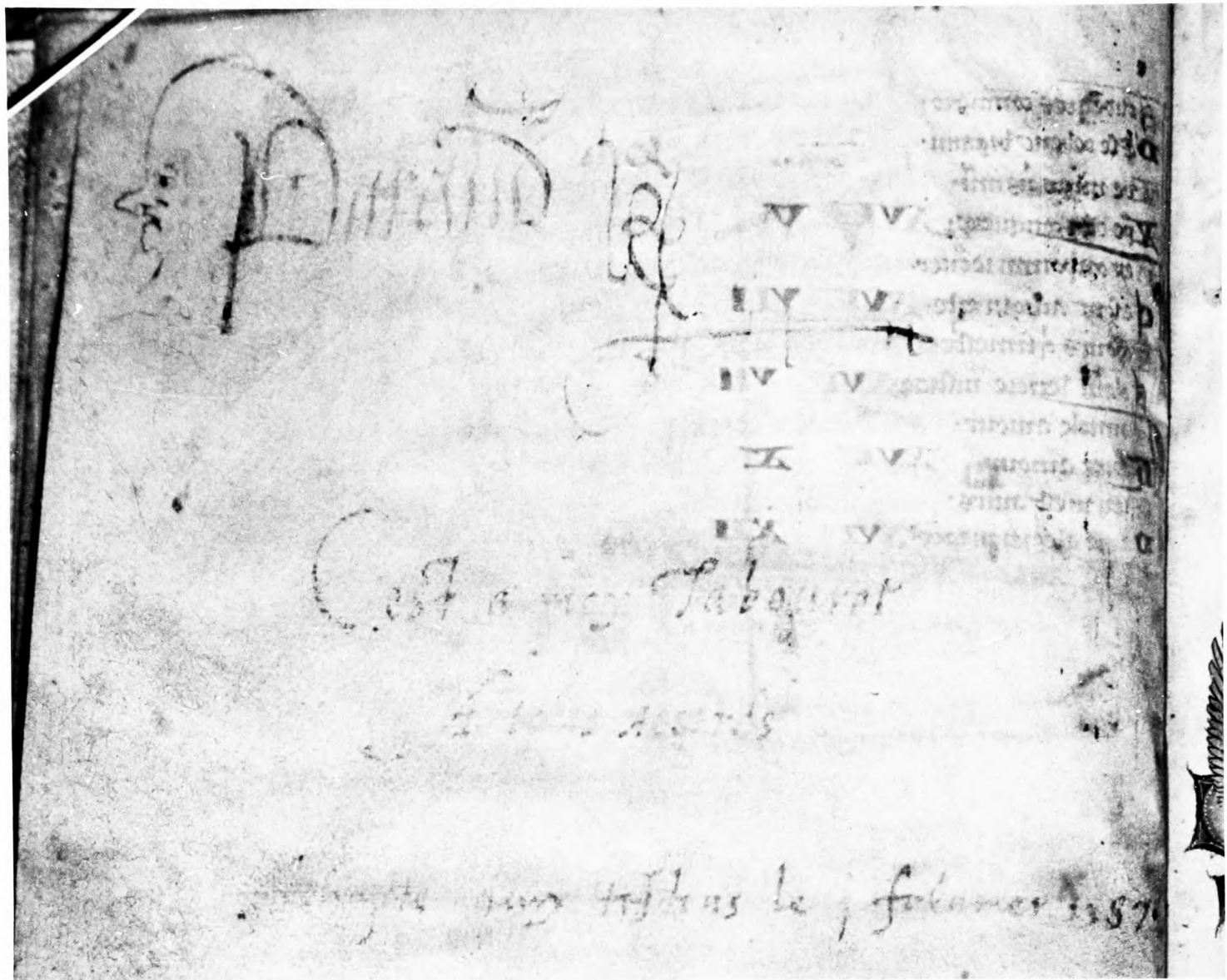


PLATE 3.2

F-MO H 196 fol.111v

(Type A minor initial)



PLATE 3.3

F-MO H 196 fol.151v

(Type B minor initial)



PLATE 3.4

F-MO H 196 fol.260

volente teles com te viel.

Ses main cheuauchie de iouste vn
vergier flou. bele ieuene iai choisi qui aide
que nus ne loie si se plaint du dangier son
mari. 7 dit sera se iolote ge ferde ami.

Ai vn cuer qui me semont dauoir iore
mes amours tiens ne me font pour quoi

Pour ce **D**orebit.

PLATE 3.5

F-MO H 196 fol.181



PLATE 5.1

F-Pn fr.845 fol.174

A la fontenele qui sort loz
la raine. trouue pastorele qui
nest pas vilaine. ou el se de
mentoit damors. der quant ve
dra mon ami douz. merci mei
douce marote notiez par uie
De ma grant
biance queferere
ami douz. lasse. se iustasse amer
uolentiers amasse. jenof por mo
pere ne por ma marratre. atoz
me chastoient damors que lame
ran mon ami douz. **h**ci. Et h
chrs qm la escutee mist pie hors
destrui descent enlapree deuant
h semist agenouz bele uer a uie
am douz. **h**ci. **S**ire chr cenedi
ge mie conques amul ior fuisse uie
amie. amz a atel done mamor dot
mi parent auont amor. **h**ci.

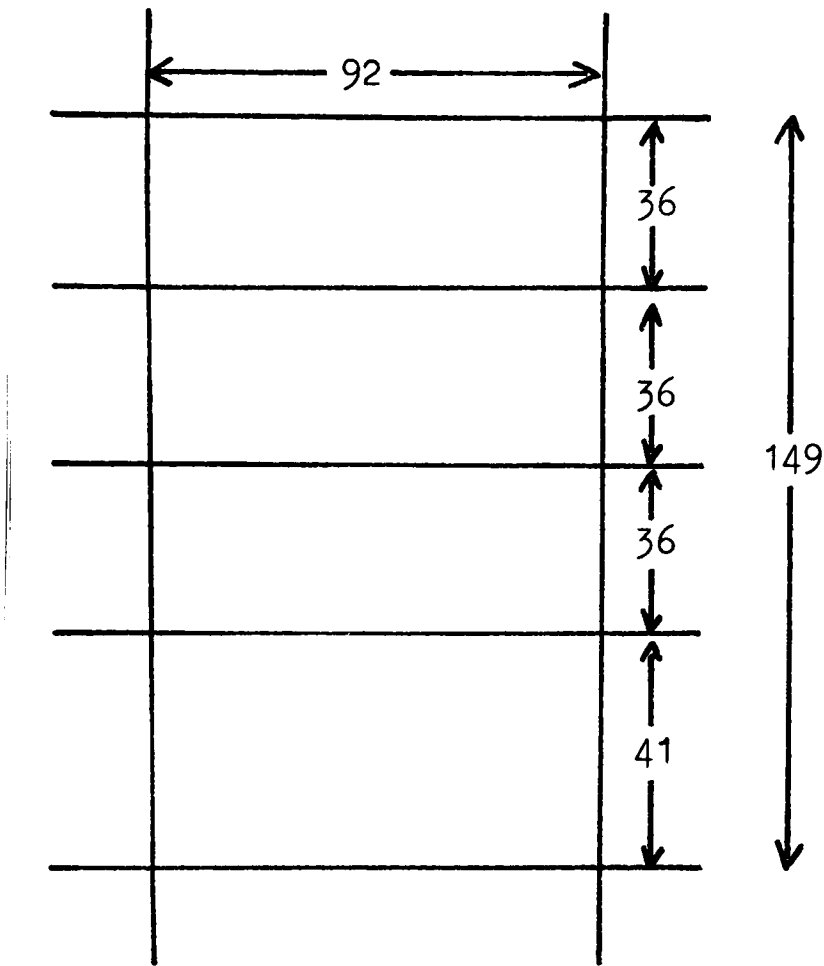
Dites moi marote seroiz ma
mie. bele cotelele ne faudroiz v.
me. chause rde + pelcon aurez
seie a uie amor. **h**ci. **Q**uanch
chrs loz escondre. bu loz saparo
le out mal emploie. remerendae
noiaument mon cuer reman
dra auat uos. **h**ci. **S**ire chr
uos denendroiz moines. mes.
ia se der plect ne serz chamomes.
ienof amasse par amors mes ienof
por les trantors. **h**ci.

De uos me compling a
mors par reson. mes nesai par
qui menpust faire droit. pris
me tenez ne uolez raencon
fors que mon cuer qui trop
est adestroit. nul na esperance.

