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A HISTORY OF THE VIRELAI FROM ITS ORIGIN
TO THE MID-FIFTEENTH CENTURY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Karen Fox Hehrer, B.M., M.A.

* * * * *
The Ohio State University
1975

Reading Committee:  
Richard H. Hoppin
Keith Mixter
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Approved By

Richard H. Hoppin
Adviser
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PREFACE

Around the beginning of the fourteenth century musicians began to focus a great deal of attention on the French refrain forms: the ballade, rondeau, and virelai. These short strophic songs used for courtly entertainment were in strict poetic and musical forms known as "formes fixes." A large number of secular songs from the fourteenth and early fifteenth centuries have been preserved in numerous manuscripts, and much of this music has been transcribed and published within the last twenty-five years. The more important manuscripts have already been investigated and biographical data has been gathered for some composers. The music itself, however, has not been thoroughly studied, and to date most of the information is scattered in various journal articles.

The purpose of this dissertation is to study in detail one of the French song forms, the virelai. It appeared near the beginning of the fourteenth century as a monophonic song and toward the middle of the century as a polyphonic song. Some consideration has been given to the origin of the form and an attempt has been made to point out possible connections between the virelai and other musical forms. The major portion of the study, however, is devoted to the 156 extant virelais from the fourteenth and early fifteenth centuries. In addition to textual considerations, the various musical aspects of the virelai which have been investigated are form, texture,
performance practice, melody, rhythm and meter, tonal structure, cadences, harmony, and integrative devices. An exact chronology of the music cannot be established; however, an attempt has been made to detect chronological changes in regard to all musical elements.

Modern transcriptions have been used as sources, for the most part, rather than the manuscripts. The most important manuscript sources were available on film, however, so that notational practices and questionable points in the transcriptions could be checked. In cases where two transcriptions of the same piece were available, a comparison was made and discrepancies were checked against the manuscript. One virelai from the period, Je sus si las, is unpublished and has therefore been included in the Musical Supplement. The two other pieces in the Musical Supplement are monophonic virelais from the Roman de Fauvel and are otherwise available only in an unpublished dissertation.

All extant virelais from the period have been listed in Appendix B and each has been assigned a number which is used in all references to it. At the end of Appendix B are eight additional virelais without numbers which are not legible enough for transcription. Headings of examples within the dissertation give the following information: text incipit, composer, appendix number, measure numbers, and manuscript source or sources. When the entire texture is not presented in the example, the part or parts included are specified. The only examples not identified in this manner are those taken from sources other than the 156 virelais listed in Appendix B. In some short examples illustrating purely musical techniques, text has been omitted.
ACKNOWLEDGEMENTS

With the completion of this dissertation I wish to express my appreciation to all those who have made it possible. I am particularly indebted to my adviser, Dr. Richard H. Hoppin, for his inspiration and guidance in the preparation of this study. Thanks are also in order for Dr. Keith Mixter and Dr. Norman Phelps, whose constructive criticism in the final stages was appreciated. I am grateful to Steven Kelly and Kurt von Fischer for providing copies of manuscripts which would otherwise not have been available.
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<td>Born - Fostoria, Ohio</td>
</tr>
<tr>
<td>1966</td>
<td>B.M., Heidelberg College, Tiffin, Ohio</td>
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<td>1970</td>
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CHAPTER I

SOURCES AND COMPOSERS

Sources

The 156 virelais which are the subject of this dissertation are found in thirty-three manuscripts from the very late thirteenth through the mid-fifteenth century. Each of these manuscripts is identified in Appendix A along with the abbreviation which will be used in all references to it. Appendix A also identifies sources where inventories of these manuscripts may be found. Those abbreviations used in previous musicological studies have been adopted here for the sake of convenience and familiarity.¹

The thirty-three manuscripts containing virelais have been divided into three groups for discussion: early sources, primary sources, and secondary sources. The first group of manuscripts to be considered includes the earliest musical sources of the virelai which contain primarily monophonic pieces. These sources date from the late thirteenth and early fourteenth centuries.

¹ Recently, new abbreviations were assigned to many manuscripts in Répertoire international des sources musicales, series B, 4 parts to date (Munich—Duisburg, 1966—), (hereafter cited as RISM). These have been adopted only in cases where no other abbreviation was generally accepted. Otherwise, the more familiar designations have been retained.
Paris, Bibl. Nat. f. fr. 25566 (La Vaillière 2736), (Ha)

Ha contains all the works of Adam de la Halle and therefore includes his one polyphonic virelai, *Fines amouretes ai*. In addition to the Adam de la Halle repertory, the manuscript includes thirty-three pieces of various trouvères of the period but no other virelais. The manuscript was named for its owner, La Vaillière, and was written by various hands toward the end of the thirteenth century.²


The late thirteenth-century chansonnier V contains one virelai, *C'est la fins*, by Guillaume d'Amiens. The most important composers represented in the collection are Guillaume le Vinier, Guillaume d'Amiens, and Perrin d'Agincourt.³

Paris, Bibl. Nat. f. fr. 146 (Roman de Fauvel), (PF)

PF contains seven monophonic virelais. It is the only extant manuscript containing the *Roman de Fauvel* with musical interpolations added by Chaillou de Pesstain. The manuscript is dated around 1316, but the repertory is an anthology dating from the early thirteenth century up to the time the manuscript was copied.⁴ Only two virelais are found within the *Roman* itself, while the remaining five are part of a collection of thirty-four pieces by Jehan de Lescurel found at the end of the manuscript.

²RISM, B41:395.
³Ibid., p. 798.
⁴Ibid., B42:163.
The second group of manuscripts includes the primary sources considered to be of major importance by virtue of the relatively large number of virelais they contain. These manuscripts will be discussed in approximately chronological order.

Machaut Manuscripts, (Mach)

Paris, Bibl. Nat. f. fr. 1584, (A)
Paris, Bibl. Nat. f. fr. 1585, (B)
Paris, Bibl. Nat. f. fr. 1586, (C)
Paris, Bibl. Nat. f. fr. 9221, (E)
Paris, Bibl. Nat. f. fr. 22545-22546 (F-G)
New York, Wildenstein Collection, (Vg)
Cambridge, Magdalene College, Bibliotheca Pepysiana, MS. 1594, (Pep)

All of the manuscripts in which Machaut virelais appear are listed above and will be referred to collectively in the present study with the symbol Mach. Machaut's twenty-five monophonic and eight polyphonic virelais are not all present in each of the manuscripts, but each manuscript except Pep contains a majority of the total number.

A, B, C, E, F-G, and Vg are considered to be the major Machaut manuscripts. They are conceived as volumes of complete works (with some omissions) and therefore contain both poetry and music. The musical portions follow a particular sequence according to genre and the pieces are believed to be arranged chronologically within each genre. The following comment on a preliminary folio

---

5 For a more complete listing and discussion of the Machaut sources see Guillaume de Machaut, Musikalische Werke, ed. Friedrich Ludwig, 4 vols. (Leipzig, 1926-43), 2:7-44; or Guillaume de Machaut, The Works of Guillaume de Machaut, ed. Leo Schrade, Polyphonic Music of the Fourteenth Century, vols. 2 and 3 plus commentary (Monaco, 1956), Commentary to vols. 2 and 3, pp. 7-8 and 19-54.
of manuscript A indicates that Machaut himself prescribed the order of the pieces: "Vesci l'ordenance que G. de Machaut vut qu'il sit en son livre." C is believed to be the oldest of the collections, a judgement based on the fact that additional pieces are consistently found in the other manuscripts.

Besides the primary Machaut manuscripts, Schrade has identified others which still include a substantial part of Machaut's works as secondary manuscripts. One of these sources, Pep, contains the Remède de Fortune with its musical insertions which include the virelai Dame, a vous sans retollir.

Still other sources including Machaut's compositions have been identified by Schrade as repertory manuscripts. These sources contain a random sampling of the fourteenth-century repertory. The number of appearances of a particular composition in these manuscripts is an indication of its popularity. It is therefore significant that none of Machaut's virelais are found within these manuscripts. The reason for this is not certain, but it may be due to the fact that his virelais were largely monophonic and appeared at a time when polyphony was more in vogue. Even though Machaut's virelais are not present in the repertory manuscripts, many of these manuscripts are

---

6Machaut, Works, Commentary to vols. 2 and 3, p. 25.

7This is one of the principal ideas expressed in Ursula Günther's article, "Chronologie und Stil der Kompositionen Guillaume de Machauts," Acta Musicologica 35 (1963):96-114.

8Machaut, Works, Commentary to vols. 2 and 3, pp. 31-34.

9Ibid., pp. 39-54.
primary sources for the virelais of the fourteenth and early fifteenth centuries.

Paris, Bibl. Nat. nouv. acq. fr. 6771 (Codex Reina), (PR)

PR contains thirty virelais, among which are several realistic virelais that imitate bird calls or depict peasant scenes. In addition to seventy-nine fourteenth-century French secular songs, PR contains over a hundred fourteenth-century Italian secular songs and a supplement of thirty-five French secular songs of the mid-fifteenth century. Only one virelai occurs in the fifteenth-century segment of the manuscript. No liturgical or sacred music is included except for one sacred rondeau. The lack of ornamentation suggests that the manuscript was intended for performers' use; however, numerous errors which have not been corrected cast some doubt on this hypothesis.

French and Italian works are clearly separated by their placement in PR. Of its nine fascicles, 1-4 and part of 5 are filled with Italian pieces. The last part of 5, plus 6 and 7 contain fourteenth-century French works, while the last two fascicles, 8 and 9, contain French pieces from the Dufay period. The manuscript is therefore in three sections, but is divided nearly equally between Italian and French works.

No specific date can be given to the manuscript; however, Kurt von Fischer suggests the year 1382 for the composition of the last datable piece in the fourteenth-century segment and 1430-40 as the probable period in which the final section was copied. 10 Although

there is some disagreement concerning the exact origin of the manuscript, it was no doubt written in northern Italy by Italian and French scribes.\(^1^1\) According to Fischer the corrupt state of the French texts and the many incomplete texts indicate that the scribe was unfamiliar with the language in some cases and in others simply had difficulty reading the manuscripts from which he was copying.

**Paris, Bibl. Nat. f. It. 568, (Pit)**

Pit contains nine virelais. It is one of the major Italian manuscripts of the period, and of its fourteen fascicles, only fascicle thirteen is devoted primarily to French compositions. In these pieces the names of composers as well as texts are generally omitted, probably because the scribe was unfamiliar with the language. As with PR, the dating is uncertain, but Gilbert Reaney has suggested a Florentine origin around 1400 or 1410.\(^1^2\)

**Chantilly, Musée Condé 1047, (Ch)**

Ch contains nearly all secular compositions of which thirteen are virelais. There are only twelve different virelais, however, as one has been copied twice. The manuscript is divided into three sections. The first is the largest and consists of seventy-seven secular songs occupying three fascicles. Most pieces are in three parts, with a few two- and four-part songs mixed among them. The

---

\(^{11}\)For the controversy concerning the place of origin see Nigel Wilkins, "The Codex Reina: A Revised Description (Paris, Bibl. Nat. ms. n. a. fr. 6771)," *Musica Disciplina* 17 (1963):57-73.

second section is a collection of twenty-three secular songs, most of which have four parts rather than the more usual three. Ch is exceptional in devoting an entire fascicle to four-part secular works. The last fascicle contains thirteen motets which are primarily secular. The structure of Ch clearly reflects the prominence of three-voice secular songs in the fourteenth century.

Ch is noted for its highly complex notational style, referred to as the mannered style. The notation is directly related to the musical characteristics of the pieces and will be dealt with in more detail later.

The texts and composers included in Ch indicate that much of the music came from the courts of Foix and Aragon, while the influence from the Avignon area is also noted. Opinions differ as to whether Ch was an original manuscript or a copy of an earlier one. Gilbert Reaney asserts that it is a copy while Nigel Wilkins believes it to be an original manuscript. Ursula Günther has found the last datable piece from the manuscript to be a ballade from 1393 or 1395. Therefore, the manuscript could not have been copied until the final years of the fourteenth century at the earliest. The manuscript was reportedly in Florence in 1461 in the possession of Francesco d'Alto Bianco degli Alberti. It is likely that Baude Cordier owned the

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15Reaney, "Manuscript Chantilly," p. 82.
manuscript at one time and copied two of his compositions on empty folios at the beginning of the manuscript sometime in the early fifteenth century.

Modena, Biblioteca Estense, α. M.5, 24 (olim. Lat. 568), (Mod)

Mod contains nineteen virelais. The entire manuscript contains 100 pieces: twenty-four with Latin texts, nine with Italian texts, and sixty-seven with French texts. Its five fascicles can be divided into two sections, each written by a different hand. Fascicles 2, 3, and 4 are older, 1 and 5 are more recent. Fascicles 1 and 5 contain almost exclusively compositions by Matheus de Perusio, all of which are unica. Seven virelais appear in fascicles 1 and 5, all by Perusio. Of the twelve virelais in fascicles 2 to 4, one is by Perusio.

A good deal of controversy surrounds the place of origin and the dating of the manuscript. The influence of Avignon is evident, since at least three ballades are written in honor of Pope Clement VII. The pieces from Mod came from many different sources as shown by the list of concordances which includes Ch, PR, and Iv. Because of Perusio's extensive representation in Mod, it has been suggested that he may have been the owner of the older fascicles and supervised the copying of his pieces in the newer fascicles. Since


17 Ibia., p. 31.

18 Ibia., p. 25.
Perusio is assumed to have died by 1418, all pieces must have been written before that date.

*Turin, Biblioteca Nazionale, J.11.9, (TuB)*

Twenty-one virelais are among the 219 pieces in TuB, all of which are anonymous and unica. The contents are arranged by genre in five sections in an unusually strict manner:

1 - Monophonic liturgical pieces  
2 - Gloria-Credo pairs  
3 - Motets  
4 - French ballades (102)  
5 - Rondeaux (43) and virelais (21)

The rondeaux and virelais are generally written two pieces per page with a virelai at the top and a rondeau at the bottom. This rule obviously must be broken at times to accommodate the larger number of rondeaux.

Probably because of the lack of attributions and concordances, this manuscript was never thoroughly investigated until Richard Hoppin began his study which resulted in the publication of the entire collection completed in 1963.¹⁹ In spite of the distance between the island of Cyprus, at the eastern end of the Mediterranean Sea, and France, it is evident that the pieces in this manuscript are in a typical French style from around 1400. This is not surprising, however, when one considers the close ties between the Cypriots and the western world during the Middle Ages. The members of the ruling class were French descendants who maintained their

French language and customs on an island whose traditions were primarily Greek. Moreover, King Janus, the ruler during the time when TuB was being compiled, was born and raised in Europe. Cyprus also had a good deal of contact with Europe through trade and pilgrims who stopped on their journeys to the Holy Land. A papal privilege once contained in the front of TuB dated November 23, 1413 has led to the assumption that the compilation of the manuscript began around that date, and Hoppin believes that it was completed by 1422.\(^{20}\)

**Oxford, Bodleian Library, Canonici misc. 213, (O)**

The last of the primary sources, O, contains a total of 325 works (one is copied twice), the majority of which are rondeaux and rondeau refrains. Ten virelais are among these works. The dated pieces range from 1422 to 1436, but many compositions are copies of earlier works. Two compositions bear the place-name Venice (Venetiis), and it is here that the manuscript probably originated.\(^{21}\)

Fascicles 5-8 are the oldest. These pages contain mostly secular music with two pieces dating back to the time of Ch. Eight of the ten virelais are found in this section. Fascicles 9 and 10 consist mostly of isorhythmic motets and rondeaux. The principal composers represented in this section are Dufay and Bartholomeus de Bononia. Fascicles 1-4, the latest section, consist of chansons, motets, and mass movements. The order of the manuscript is therefore


confused, chronologically speaking, with the latest music appearing first.

The remaining manuscripts are the secondary sources from the fourteenth and early fifteenth centuries. In many of these manuscripts, secular songs are of minor importance. In some cases these songs are later additions to manuscripts not primarily devoted to secular music. In others they are written on folios which have been torn from music manuscripts to serve as covers for treatises on various subjects, often unrelated to music. The secondary sources will be discussed in alphabetical order by sigla, as their chronology is uncertain.

Bern, Burgerbibliothek, A 421, (BernA)

BernA is primarily a missal of the thirteenth century. Only the flyleaves (fol. 1-2v and 79-80v) are filled with music. These pages contain a collection of French secular polyphonic music of the mid-fourteenth century including two virelais and an anonymous motet, perhaps a work of Philippe de Vitry. The secular pieces are arranged according to form: virelais, rondeaux, ballades.

Bologna, Civico museo bibliografico musicale, Q15 (olim Liceo Musicale 37), (BL)

BL contains no true virelais, but a Latin contrafactum (O beatum incendium) of the Ciconia virelai Aler m'en yeus. It contains 325 works and was apparently intended for church use. The manuscript is divided into three parts:
1 - Mass compositions of the early fifteenth century (146 settings)
2 - 119 motets
3 - Hymns, Magnificats, and Sequences

This manuscript is primarily sacred; however, twenty-one secular songs have been added to parts 1 and 2.22

The Trent codices overshadowed BL for many years until Besseler called attention to it as an important source of the Dufay period.23 According to Besseler the compositions extend to around 1430.

**Bologna; Univ. Bibl. 596 busta HH, (Bo1H)**

The musical segments of Bo1H serve as a cover for a manuscript with a Latin oratorio of Stefano da Pescia.24 It contains three virelais and one rondeau. Although the texts are French and the scribe was likely French, the manuscript was probably Italian in origin. The pages are in a very faded state and are only partially legible.25

---


23Ibid.

24RISM, Bl4:738

25Since the composers' names are not decipherable, Apel has classified all four pieces as anonymous works. See Apel, French Secular Compositions, Corpus mensurabilis musicae 53, 3 vols. (n.p., 1970-72), 3: Nos. 205, 209, 211, and 243.
Cambray, Bibliothèque communale, B 1328, (CaB)

CaB is actually an important source for the virelai, since it contains more than fifteen examples of the form, of which only four have known concordances. The poor condition of the manuscript, however, diminishes its value considerably. Only six of the unique virelais are legible enough to permit a fairly credible transcription.26

CaB is a collection of twenty-one folios extracted from at least four manuscripts dating from the thirteenth and fourteenth centuries.27 The manuscript contains a mixture of motets, secular songs, and Gregorian chants. The secular songs are from the fourteenth century with the exception of four polyphonic pieces by Adam de la Halle written in a pre-Franconian notation of the late thirteenth century. Many pages are badly preserved, as previously indicated, and are nearly or completely illegible so that the transcription of these pieces involves a considerable amount of speculation where concordances are lacking.

Chicago, Newberry Library, MS. 54.1, (Chic)

Chic is a manuscript containing several theoretical treatises and only one musical composition, La harpe de melodie. This piece

26Those pieces that cannot be transcribed have not been numbered, but are listed at the end of Appendix B. A complete inventory of the manuscript with musical incipits may be found in RISM, B42: 119-28.

27RISM, B42:119.
is written in the shape of a harp and was possibly intended as an illustration for the preceding treatise, Tractatus Magistri Philippotii Andree artis nove.\textsuperscript{28} The manuscript was written by Frater G. de Anglia in Padua and bears the date 1391. In the nineteenth century the manuscript was in the possession of F. Wolf in Vienna. It was subsequently missing for nearly a hundred years until it was acquired by the Newberry Library in Chicago in 1955.\textsuperscript{29}

\textbf{Munich, Staatsbibl. mus. 3232a, (Em)}

Em contains mostly early works of Dufay and Binchois. No virelais of our period are found there except for a Latin contrafactum of Vaillant's \textit{Par maintes foys}. The contrafactum makes some allusions to the original French text, particularly by including the bird calls.\textsuperscript{30}

\textbf{Florence, Bibl. Naz. Panciatichi 26, (FP)}

FP is one of the most important sources of fourteenth-century Italian music and was compiled in Florence. It contains two virelais. Pirrotta dates the main manuscript around 1400, while Fischer assigns an earlier date of 1380-90.\textsuperscript{31} The three pieces added to the manuscript may be dated as late as the mid-fifteenth century.

\textsuperscript{28}\textit{RISM}, B4\textsuperscript{4}:1169.

\textsuperscript{29}\textit{Tbid}.

\textsuperscript{30}\textit{Apel, French Secular Compositions}, 1:xliii.