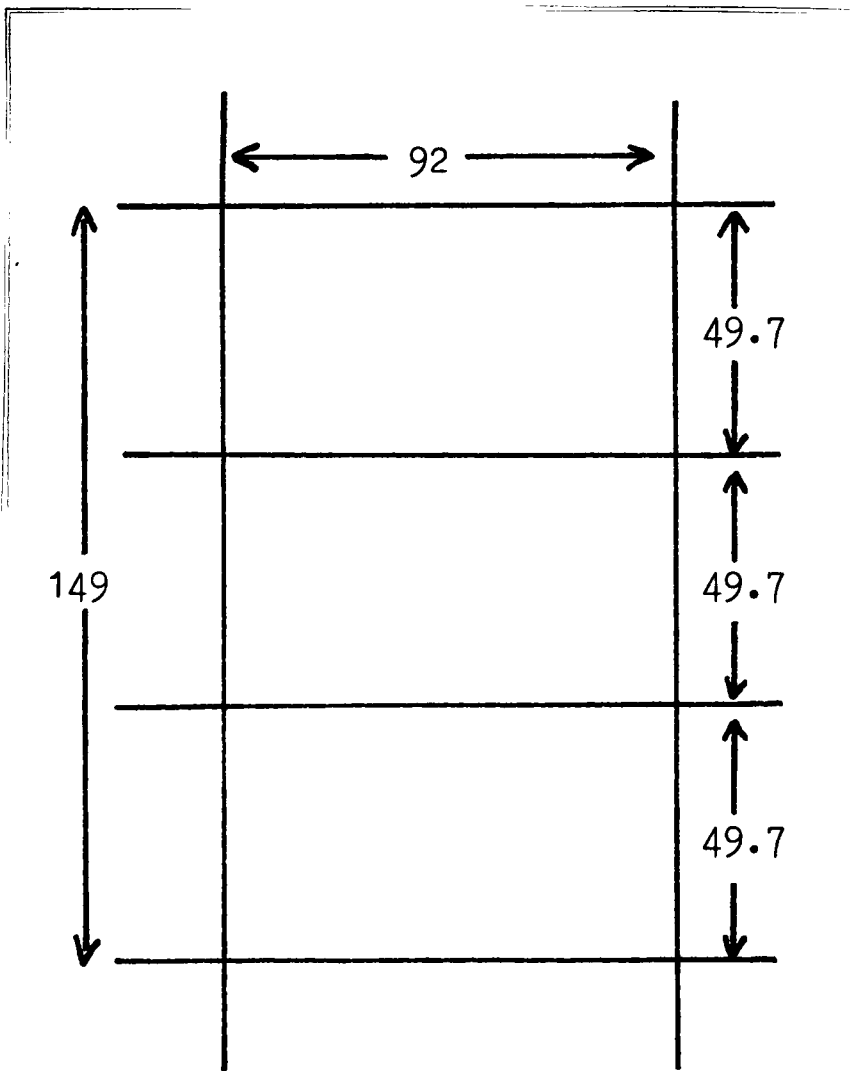
FIGURE 2.1

Ruling patterns for three and four-part compositions in I-F1 Plut.29.1 and GB-Lbl Eg.2615(2)

a)



b)



(Not to scale; all dimensions in mm.)

FIGURE 2.2

Subsidiary minor initial components
in I-F1 Plut.29.1

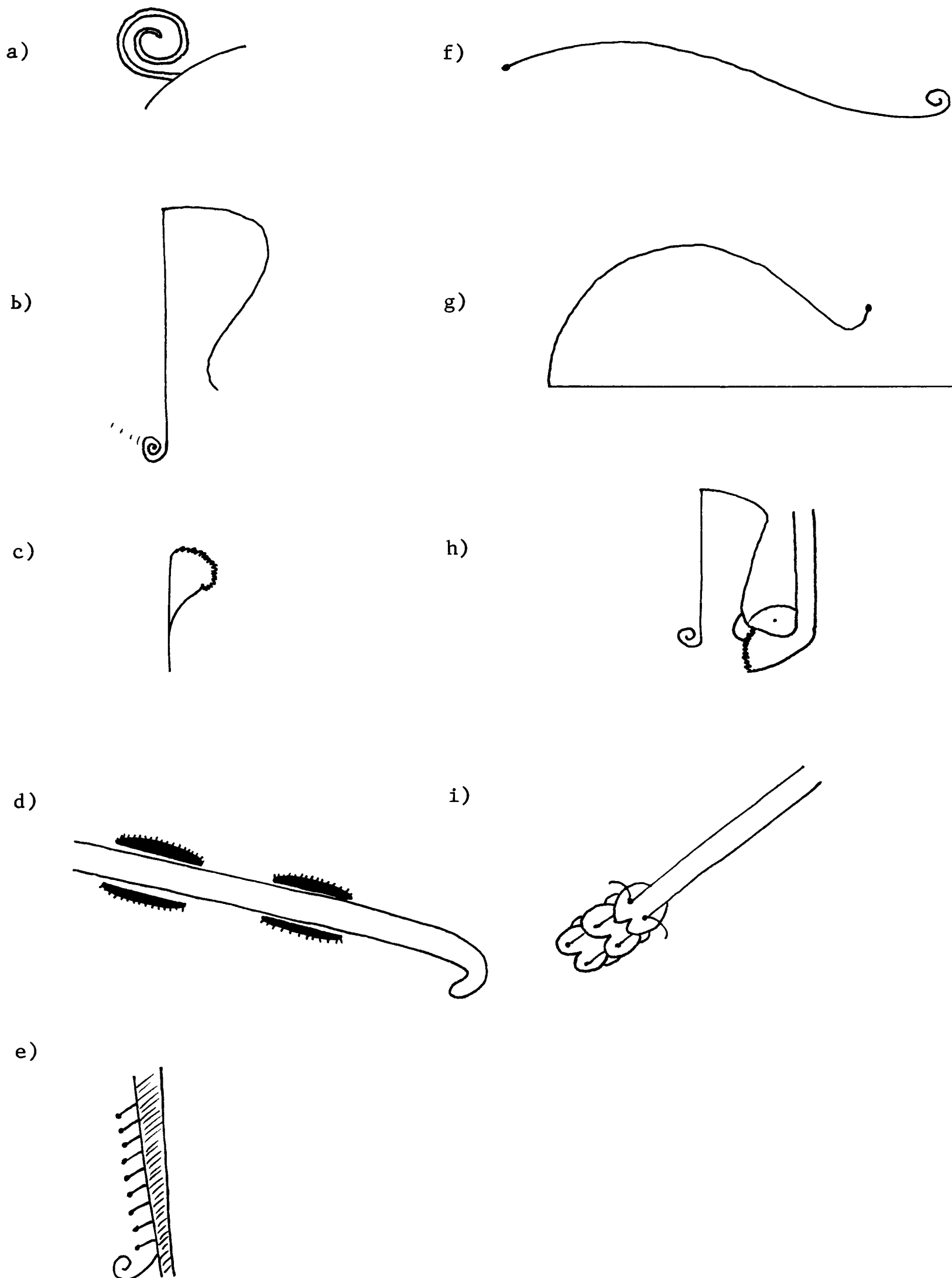


FIGURE 2.3

Filigree decorations in GB-Lb1 Eg.2615(2)