\textsuperscript{31}\textit{RISM}, B4\textsuperscript{4}:835.
Innsbruck, Universitätsbibliothek, MS. without number, (Inn)

Inn is known as the Wolkenstein-Rodeneck Codex. It was written in 1432 with a supplement to 1438, not by Wolkenstein himself, but under his direction.\(^{32}\) This collection includes Wolkenstein's *Der May*, a German contrafactum of the virelai *Par maintes foys*.

Ivrea, Biblioteca Capitolare, (Iv)

Iv consists mainly of motets (37) and mass movements (25) supplemented by six rondeaux and five virelais, four chaces, two descants, two textless pieces, and a quodlibet.\(^{33}\) Secular songs and other short works are found at the bottom of the pages. Composers' names are rarely present, but some pieces have been attributed to composers, Philippe de Vitry and Machaut being among them. Some pages are badly preserved and one virelai is largely illegible.

Iv was discovered by G. Borghezio in 1921 and appears to have been in Ivrea since the fourteenth century. Textual references to Pope Clement VI and Gaston Phébus of Foix found in motets, as well as other connections with the central French repertory, suggest an origin in Avignon around 1360. Reaney suggests that the manuscript may have been brought to Ivrea by one of three French priests working there between 1361 and 1384.\(^{34}\)

\(^{32}\)Ibid., B43:80.

\(^{33}\)Ibid., B42:282.

\(^{34}\)Ibid.
Leiden, Univ. Libr. BPL 2720, (Lei)

Lei consists of only six flyleaves containing about twenty compositions. These pages are badly preserved and some are nearly illegible. It contains one unique virelai, *Au temps*.

London, Brit. Mus. add. 29987, (Lo)

Lo is one of the most important sources of fourteenth-century Italian music. It contains 119 pieces in which Landini is represented most often with a total of twenty-nine pieces. Three virelais are found in the manuscript: one by Landini, one by Donatus, and one anonymous work. Although the repertory is from the fourteenth century, it was probably copied in the early fifteenth century. The place of origin is believed to be Perugia or Florence.

Lucca, Archivio de Stato, 184, (Lu)

Lu contains one widely-disseminated virelai, *Par maintes foys*. According to Fischer, Lu is a fragment of a voluminous manuscript. Pirrotta believes its place of origin to be Lucca, around 1420, with a supplement to 1430.

37RISM, B4:929.
38A different view concerning date and place of origin is expressed by Suzanne Clercx, "Johannes Ciconia et la chronologie des mss. italiens, Mod. 568 et Lucca (Mn)," *Les Colloques de Wérimont* 2 (1955):115.
Padua, Bibl. Universitaria, 1115, (PadB)
Padua, Bibl. Universitaria, 658, (PadC)
Oxford, Bodleian Library, Canonici Pat. lat. 229, (PadO)

The three Padua manuscripts, PadB, PadC, and PadO, are all fragments from the abbey of St. Justin in Padua. There are six such fragments from this abbey containing more than fifty compositions from the fourteenth century including settings of mass movements, motets, and Italian and French secular songs. The only fragments with virelais are PadB, which contains two, and PadC and PadO, which contain one each.

In all three of the Padua fragments the musical pages form only a small part of the manuscripts. PadB, for example, consists mainly of moral treatises. In PadC the two musical pages serve as a cover for a fifteenth-century treatise and PadO consists of writings of various types with only fol. 53-56 containing fourteenth-century music.

Parma, Archivio de Stato, (Parma)

Parma contains two virelais, one of which is unique. The unique virelai from this collection, Ayes pitie de moy, belle playsant, is not legible enough to be transcribed. The film of the manuscript indicates that it is in general badly preserved.

Parma is believed to be part of a larger manuscript, but evidently has no relation to the Padua fragments. That the original manuscript must have been quite extensive is indicated by the original foliation of 233-242. The fragment contains five French and two Italian pieces, which, according to Besseler, date from the period
between Mod and the Dufay collections.\textsuperscript{39}

Prague, Universitätsbibliothek, XI.E.9, (Pg)

Pg is one of the manuscripts which contains a treatise as well as music. The musical contents include fourteen French, two Italian, and ten German polyphonic pieces. Among the French pieces are six virélais, three of which are unique. The collection dates from the late fourteenth and early fifteenth centuries. Pg is closely related to Str, since there are eleven concordances of secular pieces with this manuscript.\textsuperscript{40}

Rome, Bibl. vat. urb., lat. 1419, (RU)

RU contains philosophical and legal treatises from the early fifteenth century. The musical collection is limited to three secular pieces and seven mass parts. One of the secular pieces is a virélai by Donatus.

Florence, Biblioteca Medicea Laurenziana, Pal. 87 (Squarcialupi Codex, (Sq)

Sq, a large collection of Italian compositions, was named after its owner, Antonio Squarcialupi. It contains 354 secular pieces which are grouped by composer. The composers appear in chronological order. Landini is represented in the manuscript and his virélai, Adyou adyou, is included.

\footnotesize

\textsuperscript{40}RISM, B43:255.
Pirrotta feels that this Florentine manuscript cannot be dated before 1440. It is the latest of the large collections of fourteenth-century Italian music. The plan of the works indicates that the music was viewed retrospectively, making the late date suggested by Pirrotta seem plausible. Sq is closely related to Pit and less closely to FP.

Strasbourg, Bibl. de la ville 222 C. 22 (Str)

The manuscript Str from southwest Germany burned in 1870; however, a partial transcription along with a complete index of incipits previously made by Coussemaker is now preserved in Brussels. The transcriptions are limited to those pieces bearing a composer's name. Although the Coussemaker index in not accessible, Charles van den Borren has published an inventory of the manuscript based on Coussemaker's earlier work and an inventory with musical incipits has recently become available in RISM.42

According to the inventories, Str contained nine virelais, five of which were Latin contrafacta. Although the manuscript originated in a German-speaking area, it shows a strong French influence by its inclusion of nearly fifty French secular songs and several French motets. Also in the collection are a large number of settings of


42Charles van den Borren, Le manuscrit musical M.222 C.22 de la Bibliothèque de Strasbourg (XVe siècle) (Anvers, 1924); RISM, B43: 550-92.
mass movements, Latin motets, and German secular songs.\textsuperscript{43} The music spans the last half of the fourteenth century and the early years of the fifteenth century with a supplement to the mid-fifteenth century.\textsuperscript{44} One unusual feature is the presence of many Latin contrafacta.

Music was found only in the second portion of the manuscript, while the first was made up of five treatises. The second portion of the manuscript was interrupted by a treatise with the date 1411 at the end.\textsuperscript{45}

\textit{Villingen, "ex msc. Monasterii S. Georgii," (Vil)}

Vil has been lost since approximately 1807 but was formerly in the monastery St. Georgen in Villingen.\textsuperscript{46} It contained one anonymous virelai, \textit{Mais qu'il vous viengne}. Before the manuscript was lost, the page containing the virelai was printed in Martin Gerbert's \textit{De cantu et musica sacra}.\textsuperscript{47} This is the only source for the contratenor of this piece, since the setting in PR has only two voices, the cantus and tenor.

\textit{Vorau, Stiftsbibliothek Cod. 380, (Vo)}

Vo is mainly a collection of law treatises, but contains in addition three French secular songs from the late fourteenth or early

\textsuperscript{44}Ibid.
\textsuperscript{45}Peter Gülke, "Strasburg, Ms. 222 C. 22," MGG, 12:1437.
\textsuperscript{46}Apel, French Secular Compositions, 3:xx.
fifteenth century. The French pieces include one unique virelai, *Fait fut pour vous*, one additional virelai, *Soyt tart tempre*, and a textless rondeau. All three songs appear on fol. 87v.\textsuperscript{48}

Vienna, Nationalbibl., MS. 2777, (Wolk)

Wolk, made up of compositions and contrafacts by the German composer Oswald von Wolkenstein, includes *Der May*, a contrafactum of Vaillant's *Par maintes foys*. The manuscript is dated between 1425 and 1436. On fol. 38 the following remark is found:

*In der Jarzal Tausentvierhundert und inn dem fünfundzwanzigsten Jare geschriben ist ditz puch und ist es genannt der Wolkenstainer.*\textsuperscript{49}

This note is followed by an index which indicates that the manuscript had forty-eight folios at that time. A few folios were apparently added later, as the manuscript now has a total of fifty-six folios.

The present investigation has led to some observations concerning the role of secular music in the various manuscripts and the relative importance of the virelai. The placement of secular songs in the manuscripts seems to offer some clues as to their importance. In sources such as BolH and RU, pages were probably torn at random from musical manuscripts to serve as covers for treatises. In the musical manuscripts, however, one can see secular songs treated in different ways. In Iv, from the mid-fourteenth century, and BL, from

\textsuperscript{48}RISM, B4\textsuperscript{3}:96-97.

\textsuperscript{49}Ibid., p. 98.
the Dufay period, the primary emphasis is on motets and mass settings, and secular music is less important. This is illustrated not only by sheer numbers, but also by the physical arrangement. The secular pieces were apparently regarded as being worthy of preservation and were added to the manuscripts wherever space was available, usually at the bottom of the page.

Still other manuscripts, especially those from the late fourteenth and early fifteenth centuries, hold the secular song in high esteem. This is most vividly illustrated by the manuscript Ch in which the first and largest section is devoted to three-part secular songs, the second to four-part secular songs, and only the small third section to motets. PR is almost exclusively secular (though about half the pieces are Italian rather than French) and Mod is largely so.

For the most part the virelais were not widely disseminated; that is, they tend to be found only in one manuscript. This is evident from the information presented in Table 1 where it is revealed that all the virelais from TuB and O are unica. It should be mentioned, however, that there are no known concordances for TuB. It should also be noted that early sources tend to have more concordances than later ones. The number of sources for each virelai listed in Appendix B ranges from one to seven.\(^{50}\)

\(^{50}\)Only one virelai, No. 105, Par maintes foys, is found in seven sources, and four of these manuscripts contain contrafacta of the original French virelai.
TABLE 1
UNIQUE VIRELAIS IN PRIMARY SOURCES

<table>
<thead>
<tr>
<th>Source</th>
<th>Number of Unica</th>
<th>Number of Virelais in the Manuscript</th>
<th>Percentage of Unica</th>
</tr>
</thead>
<tbody>
<tr>
<td>PR</td>
<td>18</td>
<td>30</td>
<td>60%</td>
</tr>
<tr>
<td>Pit</td>
<td>5</td>
<td>9</td>
<td>56%</td>
</tr>
<tr>
<td>Ch</td>
<td>6</td>
<td>12</td>
<td>50%</td>
</tr>
<tr>
<td>Mod</td>
<td>14</td>
<td>19</td>
<td>74%</td>
</tr>
<tr>
<td>TuB</td>
<td>21</td>
<td>21</td>
<td>100%</td>
</tr>
<tr>
<td>O</td>
<td>10</td>
<td>10</td>
<td>100%</td>
</tr>
</tbody>
</table>

The Machaut manuscripts are not listed in this table, but the seven manuscripts previously indicated are the only sources for his thirty-three virelais.

A survey of the number of French refrain forms in the primary manuscripts reveals a shift in emphasis from the early to the late sources (see Table 2). If one compares the number of ballades to the number of rondeaux in each of the first six manuscripts, it is found that, with the exception of Pit, ballades outnumber the rondeaux, usually by a significant margin. In O, however, a dramatic shift is witnessed, since rondeaux outnumber ballades more than four to one. This trend continues further into the fifteenth century until the ballade nearly disappears from the literature.

The virelai also loses importance when compared to the total number of French secular songs in each manuscript. In the Machaut repertory nearly one out of every three songs is a virelai, while in O, only one out of twenty-three is a virelai. The virelai never attained the popularity enjoyed by the ballade in the fourteenth
and early fifteenth centuries nor did it lose favor as drastically as the ballade in the course of the fifteenth century, but continued to be cultivated as the bergerette.

TABLE 2

FRENCH REFRAIN FORMS IN SEVEN MAJOR SOURCES

<table>
<thead>
<tr>
<th>Source</th>
<th>Rondeaux</th>
<th>Virelais</th>
<th>Ballades</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td>21</td>
<td>33</td>
<td>42</td>
</tr>
<tr>
<td>PR</td>
<td>40</td>
<td>30</td>
<td>43</td>
</tr>
<tr>
<td>Pit</td>
<td>11</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>Ch</td>
<td>17</td>
<td>12</td>
<td>70</td>
</tr>
<tr>
<td>Mod</td>
<td>17</td>
<td>19</td>
<td>36</td>
</tr>
<tr>
<td>TuB</td>
<td>43</td>
<td>21</td>
<td>102</td>
</tr>
<tr>
<td>O</td>
<td>187</td>
<td>10</td>
<td>38</td>
</tr>
</tbody>
</table>
Twenty-six composers of virelais are named in the sources investigated, as indicated in Table 3. Of the 156 virelais listed in Appendix B, seventy-four are attributed to a composer and eighty-two are anonymous. The majority of composers are represented by one virelai, with only eight of the twenty-six composers being credited with more than one. Machaut wrote far more virelais than any other composer (33), but two of these are hybrid forms and are not true virelais (Nos. 66 and 120). Following Machaut in the number of virelais written are Matheus de Perusio with eight and Jehan de Lescurel with five.

Very little is known about many of these composers, and in a few cases no information is available at all. The lack of biographical information makes it difficult to date the composers, but an attempt has been made to establish a chronology.

Three composers with whom we are concerned worked in the second half of the thirteenth century: Adam de la Halle, Guillaume d'Amiens, and Jehan de Lescurel. Adam de la Halle was born in Arras around 1230

51 Several problems were encountered in determining whether, or not certain pieces were anonymous. Nos. 66 and 86 are counted among the anonymous works, since only the triplum of each piece is ascribed to a composer. Although Nos. 93 and 110 bear no composer's name, they have not been considered anonymous, since Borlet and Perusio are the likely composers of these two pieces. In the collection of music entitled French Secular Compositions of the Fourteenth Century, Apel has placed No. 93 among the attributed works, while No. 110 falls among the anonymous compositions. Gilbert Reaney (Early Fifteenth-Century Music, vol. 4) has placed No. 130 among the anonymous works from O, but it is classified here as an attributed work. This piece bears only the initials of the composer, P.J.
<table>
<thead>
<tr>
<th>Composer</th>
<th>No. of Virelais</th>
<th>No. in Appendix B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adam de la Halle</td>
<td>1</td>
<td>50</td>
</tr>
<tr>
<td>Alanus</td>
<td>1</td>
<td>135</td>
</tr>
<tr>
<td>Anthonello da Caserta</td>
<td>1</td>
<td>148</td>
</tr>
<tr>
<td>Antonius de Civitate, Frater</td>
<td>1</td>
<td>74</td>
</tr>
<tr>
<td>Bartholomeus de Bononia</td>
<td>1</td>
<td>122</td>
</tr>
<tr>
<td>Borlet</td>
<td>2(^a)</td>
<td>57, 93</td>
</tr>
<tr>
<td>Ciconia, Johannes</td>
<td>2</td>
<td>6, 139</td>
</tr>
<tr>
<td>Donatus</td>
<td>1</td>
<td>70</td>
</tr>
<tr>
<td>Fabri, Petrus</td>
<td>1(^b)</td>
<td>86</td>
</tr>
<tr>
<td>Grenon, Nicolas</td>
<td>1</td>
<td>85</td>
</tr>
<tr>
<td>Grimace</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Guillaume d'Amiens</td>
<td>1</td>
<td>17</td>
</tr>
<tr>
<td>Haucourt</td>
<td>1</td>
<td>132</td>
</tr>
<tr>
<td>Johannes de Janua</td>
<td>1</td>
<td>92</td>
</tr>
<tr>
<td>Landini, Francesco</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Legrant, Guillaume</td>
<td>3</td>
<td>90, 101, 112</td>
</tr>
<tr>
<td>Lescurel, Jehan de</td>
<td>5</td>
<td>14, 29, 35, 38, 54</td>
</tr>
<tr>
<td>Machaut, Guillaume de</td>
<td>33</td>
<td>9, 16, 20, 22, 23, 24, 25, 30, 32, 33, 34, 37, 39, 45, 52, 55, 56, 59, 66, 75, 88, 89, 95, 97, 109, 117, 120, 129, 131, 133, 134, 143, 150</td>
</tr>
<tr>
<td>Matheus de Perusio</td>
<td>8(^c)</td>
<td>11, 27, 28, 58, 60, 50, 110, 119</td>
</tr>
<tr>
<td>Composer</td>
<td>No. of Virelais</td>
<td>No. in Appendix B</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>P.J.</td>
<td>1</td>
<td>130</td>
</tr>
<tr>
<td>Paolo Tenorista</td>
<td>1</td>
<td>137</td>
</tr>
<tr>
<td>Petrus de Vigilijs</td>
<td>$1^b$</td>
<td>68</td>
</tr>
<tr>
<td>Pykini</td>
<td>1</td>
<td>108</td>
</tr>
<tr>
<td>Selesses, Jacob de</td>
<td>3</td>
<td>43, 84, 142</td>
</tr>
<tr>
<td>Solage</td>
<td>2</td>
<td>78, 147</td>
</tr>
<tr>
<td>Vaillant, Johannes</td>
<td>1</td>
<td>105</td>
</tr>
</tbody>
</table>

$^a$ Borlet is credited with two versions of the same piece. That in Ch (No. 57) bears his name, while the PR version (No. 93) is anonymous.

$^b$ Composer of the triplum only.

$^c$ No. 110 is anonymous but was almost certainly written by Perusio.
and died in Naples around 1288.\textsuperscript{52} He is among the last of the troubères and certainly ranks among the greatest. He was known both as a poet and composer and wrote polyphonic secular music as well as troubère melodies in the thirteenth-century tradition. His interest in polyphonic settings of secular songs is forward-looking; however, these pieces are still in the style of the late thirteenth century. A contemporary of Adam de la Halle is Guillaume d'Amiens. Amiens was another city in northern France in which literary circles cultivated the chanson. Guillaume d'Amiens is remembered for the ten chansons preserved in the trouvère manuscript, V.

Jehan de Lescurel is known solely for his thirty-four French works (including five virelais) found at the end of the \textit{Roman de Fauvel} manuscript, PF. He is believed to have been a member of a wealthy Parisian family by that name. An anonymous chronicler has recorded an episode concerning a young cleric with the name Jehan de Lescurel who was charged with misconduct and was hanged in Paris in 1304.\textsuperscript{53} One cannot be certain about the identity of Lescurel the cleric and Lescurel the musician; however, textual references in his compositions and stylistic characteristics tend to link this composer with Paris.\textsuperscript{54}

\textsuperscript{52}Gustave Reese, \textit{Music in the Middle Ages} (New York, 1940), p. 213.


\textsuperscript{54}Ibid., i-iii.
The remainder of the composers were active in the fourteenth and fifteenth centuries. The primary sources of the virelais during this period and the composers represented in them are listed in Table 4. The manuscripts are presented in roughly chronological order although, as already noted, specific dating is impossible. In addition, some manuscripts have supplements of a later date than the main repertory. The composers in each manuscript are simply listed in alphabetical order with no regard for chronology. Three composers, Grimace, Pykini, and Selesses, are represented in more than one manuscript.

The composers will be discussed in the order in which they appear in Table 4. Aside from the three thirteenth-century trouvères already discussed, the only composer not represented in Table 4 is Donatus de Florentia. He was contemporary with or perhaps slightly older than Landini. That he is sometimes referred to as Donatus de Cascia can be explained by the fact that Cascia was a town near Florence. Little is known about this composer, but he may have been a Benedictine monk and is pictured as such in Sq. Pirrotta has judged his period of activity to be approximately 1355-75 based on his musical style.\(^5\) His works are limited to sixteen Italian secular compositions, most of which are madrigals, and a French virelai, Je port amyablement, found in Lo, Pg, and RU.