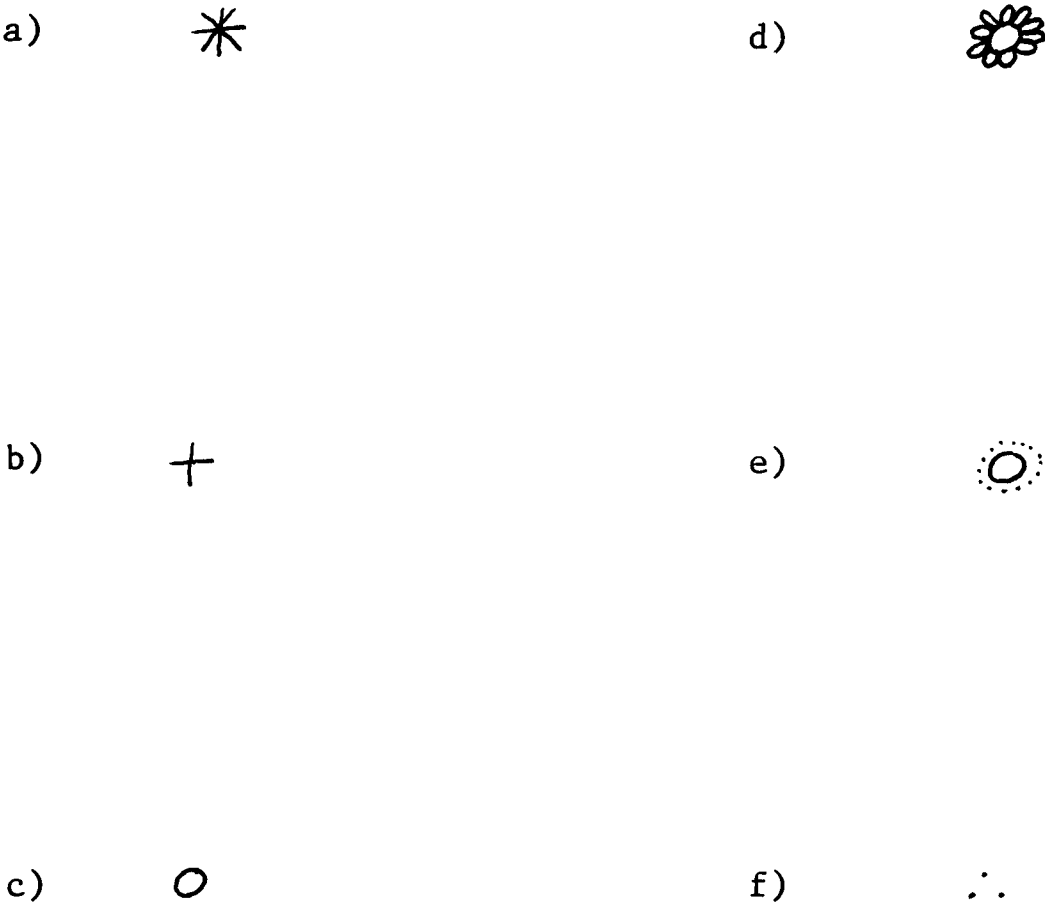


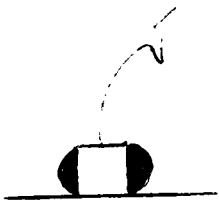
FIGURE 2.4

Minor initial components in
F-Pn lat.15613 and F-Pn lat.9441

a)



c)



b)



d)

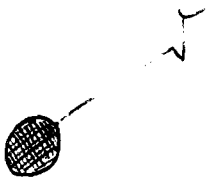


FIGURE 3.1

Group II minor initial components
shared by D-W 1099 and GB-Owc 1

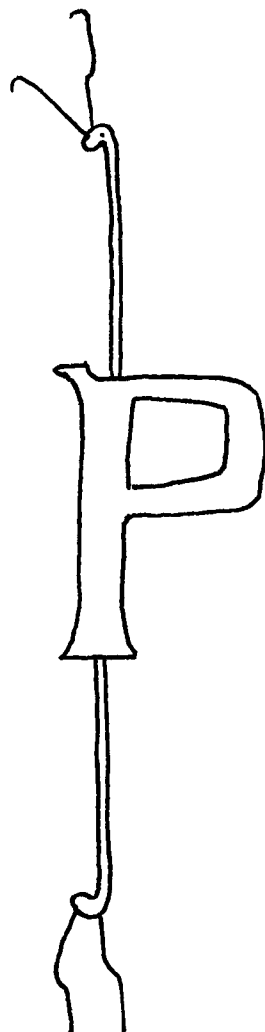


FIGURE 3.2

Minor initial components A and H;
component combination AH

a)



b)



FIGURE 3.3

Multiple use of component u

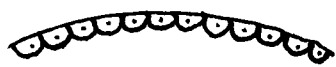


FIGURE 3.4

Component w and unlabelled component

a)



b)



FIGURE 3.5

Rulings for non-Petronian compositions
in F-MO H 196 fascicle seven

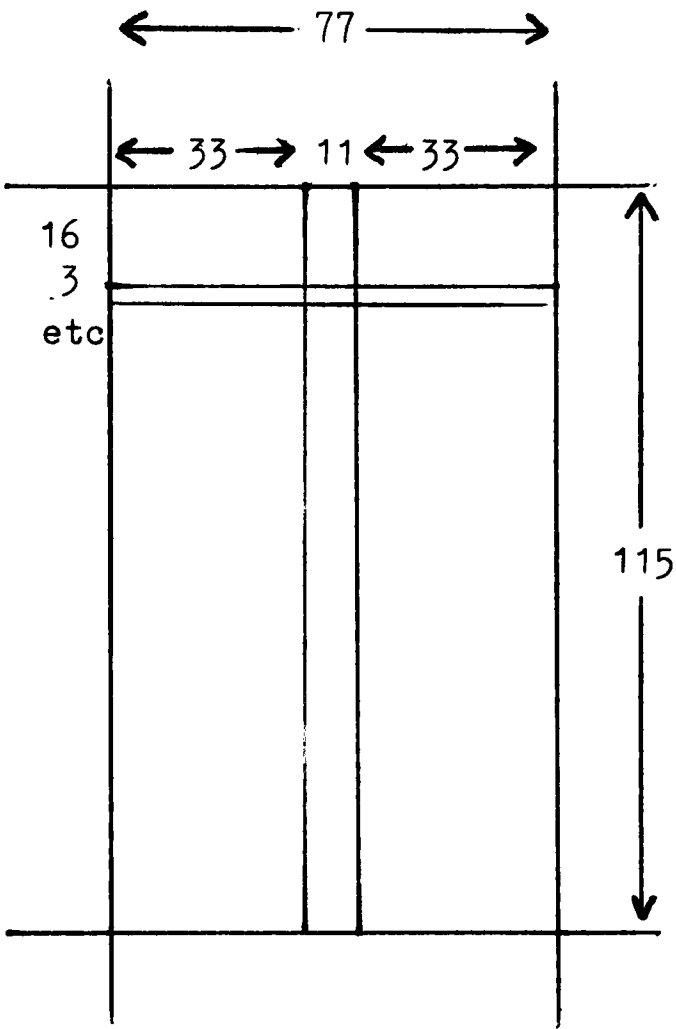


FIGURE 3.6

Rulings for Petronian compositions
in F-MO H 196 fascicle seven

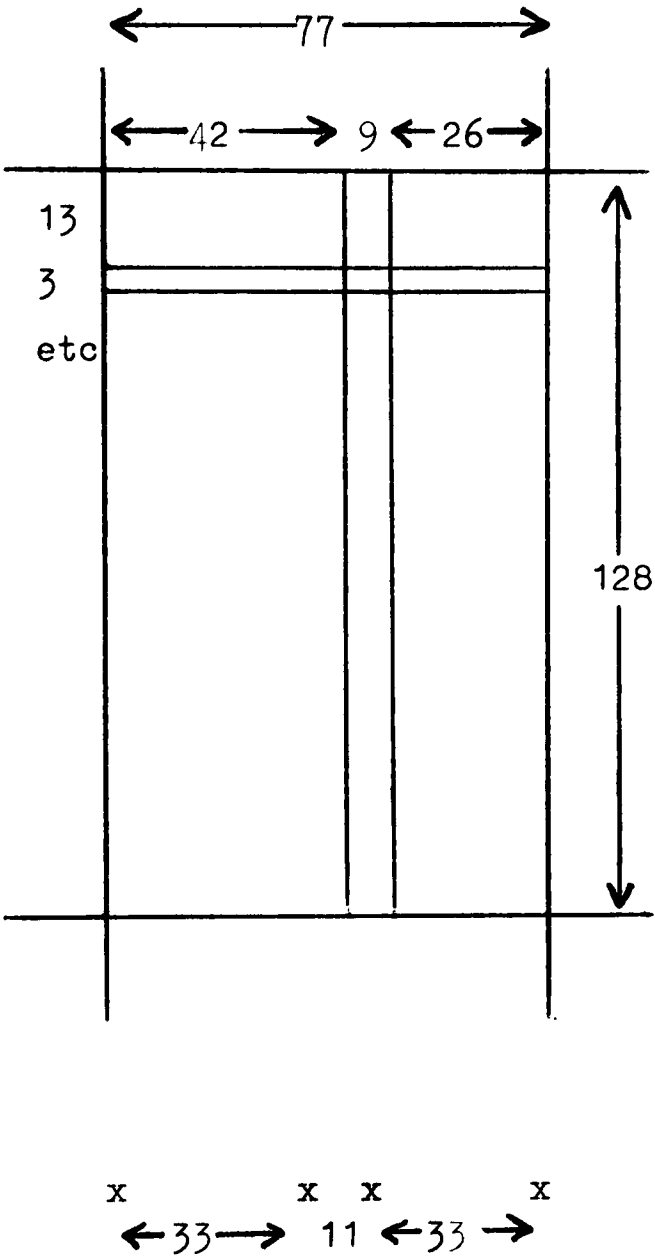


FIGURE 7.1

Rulings for compositions notated
in columns in D-DS 3471 group 1

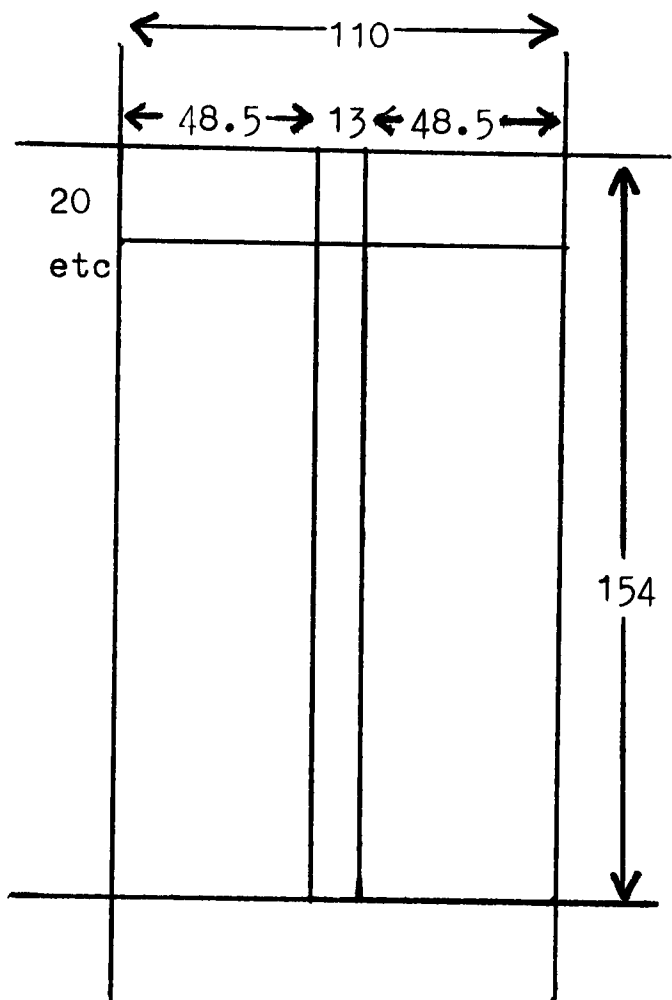


FIGURE 7.2

Rulings for compositions notated
in score in D-DS 3471 group 1

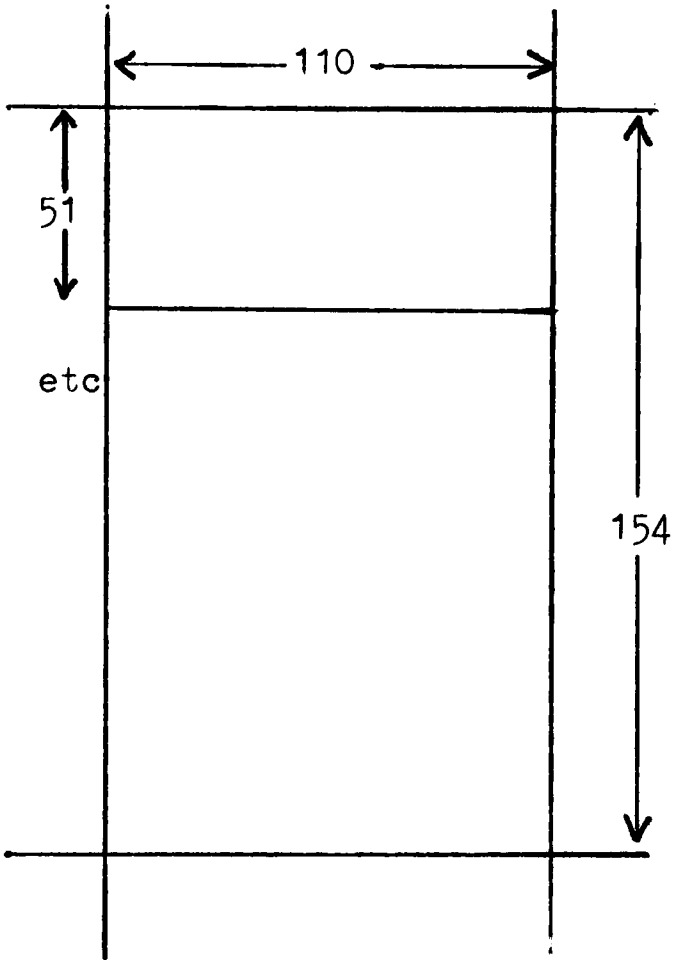


FIGURE 7.3

Rulings for compositions
in D-DS 3471 group 2

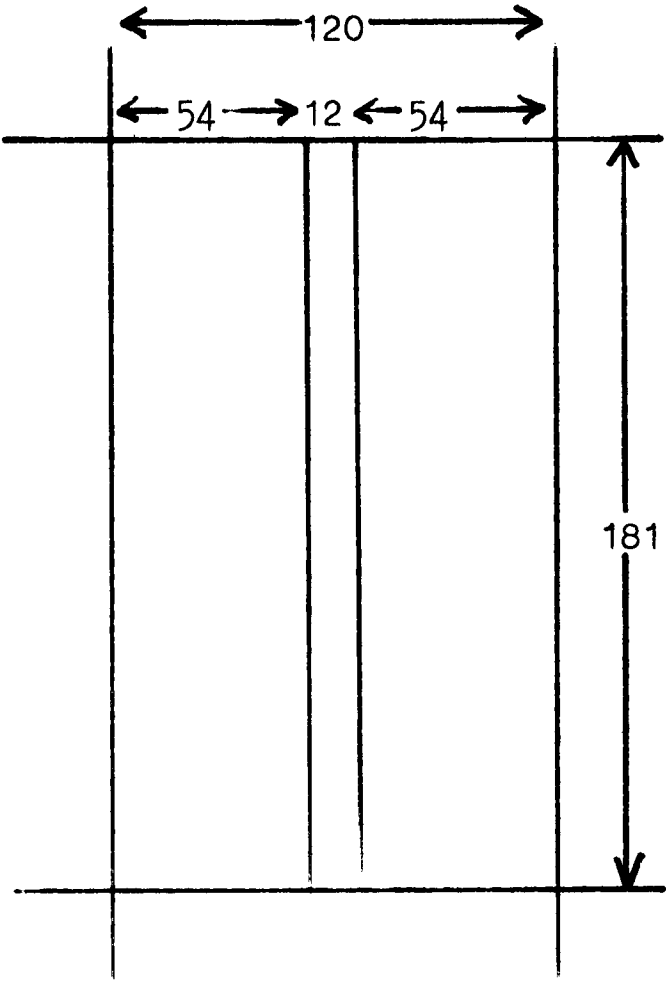


TABLE 3.1

Borders, minor initials, and
gold leaf in F-MO H 196 fascicles 2-6:

QUIRE	BORDERS	MIN.INITS	GOLD LEAF
2:1	1	2	
2:2	1	2	
2:3			
2:4			
3:1			
3:2	2	1	
3:3	1	2	
4:1	2	1	3
4:2	2	1	?
4:3	1	2	?
5:1	2	1	3
5:2			
5:3	2/1 [mixed]	2/1	
5:4	2/1	2/1	
5:5			
5:6			
5:7			
5:8			
5:9	2	1	3
5:10			
5:11	3	1	2
5:12			
5:13	1	2	3
5:14	1	2	3
5:15			
6:1	2/1	2/1	
6:2	2	1	
6:3	1	2	3
6:4	1	2	3
6:5			

Numbers in columns represent the order in which the decorative element was detailed in the quire: 1=first etc. Where two numbers are given, the working pattern is changed within the quire (mixed). Question marks indicate doubt about a single element; blanks indicate insufficient data.

TABLE 6.1

Distribution of rondeau-motets in F-Pn fr.844 and F-Pn fr.12615

COMPOSITION	<u>F-Pn fr.12615</u>	<u>F-Pn fr.844</u>
(824) <u>Mes cuers est</u> <u>emprisonés</u> - <u>Et pro</u> <u>suo</u> (09a).	22 fol.184	[12 fol.198v]
(161) <u>Ja n'avrés deduit</u> <u>de moi</u> - <u>In seculum</u> (M13)	23 fol.184	[13 fol.198v]
(502) <u>J'ai mon cuer del</u> <u>tout</u> - <u>Letabitur</u> (M49)	24 fol.184-184v	[14 fol.198v]
(503) <u>Ja n'iert nus bien</u> - <u>Justus</u> (M49)	25 fol.184v	[15 fol.198v]
(504) <u>Bien doit joie demener</u> - <u>In Domino</u> (M49)	26 fol.184v	[16 fol.198v]
(482) <u>C'est la jus par desous</u> - <u>Quia concupavit rex</u> (M37)	61 fol.191-191v	-
(1035) <u>Aimi, aimi, aimmi</u> - [- (U.I.)]	68 fol.192	-
(403) <u>C'est la jus en la roi</u> - <u>Pro patribus</u> (M30)	82 fol.195	-

Numberings correspond to the inventories in appendices three and four.