The foremost French composer of the fourteenth century was Guillaume de Machaut (c. 1300-1377). Born in Champagne, he took

\(^{55}\)Nino Pirrotta, "Donatus de Florentia," MGG 3:661.
### TABLE 4

**PRIMARY SOURCES AND COMPOSERS**

<table>
<thead>
<tr>
<th>Source</th>
<th>Composer</th>
<th>No. of Virelais</th>
<th>Anon. Virelais in MS.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td>Machaut, Guillaume de</td>
<td>33</td>
<td>0</td>
</tr>
<tr>
<td>PR</td>
<td>Alanus</td>
<td>1</td>
<td>23&lt;sup&gt;a&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td>Grenon, Nicolas</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grimace</td>
<td>1&lt;sup&gt;b&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Petrus de Vigilijs</td>
<td>1&lt;sup&gt;b&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pykini</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Selesses, Jacob de</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td>Landini, Francesco</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>Paolo Tenorista</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td>Borlet</td>
<td>1&lt;sup&gt;b&lt;/sup&gt;</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Fabri, Petrus</td>
<td>1&lt;sup&gt;b&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grimace</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pykini</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Selesses, Jacob de</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Solage</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vaillant, Johannes</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td>Anthonello da Caserta</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Bartholomeus de Bononia</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ciconia, Johannes</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Johannes de Janua</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Matheus de Perusio</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Selesses, Jacob de</td>
<td>2</td>
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</tr>
<tr>
<td>TuB</td>
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<tr>
<td>0</td>
<td>Anthonius de Civitate</td>
<td>1</td>
<td>4</td>
</tr>
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<td></td>
<td>Haucourt</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Legrant, Guillaume</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>P.J.</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

<sup>a</sup>This number does not include *Ma tredol rosignol* which is presumed to be by Borlet even though his name does not appear in the manuscript and there are no concordances to verify the attribution.

<sup>b</sup>Since only the triplum is attributed to a composer, this virelai is also included in the number of anonymous works.
holy orders and subsequently became secretary to King John of Bohemia in 1323. He apparently travelled a great deal as he accompanied the king on various military campaigns. Machaut was held in high esteem by King John and received benefits from various churches in France as a reward for his service. After the death of King John, Machaut's principal residence was Reims where he became a canon. Machaut was not only a productive composer but a respected poet as well, and it is through his long narrative poems that much biographical information has been obtained.

As noted earlier, Machaut's compositions have been carefully preserved in several manuscripts whose compilation was probably supervised by Machaut himself. His works include motets and one mass, but he was most innovative in the area of secular song where both quality and quantity are notable (see Table 2). While he did not invent the refrain forms, he did establish the solo song style with instrumental accompanying parts that was to endure nearly a hundred years after his death.

**Composers represented in PR**

The English composer Alanus has been the subject of some controversy. There seem to be two schools of thought concerning his identity. Trowell has suggested that Alanus was John Aleyn, canon of Windsor, in the service of King Edward III, Aleyn's death being

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recorded in 1373. This opinion was based on a study concerning a ceremonial motet by this composer entitled Sub Arturo plebs vallata/Fons citharizancium/In omnem terram. This motet mentions a war-like king and likens him to King Arthur. The anonymous king is possibly King Edward III who reigned from 1327 to 1377, during the Hundred Years War. The motet also cites a princeps bellicus who is perhaps King Edward's son, the Black Prince, who defeated the French at Poitiers in 1356. The motet was apparently written for the celebration of the victory of Poitiers. In addition to references to the king and prince, the text mentions the names of fourteen musicians, including Alanus, most of whom have turned up in court documents from the second half of the fourteenth century.

Other musicologists, including Bukofzer, Reaney, and Apel, have identified the composer as Jean Alain, who became a subdean of St. Paul's Cathedral in London in 1421 and who died in 1437. This view was apparently adopted because the name Aleyn appears in the Old Hall manuscript whose repertory dates from about 1360 to 1425. He is named as the composer of a setting of the Gloria in simple conductus style. Aleyn is thought to be one of the older composers represented in the Old Hall manuscript. Andrew Hughes has, in fact, suggested that Aleyn of the Old Hall manuscript is identical with


58 See Ibid., p. 65; and Apel, French Secular Compositions, 3:xx.

59 The dating of the Old Hall repertory is taken from Andrew Hughes and Margaret Bent, Old Hall Manuscript, Corpus mensurabilis musicae 46 (Rome, 1970), l:xviii.
the composer of the motet, *Sub'arturo plebs*. 60

No conclusive evidence is available to prove the identity of the composer Alanus; however, judging from the style of Alanus's *virelai*, *S'en vous por moy pitie*, and taking into account its appearance in the fourteenth-century segment of PR, he is likely the older composer, John Aleyn (d. 1373).

Grenon is the composer of one *virelai* preserved in the fifteenth-century segment of PR. He lived from approximately 1360 to 1450. The earliest record of him is from 1385 when he was a member of the court of Philip the Bold, Duke of Burgundy. Much of his productive life was spent at the Cathedral of Cambrai where he served as *maître de grammaire*, *maître de musique*, and finally as canon in 1427. The last record of him is from 1449 when he was taken into the service of Philip the Good, Duke of Burgundy, but died shortly thereafter. 61

Grimace is a composer of whom we know nothing. Reaney suggested that the name Grimace sounds like a pseudonym. 62

Petrus de Vigilijs is credited only with the *triplum* of *Je languis d'amere mort* and nothing is known about him.

The name Pykini comes from the town Picquigny near Amiens in northwest France. It seems that this composer may be one of two


61 All biographical data concerning Grenon may be found in Wolfgang Rehm, "Grenon, Nicolaus," MGG 5:913-14.

people: Gerardus Picquigny, canon of Cambrai in 1335, or Robert Picquigny, chamberlain of Charles II of Navarre, 1374-97. 63

Selesses, whose name appears as Senleches in PR and Ch, is probably identical with Jacomo lo Begue, a nickname meaning the stutterer. Selesses worked at the court in Barcelona in 1378 and was then employed in the court of Castille until the death of Eleanor, daughter of Peter IV of Aragon, in 1382. 64 His ballade, Puions de ci, tells of his grief upon her death and his intention to leave.

A document of 1383 records Senleches, a harpist, employed in the service of the Cardinal of Aragon. 65 This probably refers to the composer in question, since the text of his virelai, La harpe de melodie, indicates his liking for the instrument.

Composers represented in Pit

Francesco Landini is credited with about one-fourth of all the extant Italian music of the fourteenth century, a fact that emphasizes his importance and popularity. 66 His only composition with a French text is the virelai Adyou, adyou, douse dame jolie. Landini was born around 1335 in Fiesole and apparently lost his sight in childhood. He became a skilled player of the organetto or organ portatif and miniatures of the time portray him with this instrument as does the

63 Apel, French Secular Compositions, l:xxii.


65 Ibid., p. 199.

66 See Kurt von Fischer, Studien zur italienischen Musik des Trecento und frühen Quattrocento (Bern, 1956), pp. 78-80.
engraving on his tombstone. Besides being a talented composer and organist, he was a noted poet as well. Landini died in Florence in 1397 and was buried at San Lorenzo.67

Paolo Tenorista is an Italian composer whose works, numbering more than thirty, are preserved mainly in Pit. The emphasis placed on his works in Pit has led Pirrotta to believe that the manuscript belonged to him or one of his relatives.68 He is referred to once in Pit as "Don Paolo Tenorista da Firenze."69 The designation "Don" identifies him as a Benedictine monk, while "Tenorista" confirms his role as a singer or instrumentalist who performed the tenor part of compositions. His title also indicates that he was from Florence.

Biographical data is sketchy at best, but a document in the Vatican Library attests to his presence in Rome in 1404. The madrigal Godi, Firenze, written in 1405 to celebrate the victory of Florence over Pisa, provides the only other date which can be directly connected with the composer.70

Paolo wrote one virelai, Soifir m'estuet, which has a mixture of French and Italian texts. It is one of four pieces to incorporate the phrase soifir m'estuet, the motto of Bernabò Visconti, a Milanese

69Ibid., p. 20.
70Apel, French Secular Compositions, 1:xxii.
patron of the arts. The other three compositions with this same motto in their texts were written by Nicolo da Perugia, Bartolino da Padua, and Philipoctus de Caserta. The nature of the relationship between these composers and Bernabò is unknown. Since all the compositions pay tribute to Bernabò, however, they were very likely written during the most colorful period in his life, between 1370 and 1385.

Composers represented in Ch

No reference to the composer Borlet can be found. Reaney has suggested that the name might be an anagram of Trebol, a composer who was in the service of Martin I of Aragon in 1409. As supporting evidence, Reaney cited the virelai of Borlet which uses as a tenor melody a folk song from the area of Foix. Since there was considerable contact between the musicians of Foix and Aragon, Borlet (Trebol) could well have been familiar with the tune.

Unfortunately, Petrus Fabri (Peter Smith) was a common name in the fourteenth century, and appears frequently in medieval documents. Clercx and Hoppin have uncovered a document of 1361 concerning a request from Bernard, cardinal of Saint-Eustache, to Innocent VI for a benefice for a Petrus Fabri who seems to have been a musician.

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72Ibid., p. 156.


However, they hesitate to pinpoint this Petrus Fabricius as the composer of the triplum of *Laus detur*, a virelai with a Latin text, because of insufficient evidence.

Johannes Vaillant is credited with five compositions in Ch: 1 ballade, 3 rondeaux, and 1 virelai. *Par maintes foys* must have enjoyed wide popularity, as it exists in seven manuscripts and in four contrafactum versions. It is a realistic virelai and uses tailed notes to create a proportional effect in some passages.

Two pieces of information have long been associated with the composer Vaillant. One of his pieces in Ch is followed by the comment "compilatum fuit Parisis 1369." Also, the anonymous writer of *Règles de la seconde rhétorique* mentions Vaillant along with other musicians as masters of a music school in Paris. Since the list of composers in the treatise is chronological, and Vaillant is mentioned after Machaut but before his nephew Eustache Deschamps, he was probably a younger contemporary of Machaut.

Numerous references connect a Johannes Vaillant with Jean, Duke of Berry, a famous patron of the arts. The Duke had in his service a secretary by that name who, according to court documents, was entrusted with a considerable amount of responsibility including

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77 Ibid.
negotiating treaties.\textsuperscript{78} The Duke's principal residence after 1367 was Paris which makes the identity of the composer and secretary seem probable, despite the lack of any reference to Vaillant's musical activity. The name Johannes Vaillant was fairly common, however, and has been found in the early fifteenth century. These later references almost certainly refer to a different person.

Vaillant was probably an established musician by the middle of the fourteenth century, since a Iohanni Valhant is listed as a chaplain to Pope Innocent VI (1352-1362) in Avignon.\textsuperscript{79} The length of his service is uncertain.

Ursula Günther has recently submitted a revised opinion concerning the possible identity of the composer Johannes Vaillant.\textsuperscript{80} The source of the new information is the Vatican Archives. The earliest reference to Vaillant stems from a document of 1352 in which a Johannes Valentis was appointed to the private chapel of Pope Clement VI. The same document states that his birthplace was Vendaresto, believed to be Vendrest, a town not far from Paris. Other documents record various transactions concerning his activity in the service of the papal chapel. According to a record dated July 4, 1361, his position was vacant because of his death.

In regard to Vaillant's musical activity in Paris, Günther maintains that his appointment did not necessarily require permanent...

\textsuperscript{78}\textsuperscript{Ibid.}, pp. 82-83.

\textsuperscript{79}\textsuperscript{Ibid.}, p. 83.

\textsuperscript{80}Günther, "Johannes Vaillant," pp. 171-85.
residence in Avignon. She dismisses the apparent conflict between the death date of 1361 and the composition in Ch dated 1369 by regarding the latter as the date when the piece was copied into the manuscript rather than the date of composition. This theory, however, does not coincide with her earlier report concerning Ch in which she found the last datable piece to be a ballade from 1393 or 1395 which necessarily places the compilation of the manuscript in the final years of the fourteenth century.  

Furthermore, it is unlikely that a piece in the style of Vaillant's virelai could have been written before 1361.

Composers represented in Mod

Anthonello da Caserta is an Italian composer from Caserta, a southern Italian town near Naples. He is represented by nine compositions all of which are preserved in Mod and are in French style with French texts. It is uncertain whether or not this composer is the same as Anthonellus Marot de Caserta who is represented by eight Italian compositions in Lu.  

Bartholomeus was an early fifteenth-century Italian composer and was probably a member of, or was at least closely associated with, the papal chapel in Bologna.  


82 Pirrotta and LiGotti regard them as the same person, while Wilkins and Apel doubt the connection between the two composers. See Nino Pirrotta and Ettore LiGotti, "Il codice di Lucca," Musica Disciplina 4 (1950):128-31; Wilkins, "Some Notes on Philipoctus de Caserta," p. 84; and Apel, French Secular Compositions, l:xx.

83 Günther, "Das Manuskript Modena," p. 25.
generation as Ciconia and Philipoctus de Caserta.\textsuperscript{84} His extant works include one virelai and two ballades.

Johannes Ciconia was born in Liège around 1335.\textsuperscript{85} In 1350 he is found in Avignon in the service of Alienor Cominges-Turenne. He followed Cardinal Gilles d'Albornoz on his second Italian journey and thus became familiar with the Italian Ars Nova. He returned home around 1370 and apparently remained there until 1402. His presence in the Padua area is traceable from 1403 until his death in 1411.

Ciconia's nearly forty extant compositions include mass sections, motets, a canon, Italian secular pieces, and two French virelais. Clercx has suggested that the virelai \textit{Sus un fontayne} was written between 1367 and 1372, while Ciconia was still in Italy.\textsuperscript{86}

Johannes de Janua is an unknown composer with only one composition in Mod.

Matheus de Perusio was a singer in the Milan cathedral from 1402 to 1407 in the service of the cardinal, archbishop of Milan, Pietro Filargo, who subsequently became Pope Alexander V.\textsuperscript{87} In 1407

\textsuperscript{84}Reese, Music in the Middle Ages, p. 362.

\textsuperscript{85}Biographical information may be found in Suzanne Clercx, Johannes Ciconia, Un musicien liégeois et son temps (vers 1335-1411), 2 vols. (Brussels, 1960), vol. 1. Clercx's ideas are summarized in "Ciconia, Johannes," Riemann Musik Lexikon, 12th complete rev. ed. by Wilibald Gurlitt, 3 vols. and supplement (Mainz, 1959), 1:316.

\textsuperscript{86}Clercx, "Johannes Ciconia et la chronologie des Mss. italiens," p. 114.

\textsuperscript{87}Gilbert Reaney, "Matteo da Perugia," MGG, 8:1793-94.
Perusio followed his patron to Padua and in the next few years possibly served in the chapels of Pisa, Pistoia, and Bologna. His post in Milan was filled by Ambrogio de Pessano in 1411. In 1414 Perusio returned to the Milan cathedral where he served as cantor until 1416. He was probably dead by 1418.

Perusio's compositions are preserved almost exclusively in Mod. Attributed to him are twenty-nine complete pieces plus a fragment of a superius and a new contratenor for a Grenon ballade. In addition, eight other complete pieces and three contratenors for pre-existing pieces are anonymous but are very likely by Perusio, since they are found among the works attributed to him. A contratenor for a pre-existing piece preserved in Parma is the only Perusio composition known to exist in any manuscript other than Mod.

Composers represented in O

Antonius de Civitate was a Dominican monk active in the first third if the fifteenth century in eastern Italy. His preserved works include five motets, three mass sections, and five polyphonic secular songs. Of his five secular songs, only the ballata is in Italian style, while the remaining four (one virelai and three rondeaux) rely on French models. An incomplete motet dated 1422 and

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89 Ibid., pp. 52-67.
90 RISM, B4:1005.
a wedding piece dated 1423 place him in a time span between Ciconia and Dufay. 92

The identity of the composer Haucourt remains in question. Reaney equated him with Johannes de Altacuria, under the assumption that Altacuria was the Latin spelling of Haucourt. 93 This was questioned by Clercx and Hoppin, 94 but was supported by Günther. 95 The name Johannes de Altacuria appears in documents of the late fourteenth century. According to Clercx and Hoppin, he is first mentioned in 1393 when he vacated a chaplaincy of St. Trinity in Cambrai. Shortly thereafter, as a member of the papal chapel, he received a canonry with prebend in the church of Seclin in the diocese of Tournai. Günther has stated that Johannes de Altacuria is cited as a member of the papal chapel on several occasions and is mentioned as "magister capelle" in a payment record of 1397. 96 Since the name Haucourt is found in the chapel lists of 1403, Günther assumes Johannes de Altacuria and Johannes Haucourt to be the same person and thus agrees with Reaney.

According to Günther, the rondeau which appears under his Latin name in Ch should, because of its complexity, be dated around 1390. Two pieces bearing the French name Haucourt in C are in the simpler

92Ibid.
96Ibid., p. 187.
style of the early fifteenth century.

Both Guillaume and Johannes Legrant were composers of the early fifteenth century, but there is no indication that they were relatives. Between 1419 and 1421 Guillaume was a member of the papal chapel, and apparently lived in Mantua in 1419. Legrant's name is often inverted in the manuscripts to read Le Grant Guillaume or simply Gran Guielmo.

There are no clues to the identity of the composer known only as P.J.

The foregoing discussions serve to underline the importance of French secular music at this time. We have seen not only French, but Italian and German manuscripts dominated by French refrain forms. Moreover, several of the composers discussed were found to be Italian. A chronological view of the manuscripts has revealed that more virelais were composed during the last thirty or forty years of the fourteenth century than at any other time. A decrease in the number of virelais is witnessed in O, the last of the primary manuscripts, and the rondeau begins to dominate.

97Gilbert Reaney, "Legrant, Guillaume und Johannes," MGG 8:476.
CHAPTER II
THE ORIGIN OF THE VIRELAI

Many theories concerning the origin of the virelai have been advanced, most of which involve a considerable amount of speculation. The present discussion reviews some of the better-known writings on the subject and presents the historical facts concerning the background of the virelai that are supported by evidence, either poetic or musical.

Perhaps the first step should be a clarification of the virelai as a poetic and musical form. It is one of the three refrain forms generally referred to as "formes fixes," the other two being the ballade and rondeau. All three have specific forms that did not become standardized enough to be referred to as "fixed" until the fourteenth century. Thus, the virelai will be described in terms of the early fourteenth-century form as exemplified by Machaut.

The virelai has three stanzas and a separate refrain that alternates with the stanzas in the following manner: R s1 R s2 R s3 R. The stanza is in three sections: two short sections with the same poetic form, and a third with the same form as the refrain. The refrain and final section of the stanza use the same music (A) and the first two sections of the stanza use different music (B). The overall musical form of the virelai with three stanzas would be:
A bba A bba A bba A. (Capital letters designate musical sections with the refrain text, and small letters designate musical sections with changing text.)

In addition to the form itself, some characteristic features that distinguish the early virelai from the other refrain forms are lines of different lengths, some with as few as two or three syllables. The number of different rhymes found in any one poem is not standardized, but is often limited to two and is seldom more than four. If one allows for a few exceptions, these characteristics apply fairly consistently.

Many scholars agree that the word virelai stems from the French verb *virer*, meaning "to turn." Although this seems to be the most logical explanation concerning the origin of the word, it has been doubted by other literary scholars including Meyer, Paris, and Jeanroy. They prefer to relate the word to meaningless exclamations sometimes found in French poetry such as *viron, viron, viron, vai.*

The term virelai was known in the thirteenth century, as it may be found in various poems, but it does not always appear with the same spelling. The relation between the two main forms of the word, vireli and virelai, has been studied by Gennrich in order to determine which is older and whether or not any difference in meaning is

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1Gennrich holds this view and cites Sebillet and Scheler as supporters of this theory. Friedrich Gennrich, Das altfranzösische Rondeau und Virelai, *Summa musicæ medii ævi*, vol. 10 (Langen, 1963), p. 17.

2Ibid.

Intended. Indicative of the older sources are the two late thirteenth- or early fourteenth-century refrains presented here which use *vireli* apparently in reference to a dance, since they both mention "doing" the *vireli*. The first example is from the manuscript Oxford, Bodleiana, Douce 308, which dates from the first quarter of the fourteenth century. "La Chastelaine de Saint Gille," from which the second example is taken, has not been dated. The second refrain alters the spelling of the word slightly, but such changes are not uncommon.

\[
\begin{align*}
\text{Faites ansi } \& \text{ se vireli} \\
\text{Faites ansi.}
\end{align*}
\]

\[
\begin{align*}
\text{Bele, quar balex, je vous en pri} \\
\text{Et je vous ferai le virenli}
\end{align*}
\]

Eustache Deschamps (c. 1346-c. 1406) uses the term in the same manner in this late fourteenth-century poem:

\[
\begin{align*}
\text{Six ou huit jours s'en va ou virely} \\
\text{Danser, sans moy ma femme en parement}
\end{align*}
\]

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The word *virelai* appears repeatedly in a pastourelle by Jehan de Renti, a trouvère active in the third quarter of the thirteenth century, and seems to refer to a song rather than a dance.\(^9\)

- lines 8-9: *Et Bernes se va cantant / k'il dira du virelai*
- lines 52-53: *La li après tout esrant / la note du virelai*
- lines 63-64: *C'uns vassaus en sovinant / li apprent le virelai*
- lines 74-75: *Sacies c'adont n'oi talent / de chanter du virelai*

Gennrich has made some remarks about the use of the term *virelai* in this pastourelle:

> One can only sing, say, hear, and learn a song. Only a piece of music or a song has a "note," that is a melody. These things show, therefore, that only the music or the song, as well as the text of the song, can be meant, not the dance...\(^11\)

After studying numerous appearances of the words *vireli* and *virelai* in early French poetry, Gennrich concluded that the suffix *li* is used in reference to dance, *lai* in reference to song. This seems logical from a grammatical point of view. *Vireli* consists of the imperative form of the verb *virer*, meaning to turn, plus the third person singular pronoun. Turn him or turn her probably refers

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\(^9\)This period of activity was suggested by Johannes Spanke, "Die Gedichte Jehan's de Renti und Oede's de la Couriciere," Zeitchrift für französische Sprache und Litteratur 32 (1908):160.


to dancing. The suffix lai, on the other hand, is the French word for song. Gennrich sees a chronological shift during the thirteenth century from the use of the terms vireli and virelai side by side until by the beginning of the fourteenth century the term virelai is used almost exclusively.\footnote{\textsuperscript{12} Ibid., p. 20.} It should be noted, however, that some exceptions are found, such as the late fourteenth-century example of Deschamps cited above that retained the virely form of the word.