TABLE 6.2

Postulated refrain-centos

(445) Nus ne sait mes maus - Regnat (M24)

(433) Cele m'a la mort donée - Alleluya (M34)

(172) Trop souvent me duel - (173) Brunete, a cui j'ai mon cuer doné - Alleluya (M34) [motetus]

(207) Quant se depart li jolis tens - (208) Hé! cuer joli, trop m'avés - In seculum (M13) [motetus]

(367) Ja ne mi marierai - Amoris (M27)

(46) Tout leis enmi les prés - Dominus (M1)

(569) Que ferai, biaux sire Dieus? - (570) Ne puet faillir a honour - Descendentibus (M74) [motetus]

(166) La bele m'ocit - In seculum (M13)

(880) Qui amours veut maintenir - (881) Li dous pensers qui me vient - Cis a qui je sui amie (U.I.) [tenor]

TABLE 6.3

Refrains in (173) Brunete, a cui j'ai mon cuer doné

Gennrich	van den Boogaard
1381	295
1204	468*
1625	1505

In this and in tables 6.4 to 6.7, references are to van den Boogaard, Rondeaux et refrains and Gennrich, Bibliographisches Verzeichnis. Demonstrable refrain-citations are marked with *.

TABLE 6.4

Refrains in (208) He! cuer joli

Gennrich	van den Boogaard
1333	804
1330;1302	814
1592	844
1346	1141
1364	1810

TABLE 6.5

Refrains in (46) Tout les enmi les prés

Gennrich	van den Boogaard
620	912*
1471	1317
1348	68
1572	795
293	1428*
969	1448*
1426	1148
1541	71
865	1685

TABLE 6.6

Refrains in (433) Cele m'a s'amour donée

Gennrich	van den Boogaard
9	314*
751	1155*
1519	1084*
1523	835*
750	321*
[-]	383
1058;1036	539*
306	1402*
[-]	941
1431	1059*
1482	1691*

TABLE 6.7

Refrains in (570) Ne puet faillir

Gennrich	van den Boogaard
[-]	1364
1290	457
1285	785
1454	158
458	755*

TABLE 6.8

Refrains in (166) La bele m'ocit

Gennrich	van den Boogaard
39	1175*
1286	1196
[-]	284*
1296	842
1568	348
1569	987
1329	1535*
1449	523*
1427	957*
507	1644*
1380	1894*
535	662*
319	516*

TABLE 7.1

Distribution of four-part motets
in F-MO H 196 and F-Pn n.a.f.13521

COMPOSITION	<u>F-MO H 196</u>	<u>F-Pn n.a.f.13521</u>
(220) <u>Qui la vaudroit</u> (218) <u>Qui d'amours</u> (219) <u>Qui longuement</u> <u>Nostrum (M14)</u>	*	*
(390) <u>Celui de cui</u> (389) <u>La bele estoile</u> (388) <u>la bele en cui</u> <u>Johanne (M29)</u>	*	
(652) <u>Plus bele que flour</u> (650) <u>Quant revient et feuille</u> (651) <u>L'autr'ier jouer</u> <u>Flos filius eius (O16)</u>	*	*
(658) <u>Par un matinet</u> (659) <u>Hé! sire que vous</u> (657) <u>Hé! bergier</u> <u>Flos filius eius (O16)</u>	*	*
(334) <u>Dame, cui j'aim</u> (335) <u>Amours vaint tout</u> (336) <u>Au tens d'esté</u> <u>Et gaudebit (M24)</u>	*	
(27) <u>A Dieu commant</u> (28) <u>Pour moi deduire</u> (29) <u>En nom Dieu</u> <u>Omnes (M1)</u>	*	
(455) <u>Chançonette</u> (456) <u>Ainç voir d'amours</u> (453) <u>A la cheminée</u> <u>Par verite (M37)</u>	*	
(5) <u>Viderunt</u> (6) <u>Viderunt</u> (7) <u>Viderunt</u> <u>Omnes (M1)</u>	*	

TABLE 7.1 (ctd)

(343a) <u>Trois serors</u> (343b) <u>Trois serors</u> (343c) <u>Trois serors</u> <u>Perlustravit</u> (M25)	*	*
(146) <u>Li douz maus</u> (148) <u>Trop ai lonc tens</u> (147) <u>Ma loiauté m'a</u> <u>In seculum</u> (M13)	*	*
(481) <u>Dieus, mout me fait</u> (479) <u>Dieus, je fui ja</u> (480) <u>Dieus, je n'i puis</u> <u>Et vide et inclina</u> (M37)	*	
(798) <u>C'est quadruble</u> (799) <u>Vous n'i dormirés</u> (800) <u>Biaus cuers</u> <u>Fiat</u> (050)	*	*
(639) <u>Qui voudroit</u> (638) <u>Deboinairement</u> (637) <u>Quant naist la flour</u> <u>Tanquam</u> (02)	*	* [triplum text is (636) <u>Tanquam</u> <u>suscipit</u>]
(521) <u>Le premier jour de mai</u> (522) <u>Par un matin</u> (523) <u>Je ne puis plus</u> <u>Justus</u> (M53)	*	* + D-W 1099 + F-Pn fr.12615
(89) <u>Ce que je tieng</u> (90) <u>Certes mout est</u> (91) <u>Bone compagnie</u> <u>Manere</u> (M5)	*	
(720) <u>Joliement en douce</u> (721) <u>Quant voi la florete</u> (722) <u>Je sui joiliete</u> <u>Aptatur</u> (045)	*	
(256) <u>Mors a primi</u> (255) <u>Mors morsu</u> (254) <u>Mors que stimulo</u> <u>Mors</u> (M18)	*	*

TABLE 7.1 (ctd)

(512a) <u>Ave deitatis templum</u> (511) <u>Cele m'a tolu</u> (512) <u>Lonc tens a que</u> <u>Et speravit</u> (M49)		*
(536) <u>De la virge Katerine</u> (535) <u>Quant froidure</u> (533) <u>Agmina milicie</u> <u>Agmina</u> (M65)		*
(452) <u>In salvatoris nomine</u> (452a) <u>Ce fu en trés</u> (451) <u>In veritate comperi</u> <u>Veritatem</u> (M37)		*
(318) <u>El mois d'avril</u> (317a) <u>O Maria, Mater pia</u> (317) <u>O Quam sancta</u> <u>Et gaudebit</u> (M24)		*

TABLE 7.2

Motet compositions with one or more
devotional texts in French

- (94) Virgne glorieuse et mere - Manere (M5)
- (408) Benöite est et sera - Benedicta (M32)
- (450) Glorieuse Deu amie - Veritatem (M37)
- (536) De la vierge Katerine - (535) Quant froidure trait a fin - Agmina
(M65)
- (711) Douce dame par amour - (712) Quant voi l'herbe reverdir - Cumque
(031)
- (718) He! mere Dieu - (719) La virge Marie - Aptatur (045)
- (1046) Virge pucele honorée - (1047) De cuer gai [- (U.I.)]
- (148) Trop ai lonc tens en folie - (147) Ma loiauté m'a nusi - In
seculum (M13)
- (652) Plus bele que flour - (650) Quant revient et feuille - (651)
L'autr'ier jouer - Flos filius eius (016).
- (102) A la clarté - Et illuminare (M9)
- (249) Biau sire Dieus - Et tenuerunt (M17)

TABLE 7.3

Compositions with Anglo-Norman texts

(335) Amours vaint tout fors cuer felon - (336) Au tens d'esté - Et gaudebit (M24)

(868) Au cuer ai un mal - (869) Ja ne m'i repentiray - Jolietement (U.I.)

(760d) Douce creature - Domino (Domino 1)

Veine pleine de duçur [GB-Lbl Arundel 248]

Volez oyer le castoy [GB-Ccc 8]

(909e) Triumphat hodie - [motetus] - Si que la nuit (U.I.)*

(909f) Ade finit perpete - (909g) Ade finit misere - A definement* (U.I.)

(909h) Solaris ardor Romuli - (909i) Gregorius sol seculi - (909j) Petre, tua navicula - Marionette douche* (U.I.)

In compositions where other voices are not in Anglo-Norman, the AN texts are marked with *.