Initially, then, the term virelai meant a dance or a song to accompany dancing, and designated no specific musical or poetic form. Moreover, like other medieval dance types, no description of the dance exists. The lack of formal distinction may be witnessed in the early sources of the virelai. For example, the pieces of Lescurel found at the end of the Roman de Fauvel manuscript include ballades, rondeaux, and virelais.\footnote{\textsuperscript{13} Paris, Bibl. Nat. f. fr. 146, fol. 57-62v.} However, the list of contents at the beginning of the manuscript refers to them only as "Balades, rondeaux et diz entez sus refroiz de rondeaux." The virelais of the Oxford Chansonnier (Oxford Bodleiana, Douce 308), a manuscript without notation, are found among the ballettes, with no mention of formal variants, and Adam de la Halle, a late trouvère (d.-c. 1288) grouped all three refrain forms together as rondeaux.

Guillaume de Machaut (c. 1300-c. 1377) is credited with standardizing the refrain forms, although he obviously did not invent them. In his hands the terms were consistently associated with the
forms and became the "formes fixes" as we know them today. Machaut, however, was unhappy with the term virelai, as evidenced in the Remède de Fortune, in which he states his preference for the term chanson baladée rather than virelai.

...lors, sans delay
Encommencez ceost virelay
Qu'on clairame chanson baladée
Einsi doit elle estre nomée.14

Then without delay
I began this virelai
Which one calls chanson baladée
Thus it ought to be named.

The words virelai, qu'on clairame chanson baladée appear in two other places among Machaut's writings: Voir dit, lines 3574-75 and Prologue No. V, lines 14-15, reinforcing his preference for the term chanson baladée.15

Literary rules for the construction of the virelai are presented by the fourteenth-century poet Eustache Deschamps in L'Art de Dictrie (1392). His instructions are not clear at all points because he is inconsistent in his use of the term vers. It may refer either to a single line or to a section of poetry. The word couple does not refer to a pair of lines, but rather to an entire stanza.

Next follows the order of making chansons baladées, which are called virelais, which ought to have three stanzas like a balade, each stanza of two sections, and the third like the refrain, of which the last line ought as near as it can, to serve to bring back the refrain, as the penultimate line of a stanza of the baladée ought to serve to introduce the refrain. And it is understood that virelais are made in several manners,


15Ibid., p. xlix.
in which the refrain sometimes has 4 lines, sometimes 5, and
sometimes 7 which is the longest form that it ought to have,
and the two sections after the clos [of the refrain] and the
ouvert, ought to be of 3 lines or of 2 1/2, sometimes broken
and sometimes not. And the section after ought to be as long
and of the same rhyme as the refrain as it will appear here-
after.16

Before looking at one of Deschamps' examples of virelai form,
perhaps an additional word of explanation is needed in regard to the
broken line to which he refers. If a section has three full lines,
they are of equal or nearly equal length. If it has only two and
one-half lines, the half line is a short or "broken" line and is
usually three or four syllables shorter than a full line. According
to Deschamps the virelai is composed of the following elements:

16 Deschamps, Oeuvres complètes, 7:281. "Après s'ensuit l'ordre
de faire chancons baladées, que l'en apelle virelais, lesquels doivent
avoir trois couples comme une balade, chacune couple de deux vers,
et la tierce semblable au refrain, dont le dernair ver doit, et au
plus près que l'en peut, estre servant a reprandre ledit refrain,
asî comme le penultime vers d'une couple de balade doit servir à
la rebrique d'icelle. Et est assavoir que virelais se font de plusieurs
manieres, dont le refrain a aucunefois .III. vers, aucunefois .V.
sucne fois .VII., et est la plus longue form qu'il doye avoir, et
les deux vers après le clos et l'ouvert doivent estre de .III. vers
ou de deux et demi, brisiez aucunefois, et aucunefois non. Et le
ver après doit estre d'autant et de pareille rime comme le refrain,
si comme il appara ry après." The line beginning "et les deux vers
après le clos et l'ouvert doivent estre de .III. vers ou de deux et
demi" may be translated in a slightly different manner. With the
addition of commas, the phrase could be read, "and the two sections
after, the clos and the ouvert, ought to be of 3 lines or of 2 1/2..."
In this manner the phrase, "the clos and the ouvert," is treated as
an apposition. The only problem with this translation is the order
of the terms, clos and ouvert. Obviously, the open ending precedes
the closed ending; however, the order of the terms may have been of
no significance to Deschamps.
1. Refrain of 4, 5, or 7 lines
2. A stanza of three sections
   a. 2 1/2 or 3 lines
   b. 2 1/2 or 3 lines
   c. Same poetic form as refrain. Last line should lead back to the refrain.
3. Repeat of refrain

Deschamps supplements his discussion of the virelai with three examples of the form, the first of which is presented below. In this example, the refrain is five lines long and the short sections of the stanza are each two and one-half lines long, the second being the broken line in each case. Deschamps does not prescribe either the length of lines or rhyme schemes in his discussion. In his examples, however, he consistently uses only two rhymes in each poem and seems to prefer the seven-syllable line alternating with shorter lines.

Mort felonne et despiteuse, A 7'
Fausse, desloyal, crueuse, A 7'
Qui regnes sanz loy, B 5
Je me plaing a Dieu de toy, B 7
Car tu es trop perilleuse. A 7'

Merveille est que ne marvoy, b 7
Quant je voy b 3
Morte la plus gracieuse a 7'

Et la mieudre en bonne foy b 7
Qui, je croy, b 3
Fust onques, no plus joyeuse a 7'

C'est par toy, fausse crueuse; a 7'
Ta venue est trop doubleuse, a 7'
Tu n'as pay d'arroy; b 5
Espargnier peince ne roy b 7
Ne veulz, tant yes orgueilleuse. a 7'

Mort felonne et despiteuse,17 A 7'

17Ibid., 7:281-82.
Until recent years, scholars have generally given the impression that the refrain forms held an important place in the repertory of the troubadours and trouvères of the thirteenth century. In the Harvard Dictionary of Music, first edition, Apel states in reference to the song forms of the trouvères:

The through-composed type, called simply chanson (corresponding to the Provençal vers, not the canzo) is relatively rare as compared with various strict forms (formes fixes) such as the rotrouenge, the rondeau, the virelai, and the ballade.18

Gustave Reese in his Music in the Middle Ages and Curt Sachs, in Our Musical Heritage, enumerate the musical forms of the troubadours and trouvères, the above-mentioned refrain forms being among those discussed.19 All of these musicologists have based their statements on the information presented by Friedrich Gennrich in his Grundriss einer Formenlehre, and Rondeaux, Virelais, und Balladen.20

Apel has since taken a closer look at the thirteenth-century chansonniers and has consequently amended his former views. His investigation has revealed that much of Gennrich's information is erroneous and misleading.21 Apel found numerous pieces with a poetic-

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19 Gustave Reese, Music in the Middle Ages (New York, 1940), pp. 219-30; Curt Sachs, Our Musical Heritage (New York, 1948), p. 84.

20 Friedrich Gennrich, Grundriss einer Formenlehre des mittelalterlichen Liedes als Grundlage einer musikalischen Formenlehre des Liedes (Halle, 1932); Friedrich Gennrich, Rondeaux, Virelais, und Balladen, Gesellschaft für romanische Literatur, vols. 43 and 47 (Dresden and Göttingen, 1921-27).

musical form similar to the ballade, although many of them, particularly in the troubadour collections, lack a refrain. None of Gennrich's rondeaux occurs in the trouvère repertory and Apel regards them as dance songs of a more popular nature. The only true virelais are the few that occur as motet tenors, plus *Fines amouretes ai* by Adam de la Halle, and *C'est la fins* by Guillaume d'Amiens. Only *C'est la fins* occurs in a real chansonnier (V), this being a relatively late source which dates from the early fourteenth century. Apel concludes his discussion with the following statement:

The ballade is an important form of troubadour music, and the most important form of trouvère music; the rondeau belongs to a different repertory; and the virelai does not exist in French 13th-century song.

Apel is able to call the ballade form important only because his definition does not require the presence of a refrain. This practice must be questioned, since there is no evidence to suggest that composers regarded the aab form as a ballade. If one restricts the term ballade to those pieces in aab form with a refrain, the number of ballades in the troubadour repertory is greatly reduced and those in the trouvère repertory are far less numerous than Apel has suggested.

The research of two other scholars, István Frank and Hendrik van der Werf, tends to confirm Apel's conclusions concerning the lack of refrain forms in the troubadour and trouvère repertory. István Frank has conducted a literary study in which he classified all

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troubadour poems according to their poetic form. He has found sixty-three poems with refrains, all of which are treated as an integral part of the stanza and none of which has been borrowed from another source. Of this relatively small number of chansons with refrains, only a few are dance pieces: nine baladas and three dansas. None is in virelai form. Refrains are therefore exceptional in the troubadour repertory, and those pieces with refrains usually do not follow the formal patterns of the fourteenth-century refrain forms.

A recent study of the chansons of the trouvères by Hendrik van der Werf has indicated that a very limited number of the four-hundred chansons in fixed forms listed by Gennrich occur in trouvère manuscripts. Van der Werf cited a total of eighteen chansons in fixed forms appearing in chansonniers, six of which were later additions to two manuscripts. Ten others from the late trouvère manuscript V are among a group of pieces from the second half of the thirteenth century appearing under the heading, "Rondel Willame d'Amiens paignoir." The virelai C'est la fins is included in this group. According to Van der Werf, only two chansons in fixed forms appear in the midst of the trouvère repertory: an anonymous virelai


24 Ibid., 308:58. There are thirty dansas in the troubadour repertory, but only three with refrains.

without music in the manuscript Paris, Bibl. Nat. fr. 20050, fol. 111, and a ballade by Guillaume le Vinier. The virelai, He! Trikedondene!, is what Jeanroy and Långfors have termed a poem against love. Such poems usually declare love a personal delusion, but nevertheless, something that is always attractive. The following text is no exception.

He! trikedondene! trikedondaine!

De lors ke j'acceltai Amors
Les ai servit et mut et jor,
Onkes n'an oi fors ke dolour et poinne.

He! trikedondenne! trikedondene!

Et moi c'an chaut, tan seus jolis,
J'ains la millour de son païs,
C'onke tant nen amait Paris Helaine.

He! trikedondene! trikedondene!

Ceu chavols me samlent fil d'or,
Elle ait lou col et blanc et gros,
I n'en i peirt frouncen en os ne voine.

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26 van der Werf states incorrectly that the virelai in question is found on fol. 146. A facsimile of the manuscript has been published by P. Meyer and G. Raynaud under the title Le chansonnier français de Saint-Germain-des-Prés, Société des anciens textes français, vol. 1 (Paris, 1892). Apel's failure to cite this virelai can probably be attributed to the fact that he was concerned only with musical examples. The wide spacing between the opening lines of the poem as it appears in the manuscript indicates that a musical setting may have been intended, but was never completed.

27 This ballade is found in Paris, Bibl. Nat. fr. 844, fol. 108 and has been transcribed by Gennrich in Troubadours, Trouvères, Minnesang and Meistergesang, Anthology of Music, vol. 2 (Cologne, 1960), pp. 29-30. Four rondeaux were added to this manuscript at a later date.

Jeanroy and Långfors have pointed out that the rhymes are only approximate. This is true of the short sections in stanzas one, three, and four, where amors rhymes with jot, d'or with gros, and proeir with dongier. It should also be mentioned that Jeanroy and Långfors have chosen to divide the poetic lines somewhat differently than is done above. They regard the refrain as two lines of five and four syllables, both with feminine rhymes, and the final section of the stanza as two lines of eight and two syllables. The last line of the stanza then rhymes with the refrain and the next to last line rhymes with the preceding line of the stanza as follows (stanza two):

Et moi c'an chaut, tan seus jolis
J'ains la millour de son païs,
C'onke tant nen amait Paris
Helainne.

He! trikedondene!
Trikedondene!

While these obvious rhymes cannot be ignored, it seems more logical to regard them simply as internal rhymes. If both the final section of the stanza and the refrain are viewed as one-line sections, they conform to the rules for proper virelai structure by being identical in form, each having ten syllables. The rhyme, while not perfect, is at least acceptable. For example, one might prefer paine and vaine.

29Ibid., pp. 33-34.
rather than poinne and voine to rhyme with the refrain word trikedon-dene. If the lines are constructed as Jeanroy and Långfors have suggested, however, more rhyming difficulties are encountered. In stanza one, jor and dolour do not rhyme well, nor do dongier and aligiet of stanza four. One must remember, however, that what appear to be imperfect rhymes may indeed be the result of inconsistencies in spelling, common in medieval French poetry. Also, pronunciation may have varied in different regions of France.

Although the form of the text as it is presented here is normal, both the stanza and refrain are unusually short. The poetic structure resembles that of the Italian ballata minima with its one-line sections. One standard virelai feature is lines of different lengths (eight and ten syllables). One will note, however, that the poem has four stanzas rather than the usual three.

The one musical example of a virelai from a trouvère chansonnier, C'est la fin, may be seen in Example II-1. The musical form is normal--AbbaA, but the poetic form deviates somewhat from the usual virelai pattern. The short sections of the stanza do not appear to rhyme, nor does the final section of the stanza have the same rhyme scheme or structure as the refrain. This particular refrain, however, was apparently an old popular refrain, which Guillaume d'Amiens used in building his virelai (see p. 69). Its structure was therefore already determined. The refrain appears to be divided into two lines, 7' + 3, while the volta seems to be divided 7 + 4, in which case the

30 For a description of various types of ballatas see Nino Pirrotta, "Ballata," MGG 7:1159.
rhyme at the end of the first line is different in the two sections. If, however, both sections are regarded as one-line sections, each line has eleven syllables and the rhyme is perfect (j'amerais and ai).

Ex. II-1: C'est la fins  Guillaume d'Amiens
No. 17 (V)

Adam de la Halle, a late thirteenth-century trouvère, has written one polyphonic virelai, Fines amouretes ai, which is the only extant polyphonic virelai preceding those of Machaut. His three-voice settings of refrain forms have been described by Gustave Reese as settings of monophonic pieces, with the borrowed melody in the lowest voice or the middle voice. Reese is not explicit in his use of the term "borrowed melody." The middle voice of Fines amouretes ai does indeed appear to be the principal voice; however, there is no evidence that would lead one to regard it as a pre-existent monophonic piece. The same is true for Adam's other polyphonic settings of refrain forms as well. It is possible that he wrote one voice first and then added the remaining voices, since this is believed to be a standard compositional practice of medieval musicians.

31Gustave Reese, Music in the Middle Ages (New York, 1940), p. 322.
Apel is in agreement with Reese, as evidenced by the following statement concerning Finaes amouretes ai:

...this is a polyphonic composition of a later date, although probably based on a monophonic song of an earlier period which appears in the middle part.\textsuperscript{32}

The polyphonic setting of Finaes amouretes ai is primarily syllabic in note-against-note counterpoint with slight embellishments and therefore resembles the older conductus style (Example II-2).\textsuperscript{33}

Although neither Reese nor Apel mentions Adam's four motets in which he quotes the middle voice of polyphonic rondeaux, they may be of significance at this point, since such a procedure identifies the middle voice of the chanson as the leading part. In motets numbered 1, 6, 9, and 10 in the Wilkins edition,\textsuperscript{34} Adam has quoted the middle voice of one of his own rondeau refrains and has grafted unrelated material onto it to complete the part. The quotations involve both text and music and appear in the motetus of Nos. 1, 6, and 10, and in the tripulum of No. 9. In No. 1 the quotation is divided between the beginning and the end of the motet, in No. 6 it is found at the beginning, and in Nos. 9 and 10 it is found at the end of the motet. It should be noted that motets 6-11 are all anonymous, but are believed to be Adam de la Halle's works because each of them contains a melody

\textsuperscript{32} Apel, "Rondeaux, Virelais, and Ballades," p. 128.

\textsuperscript{33} The most recent transcription of the piece is found in The Lyric Works of Adam de la Halle, ed. Nigel Wilkins, Corpus mensurabilis musicae 44 (n.p., 1967), pp. 51-52.

\textsuperscript{34} Ibid.
Ex. II-2: Fines amouretés a
Adam de la Halle
No. 50 (Ha, CaB)
or melodies found elsewhere among his compositions.\textsuperscript{35} It is possible that the rondeaux were written first for the motets and later given polyphonic settings, but this seems unlikely in view of the normal compositional practice in which motets borrowed melodies from pre-existent secular songs. In addition, Adam de la Halle wrote many more polyphonic rondeaux than motets that quote these refrains.

Questions concerning the origin of the virelai form (AbbaA) have yet to be answered satisfactorily, but it is known that several types of compositions that antedate or are contemporary with the virelai have the same musical form. As already mentioned, Apel has stated that very few virelais existed in the thirteenth century. Although the virelai was indeed rare in France before the fourteenth century, the same form was cultivated extensively in Spain in the second half of the thirteenth century. Many of the Spanish songs among the \textit{Cantigas de Santa Maria}, collected under the direction of King Alfonse the Wise (reigned 1252-84) show a striking resemblance to the virelai.\textsuperscript{36} The poetic and musical forms of cantiga No. 11 are presented here along with the transcription.\textsuperscript{37}

\textsuperscript{35}Ibid., p. 71.

\textsuperscript{36}Higini Anglès, \textit{La musica de las cantigas de Santa Maria del Rey Alfonso el Sabio}, Biblioteca Central Publicaciones de la Sección de Musica, 3 vols. (Barcelona, 1943-64). The form of the cantigas is discussed by Hans Spanke in vol. 3, chap. 5 of this publication.

\textsuperscript{37}Ibid., p. 19.
#11: Macar ome per folia

Poetic form: A B C, A B C, A a, A b c, a b c, A B C, A B C

Musical form: \( A_o \quad A_e \quad b \quad b' \quad a'' \quad a' \quad A_o \quad A_e \)

Ex. II-3: Macar ome per folia

Cantigas de Santa Maria, #11

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38 Open and closed endings are designated o and c. All other variants are marked ' or "."
The poetic and musical structures of additional cantigas as presented by Anglès confirm the standardization of the musical form and point out the variety in poetic form.

#20: Virga de Jesse

Poetic form: \[A_A B, A A B, c d, c d, d b d b, A A B, A A B,\]
Musical form: \[A A b b a a A A\]

#23: Como Deus fez vynno

Poetic form: \[A A_A, b b, b a, A A, A_A\]
Musical form: \[A A b b a a A A\]

#30: Mutto valvera mais

Poetic form: \[A B A B, c d, c d, c d, c d, A B A B\]
Musical form: \[A A b b a a A A\]

In most cantigas, the A section is repeated, sometimes with slight alterations, particularly in the endings, the first being open and the second closed. The B section is repeated, either with or without open and closed endings. The last part of the stanza normally uses the refrain melody, but may occasionally be altered, as seen in Nos. 11 and 30.

The virelai form can occasionally be found in the Italian laude. These songs of penitence appear in anthologies primarily of the late thirteenth and fourteenth centuries. In contrast to the cantigas, only a minority of the laude bear a strong resemblance to the virelai.

The French tenors of several motets have the structure of the virelai. Six examples are found in the motets of the Montpellier
Numbers four and five have a complete text, while the remainder have only a text incipit. Both *He dame jolie* and *Je la truis trop asprete* appear without music in the Oxford Chansonnier, Douce 308, fol. 226 and 226v. All but the first piece have an A section that is repeated, differing only in the ending (*A₀* and *A₈*). Motets two and six have an abbreviated stanza, while the remainder have the normal form.

It is significant that all the motets in question appear in the last two fascicles of the manuscript (fascicles 7 and 8) which presumably contain the latest works. Fascicle 7 dates from the last years of the thirteenth century, while fascicle 8 may be dated as late as 1314.

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Anglès discovered two Latin conducti in virelai form in a manuscript from Ripoll (Paris, Bibl. Nat. lat., 5132) which is an early thirteenth-century source. These pieces clearly antedate the cantigas and suggest that the virelai form in secular music may have been borrowed from sacred sources. The two conductus melodies are presented below in Example II-4.

The musical form of *Cedit frigus* is AbbaA; however, the form of *Salve virgo* is A₀A₀ b b a₀ a₁ A₀A₀. Like many cantigas, the refrain of *Salve virgo* is divided into two sections which differ only in their endings. This same refrain melody is, of course, used for the final section of the stanza.

Ex. II-4: Conducti in Virelai Form

a. *Cedit frigus*

\[\text{Cedit frigus hi-e-male, Re-dit temp-us es-ti-va-le,}\]

\[\text{Ju-ven-tus le-ta-tur. Ec-ce, temp-us est ver-na-le,}\]

\[\text{Quo per li-gnum tri-um-phale, In-ter li-gna nul-lum ta-le,}\]

\[\text{Ge-nus ho-mi-nam mor-ta-le Morte li-be-ra-tur.}\]

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One of the numerous connections between secular song and clausulae is that between the virelai *C'est la fins* and the Notre Dame clausula, *Flos filius*. Example II-5a shows the end of the duplum of the clausula *Flos filius*. This three-voice clausula is found in Florence, Bibl. Laurenziana, Pluteus 29.1 (F), one of the major Notre Dame manuscripts which dates from the mid-thirteenth century. Latin texts were subsequently added to the clausula to form a motet. Latin motets on this clausula are found in at least six manuscripts:


Example II-5b shows the clausula melody with the various Latin texts that were added. Slight melodic variants are found in some cases, but they appear to be of no significance.

The French motet Quant revient--L'autre jor--Flos filius, preserved in six manuscripts, incorporates the refrain text C'est la fin at the end of the motetus. Ludwig calls attention to three of these sources: W2; Ca; and Montpellier, Faculté de Medicine, H 196 (Mo).\(^5\) The melody in W2 and Ca is only slightly different from that seen in Example II-5b. Mo, however, introduces an ornament in the melody as seen in measure 2 of Example II-5c.

Example II-5d presents the refrain as it appears in the virelai of Guillaume d'Amiens. When compared with Example II-5c, one will note that the repetition of "la fin" is excluded along with the notes to which it was set (\(\ddagger\ddagger\)), so that the resulting melody is one measure shorter. The repetition may have been added to make the text fit the clausula melody. This is by no means certain, however, as Gennrich has pointed out three appearances of the refrain without music, two of which omit the repetition and one of which includes it.\(^6\) The virelai refrain retains the ornament found in measure 2


of the Mo version and adds other embellishments near the end. The
manuscript V in which this virelai is found is typical of late
thirteenth-century chansonniers in its use of unmeasured notation.\footnote{RISM, B41:381.}

Ex. II-5:

a. Clausula, Flos filius, duplum, (F, f. 11)

b. Motetus, Latin Motets

\centering
\begin{verbatim}
A-pe-rit per fides et spes et caritas. (WJ, LoC)
Cor-de do-vete be-ne-di-co-mus do-mi-no. (Bp, Co, Bo)
Ver-bum in-du-it, sol la-vi nu-be la-tu-it. (F)
\end{verbatim}

c. Motetus, French Motet, L'autrier jor, (Mo, f. 27)

\centering
\begin{verbatim}
C'est la fin, la fin, que vous dite, j'aimerai
\end{verbatim}

d. Virelai refrain, C'est la fins, Guillaume d'Amiens
(V, f. 136)

\centering
\begin{verbatim}
C'est la fins, boi que nous dite, j'aimerai
\end{verbatim}

The relationship between the virelai and the refrain C'est la
fins is uncertain. Apel asserts that the refrain melody and text in
the French motet were taken from the trouvère song of Guillaume
It seems just as likely that C'est la fins was a popular refrain whose text was incorporated in the French motet. It appears as though Guillaume d'Amiens built his virelai around the pre-existent refrain as it is found in the motet. The melodic relationship between the virelai refrain and the clausula melody is undeniable. In addition, the French motet appears in non-mensural notation in the Chansonnier Roy, Paris, Bibl. Nat. fr. 844, fol. 206v. The notational style indicates that the motet may well predate the virelai of Guillaume d'Amiens, a late thirteenth-century trouvère.

A contemporary of the virelai is the ballata, the Italian equivalent of the virelai. Like the virelai it has two musical sections, the first used for the refrain (ripresa) and the end of the stanza (volta) and the second used for the first two sections of the stanza (piedi). The term ballata suggests that it was originally a dance song. The relationship between the French virelai and the Italian ballata is uncertain; however, they share both the same form and an association with dance, and may well have been influenced by the same forerunners, such as those mentioned earlier in the chapter.

One theory concerning the origin of the virelai emerged in the 1920's. This theory, supported by Arabic scholars, suggests a strong

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49A facsimile of this motet may be found in Willi Apel, Notation of Polyphonic Music 900-1600, 5th ed. rev. (Cambridge, Massachusetts, 1953), p. 273. See also the clausula Flos Filius on p. 229 and a Latin motet on the clausula, p. 285.
Arabic influence. Ribera and others have reasoned that since the Arabs had a great deal of influence on European art and architecture in the Middle Ages, they may have been equally influential in the field of music. A form of Arabic poetry called the *zajal* resembles the *virelai*. Ribera proposed that the Arabic tradition was passed to Spain and later evolved into the pieces known as the cantigas in the late thirteenth century, which in turn spread to France in the form of the *virelai*. Unfortunately, this theory relies on what Reaney describes as a "lost heritage of song," meaning simply that the transition between the Arabic *zajal* of the eleventh century and the cantigas of the late thirteenth century remains undocumented. According to Reaney, there is little reason for accepting the *zajal* as the prototype of the *virelai* or the cantiga. The presence of the *virelai* form in conducti of Ripoll prior to the appearance of the cantigas suggests that the church may have provided the material from which the *virelai* was conceived. J. A. Westrup has also expressed doubt about the Arabic theory:

> These resemblances (between Latin conducti and the *virelai*) make it unnecessary to assume that the *virelai* form as found in the *Cantigas* is simply an imitation of the Arab verse-form known as the *zajal*. The derivation of the music from Moorish origins...is purely a speculation, with no certain evidence to support it.  

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50 Ribera's views are presented in *La música árabe y su influencia en la española* (Madrid, 1927).


52 A similar view is expressed by Reese in *Music in the Middle Ages*, p. 246.

53 Westrup, "Medieval Song," p. 263. See also Pierre le Gentil,
As questions concerning the relation between Arabic and French forms are raised, so are questions concerning the relation between the three French refrain forms. Gennrich's opinion, as expressed in Musikwissenschaft und romanische Philologie (Halle, 1918), has been recently summarized by Harrison. Gennrich considers the rondeau to be the source of the other two forms. He derives the virelai (AbbaA) from the rondeau (ABaAabAB) as follows. If the performers were to sing a new text to a new melody instead of aA, the form would be ABccabAB. One could then substitute A for AB and reletter the form AbbaA, which is the normal virelai form.

Gennrich regards the ballade as an outgrowth of the virelai, and extracts three ballade forms from the virelai. One is derived as follows. The final section of the stanza becomes independent of the refrain, textually and melodically, and is relettered, c (AbbcA). The entire form can then be relettered to correspond to a ballade-like form with an opening refrain, RaabR. In actual practice, one rarely finds the refrain at the beginning of a ballade. Many of Gennrich's examples of ballades in his Rondeaux, Virelais und Balladen do have opening refrains; however, Apel discovered that the manuscripts generally give no indication for such procedures. Gennrich is apparently guilty of manipulating his examples to prove his point: that the ballade derives from the virelai.


Apel, "Rondeaux, Virelais, and Ballades," p. 126.
The second ballade form seems somewhat contrived. Gennrich inserts a "c" section (abbcaA), omits the first refrain, and reletters aabcC. In his third ballade form, he simply omits the opening refrain and reletters the form: AbbaA - bbaA - aabB.

Gennrich has not escaped criticism. Apel naturally rejects Gennrich's theory because he feels the ballade is the earliest of the refrain forms. It seems relatively simple to proceed from the ballade form aabR to the virelai by adding an opening refrain (RaabR) and relettering the form AbbaA, provided the stanza ends with the same music as the refrain. It is difficult, if not impossible, to prove the derivation of one refrain form from another. Gennrich's discussion is valuable, however, in pointing out the close relationship between the forms.

At least two pieces of evidence point toward a close relationship between the ballade and virelai. Deschamps, for example, explains the virelai form by comparing it to the ballade (see pages 49-50). Machaut also strongly supports the use of the term chanson baladée in place of virelai, suggesting that he may have viewed the form as a type of ballade. Ernest Hoepffner, the editor of Machaut's literary works, has commented on the subject:

It is without doubt the school of Machaut which finally clearly separated the ballades and the virelais, until then confused under the same designation, the virelai being in reality only a variety of the ballade. But the term "virelai" does not suit our poet. He demands that of chanson baladée which better points up the relationship of these two lyric genres. This is also, in our opinion, the reason why he demands so imperiously for the chanson baladée the number of three strophes which is in fact the rule in the oldest virelais. The only differences between the ballade and the virelai are these: the refrain of the ballade reduces to one
or two lines, and appears no more than at the end of the strophe properly speaking. In the virelai, it forms a section of several lines, precedes the poem entirely and determines in rhyme and in meter the end of each stanza. The ballade, tending toward isometry, has a more solemn manner; the virelai, on the contrary, remains more lively, more alert, more varied in its meters. It has evidently undergone a lesser degree of influence from the courtly poetry than the ballade and has better preserved its primitive character of dance song. In spite of his authority, Machaut did not succeed in imposing the designation chanson baladée. This term had reason for being only as long as the virelai was composed of three strophes. The reduction to one or two strophes, which we find already in Froissart, destroys its resemblance to the ballade which alone justified the term proposed by our poet. The fifteenth century no longer knows other names for this lyric genre than the bergerette and carole. 56

While Hoepffner's argument seems logical, one might wonder if Machaut was not thinking of chanson baladée in terms of a "danced

56Machaut, Oeuvres, 2:lili. "C'est même, sans doute, l'école de Machaut qui a enfin nettement séparé les ballades et les virelais confondus jusqu'alors sous une même désignation, le virelai n'étant au fond qu'une variété de la ballade. Mais le terme de 'virelai' ne convient pas à notre poète; il réclame celui de 'chanson baladée' qui fait mieux ressortir la parenté de ces deux genres lyriques. C'est aussi, à notre avis, la raison pourquoi il exige si impérieusement pour sa chanson baladée le nombre de trois strophes qui est en effet la règle dans les virelais plus anciens. Les seules différences entre la ballade et le virelai sont celles-ci: Le refrain de la ballade, réduit à un ou deux vers, ne paraît plus qu'à la fin de chaque strophe et n'exerce plus d'influence sur la forme de la strophe proprement dite; dans le virelai, il forme lui-même un couplet de plusieurs vers, précède le poème tout entier et détermine en rimes et en mètres la 'queue' de chaque couplet. La ballade, tendant à l'isométrie, a une allure plus solennelle; le virelai, par contre, reste plus vif, plus alerte, plus varié en ses mètres. Il a évi­demment subi à un moindre degré l'influence de la poésie courtoise que la ballade et mieux conservé son caractère primitif de chanson à danser. Malgré son autorité, Machaut n'a pas réussi à imposer la désignation de chanson baladée. Ce terme ne pouvait avoir de raison d'être que tant que le virelai était composé de trois strophes. La réduction à un ou deux couplets, que nous trouvons déjà chez Froissart, détruit sa ressemblance avec la ballade qui seule justifiait le terme proposé par notre poète. Le xve siècle, comme on sait, ne con­nait plus pour ce genre lyrique d'autres noms que bergerette et carole.
song." Certainly this idea is not unthinkable, since Machaut's virelais, particularly the earlier ones, exhibit a dance-like character. It was pointed out in Chapter I that the term virelai infers dancing also; however, Machaut may have preferred the term chanson baladée because of its more direct reference to dance.

The precise relationship between the refrain forms must remain ambiguous. One might consider the possibility that the refrain forms developed independently, the structure and character of each being determined by the dance with which it was associated.

Virelais are not common in thirteenth-century France, nor are they plentiful in the early fourteenth century. Seven virelais appear in the early fourteenth-century manuscript, PF. This manuscript is noted for its version of the Roman de Fauvel, a satirical poem, with numerous musical interpolations, including motets and monophonic songs. Two anonymous virelais are found within the Roman de Fauvel and the remaining five are in the collection of pieces by Jehan de Le scurel at the end of the manuscript.

Providence la senée and Douce et de tout noble a faire, the two virelais found within the Roman, appear in the Musical Supplement because the transcriptions are available only in an unpublished dissertation by Gregory Harrison. The rhythm of these pieces in the Musical Supplement differs from the Harrison transcriptions, since he followed the principles of Italian rather than French style.
normal form for early virelais. Both the A and B sections are repeated with open and closed endings. The poem has the usual three stanzas; however, the rhyme in the second and third stanzas is different from the first. One normally finds the same rhyme in all stanzas, while in this instance the short sections of the stanzas use the following rhymes: 1 - cd cd; 2 - ed ed; 3 - ef ef. The second and third stanzas retain one rhyme of the preceding stanza and adopt one new rhyme. Neither of the rhymes in the third stanza is found in the first stanza. Irregularities are also apparent in the final section of the second and third stanzas where the rhyme scheme deviates from that of the refrain.

One musical trait found in this piece is a unifying motive: that of the lower neighbor, often set rhythmically as a triplet figure. Another repeated rhythmic figure is \( \frac{3}{4} \), usually moving in a conjunct manner, either ascending or descending. Such unifying motives are found in many early virelais, particularly those of Machaut.

_Douce et de tout noble afaire_ is somewhat less regular in musical and poetic form. The musical form is ABC a a abc ABC. Therefore, the music of the stanza does not differ from the refrain in the normal virelai fashion. In this way the musical form is similar to the rondeau. The text does not follow the normal virelai pattern either. There are three stanzas of poetry in which the rhyme schemes of the second and third are different from the first in the final section. In all three stanzas the rhymes of the final section are different from the refrain. The isometric structure of the poetry is notable,
as it is unusual in early virelais. The same melodic-rhythmic formulas pointed out in the previous piece are found here also.

The five remaining virelais are part of Lescurel's works found exclusively in this manuscript. Apel comments that in these songs, "for the first time, the virelai appears as a clearly recognizable musical form represented by a number of examples." He adds that their style "marks them as products of the 'Ars nova' rather than the thirteenth century," this judgement being based on the rhythmic character of the pieces.58 Besides the five virelais, the Lescurel repertory includes fifteen ballades, twelve rondeaux, and two dits.

This collection was apparently part of a larger group of pieces, since they are arranged alphabetically (with some exceptions) and extend only to the letter G.

Each of the five virelais (Nos. 10, 20, 21, 29, and 32 of the collected works; Appendix B, Nos. 14, 29, 35, 38, and 54) is different in poetic form as shown below.59 Nos. 10 and 32 have one stanza of poetry, while the others have three stanzas. Only No. 21 is isometric, while all others have lines of varying lengths. The poetic structure of No. 32 is exceptional in that it involves repetition of certain lines. Repeated lines are placed in parentheses in the outline below.

In contrast to the normal procedure, the return to the A section of


59 The form of each piece is presented on page v of The Works of Jehan de Lescurel, ed. Nigel Wilkins, Corpus mensurabilis musicae 30 (n.p., 1966). Wilkins' poetic analysis is not altogether accurate, however, and his musical analysis does not point out melodic repetitions.
music brings only one line of new text which is then followed by the repetition of the refrain text with the lines arranged in a different order from the initial refrain. In this unusual piece, each musical phrase is set to a portion of text that is repeated whenever the melody is repeated. The only exception is the first musical phrase which is used for two different text lines (designated A4⁰ and a4⁰).

Wilkins made an interesting discovery about No. 29: that Les-curel's name appears there in the form of an acrostic. The complete message is: "Dame, Jehan de Lescurel vous salue." The poetic structure is not unusual in any other way.

Further explanation is needed concerning the repetitions within the musical A section of Nos. 20 and 29. These repetitions do not affect the refrain text which is not repeated. The A section of No. 20 consists of two identical parts, while the A section of No. 29 can be divided into four parts, of which the first and third are identical.

##10 Bien se lace
Musical form: A b b A
Poetic form: A_b_A, b_b_c, b_b_c, A_A_A⁰

##20 Douce amour
Musical form: (A A) b b (a a) (A A)
Poetic form: A_b_A, c_d c_d, a_b, a_b, A_B_A_B⁰

##21 Dame, vo regars
Musical form: A b b a A
Poetic form: A_b_A, c_b, a_b, A_B

##29 s tans
Musical form: (A B A C) d d (a b a c) (A B A C)
Poetic form: A_B_A_B c_d c_d, a_b, a_b, A_B_A_B⁰
The next important figure in the history of the virelai following Lescurel was Machaut, who cultivated the refrain forms more extensively than any composer before him. His early virelais have a dance-like quality that betrays their origin. Machaut's virelais, like those of his predecessors, normally have three stanzas and are made up of lines of different lengths. One formal characteristic of the cantigas and early virelais that carries over into the works of Machaut is the division of the A section into two identical parts with open and closed endings. Eight of his twenty-five monophonic virelais exhibit this characteristic, while the remainder of the monophonic virelais and all of the eight polyphonic virelais have no repetition in the A section.

Machaut's poetry does not always comply with the principles set down by Deschamps regarding the length of sections. For example, Deschamps states that a refrain should have no more than seven lines, while Machaut uses an eight-line refrain in five monophonic virelais. The four-line refrain is the shortest mentioned by Deschamps, but one three-line refrain is found in the Machaut virelais. Similarly, Machaut treats the short sections of the stanza more freely. Whereas Deschamps allows only for sections of two and one-half or three lines, Machaut sometimes uses as few as two or as many as four lines in each of the sections.
Two pieces included in Machaut's virelais are unusual in form. *Quant je sui mis* (No. 120, Schrade No. 13) and *J'aim sans penser* (No. 66, Schrade No. 14) both have refrains, but do not fit into any of the three standard refrain forms. In both instances, three stanzas alternate with a refrain: \( sRsrRsrR \). The pieces do not begin with the refrain as do normal virelais, nor do the stanzas and refrain share the same music at any point. The only musical repetition occurs in the four-measure refrain melody of No. 66.

Why these pieces are classified as virelais is not absolutely clear, but the nature of the texts may offer a clue. The lines are unequal in length, and some are very short. The refrain of *J'aim sans penser*, for example, contains three-syllable lines. Another virelai trait is the limited number of rhymes—two in each poem.

It is clear that the virelai was not an innovation of Machaut, but its origin is still uncertain. The name itself indicates a connection with dance, and early appearances of the term in thirteenth-century poetry associate the virelai with dancing. What is known is that the virelai, stereotyped as a musical form in the fourteenth century by Machaut, is not the only type of piece with the form AbbaA. Many Spanish cantigas, a few Italian laude, various motet tenors, and two conducti all share the same or similar musical forms.
From Guillaume de Machaut to Guillaume Legrand the subject matter of the virelais remains basically the same—the pleasures and pains of love. Fourteenth-century poets were dealing with an idealized love derived from the "courtly love" of the trouvères. A few examples will perhaps clarify the nature of the texts. Reaney cites the virelai Douce dame jolie as typical of Machaut in regard to subject matter. One can see a progression of thought from the first through the third stanzas.

The first stanza is a confession of lifelong love. The second stresses how strongly the poet is attached to his beloved. In the third comes the final touch so characteristic of Machaut's concluding stanzas. If the poet cannot receive the reward of true love he wishes to be forgotten, or asks the loved one to kill him, for he can go on no longer. The conventional demand that the lady shall kill her lover, or more normally simply the idea that he will die if his love is not returned... is a frequent climax in Machaut's lyric poems.1

Since most of the post-Machaut virelais are limited to one stanza, very little development is present; however, the basic theme is the same. In A mon pooir garde (No. 2, Ch), presented below with an English translation, the anonymous poet speaks of his complete devotion to his lady.