EXAMPLE 5.1

Two lower parts of In seculum [d'Amiens] breve (M13)
and (172) Trop souvent - (173) Brunete - In seculum (M13)

a)

Handwritten musical notation for the lower parts of 'In seculum [d'Amiens breve]'. The notation is written on two staves in G-clef (soprano and alto clefs). The top staff features a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The bottom staff consists of a single line of notes, primarily eighth and sixteenth notes, with some rests. The title 'In seculum [d'Amiens breve]' is written in cursive below the staves.

b)

Handwritten musical notation for the lower parts of 'In seculum'. The notation is written on two staves in G-clef. The top staff includes lyrics in French: 'Bru-nelè a cui j'ai mon cuer don-né pour vous ai maint grief mal en [duré]'. The bottom staff consists of a single line of notes, primarily eighth and sixteenth notes, with some rests. The title 'In seculum' is written in cursive below the staves.

APPENDIX ONE

Salimbene de Adam

Brother Henry of Pisa and his songs

Further, Brother Henry of Pisa remained many years with the Patriarch of Antioch; he was a Franciscan and often said many good things of the aforementioned patriarch to me and to other brothers. This Brother Henry of Pisa was a good-looking man, though of middle height, generous, courteous, liberal, and enthusiastic. He knew how to get on with everyone, acquiescing to and conforming to the customs of all whilst retaining the esteem of both his fellow brothers and of the secular clergy, a rare achievement. Likewise, he was an eminent preacher and popular with both the clergy and the people. Further, he knew how to write, to miniate (which some call to illuminate, on account of the illumination of the book with red ink), to notate, to compose the most beautiful and delightful songs, both polyphonic and monophonic. He was an illustrious singer. He had a great and sonorous voice so that he filled the whole choir. He had a subtle voice, high and acute, sweet, suave, and delightful beyond measure. He was my guide during my sojourn in Siena and my music teacher in the time of Pope Gregory IX. And at that time lived the Franciscan brother, Lucas Apulus, whose sermons are remembered and who was a scholastic, ecclesiastical, and learned man, and a distinguished doctor of theology in Apulia, famed, solemn, and celebrated; may his soul rest in peace through the compassion of the Lord! Amen. This brother Henry of Pisa

was also an accomodating man and devoted to God, the Blessed Virgin, and Blessed Maria Magdalene. This is not surprising since the church of his neighbourhood in Pisa bore the name of this saint. In the city of Pisa, the cathedral is still dedicated to the Blessed Virgin. In this cathedral, I was ordained deacon by the Archbishop of Pisa.

Brother Henry composed many songs and many sequences. He composed both these words and their music:

Christe Deus,
Christe meus
Christe Rex et Domine!

after hearing the voice of a certain maidservant who went through the cathedral singing:

E s' tu no cure de me
e' no curarò de te.

He composed this song, both the words and music in three parts:

Miser homo cogita
facta creatoris.

Further, he composed music to this text by Master Philip, Chancellor of Paris:

Homo quam sit pura
michi de te cura.

Because he lay sick in bed in the infirmary of the convent in Siena and was unable to write down music, he called me, since he was [my] guide, and I was the first to notate this song, which I did as he sang it. Likewise, he composed music to this other text, also by the Chancellor:

Crux te volo conqueri

and:

Virgo, tibi respondeo

and:

Centrum capit circulus

and:

Quisquis cordis et oculi.

And for this sequence:

Iesse virgam humidavit

he composed a delightful melody which is sung with pleasure since previously it had an awkward and dissonant melody. Richard of Saint Victor composed the text of this sequence, just as he composed many other sequences. Furthermore, he composed beautiful music for the hymns of Saint Maria Magdalene:

Pange lingua Magdalene

which the above-named Chancellor of Paris composed, with other subsequent hymns. Again he composed both words and music for the Easter sequence:

Natus, passus Dominus resurrexit hodie.

Brother Vita of Lucca and his songs

Brother Vita, a Franciscan from the city of Lucca, the best singer in the world during his lifetime, in both polyphony and monophony, composed the second melody to the last-mentioned sequence, that is the contracantus. He had a fine but subtle voice which was delightful to hear. There was no-one so severe that he would not listen to him willingly. He sang in the presence of bishops, archbishops, cardinals, and the Pope, and he was willingly heard by them. If anyone spoke when brother Vita sang, the word of Ecclesiastes was immediately said in reply: "Do not impede the music." [Eccl. 32:5] Thus if a nightingale or linnet [lignolus] was singing in a bramble-bush or a thicket, he ceased, if he wanted to sing, and listened to him diligently and did not move from his place, and afterwards took up his own song, and thus delightful and sweet singing sounded from them alternately. He was so courteous in his singing that he never excused himself neither on account of a strained voice or of being hindered by cold or any other cause, whenever he was asked to sing. And, for that reason, these verses, which were accustomed to be spoken, may not be applied to him:

All singers have this fault: among friends
They can never be induced to sing when asked.

He had a mother and a sister who were the most delightful singers. He composed the words and music of this sequence:

Ave, mundi spes, Maria.

He composed many songs in polyphony, in which the secular clergy especially delight. He was my teacher of music in his own city of Lucca in the year in which the sun was dreadfully obscured, 1239. Thus when Lord Thomas of Capua, who was a cardinal in the Roman curia and its best secretary, composed this sequence:

Virgo parens gaudeat

and asked brother Henry of Pisa to compose music to it and he composed one which was delightful and beautiful and sweet to the hearer, brother Vita composed a second melody, that is the contracantus. Indeed, whenever he (Vita) found any monophonic song of brother Henry's, he willingly composed a second melody to it.

Lord Philip, Archbishop of Ravenna, took brother Vita as a member of his household since he was an ambassador to the patriarchates of Aquileia and Grado, to the cities, dioceses, and provinces of Ragusa, Ravenna, Milan, and Genoa, and indeed generally in Lombardy, the Romagna, and Marches of Trevigiana. He took him, however, not only because he was of his own country, but also because he was Franciscan

and also because he knew how to sing and write well. He died in Milan and was buried in the Franciscan convent there. He was a slim and slender man, larger in stature than brother Henry. His voice was better fitted to the chamber than the choir. He left the order many times and often returned but he only left to enter the Benedictine order; and when he wanted to return, Pope Gregory IX always treated him with forbearance both on account of his love of St Francis and on account of the sweetness of his music. For he once sung so beautifully that a certain nun, who was listening to him, threw herself out of a window to follow him. But she did not succeed because she broke her leg in the fall. This was not such an audience as is written in the last chapter of the Song of Songs: "Thou that dwellest in the gardens, the companions hearken to thy voice: cause me to hear it." [S of S 8:13]

APPENDIX TWO

GB-Lbl Eg.2615(2): Inventory and Concordances

- 1] Viderunt omnes (M1) 4vv fols 79-82. I-F1 Plut.29.1 1, fols 1-4;
E-Mn-20486 fols 13v-17; D-W 628 1, fols 1-1v (incomplete).
- 2] Descendit de celis (O2) 3vv fols 82-83v. I-F1 Plut.29.1 16,
fols 14-15v; D-W 628 184, fols 76v-77v; D-W 1099 4 fols
7v-9v.
- 3] Christus manens (O37) 3vv fols 83v-84v. I-F1 Plut.29.1 20,
fols 20v-21v; GB-Lbl Eg.2615(1) 3 fols 71v-72v.
- 4] (359) Veni doctor previe - Veni sancte spiritus (M27) 3vv
fols 84v-86. I-F1 Plut.29.1 827, fols 390v-392v; GB-Lbl
Eg.2615(1) 2 fols 69-71v.
- 5] Salvatoris hodie 3vv fols 86v-87v. I-F1 Plut.29.1 627, fols 201-2
[stanzas 1-3] I-F1 Plut.29.1 720A fols 307-307v [2vv;
stanzas 4-5]; E-Mn 20486 63, fols 111v-113 [2vv; stanzas
1-3]; D-W 628 194, fols 86-87v [stanzas 1-5]; D-W 1099 15,
fols 31-33 [stanzas 1-3].
- 6] Presul nostri 3vv fol.87v-88v. I-F1 Plut.29.1 635,
fols 211-211v; E-Mn 20486 66, fols 115-116 [2vv]; D-W 628
168, fols 65-65v; D-W 1099 75, fols 92-3 [2vv].
- 7] Dic Christi veritas 3vv fols 88v-89. I-F1 Plut.29.1 629,
fols 203-204; D-W 628 169, fols 66-66v; E-Mn 20486 65, fols
114-115 [2vv]; D-S1 HBI Asc.95 46, fols 31v-32 [stanza 1
monophonic]; D-Mbs clm 4660 131, fol.54.
- 8] Relegentur ab area 3vv fols 89v-90. I-F1 Plut.29.1 628,
fols 202v-203 [stanza 1]; I-F1 Plut.29.1 706B, fols
287v-288 [2vv stanzas 2-3]; E-Mn 20486 61, fols 109v-110v
[stanza 1; 2vv]; D-W 628 195, fols 87v-89 [stanzas 1-3; 3
and 2vv]; D-W 1099 17, fols 34v-36 [stanza 1]; GB-Ob Add.44
13, fol.80 [text only].
- 9] Transgressus legem 3vv fols 90-90v. I-F1 Plut.29.1 637,
fols 214-214v [stanza 1]; I-F1 Plut.29.1 706C, fols
288v-289v [2vv stanzas 2-3]; D-Hu 2588 7, fols 4-6v
[stanzas 1-3; 3 and 2vv]; E-Mn 20486 62, fols 110-111v
[stanza 1; 2vv]; D-W 628 197, fols 92v-94v; D-W 1099 85,
fols 116-9 [stanzas 1-3; 2vv].
- 10] (532) Agmina milicie - Agmina (M65) 3vv fols 91-92. I-F1
Plut.29.1 835, fols 396v-397v; D-W 1099 87, fols 123-124;
GB-Ctc 0.2.1. 10, fols 230v (incomplete); E-Bu 68, fols
90v-92. For two-part concordances and contrafacta, see
Gennrich, Bibliographie, 51-2.

- 11] (69) Serena virginum - Manere (M5) 3vv fols 92-93v. I-F1
Plut.29.1 666, fols 235-7v [4vv]; D-W 628 8, fols 9-11
[3vv]; E-Mn 20486 70, fols 119v-120 [2vv], GB-Lbl
Eg.2615(1) 6, fols 74v-76 [3vv textless]. For contrafacta,
see Gennrich, Bibliographie, 51-2.
- 12] Gaude Maria. Gabrielem (O5) 3vv fols 94-94v [incomplete].
GB-Lbl Eg.2615(1) 5, fols 74-74v [3vv textless].

APPENDIX THREE

F-Pn fr.844: Inventory of Motets fols 197-203 (All foliations correspond to those used in Beck/Beck, Manuscrit).

No.:	Fol.:	Composition:
1	197	(820) <u>Onques n'amai tant</u> - <u>Sancte Germane</u> (U.I.).
2	197	(819) <u>Qui loiaument sert s'amie</u> - <u>Letabitur</u> (U.I.).
3	197	(82) <u>D'amour trop lointaine n'atent</u> - <u>Manere</u> (M5).
4	197	(397) <u>Trop longuement m'a failli</u> - <u>Pro patribus</u> (M30).
5	197-197v	(349) <u>Au departir plorer</u> - <u>Docebit</u> (M26).
6	197v	(385) <u>Grevé mont li mal d'amer</u> - <u>Johanne</u> (M29).
7	197v-[198	(593) <u>Li dous termines</u> - [<u>Balaam</u> (M81).
8	198	(671) <u>Puis que bele dame</u> - <u>Flos filius eius</u> (016).
9	198	(672) <u>Dame, tous jours</u> - <u>Flos filius eius</u> (016).
10	198	(551) <u>Nouvelement m'a souspris</u> - <u>Et super</u> (M66).
11	198v	(149) <u>Chascun dit que je foloie</u> - <u>In seculum</u> (M13).
12	198v	(824) <u>Mes cuers est emprisonés</u> - <u>Et pro suo</u> (09a).
13	198v	(161) <u>Ja n'avrés deduit de moi</u> - <u>In seculum</u> (M13).
14	198v	(502) <u>J'ai mon cuer del tout</u> - <u>Letabitur</u> (M49).
15	198v	(503) <u>Ja n'iert nus bien assenés</u> - <u>Letabitur</u> (M49).
16	198v]-199	(504) <u>Bien doit joie demener]</u> - <u>In Domino</u> (M49)
17	199	(252) <u>Main s'est levée Aelis</u> - <u>Et tenuerunt</u> (M17).
18	199	(217) <u>Hui matin a l'ajournée</u> - <u>Nostrum</u> (M14).

19	199-199v	(253) <u>Au douz tens seri</u> - <u>Et tenuerunt</u> (M17).
20	199v	(122) <u>Hui main au douz</u> - <u>Hec dies</u> (M13).
21	199v	(650) <u>Quant revient et feuille</u> - (651) <u>L'autr'ier jouer m'en alai</u> - <u>Flos filius eius</u> (016).
22	199v-200	(374) <u>En grant effroi</u> - <u>Mulierum</u> (M29).
23	200	(118) <u>Au commencement d'esté</u> - <u>Hec dies</u> (M13).
24	200	(564) <u>A la rousée au serain</u> - <u>Ab insurgentibus</u> (M70).
25	200-200v	(74) <u>De la ville issoit</u> - (75) <u>A la ville une vieille</u> - <u>Manere</u> (M5).
26	200v	(272) <u>Douce dame sans pitié</u> - <u>Portare</u> (M34a).
27	200v	(528c) <u>Par main s'est levée</u> - [<u>Florebit</u> (M53)].
28	200v-201	(445) <u>Nus ne sait mes maus</u> - <u>Regnat</u> (M34).
29	201	(475) <u>Nus ne se doit</u> - <u>Audi filia</u> (M37).
30	201	(366) <u>Amours m'a assëuré</u> - <u>Amoris</u> (M27).
31	201-201v	(424) <u>En tel lieu s'est entremis</u> - <u>Virgo</u> (M32).
32	201v	(646) <u>Robins a la ville</u> - <u>Styrps Jesse</u> (016).
33	201v	(81) <u>Aueques tel Marion i a</u> - <u>Manere</u> (M5).
34	210v	(508) <u>He! douce dame</u> - <u>Et speravit</u> (M49).
35	201v-202	(642) <u>L'autr'ier en mai</u> - <u>Tanquam</u> (02).
36	202	(825) <u>Onques ne m'osai</u> - <u>Virgo</u> (016).
37	202	(53) <u>Se ma dame veut prendre</u> - <u>Nobis</u> (M2).
38	202	(341) <u>Alés cointement</u> - <u>Perlustravit</u> (M25).
39	202-202v	(211) <u>Ja n'amerai autre que cele</u> - <u>In seculum</u> (M13).
40	202v	(813) <u>M'amie a douté</u> - <u>Domino</u> (Domino 3).
41	202v	(393) <u>Mainte dame est desperée</u> - <u>Johanne</u> (M29).
42	202v	(434) <u>Mieus voil sentir les maus</u> - <u>Alleluya</u> (M34).

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| 43 | 202v | (435) <u>Renvoisiement i vois a mon ami</u> - <u>Hodie</u> (M34). |
| 44 | 202v | (367) <u>Ja ne mi marierai</u> - <u>Amoris</u> (M27). |
| 45 | 202v | (457) <u>A vous pens, bele, douce</u> - <u>Propter veritatem</u> (M37). |
| 46 | 202v-203 | (528) <u>A vous vieng, chevalier</u> - <u>Et florebit</u> (M53). |
| 47 | 203 | (350) <u>Liés est cil qui</u> - <u>Docebit</u> (M26). |
| 48 | 203 | (436) <u>J'ai fait ami a mon choïs</u> - <u>Gaudete</u> (M34). |

APPENDIX FOUR

F-Pn fr.12615: Inventory of Motets fols 179-197.

No.:	Fol.:	Composition:
1	179	(820) <u>Onques n'amai tant</u> - <u>Sancte Germane</u> (U.I.).
2	179	(819) <u>Qui loiaument sert s'amie</u> - <u>Letabitur</u> (U.I.).
3	179-179v	(82) <u>D'amour trop lointaine</u> - <u>Manere</u> (M5).
4	179v	(397) <u>Trop longuement m'a failli</u> - <u>Pro patribus</u> (M30).
5	179v-180	(349) <u>Au departir plorer</u> - <u>Docebit</u> (M26).
6	180	(385) <u>Grevé mont li mal d'amer</u> - <u>Johanne</u> (M29).
7	180-180v	(590) <u>Haré, haré, hie! Goudalier</u> - (591) <u>Balaam, Goudalier</u> - <u>Balaam</u> (M81).
8	180v	(593) <u>Li dous termes</u> - <u>Balaam</u> (M81).
9	180v	(671) <u>Puis que bele</u> - <u>Flos filius eius</u> (O16).
10	181	(672) <u>Dame, tous jours</u> - <u>Flos filius eius</u> (O16).
11	181	(674) <u>Molt m'abelist</u> - <u>Flos filius</u> (O16).
12	181-181v	(668) <u>Bone amour sans trecherie</u> - <u>Flos</u> (O16).
13	181v	(551) <u>Nouvelement m'a souspris</u> - <u>Et super</u> (M66).
14	181v	(263) <u>Aucuns m'ont par lour</u> - <u>Angelus</u> (M20).
15	182-182v	(523) <u>Je ne puis</u> - <u>Justus germinabit</u> (M53) - (522) <u>Par un matin</u> - (521) <u>Le premier jour</u> .
16	182v-183	(152) <u>Je cuidai mes maus</u> - <u>In seculum</u> (M13).
17	183	(160) <u>Ma loiaus pensée</u> - <u>In seculum</u> (M13).
18	183-183v	(351) <u>Ne m'en blasmés</u> - <u>Docebit</u> (M26).
19	183v	(147) <u>Ma loiauté m'a nuisi</u> - <u>In seculum</u> (M13).
20	183v	(149) <u>Chascun dit que je foloie</u> - <u>In seculum</u> (M13).
21	183v-184	(1033) <u>Las! je ne puis de mes amours</u> - [- (U.I.)].