A mon p'oîr [je] garde et vuiî garder
Le jolî cuer toûs les jours de ma vie
Duquel m'èvès le jour de l'an premier
Bien estrené, douce dame jolie;

Car vous estes tout mon bien et ma joye
Et celle que j'am [si] parfaytament,

Et nullement vivre je ne p'ouroye
Se je n'ay de vous secours briefmant.

Je leu le jour quant je vos vi primier
Et m'amour mis en vous, dame jolie,
Voyant [vo] cors et vo visage cler
Et la blauté de votre chere lie.²

As best I can, I keep and want to keep
All the days of my life the lovely heart
Which you have given me as a New Year's gift,
Sweet pretty lady.

For you are all my good and my joy
And you are the one whom I love perfectly,

And I cannot live at all
If I do not have succour from you soon.

I praise the day when I first saw you
And put my love in you, pretty lady,
Seeing your figure and your fair face
And the beauty of your joyous countenance.

Je suy si las (No. 74, C) has a somewhat different tone. It is
a lover's lament in which he bewails his unfulfilled love.

²The text additions which appear in brackets are those suggested
by Willi Apel in French Secular Compositions of the Fourteenth Century,
text is obviously corrupt, and these changes are needed to correct the
meter, as the poem is intended to be isometric with ten syllables per
line. It should be noted, however, that line eight still lacks one
syllable. Apel solves this problem in his musical setting by dividing
the word briefmant into three syllables, bri-e-f-ment (see pages 1-2 of
the above volume). Perhaps a more satisfactory solution would be
brie-f[e]-ment.
Je suy si las venus pour tant atendre
Mercy d'amour en ce excil doloreux,
Que je ne scay que faire, mais tout honteux,
Je dy pour vray qu'a autre il me faut rendre.

Amour m'a pourmis jadis gueredomer
De mon loyal prouir en seuferance,

Mais je me vois toudis plus gueredoner
Et plus navrer de pointe et de lance.

Pourant a mon mal p[e]tit me faut prendre
Se je ne veul souffrir les maux angloisseux,
Mais je puis bien dire a tous les amoureux
Que rien ne fait amour que moy offender.

I have become so miserable from waiting so long for
Mercy from love in this sorrowful exile,
That I know not what to do, but all ashamed
I say truthfully that I must give myself to another.

Love formerly promised to reward me
For my loyal prowess of suffering,

But I always see myself rewarded more
And wounded more by sword and by lance.

Yet to my pain I must pay little attention
If I do not want to suffer anguishing pains,
But I can indeed say to all lovers
That love does nothing but offend me.

Numerous poems are filled with phrases describing the pain-ridden heart of a lover. The language is occasionally colored by comparisons of the lover's torment to suffering endured in battle. Such is the case in the preceding text in which the poet refers to the instruments of battle: navrer de pointe et de lance. Of the poet's preoccupation with his douce dame there can be little question, since the word dame appears in twenty-one of the text incipits found in Appendix B.
A small group of pieces known as realistic virelais are believed to have originated in northern France. According to Apel, they are termed realistic "because of the vivid and picturesque language in which they describe dramatic events, domestic scenes, or love affairs and fights, not of noblemen, but of peasants." Although realistic texts are usually associated with the virelai, they are not reserved exclusively for this form. The realistic virelai is not the first type of piece in the history of French song to deal with domestic scenes and dramatic events. The chace of the early fourteenth century and even some pastourelles of the thirteenth century are similar in character to the realistic virelai. Although the pastourelle texts may be descriptive, the strophic setting makes any musical realism impossible. In the canonic chace, however, the music may at times imitate the sounds suggested in the text. Talent m'est pris, for example, from Iv, speaks of the cucu and at the same time imitates the familiar sound of the bird. Many of the Italian caccias are also realistic in text and music.

The realistic virelais in the period under consideration are listed in Table 5, most of which are found in PR. Three sources, Machaut, ThB, and O, contain no realistic virelais, while Pit and Mod contain one each. Because some of the realistic virelais occur in more than one source, only thirteen different virelais appear in


4For examples of realistic chansons (not in any fixed form) see Apel, French Secular Compositions, 3:Nos. 285, 286, and 287.
Table 5.

The texts of realistic virelais typically include word or phrase repetition, a technique rarely used in other fourteenth-century chansons. References to birds are common with frequent imitations of bird calls, both textually and musically. *Par maintes foys* (No. 105, Ch) contains many such imitations. The nightingale sings *tue, oci, and fideli*; the cuckoo sings its traditional *cucu*; and the sweet lark sings *lire, que dit Dieu*. Other virelais which have similar bird calls incorporated in their texts include *Onques ne fu* (No. 100, PR), and two versions of the Borlet virelai, *He, tres douz roussignol* (No. 57, Ch), and *Ma tres douz rosignol* (No. 93, PR). Instead of bird calls, *Rescoës, rescoës* (No. 124, PR) contains repeated cries for rescue from the fire of love. A similar text is *A l'arme, a l'arme* (No. 1, PR and Ch) by Grimace where *a l'arme* and *wacarme* emphasize the grave situation in which the lover finds himself. Here the lover is likened to a wounded soldier, but he is dying of grief.

With the exception of Nos. 21 and 146, all of the pieces in Table 5 are composed so that the textual realism is reflected in the music. Nos. 21 and 146, however, are realistic in text only, as the pastourelles mentioned above. Apel describes *Contre le temps* (No. 21) as "a woman expressing her wish to enjoy life and her 'emi', with the tenor referring satirically to the 'mari' who is going to give her

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5One exception to this rule is Jehan de Lesecurel's virelai *Gracieusette* (No. 54). Repetition of poetic phrases corresponds with repetition of musical phrases in both the refrain and the stanza.
a beating," and *Tres douce plassant bergiere* (No. 146) as a "charming and lively dialogue between Robin and his 'plassant bergiere'."6

There is no apparent word painting or repetition in either of these texts. The only hint of musical realism stems from the representation of different characters by different voices.

In spite of the lighthearted nature of some of the realistic virelais, they were probably still intended for courtly entertainment. This is apparent in the musical style which is not drastically different from other virelais of the same period, and in the texts themselves, which sometimes combine realistic elements with the

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traditional love theme complete with stereotyped phrases, as seen in Rescoés and A l'arme.7

Three other virelais should be noted because of their unusual subject matter. Prenès l'abre Peyronelle (No. 115, Iv) is found only in the Ivrea manuscript and deserves mention because it clearly deals with dancing and possibly refers to a Maypole dance.8 Many people whose names are mentioned in the poem are described as dancing, singing, or playing an instrument. Although the text contains no specific reference to a May dance, the character is certainly festive, and may indeed refer to the positioning of various dancers around a Maypole.9

Two compositions by Selesses are also unusual in subject matter. La harpe de melodie (No. 84, Ch) praises the sound of the harp rather than the virtues of a lady. Selesses speaks of the "sweet sound of the harp, making a chanson without discord and with good harmony to please a company, in order to have joyous pleasure.10

7Apel takes a different view in regard to the purpose of the realistic virelais, as indicated by the following statement found in French Secular Music, p. 16. "Surely these were not formal pieces intended to be presented before some noble at his fireside. They were sung at caroles and other dance festivals, and very likely originated in the northern part of France, partly under Flemish influence."

8This idea has been suggested by Gilbert Reaney, "Virelai," MGG, 13:1807.

9An English translation of this text may be found in Apel, "Development of French Secular Music," p. 58.

10...Douz son
   De faire sansz nul discort
   Dedens li de bon acort
   Une chanson:
   Pour plaire une compagnie,
   Pour avoir plaisanche lie
Tel me voit (No. 142, Mod), also by Selesses, serves as a forum for a complaint about incompetent musicians. The interpretation of this text is extremely difficult and the thoughts expressed seem to lack continuity; however, Selesses was apparently concerned about defending the profession against those not adequately skilled.

The question regarding the authorship of the texts remains largely unanswered. It is known that both Adam de la Halle and Machaut were poets as well as musicians and therefore wrote their own texts; however, the authors of the poetry for most of the remaining pieces are unknown. The majority of the virelais are anonymous, and where a composer is mentioned in connection with a piece, there are generally no clues revealing the author of the poetry.

In at least two instances, however, a case may be made for the identity of poet and composer. The first concerns Jehan de Lescurel, the composer of five virelais found at the end of the Roman de Fauvel manuscript, PF. The virelai Dis tans plus contains an acrostic in which Jehan de Lescurel's name is spelled out. The second involves Jacob de Selesses who is known to have served Eleanor of Aragon. The text of the ballade Puions de ci deals with his fate after her death. It seems to be a personal expression of Selesses, and at least in this instance he was probably his own poet. This does not necessarily mean that Selesses wrote his own poetry in every case, but it does indicate that he was capable of doing so.

In spite of a lack of conclusive evidence, it is generally assumed by musical scholars that fourteenth-century musicians supplied their own texts in most cases. Apel proposes this idea in his
introduction to French Secular Music of the Late Fourteenth Century.

Our knowledge of the trouvères in the second half of the fourteenth century is limited, and probably will remain so... Indeed, such a check as we are now able to make leads to the conviction that most of the lyrics in our present volume were written by the composers of the music... Until proved otherwise, we may assume that the major part of our repertory is the work of poet-composers continuing a tradition established by the trouvères of the thirteenth century and represented, among others, by Adam de la Halle and Guillaume de Machaut.¹¹

The earliest extant discussion of the poetic structure of the virelai is found in L'Art de Dictier (1392) by Eustache Deschamps, a pupil and admirer of Machaut. Deschamps' discussion of the virelai was presented in the preceding chapter and need not be repeated here. His principles were generally followed in the poetry of the period, but they were treated with some degree of freedom. The most frequent departure from Deschamps' rules is in the number of stanzas and the number of lines in each section. Machaut used the three-stanza form in thirty-two of his thirty-three virelais, but his successors nearly always limited the poetry to one stanza. Aside from the Machaut repertory, only three virelais have three stanzas (Nos. 86, 144, and 147) and only eight have two stanzas (Nos. 28, 46, 107, 108, 115, 146, 151, and 153). Thus, the one-stanza form was preferred by all post-Machaut composers.

One might logically question whether or not the reduction of the virelai to one stanza in musical settings was simply a scribal omission, but a survey of literary sources seems to indicate otherwise. Even Deschamps, who prescribed three stanzas for the virelai, ¹¹

Apel, French Secular Music, p. 17.
wrote many with only two stanzas, and a few with only one. Deschamps' virelais were never set to music. Therefore, the reduction in the length of the virelai appears to reflect a literary development.

The one-stanza virelai became known in the second half of the fifteenth century as the **bergerette**. In the treatise *Le grand et vrai art de pleine rhetorique* (1521), Pierre Fabri describes the **bergerette** in a rather awkward manner by comparing it to the rondeau and offers three examples of the form, one being credited to the Burgundian composer Busnois (d. 1492). This Busnois example is apparently responsible for the erroneous belief of later scholars that he was the creator of the **bergerette** form and the resulting assumption that the **bergerette** was a development of the late fifteenth century. E. Droz, for example, states in reference to the **bergerettes** from Dijon 517 and other contemporary manuscripts dating from around 1470, that the **bergerette** was a novelty at the time when these manuscripts were copied. This belief must obviously be discredited in view of the existence of one-stanza virelais already in the fourteenth century, even though the term **bergerette** was not used at that time.

Linker and McPeek have suggested that the **bergerettes** from the Laborde Chansonnier are related to the rondeau by virtue of a

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partial refrain after the second *piee.*\(^1\) Indeed, Fabri's purely literary examples incorporate the refrain within the stanza; however, Linker and McPeek's argument based on musical grounds does not appear to have been generally accepted. Most scholars agree that the *bergerette* is nothing more than a one-stanza *virelai*. Apel states this idea as follows: "In the 15th century, *bergerette* denoted a fixed form of French poetry and music, identical in structure with the *virelai* but having only one stanza.\(^1\)

A review of the poetry from the various manuscripts reveals that the *virelai* form became more standardized toward the end of the fourteenth century both in line structure and rhyme scheme. Machaut apparently sought variety in his poetic forms as illustrated by his choice of line lengths. Only two of his *virelais* are isometric and both have six-syllable lines. He most often uses two different line lengths within a poem, but three or four different lengths are not uncommon. Machaut seems to favor the seven-syllable line alternating with a shorter line. For example, six poems have alternating five- and seven-syllable lines, while four others have four- and seven-syllable lines, and three more have three- and seven-syllable lines.

In many cases the *virelais* in PR and Ch are even less predictable in regard to line length than those of Machaut. Although there


is a slight increase in isometric structure, some poems seem to lack a logical metrical pattern. One such poem is *C' estoit ma douce nouriture* from FR whose poetic form is as follows: \( A_B_A_B_A \), \( c_d_a_e_c \), \( c_d_f_e_c \). Many of the poems with erratic metrical patterns are realistic virelais which also have unusual rhyme schemes. Much of the structural irregularity of the poetry in PR and Ch can be attributed to the corrupt state of the texts. In some cases it appears that words have been omitted and many words have been misspelled, often with letters and syllables lacking. This obviously can distort both the meter and the rhyme.

The first line of *Un orible plein* (No. 151, Ch, fol. 13v), for example, appears to be corrupt, since it has an extra syllable and makes no grammatical sense as it now stands. Apel has transcribed the line as follows: "Un orible plein de aune de vray confort." The manuscript clearly begins with the words *un orible plein* as Apel has suggested; however, the word *plein* is unmistakably placed under the fourth note of the piece. This may be an indication that the scribe misread the text, since *plein* is the fifth syllable of the line. Also, the adjectives *orible plein* have no noun to modify. One can

16 The text is in such a corrupt state that the transcription is largely conjecture. The above analysis was made according to Apel's transcription in French Secular Compositions, 3:xxii. Apel has made many corrections in the text, while Wilkins' version in A 14th-Century Repertory from the Codex Reina, Corpus mensurabilis musicae 30 (n.p., 1966), pp. 43-44, is much more faithful to the manuscript. Wilkins has also divided the lines of the piedi differently than Apel: \( c_d_a_e_c \), \( c_d_f_e_g \). In addition to the unusual metrical structure and rhyme scheme, the poetic form is incomplete, as the volta is lacking.
never be certain of the poet's original intent; however, one possible solution is "Un crible plein de aven de vray confort." Not only does this version have ten syllables as required by the decasyllabic structure of the poetry, but the word *plein* becomes the fourth syllable of the line. The opening phrase also makes sense: A sieve full of grain (oats).

Mod, TuB, and 0 show a definite preference for isometric structure. In Mod nearly half of the virelaïs are isometric, as are eighteen out of the twenty-one in TuB, and seven out of the ten in 0. The ten-syllable line is most common, with eight- and seven-syllable lines used less frequently. *Il n'est amant* from TuB is typical of the isometric virelaïs found in these manuscripts.

*Il n'est amant qui n'a le cuer espris*
*De Loyauté, qui la dame et maistresse*
*De tous bons mœurs est et de gentillesse*
*Qui sur tout a le renom et le pris,*

*Puis qu'Amours est tres vraie cherité*
*Ou ne maint pas aucune tricherie*

*Aucun faux tour, mal ne desloyauté,*
*Ains tout honneur et toute courtoisie,*

*Et m'est avis qu'il doit estre repris,*
*S'en autre rien son corage s'adresse*
*Qu'en Loyauté qui enque mais ne ble[ss]e*
*L'amant; pour quoy dire puis sans despris:*

*Il n'est amant...* \(^{19}\)

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\(^{17}\) Pit has not been included in the discussion because most of the pieces have a text incipit only.

\(^{18}\) One must allow for slight irregularities in some cases because of scribal errors.

\(^{19}\) The letters in brackets were added by the editor, Richard Hoppin, in order to complete the line with the correct rhyme.
The virelai was the last of the refrain forms to adopt the decasyllabic isometric structure. This can be seen in the Machaut repertory where the ballades and rondeaux often have decasyllabic lines throughout, while the virelais almost always have lines of different lengths. Machaut also seems to prefer shorter lines for his virelais in which octosyllabic lines are unusual and decasyllabic lines are completely absent.

When discussing the number of lines in the virelai form, it seems appropriate to consider the stanza plus an opening and closing refrain (R-S-R), since this is the extent of the normal structure with the exception of the Machaut works. It is difficult to speak of the three sections of the stanza because there are no standardized English or French terms to describe them. Some writers have adopted the German terms and thus refer to the first two sections of the stanza with the same poetic form as Stollen, and the third section with the poetic form of the refrain as the Abgesang. As a matter of convenience, those terms used in reference to the Italian ballata, a song with the same musical form as the virelai, will be used here. The first two sections of the stanza will therefore be referred to as piedi and the third as the volta. The term refrain will be used rather than the Italian term ripresa. The normal virelai structure may be described as follows: refrain - piede - piede - volta - refrain.

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Machaut shows considerable variety in the length of his poems and the rhyme schemes involved. The length (R-S-R only) ranges from thirteen to thirty lines. The refrains range from three to eight lines and the piedi from two to four lines each, with the refrain at least one line longer than the piede. If one assumes the pieces to be arranged chronologically within the Machaut manuscripts, the form gradually becomes longer. The early virelais commonly have no more than sixteen or eighteen lines, while the later ones are typically extended to twenty-four or more lines. In twenty-two of his virelais, Machaut introduces two rhymes in the refrain and maintains these same rhymes in the stanza. Ten others introduce one new rhyme in the piedi, and one piece (No. 55) uses two new rhymes. Although Machaut often limits himself to two rhymes, he still achieves considerable variety by altering the sequence of the rhymes from one virelai to another. A total of fourteen combinations of A and B rhymes are found among his virelais. The rhyme of the refrain and first piede of each of the fourteen is given below. Division of the refrain into two segments indicates pieces in which the musical refrain is repeated to accommodate the entire refrain text.

<table>
<thead>
<tr>
<th>ABBABAAB bba</th>
<th>AAAB AAAB bba</th>
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<tbody>
<tr>
<td>AAB AAB bba</td>
<td>AAB ab</td>
</tr>
<tr>
<td>AAB AB bba</td>
<td>AAB AAB ba</td>
</tr>
<tr>
<td>AAAB aab</td>
<td>AAAAB aaab</td>
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<tr>
<td>AABBAABABA bba</td>
<td>AABBAAB aab</td>
</tr>
<tr>
<td>AAABABA bba</td>
<td>AABBAB bba</td>
</tr>
<tr>
<td>AAAB ab</td>
<td>AABBAAB bba</td>
</tr>
</tbody>
</table>

Machaut normally uses some combination of masculine and feminine rhymes, a practice that is maintained throughout the period.
All of Machaut's true virelais are regular and complete. As previously noted, Machaut included two pieces along with his virelais that do not have the normal poetic form: *J'aim sans penser* (No. 66) and *Quant je sui mis* (No. 120). For our purposes a regular form may be defined as one in which corresponding sections have the same rhyme scheme and metrical structure. A complete form is one in which no section or part of a section is missing. The two pieces mentioned above are not really virelais at all, since they do not follow the standard poetic and musical forms. Both poems have three stanzas which alternate with a refrain; however, the stanzas are unusual in form. Those of *J'aim sans penser* consist of three couplets (ababab) and those of *Quant je sui mis* consist of two (abab). The couplets correspond to the piedi of the virelai form; however, they are not sung to repeated music. All stanzas lack the characteristic volta and neither poem begins with a refrain.

As mentioned earlier, PR presents many textual irregularities. In some virelais the two piedi differ in rhyme, as in No. 18 in which the rhyme scheme for the two piedi is cdaec and cdfe (see also Nos. 46 and 104). In two others, Nos. 76 and 104, the volta does not share all the rhymes of the refrain. Many of the rhyme schemes are less orderly than those of Machaut simply because they involve a large number of rhymes. It is indeed noteworthy that twenty-two of the thirty-three pieces in PR use in excess of four rhymes. Over one-third of the poems are incomplete, most lacking the volta, some the second piede and the volta. Of those that are complete, many contain a large number of lines. In some poems,
particularly in the realistic virelais, the division of lines is uncertain, since a phrase of three or four syllables may be reiterated as many as ten times (see Nos. 100 and 104).

Although incomplete forms are far more common in PR than in any other manuscript, several compositions in Ch, Mod, and O are lacking the volta. These texts may never have been complete; however, this section could have been omitted by the scribe. The volta was not written directly under the music, but was generally inserted somewhere at the end of the cantus part. It therefore could have been omitted either because of lack of space or by oversight.

Pirrotta has suggested that the frequent lack of the volta may have been intentional. It is his contention that music gradually became less subservient to poetic form, leading some composers to view the musical form AbbA as being just as satisfactory as the proper virelai form AbbaA. When the musical form was abbreviated, the poetic form was necessarily shortened also. As supporting evidence Pirrotta cites the virelai Aler m'en veus by Ciconia. It opens with a refrain (AABBAAB), but the two piedi (cdbd cbdb) are not followed by a regular volta, but by a single line with the opening rhyme of the refrain. He has set this line of text to the second ending of the B section. The final phrase of the section is not only exactly like the end of the A section, except that the voice parts are exchanged, but it is also reminiscent of the opening of

---

the A section. Ciconia, therefore, seems to have intentionally replaced the usual volta with the one line of text.

Example III-1 points out the relationship between the end of the B section, to which the one-line volta is set, and the beginning of the A section. The last three measures are, in fact, identical. It should be noted that the opening musical phrase (Example III-1b) accommodates only four syllables of the nine-syllable line.

Ex. III-1: Aler m'en veus Ciconia  
No. 6 (PadB)

a. End of B section, mm. 104-109

While Pirrotta's conclusions about the intentional shortening of the volta in the Ciconia virelai may be valid, this piece is an exception and may have little relationship with those in which the volta is completely lacking. No other virelai treats the volta in this manner.
In spite of the irregularities in Ch due to the corruption of the texts, the poetic forms show signs of becoming more standardized. This trend is carried much further in Mod, TuB, and 0. In these manuscripts the sixteen-line form having a refrain of four lines and a piede of two becomes the favorite structural type, as indicated by the frequency of its appearance: nine times in Mod, thirteen times in TuB, and three times in 0 (see Table 6). A rhyme scheme using four different rhymes becomes the norm. The most common sixteen-line form is constructed as follows: ABBA cd cd abba ABBA. Several other pieces have the same basic structure but as they now stand are only twelve-line forms because the volta is lacking (see Mod, No. 3; TuB, No. 7; 0, Nos. 41, 90, 112, and 130). The sixteen-line form with only two rhymes is not uncommon. In this case, the piedi have the rhyme ab ab, or less often the reverse, ba ba. Table 6 indicates all poetic structures found in Mod, TuB, and 0, and their frequency of occurrence.

All the poems in TuB and 0 fall into easily-defined patterns. As already mentioned, the four-line refrain with a two-line piede is most common. Refrains may have four, five, or six lines, however, piedi either two or three. The nineteen virelais from Mod generally fall within these boundaries with three exceptions: *En ce gracieux temps* (No. 43), *Sans mal penser* (No. 126), and *Dame souvrayne* (No. 28). *En ce gracieux temps* has a seven-line refrain and a five-line piede (AABBABA cdef), while *Sans mal penser* has a seven-line refrain and a three-line piede (AABBAAB cca).
TABLE 6

POETIC STRUCTURES IN Mod, TuB, and O

<table>
<thead>
<tr>
<th>Number of Lines</th>
<th>Sources</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Refrain</td>
<td>Piede</td>
<td>Total</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
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<td>6</td>
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<tr>
<td>2</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>5</td>
<td>31</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>21</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>27</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>19</td>
</tr>
</tbody>
</table>
Dame souvrayne, on the other hand, is exceptional in its brevity with only two lines in the refrain and one line in each piede. This virelai displays other exceptional features as well. It contains two stanzas, the first of which uses only the A rhyme, while the second introduces two new rhymes. The complete poetic form is as follows: AA a a aa AA b c ba AA. Another unusual characteristic involves word repetition. The poem is isometric with ten syllables per line, but in two cases the composer has altered the meter by repeating certain words. The second line contains a repetition of the word merci, while the third line contains a repeated four-syllable phrase, tretout mon bien. Word repetition is characteristic of Italian song, but is seldom found in French chansons of this period. The composer of Dame souvrayne is Matheus de Perusio, an Italian, and it is probably this influence that prompted him to repeat certain words and phrases.

Although the scribe has written out the textual repetition only in the second line of the refrain and the first piede, it is assumed that similar repetition must occur in all subsequent piedi and in the second line of each volta, since the volta must correspond to the form of the refrain and is set to the same music. The entire poem is presented below with repetitions supplied by the composer in parentheses. Those presumed to be needed in later lines are shown in brackets. It should be noted that in line three the composer does not repeat the preceding words exactly but adds the word mon. This leads to a problem as to what if anything should be added in the remaining piedi. Exact repetition has been followed here and
the results seem to be adequate except for the piedi of the second stanza which are somewhat awkward. Unfortunately, the composer's exact intentions cannot be ascertained. It is apparent, however, that some repetitions make more grammatical sense than others.

Dame souvrayne de beauté, d'onour,
Merchi pour Dieu, merci, (merci) de ma dolour,

Car vous estes tré tout bien, (tré tout mon bien) et mon recours
A vous ai je doune [ai je doune] l'arme et le courps.

Dont je mouray d'amour se bon secours
Ne vient a moi de vous, [de vous], trénoble flour.

Dame souvrayne...

Je pri amou qu'il vous [amour qu'il vous] fas regarder
La payn, l'ardure que [l'ardure que] je port au cuer

Par vous servir et loiauant amer.
Fité de moi pour Dieu, [pour Dieu] pour bone amour,

Dame souvrayne...

Occasionally a virelai is the subject of a type of rhyme play called rime équivoque, defined by Reaney as the use of rhyming words which are the same in appearance but different in meaning or function, or different in appearance but the same in meaning or function. The refrain of Machaut's virelai Liement me deport illustrates this technique. The words port and deport appear three times each. The word port is used first as a verb (to carry or bear) and twice as a noun, but with different meanings (door and haven). The word deport is used as a verb on its first appearance, and as a

22 This procedure was suggested by Apel in his underlay of the first stanza in French Secular Music, p. 15*.

noun on its second and third appearances. Machaut apparently intended each noun to express a different meaning: pleasure and delay.²⁴

\begin{quote}
Liement me deport
Par semblant, mais je port,
Sans joie et sans deport
Une si grief pointure
Que je sui au droit port
De mort, sans nul deport
Se d'Amours j'ay tel port
Qu'il me preigne en sa cure.
\end{quote}

In Je sens mon cuer (No. 72, TuB) the same technique is employed. Only the refrain is presented here, but examples of rime équivoque are found throughout the poem.

\begin{quote}
Je sens mon cuer d'un tres amoureus point
Si doucement trestout feru et point
Que surtout fait cheris celle pointure;
Tousdis me doin st Dieus estre en cestui point
\end{quote}

Other types of rhyme play are found in Machaut's Plus dure where the first two lines end with the words dyamant and d'aymant, words which sound similar but have different meanings (diamond and magnet). In the third stanza of this poem he ends two consecutive lines with desconforté and desconfort he, which are different in appearance and meaning, but identical in sound.

Machaut also uses what Reaney has called an echo rhyme. This technique always occurs in the piedi when a line of six or seven syllables is followed by a short line of two or three syllables. The short line may echo the entire preceding word or only part of it. In Douce dame jolie, for example, the first stanza contains

²⁴Ibid. Reaney takes the opposite stand—that the meaning is the same in both instances, and that Machaut has therefore violated the rules of rime équivoque.
The same technique is evident in Dame, a qui mottri and Helas! et comment, also by Machaut.

It is significant that most of the pieces cited in connection with word play of various types have been Machaut's compositions. There seems to be a lack of interest in such techniques among Machaut's successors, at least in regard to the virelais set to music. Isometric poetry which was cultivated in the last decades of the fourteenth century necessarily precludes the use of echo rhymes, but whether or not a lack of skill accounts for the abandoning of word play in general is not clear. It would seem to indicate, however, that the authors were more composers than poets.

Two virelais may be cited which combine French with another language or languages. Sofrir m'estuet by Paolo Tenorista has a French refrain and volta, but the piedi are in Italian. The anonymous virelai En ties, en latin, en romans contains phrases of Flemish and Latin as well as French. The refrain explains the presence of the various languages: "In Flemish, Latin, and French I go to my lady demanding her love." The asides of the lover contained in the refrain and volta are in French. In the first piede of each stanza the lover addresses his lady in Flemish with a fragment in Latin concluding each section. The lover explains his lady's response in the second piede, using mostly French with an occasional
Flemish word and a concluding fragment in Latin. These procedures may be seen in the piedi of the first stanza presented here:

Souvent li dis: "Lief jonch vrauwe,
Ich min dich, wi e tu mi trauwen?
Tam dulciter;

Mais la response de la vrauwe
Ne say fors tant mesler auwe
Violenter.

Two other pieces in virelai form have Latin texts throughout. These pieces are Que pena from Mod by the composer Frater Bartholomeus de Bononia and Laus detur multiparia from Ch with a triplum by Petrus Fabri.

Que pena is one of two compositions by Frater Bartholomeus included in Mod, the other being a ballade which immediately follows the virelai in the manuscript. Both compositions have Latin texts. Ursula Günther, who inventoried the Modena manuscript, classified Que pena as a virelai; however, the Italian characteristics and influences should not be overlooked. For example, the alternating seven- and eleven-syllable lines are typical of Italian poetry. The composer himself was from Bologna, as his name suggests, and is believed to have served in the papal court. His connection with the papal court is confirmed by his reference to the Pope in the text of the ballade mentioned above. Why, then, is Que pena considered to be a virelai rather than a ballata? The answer seems to lie in the


musical style whose complexities suggest a strong French influence.
In addition there is a canonic inscription at the bottom of the page which begins *Canon virelarie*; thus, the composer regarded the piece as a virelai. The rhyme scheme is somewhat unusual for a virelai, since the *volta* is different from the refrain, as seen in the poetic form: ABBA cd cd deea ABBA. Only the last line of the *volta* links this section with the refrain. This rhyme scheme is typical of the *ballata* with its link between the second *piede* and the *volta* (d), and between the *volta* and refrain (a).

*Laus detur*, the second virelai with a Latin text, has an isometric structure with eight syllables per line. There are three stanzas of which the third is incomplete, lacking the last five lines of the *volta*. The irregularities both in rhyme and line length are probably due to scribal errors which increase in frequency as the poem progresses. The first stanza contains one metrical error and the second only two, but the third contains several in meter and rhyme. The entire poetic form is as follows: 

```
A b A b B A, a b  
A b A b b A A b A  
A b A b A A b A A b  
```

The practice whereby one song borrows from another is common among the ballades as early as the Machaut period. In Machaut's *Prologue* where he enumerates his various types of compositions, he refers to his ballades as *balades entées*, indicating that they were constructed by grafting new material onto borrowed segments. In discussing examples of borrowing found in Machaut's ballades Reaney comments:
It should be mentioned that it was the fashion at the time of Machaut to borrow both words and music of the first and often the last line of the first strophe of a known Ballade when writing a new work in that form.\textsuperscript{27}

Although quotations in ballades were commonplace, they were exceptional in the virelais. Günther points out that at the time of Machaut the virelai was largely monophonic, bound by the text, and still a true dance song.\textsuperscript{28} Only in later manuscripts are quotations found, and even then they are limited in number. Friedrich Kammerer was the first to discover the relationship between two virelais from Pg, Soit tart tempre (No. 138) and Pour vous revêoir (No. 114).\textsuperscript{29}

It should be mentioned that Soit tart tempre is found also in FR, Mod, and Vo, while Pour vous revêoir is found in one other manuscript, CaB. Both pieces share two common phrases, textual and musical, from the beginning and end of the refrain (Example III-2). The order of appearance is reversed, however, so that measures 1-4 of Soit tart tempre are measures 16-19 of Pour vous revêoir, and measures 10-12 of Soit tart tempre are measures 1-3 of Pour vous revêoir. Some musical variants are found between the two versions, the most notable being the number of voices, but the text is the same except for differences in spelling. No clues have been found as to which


\textsuperscript{28}Ursula Günther, "Zitate in französischen Liedsätzen der Ars nova und Ars subtilior," \textit{Musica Disciplina} 26 (1972):61.

piece was written first. It is possible that the same composer wrote both pieces and inserted the same two phrases in each piece as a sort of musical game.

Ex. III-2: Excerpts from *Soit tart tempre* and *Pour vous revôoir*

No. 138 (PR, Mod, Pg, Vo)

\[
\begin{align*}
\text{mm. 1-4} & & \text{mm. 10-12} \\
\end{align*}
\]

b. *Pour vous revôoir* Anon.  
No. 114 (C&B, Pg)

\[
\begin{align*}
\text{mm. 1-3} & & \text{mm. 16-19} \\
\end{align*}
\]
The opening phrase of *Soit tart tempre* is also quoted at the end of the second *piede* of the virelai *Fait fut pour vous* (No. 49), from Vo. There is no musical relationship between the two phrases, but the line *Soit tart, tempre, main ou soir* appears as *Soyt tart, tempre, jour ou nuit* in *Fait fut pour vous*.

Günther discusses in some detail the borrowings of Ciconia in his two virelais, *Aler m'en veus* (whose unusual formal characteristics were already mentioned) and *Sus un fontayne*. She cites a somewhat tenuous relationship between Ciconia's farewell virelai *Aler m'en veus* and Machaut's rondeau *Puis qu'en oubli sui de vous*. A possible textual relationship exists between the end of the rondeau with the words *Vie amoureuse et joie a Dieu comment* and the *volta* of the virelai which bears the words *A vos je recommaj ma vie*. Suzanne Clercx further cites Ciconia's phrase *la flour de toutes flours* found in the first *piede* of the virelai as one which pays *hommage* to Machaut. She also has suggested a musical relationship between the opening phrase of the two pieces. The two phrases in question are presented here for the sake of comparison. Clercx obviously believes that Ciconia was intentionally alluding to Machaut, as indicated by the following comment: "Impossible, d'ailleurs,


31 Such a relationship was suggested previously by Suzanne Clercx in Johannes Ciconia, *Un musicien liégeois et son temps (vers 1335-1411)* 2 vols. (Brussels, 1960), 1:81-82.

32 Ibid.
d'ignorer la volonté de l'hommage." Günther appears to be less certain. Although an allusion to Machaut may have been intended, the textual and musical connections between the Ciconia and Machaut pieces are not particularly convincing.

A Latin contrafactum of the virelai exists in BL, O beatum incendium. Only a few minor variants are found between the two pieces, all of these being in the cantus, apparently for the accommodation of the different texts.

A much clearer example of borrowing is found in Ciconia's other virelai, Sus un fontayne. Clercx and Hoppin have drawn attention to the relationship between this virelai and the beginning of three ballades by Philipocetus de Caserta, namely En remiret, En attendant, and De ma dolour. They assert that Ciconia borrowed the three fragments from Philipocetus and inserted them in Sus un fontayne. The first six lines are presented below with quotation marks identifying the borrowed text. Hoppin has pointed out that the pieces

33 Ibid., p. 82.
34 Transcriptions of the Ciconia virelai and its Latin contrafactum may be found in Clercx, Johannes Ciconia, 2:85-87 and 151-53.
35 Ibid., 1:82. All four pieces may be found in Apel, French Secular Music, Nos. 56, 59, 60, and 66. It should be noted that Apel attributes the ballade En attendant to Galiot, who is named in Pad0, rather than Philipocetus as indicated in Mod.
are related musically as well as textually, since each of the three borrowed fragments in the virelai has the same musical setting as in the corresponding ballade.36

Sus un fontayne "en remirant"
Oy chanter si douchement
Que mon cuer, corps et pensement,
Remanent pris "en atendant"
D'avoir merchi "de ma dolour"
Qui me trepount au cuer forment

Apel raised the possibility that Philipoctus may have borrowed the three phrases from the Ciconia virelai, using each to begin a ballade. He considers this situation more likely, since the ballades are in a more advanced musical and notational style than the virelai.37 Günther, however, has effectively refuted his argument, primarily on the basis of text and notational details.38

Clercx claims to have found an indirect reference to Machaut in Ciconia's virelai through the ballade De ma dolour of Philipoctus.39

The phrase mar vit le jour from Machaut's ballade Puisqu'en oubli appears in the ballade of Philipoctus, and Ciconia in turn used the phrase De ma dolour in his virelai Sus un fontayne. In addition, De ma dolour is the incipit of a Machaut motet. Unless such phrases are accompanied by a musical quote, however, there seems to be little

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37Apel, French Secular Compositions, 1:xxxiv.


39Clercx, Johannes Ciconia, 1:82.
reason to assume a connection. They are a part of the traditional
technique of love poetry and their appearance is of no special sig-
nificance.

No other quotations have been found in the virelais, but
several have contrafactum versions, that is, the same music with
different text. The Latin motet based on Ciconia's Aler m'en veus
has already been mentioned. Most of the other contrafacta were
contained in Str, a manuscript which was destroyed by fire, their
inclusion in the manuscript being confirmed only by an extant inven-
tory.40 All virelais with contrafacta are listed in Table 7. The
sources of the contrafacta are designated by the signatures as given
in Chapter I and Appendix A. Composers' names are in parentheses.

Par maintes foys is the only virelai with more than one con-
trafactum. It has three different contrafacta, one of which appears
in two sources. The attribution of Ave gloriosa to Wilhelmus de
Maschandio, an apparent reference to Guillaume de Machaut, is doubt-
ful, since this piece is not included in any of the Machaut
manuscripts.

Wolkenstein's German contrafactum Der May bears a close resem-
blance to its model, Par maintes foys. Musical changes include a
reduction from the three voices of the model to two in the contra-
factum by the omission of the contratenor. Many rhythmic variations
are found, particularly in the cantus, but they are mostly

40 Charles van den Borren, Le manuscrit musical M. 222 C.22 de
la Bibliothèque de Strasbourg (Anvers, 1924). See also RISM B43:
550-92.
<table>
<thead>
<tr>
<th>No.</th>
<th>French Text (Composer)</th>
<th>Contrafactum Text (Composer)</th>
<th>Source of Contrafactum</th>
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<tbody>
<tr>
<td>6</td>
<td>Aler m'en veus (Ciconia)</td>
<td>O beatum incendium</td>
<td>BL, f. 103</td>
</tr>
<tr>
<td>26</td>
<td>Dame, par le dolz plaisir</td>
<td>Scone es si bowen</td>
<td>Pg, f. 285</td>
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<td>100</td>
<td>Onques ne fu</td>
<td>O benigna</td>
<td>Str, f. 17v</td>
</tr>
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<td>104</td>
<td>Or sus vous dormez trop</td>
<td>Ave stella</td>
<td>Str, f. 76v</td>
</tr>
<tr>
<td>105</td>
<td>Par maintes foys (Vaillant)</td>
<td>Ave virgo gloriosa (Wilhelmus de Maschandio)</td>
<td>Str, f. 65v</td>
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<tr>
<td></td>
<td></td>
<td>Der May (Wolkenstein)</td>
<td>Wolk, No. 9</td>
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<td></td>
<td></td>
<td>Adhoremus</td>
<td>Inn, No. 7</td>
</tr>
<tr>
<td>135</td>
<td>S'en vous pour moy (Alanus)</td>
<td>Lux juconda refovet</td>
<td>Str, f. 103</td>
</tr>
<tr>
<td>138</td>
<td>Soit tart tempre</td>
<td>O pulchra intermulieres</td>
<td>Str, f. 87v</td>
</tr>
</tbody>
</table>
insignificant changes. Although the text is not a translation of the French, it is similar to the original. Both texts concern birds and incorporate some of the same cries such as *cucu*, *fideli*, and *lire*. Since none of the contrafacta aside from *O beatum incendium* and *Der May* were available for study, no further comments can be made either about the texts or about the fidelity of the music to the original version.

While a large majority of virelais have text only in the cantus, there are a number of exceptions to this rule, as shown in Tables 8 to 10. Eight pieces with text incipits only and one with no text at all are listed in Table 8. The textless state of these pieces is probably due not to the composer's intent, but rather to the non-French manuscripts in which they are found. It is possible, therefore, that the French texts were omitted because the scribes were unfamiliar with the language. This idea is reinforced by the fact that two more virelais (Nos. 67 and 68) which are textless in Pit appear with text in other sources.