22	184	(824) <u>Mes cuers est emprisonés</u> - <u>Et pro suo</u> (09a).
23	184	(161) <u>Ja n'avrés deduit de moi</u> - <u>In seculum</u> (M13).
24	184-184v	(502) <u>J'ai mon cuer del tout</u> - <u>Letabitur</u> (M49).
25	184v	(503) <u>Ja n'iert nus bien assenés</u> - <u>Justus</u> (M49).
26	184v	(504) <u>Bien doit joie demener</u> - <u>In Domino</u> (M49).
27	184v	(252) <u>Main s'est levée Aelis</u> - [<u>Et tenuerunt</u> (M17)].
28	184v-185	(250) <u>Quant voi la flour</u> - [<u>Et tenuerunt</u> (M17)].
29	185-185v	(217) <u>Hui matin a l'ajournée</u> - <u>Nostrum</u> (M14).
30	185v	(253) <u>Au douz tens seri</u> - <u>Et tenuerunt</u> (M17).
31	185v	(122) <u>Hui main au douz</u> - <u>Hec dies</u> (M13).
32	185v-186	(650) <u>Quant revient et feuille</u> - (651) <u>L'autr'ier jouer m'en alai</u> - <u>Flos filius eius</u> (016).
33	186	(374) <u>En grant effroi</u> - <u>Mulierum</u> (M29).
34	186-186v	(118) <u>Au commencement d'esté</u> - <u>Hec dies</u> (M13).
35	186v	(564) <u>A la rousée au serain</u> - <u>Ab insurgentibus</u> (M70).
36	186v-187	(74) <u>De la ville issoit</u> - (75) <u>A la ville une vieille</u> - <u>Manere</u> (M5).
37	187	(272) <u>Douce dame sans pitié</u> - <u>Portare</u> (M34a).
38	187-187v	(528c) <u>Par main s'est levée</u> - <u>Florebit</u> (M53).
39	187v	(445) <u>Nus ne sait mes maus</u> - <u>Regnat</u> (M34).
40	187v	(475) <u>Nus ne se doit</u> - <u>Audi filia</u> (M37).
41	187v-188	(366) <u>Amours m'asseuré</u> - <u>Amoris</u> (M27).
42	188	(424) <u>En tel lieu s'est entremis</u> - <u>Virgo</u> (M32).
43	188	(646) <u>Robins a la ville</u> - <u>Styrps Jesse</u> (016).
44	188v	(81) <u>Aueques tel Marion i a</u> - <u>Manere</u> (M5).
45	188v	(508) <u>He! douce dame</u> - <u>Et sperabit</u> (M49).

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| 46 | 188v-189 | (642) <u>L'autr'ier en mai</u> - <u>Tanquam</u> (02). |
| 47 | 189 | (446) <u>Dusques ci ai plus amors</u> - <u>Regnat</u> (M34). |
| 48 | 189 | (52) <u>Bele, se vous ne m'amés</u> - <u>Nobis</u> (M2). |
| 49 | 189-189v | (123) <u>Se j'ai amé folement</u> - <u>Hec</u> (M13). |
| 50 | 189v | (251) <u>Ne sai ou confort prendrai</u> - <u>Et tenuerunt</u> (M17). |
| 51 | 189v-190 | (825) <u>Onques ne m'osai pour riens</u> - <u>Virgo</u> (016). |
| 52 | 190 | (53) <u>Se ma dame veut prendre</u> - <u>Nobis</u> (M2). |
| 53 | 190 | (341) <u>Alés cointement</u> - <u>Perlustravit</u> (M25). |
| 54 | 190-190v | (565) <u>J'amaïsse mais ie n'os amer</u> - <u>Mansuetudinem</u> (M71). |
| 55 | 190v | (162) <u>Se j'ai folloi d'amours</u> - <u>In seculum</u> (M13). |
| 56 | 190v-191 | (1034) <u>Douce dame et demoiselle</u> [- (U.I.)]. |
| 57 | 191 | (401) <u>Je n'amerai autrui que vous</u> - <u>Pro patribus</u> (M30). |
| 58 | 191 | (813) <u>Ma dame a douté</u> - <u>Domino</u> (Domino 3). |
| 59 | 191 | (393) <u>Mainte dame est desperée</u> - <u>Johanne</u> (M29). |
| 60 | 191 | (434) <u>Mieus voil sentir les maus</u> - <u>Alleluya</u> (M34). |
| 61 | 191-191v | (482) <u>C'est la jus par desous</u> - <u>Quia concupavit rex</u> (M37). |
| 62 | 191v | (435) <u>Renvoisiement i vois a mon ami</u> - <u>Hodie</u> (M34). |
| 63 | 191v | (367) <u>Ja ne mi marierai</u> - <u>Amoris</u> (M27). |
| 64 | 191v | (457) <u>A vous pens, bele, douce</u> - <u>Propter veritatem</u> (M37). |
| 65 | 191v | (528) <u>A vous vieng, chevalier</u> - <u>Et florebit</u> (M53). |
| 66 | 191v | (350) <u>Liés est cil qui</u> - <u>Docebit</u> (M26). |
| 67 | 191v-192 | (436) <u>J'ai fait ami a mon choïs</u> - <u>Gaudete</u> (M34). |
| 68 | 192 | (1035) <u>Aimi, aimi, aimmi</u> [- (U.I.)]. |

69	192	(347) <u>Pour coillir la flour</u> - <u>Docebit</u> (M26).
70	192-192v	(427) <u>Li douz chans des oisellons</u> - <u>Virgo</u> (M32).
71	192v-193v	(566) <u>Amours qui tant iés amer</u> - <u>Pacem</u> (M72).
72	193	(447) <u>Lonc le rieu de la fontaine</u> - <u>Regnat</u> (M34).
73	193-193v	(402) <u>L'autr'ier quant me chevauchoie</u> - <u>Pro patribus</u> (M30).
74	193v	(213) <u>Se valours vient d'estre amoureux</u> - (214) <u>Bien me sui</u> - <u>Hic factus est</u> (M13a).
75	193v-194	(792) <u>Merci, de qui j'atendroie</u> - <u>Fiat</u> (050).
76	194	(245) <u>Mout ai longuement amé</u> - (246) <u>Dieus! or ne vi</u> - <u>Loqueretur</u> (M16).
77	194	(458) <u>Quant se siet bele Ysabeaus</u> - <u>Propter veritatem</u> (M37).
78	194v	(144) <u>Trop m'a amours assailli</u> - <u>In seculum</u> (M13).
79	194v	(547) <u>D'amours sont en grant</u> - <u>Et super</u> (M66).
80	194v	(273) <u>Hier matin me chevauchoie</u> - <u>Portare</u> (M34a).
81	194v-195	(109) <u>Tout cil qui aiment</u> - <u>Adorabo</u> (M12).
82	195	(403) <u>C'est la jus en la roi</u> - <u>Pro patribus</u> (M30).
83	195	(262) <u>Chantés seri, Marot</u> - <u>Procedam vos</u> (M19).
84	195-195v	(433) <u>Cele m'a s'amour donée</u> - <u>Alleluya: hodie Maria virgo</u> (M34).
85	195v-196	(426) <u>Je les ai tant quises</u> - <u>Vitam</u> (M48).
86	196	(673) <u>Quant de ma dame</u> - <u>Flos filius eius</u> (016).
87	196	(795) <u>J'ai trouvé qui m'amera</u> - [Fiat (051)].
88	196	(821) <u>A grant joie chevauchoie</u> - [Iustus (U.I.)].
89	196v	(163) <u>Nus ne puet chanter</u> - <u>In seculum</u> (M13).
90	196v	(1036) <u>Cuers jolis doit bien amer</u> - [- (U.I.)].
91	196v-197	(164) <u>Amours et boine volenté</u> - <u>In seculum</u> (M13).

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