Those virelais with the same text underlaid in more than one voice are identified in Table 9. This technique is unusual in French music, but is characteristic of Italian music and may be a reflection of Italian influence. The two canonic virelais, Nos. 74 and 84, perhaps belong with this group also, since the text was probably sung with both canonic parts. It should be noted, however, that in Apel's transcription of No. 84, *La harpe de melodie*, he did not
<table>
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<tr>
<td>12</td>
<td>Bene puis siderer</td>
<td>Pit</td>
<td>C,T</td>
</tr>
<tr>
<td>63</td>
<td>Ja falla</td>
<td>Pg</td>
<td>C,T</td>
</tr>
<tr>
<td>70</td>
<td>Je port amiablement</td>
<td>Lo, Pg, RU</td>
<td>C,T</td>
</tr>
<tr>
<td>77</td>
<td>Je(t) fort</td>
<td>FR</td>
<td>C,T</td>
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<tr>
<td>79</td>
<td>Kere dame</td>
<td>Pit</td>
<td>C,CT,T</td>
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<tr>
<td>96</td>
<td>Mort pour quoy</td>
<td>Pit</td>
<td>C,T</td>
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<tr>
<td>125</td>
<td>S'amours me het</td>
<td>Pit</td>
<td>C,T</td>
</tr>
<tr>
<td>140</td>
<td>Tant plus vos voye</td>
<td>Pg</td>
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<tr>
<td>156</td>
<td>No title</td>
<td>Pg</td>
<td>C,T</td>
</tr>
</tbody>
</table>

provide the following voice with text. The texture of these pieces, two canonic upper parts with an independent tenor, is characteristic of the caccia and is probably another reflection of Italian influence.

The virelais listed in Table 10 are those with more than one text. Eight virelais have two different texts, while two virelais have three texts sung simultaneously. This technique may have been inspired by the fourteenth-century motet which normally had more than one text. Several comments may be made concerning the relationship of the texts within any given piece, perhaps the first and

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### TABLE 9

**VIRELAIS WITH SAME TEXT IN MORE THAN ONE VOICE**

<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Sources</th>
<th>Voices</th>
<th>Texted Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A l'arme a l'arme</td>
<td>PR, Ch</td>
<td>C1,C2,CT,T</td>
<td>C1,C2</td>
</tr>
<tr>
<td>42</td>
<td>E dieus, comment j'ay grand desir</td>
<td>PR</td>
<td>C,T</td>
<td>C,T</td>
</tr>
<tr>
<td>49</td>
<td>Fait fut pour vous&lt;sup&gt;a&lt;/sup&gt;</td>
<td>Vo</td>
<td>C1,C2</td>
<td>C1,C2</td>
</tr>
<tr>
<td>50</td>
<td>Fines amouretes ai</td>
<td>Ha</td>
<td>C,CT,T</td>
<td>C,CT,T</td>
</tr>
<tr>
<td>61</td>
<td>Il me convient</td>
<td>O</td>
<td>C1,C2</td>
<td>C1,C2</td>
</tr>
<tr>
<td>76</td>
<td>Je voy le bon tens venir</td>
<td>PR</td>
<td>C,CT,T</td>
<td>C,T</td>
</tr>
<tr>
<td>101</td>
<td>Or avant, gentils fillettes</td>
<td>O</td>
<td>C,CT,T</td>
<td>C,CT,T</td>
</tr>
<tr>
<td>103</td>
<td>Or sus vous dormez trop</td>
<td>O</td>
<td>C1,C2</td>
<td>C1,C2</td>
</tr>
<tr>
<td>108</td>
<td>Plasanche or tost&lt;sup&gt;b&lt;/sup&gt;</td>
<td>PR,Ch</td>
<td>C1,C2,CT,T</td>
<td>C1,C2</td>
</tr>
</tbody>
</table>

<sup>a</sup>Voice and text exchange in first two measures.

<sup>b</sup>The word plasanche is missing from C2.
most important being that the poetic structure is always different. These differences involve meter, rhyme, and the number of lines. The texts given to the cantus parts tend to be much longer than those set in the tenor. In No. 153, for example, the cantus text has a refrain of five lines and a pie de of three, while the tenor has a refrain of two lines and a pie de of two. Three tenor texts contain a small number of lines that are repeated with their music throughout the piece. This is true of Nos. 21, 57, and 93, the latter two being different versions of the same piece. Most of the tenor texts are corrupt to some degree and are often incomplete. No. 141 is both incomplete and largely illegible.

One important aspect of multiple texts is the relationship of their subject matter. A comment was made earlier concerning two realistic virelais, Nos. 21 and 146. In both instances the texts involve a love situation and reflect two points of view, as though they were told by two different people, but neither is constructed in a conversational manner.

All three texts of Donne moy (No. 36) seem to reflect a peasant scene in their discussion of homemade bread and cheese, a festival with dancing and singing, and shoeing a horse. The two texts of No. 57 and the three texts of No. 93 all contain references to birds. The traditional love theme is found here with the nightingale and lark used as messengers between the lover and his lady. The two cantus parts of Rescoés rescoés are closely related, as they share some of the same phrases.
<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Sources</th>
<th>Voices</th>
<th>Texted Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Contre le temps</td>
<td>PR</td>
<td>C,CT,T</td>
<td>C,T</td>
</tr>
<tr>
<td></td>
<td>He, mari, mari</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Donne moy de ton payn</td>
<td>CaB</td>
<td>C,CT,T</td>
<td>C,CT,T</td>
</tr>
<tr>
<td></td>
<td>Joy les clés Marion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alons commenchier</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td>He, tres douz roussignol</td>
<td>Ch</td>
<td>Tr,C,CT,T</td>
<td>C,T</td>
</tr>
<tr>
<td></td>
<td>Roussignoulet du bois</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>93</td>
<td>Ma trédol rosignol</td>
<td>CaB</td>
<td>Cl,C2,T</td>
<td>Cl,C2,T</td>
</tr>
<tr>
<td></td>
<td>Aluette cryante</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rosignolin del bos jolin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>123</td>
<td>Que peut faire</td>
<td>CaB</td>
<td>Cl,C2,T</td>
<td>Cl,C2</td>
</tr>
<tr>
<td></td>
<td>Ce ne est mie merveilles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>124</td>
<td>Reescoés rescoés</td>
<td>PR</td>
<td>Cl,C2,T</td>
<td>Cl,C2</td>
</tr>
<tr>
<td></td>
<td>Reescoés le feu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>141</td>
<td>Tant que mon cuer</td>
<td>Iv</td>
<td>C,T</td>
<td>C,T</td>
</tr>
<tr>
<td></td>
<td>Sur l'erbette</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>146</td>
<td>Tres douche plaisant</td>
<td>PR</td>
<td>Cl,C2,T</td>
<td>Cl,C2</td>
</tr>
<tr>
<td></td>
<td>bergiere</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reconforte toy Robin</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>151</td>
<td>Un orible plein</td>
<td>Ch</td>
<td>C,CT,T</td>
<td>C,T</td>
</tr>
<tr>
<td></td>
<td>Adieu vos comant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>153</td>
<td>Venés a mучes</td>
<td>CaB</td>
<td>Tr,C,T</td>
<td>C,T</td>
</tr>
<tr>
<td></td>
<td>Vechi l'ermite</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
One might say in conclusion that the texts within any given virelai are related in theme and sometimes go so far as to share words and phrases. These same texts differ considerably in poetic structure, however, and as a result, the lines often do not end at the same time when they are set to music. The use of different texts simultaneously no doubt made it difficult for the listener to grasp the full meaning of the words. While motets with multiple texts were commonplace in the fourteenth century, this effect may have been regarded as undesirable in secular song and may account for the limited use of this technique in the virelais and other French secular songs as well.

The observations presented in this chapter reveal that the virelai poems follow relatively predictable patterns. With few exceptions, most of the texts involve a love situation. They are often liberally sprinkled with phrases in praise of a "lady" as well as expressions of a lover's torment. In regard to poetic form, a trend toward greater standardization becomes evident in the late fourteenth century. While some measure of variety remains, the sixteen-line form with isomeric structure far outnumbers every other formal type.
CHAPTER IV
FORM, TEXTURE, AND PERFORMANCE PRACTICE

Form

The poetic form of the virelai, discussed in detail in the preceding chapter, will be reviewed briefly here to point up its relation to the musical form. The virelai begins with a refrain which is followed by one to three stanzas with the refrain returning after each stanza. Beginning in the late fourteenth century, most musical settings have only one stanza, preceded and followed by the refrain (R-S-R). The stanza itself consists of two short sections with the same poetic form (piedi) and a third section with the poetic form of the refrain (volta). The total number of lines varies considerably; however, the most common length for one stanza and two statements of the refrain is sixteen lines.

Musically, the virelai consists of two sections, A and B, which are combined in the form AbbaA. There is no musical distinction between capital and small letters. The refrain and final section of the stanza (volta) are set to the A section of music, while the short sections of the stanza (piedi) are set to the B section. It may be observed in any of the modern editions that the two musical sections, A and B, are written only once, a practice usually followed in the original sources. The text of the
volta, however, is underlaid in the modern editions, whereas it usually follows the music in the manuscripts.

To some degree, the length of the musical sections reflects the length of the poetic sections. The refrain usually contains more lines of poetry than the individual piedi, and section A is normally longer than B. The sixteen-line form, for example, would be set to music in the following manner: A b b a A. Thus, the A section accommodates twice as many lines of poetry as the B section.

The pieces from Ch listed in Table 11 illustrate the relationship between the number of measures or units of tempus in the two musical sections and the corresponding number of text lines. Most of the pieces in Table 11 have a relationship between the A and B sections of approximately 2:1. This appears to be standard throughout the repertory. Exceptions to this rule are found, however, as illustrated by No. 108 with nearly a 3:1 ratio between the sections, by No. 84 with an approximate 4:3 ratio, and by No. 147 with an approximate 3:2 ratio.

Often, the 2:1 ratio between the length of the musical sections corresponds to a 2:1 ratio between the number of lines of poetry set to the sections. Exceptions in Table 11 are again noted, however. The musical sections of No. 57, for instance, are in a ratio of approximately 2:1, while the number of text lines is in a

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1 The measure-count is taken from the modern editions of Willi Apel, French Secular Compositions of the Fourteenth Century, Corpus mensurabilis musicae 53 (n.p., 1970-72), vols. 1 and 3, in which each bar is equal to one unit of tempus.
<table>
<thead>
<tr>
<th>No.</th>
<th>Measures A</th>
<th>Measures B&lt;sup&gt;a&lt;/sup&gt;</th>
<th>Lines of Poetry A</th>
<th>Lines of Poetry B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>21</td>
<td>12</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>20</td>
<td>10</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>57</td>
<td>48</td>
<td>23</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>69</td>
<td>55</td>
<td>32</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>78</td>
<td>30</td>
<td>18</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>84</td>
<td>22</td>
<td>15</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>86</td>
<td>20</td>
<td>10</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>105</td>
<td>52</td>
<td>31</td>
<td>14&lt;sup&gt;b&lt;/sup&gt;</td>
<td>13&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>108</td>
<td>27</td>
<td>10</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>145</td>
<td>40</td>
<td>19</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>147</td>
<td>30</td>
<td>21</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>151</td>
<td>18</td>
<td>8</td>
<td>4</td>
<td>2</td>
</tr>
</tbody>
</table>

<sup>a</sup>Only the measures of the closed ending have been counted.

<sup>b</sup>The division of text lines in this realistic virelai is uncertain. This arrangement was suggested by Apel in *French Secular Compositions*, 1:1xxiv.
ratio of 4:3. No. 86 also has a 2:1 ratio between the musical sections, but a 3:1 relation between the number of text lines in those sections.

When considering the relative length of the two sections, one must remember that the B section is repeated. In the form as a whole, then, one finds that the refrain consists solely of A, while the stanza includes two B's plus one A. The total effect of the musical form is illustrated below using composition No. 5, Adyou, adyou douse dame jolie by Landini as an example. The entire stanza is nearly twice as long as the refrain so that the total form, R-S-R, may be expressed as 1:2:1.

A = 29 measures       B = 12 measures
Measures:       A b b a A
                29 12 12 29 29 = 111 total length

Refrain:       A = 29 measures

Stanza: b, b, a = 53 measures

The wide variety to be found in the lengths of the combined A and B sections in all primary manuscripts is shown in Table 12. First listed are the shortest and longest pieces in each manuscript, then the relationship between the two. In the Machaut manuscripts, for example, the length of the shortest piece is 24 per cent of the longest. One can see that the least diversity in length occurs in TuB and 0, while the greatest diversity is found among the pieces of Mod and Pit. Since the length of pieces within any given manuscript varies so greatly, a simple observation of the longest and shortest virelais (A + B) does not indicate what
differences, if any, exist between the manuscripts in regard to the normal length of virelais in each source. The figures indicating average length are more useful in this respect. They show that the Machaut pieces tend to be shorter than those of the other manuscripts. This results in large part from the syllabic style of his monophonic virelais. The longest pieces are found in Mod, while the latest manuscript, O, shows a decrease in the average length from those manuscripts immediately preceding it. The last two columns of Table 12 indicate the length of one stanza plus two refrains (AbbaA) of the shortest and longest pieces in each manuscript. This procedure magnifies the differences between the short and long pieces in terms of the total number of measures involved.

As was already noted in the discussion of the poetry, the texts also vary in length, but long texts do not always get correspondingly long musical settings, nor do short texts always get short musical settings. Nevertheless, the length of the text necessarily influences the length of the musical setting to some degree. The virelais range from nearly syllabic pieces to elaborately melismatic ones. A few specific examples will show these variations in style. Each of the six pieces cited in Table 13 has a similar poetic structure: four lines in A, two in B. The length of the lines varies, however, from six to ten syllables. The total number of syllables in A + B therefore ranges from thirty-six to sixty, but the lengths of the musical settings vary considerably more. The last piece cited, for example, has more than six times as many measures as the first. The pieces range from syllabic (Nos. 20 and
TABLE 12

LENGTH OF VIRELAIS

<table>
<thead>
<tr>
<th>Source</th>
<th>A + B</th>
<th>Total Length (AbbaA)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Shortest</td>
<td>Longest</td>
</tr>
<tr>
<td>Mach</td>
<td>10</td>
<td>41</td>
</tr>
<tr>
<td>PR</td>
<td>20</td>
<td>89</td>
</tr>
<tr>
<td>Pit</td>
<td>17</td>
<td>89</td>
</tr>
<tr>
<td>Ch</td>
<td>26</td>
<td>87</td>
</tr>
<tr>
<td>Mod</td>
<td>21</td>
<td>97</td>
</tr>
<tr>
<td>TuB</td>
<td>31</td>
<td>71</td>
</tr>
<tr>
<td>0a</td>
<td>28</td>
<td>61</td>
</tr>
</tbody>
</table>

aThese figures are not taken from the barring in the modern edition, but are based on units of tempus. This change has been made so that these pieces conform to the system used in the other modern transcriptions.
(112) to extremely melismatic (No. 139), with varying degrees in between (Nos. 31, 92, and 154).

One additional observation comes to light through this comparison. The first two pieces cited (Nos. 20 and 112) are both syllabic; however, the second is twice as long as the first in terms of the number of measures involved. This may be at least partially explained by the difference in mensuration or modern meter, since a 2/4 bar normally does not accommodate as many syllables as a 6/8 bar. For example, a 2/4 measure can be divided into four minimis or eighth notes, while a 6/8 measure can be divided into six, each of which may carry a syllable. No. 20 therefore contains a total of 90 minim values while No. 112 contains 120. Comparing these figures with the total number of syllables in each, 36 and 48, one discovers an exact 3:4 relation in both instances. Neither piece moves exclusively in minimis, but minimis seem to have been used in about the same proportion in each so that they are equally syllabic.

It should be remembered in this connection that the prevailing note values within a meter influence the length of the setting. For example, a completely syllabic setting of a given number of syllables in quarter notes would be twice as long as one moving in eighth notes if the meter remains constant. The pieces in our repertory tend to move primarily in minimis with a sizeable number of semibreves mixed in. Semiminims are not uncommon and, in fact, are used extensively in Mod and TuB. Minims or eighth notes are the smallest note values that bear a text syllable, however. Syllables are never placed on single semiminims, but a syllable may be introduced on the
TABLE 13

TEXT SETTING IN SELECTED VIRELAI S

<table>
<thead>
<tr>
<th>Incipit and Source</th>
<th>No.</th>
<th>Length of A+B</th>
<th>Lines of Poetry A - B</th>
<th>Syllables Per Line</th>
<th>Meter</th>
<th>Syllables A+B</th>
<th>Minims A+B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comment qu'a moy, Mach</td>
<td>20</td>
<td>15</td>
<td>4 - 2</td>
<td>6</td>
<td>6/8</td>
<td>36</td>
<td>90</td>
</tr>
<tr>
<td>Pour l'amour, 0</td>
<td>112</td>
<td>30</td>
<td>4 - 2</td>
<td>8</td>
<td>2/4</td>
<td>48</td>
<td>120</td>
</tr>
<tr>
<td>D'amers souspirs, TuB</td>
<td>31</td>
<td>31</td>
<td>4 - 2</td>
<td>10</td>
<td>6/8</td>
<td>60</td>
<td>186</td>
</tr>
<tr>
<td>Ma douce amour, Mod</td>
<td>92</td>
<td>50</td>
<td>4 - 2</td>
<td>8</td>
<td>6/8</td>
<td>48</td>
<td>300</td>
</tr>
<tr>
<td>Vaire gent, TuB</td>
<td>154</td>
<td>69</td>
<td>4 - 2</td>
<td>10</td>
<td>6/8</td>
<td>60</td>
<td>414</td>
</tr>
<tr>
<td>Sus un fontayne, Mod</td>
<td>139</td>
<td>93a</td>
<td>4 - 2</td>
<td>8</td>
<td>Changing</td>
<td>48</td>
<td>510</td>
</tr>
</tbody>
</table>

*This number conflicts with the 97 measures indicated in the modern edition, Apel, French Secular Music, No. 66. Apel has numbered the measures according to the tenor, while they have been numbered here according to the cantus, because it alone carries the text. The conflicting number of measures in the various parts results from the simultaneous use of different mensurations, which are also used successively within the voices. The cantus, for example, includes C, C, C, and C, which are transcribed as 2/4, 3/4, and 6/8 meter.*
first of a group of semiminims, usually four or more, as in Example IV-1.

Ex. IV-1: Je sens mon cuer Anon.
No. 72, C, m. 41 (TuB)

Pursuing the comparison of the pieces in Table 13, one finds that the second and third pieces, Nos. 112 and 31, contain almost the same number of measures, but No. 31 contains twelve more syllables than No. 112 and sixty-six more minim values. Since No. 31 moves mostly in minims with some semiminims, the result is a setting that is less syllabic than either No. 20 or 112.

The most important considerations for determining the style of text setting, then, are the number of syllables, the prevailing note values, and the number of minim values in A + B. The first two pieces have somewhat less than three minims per syllable, and the third piece has a little more than three minims per syllable. The remainder of the pieces are progressively more melismatic, as indicated by the approximate ratios of minims to syllables—6:1, 7:1, and 10:1. Perhaps No. 139 needs a few words of explanation. Since it uses various meters, the total number of minims cannot be calculated simply from the number of measures, but the number of minims in each of the different mensurations must be taken into account.
It is important to note the manuscript sources from which the pieces in Table 13 are taken. The two syllabic pieces are from Mach and O, the earliest and latest of the primary manuscripts, while the most melismatic pieces are from TuB and Mod. These pieces are typical of the sources from which they come, since the simplest settings occur in the earliest and latest sources, and some of the most elaborate ones are from Mod.

When considering the ratios of minims to syllables in various pieces it should be remembered that these ratios reflect only the general melismatic character of the pieces. No piece moves completely in minims. One that contains a large number of semibreves will be less melismatic than the ratio of minims to syllables indicates, but if it contains a large number of semiminims, as is sometimes true with pieces in Mod and TuB, the piece could be much more melismatic than the ratio would indicate.

Often the realistic virelais have extremely long texts with a large number of repeated words and syllables, frequently imitating bird calls. Even though these long texts are given long musical settings, they are less melismatic than one might expect, since the repeated words and syllables are usually set syllabically. Such a passage is found in No. 100, Onques ne fu, as shown in Example IV-2. Similar procedures may be seen in Or sus vous dormez trop, No. 103, and Par maintes foys, No. 105.
One of the formal characteristics of the virelai is the use of open and closed endings for the B section which normally function as half and authentic cadences in later music. The finality of the closed ending is reinforced by the fact that it generally falls on the same tonal center as the ending of the A section, which is always the final of the mode. In addition, the final vertical structure usually consists of perfect intervals (unisons, fifths, octaves). Composers of the period achieve the incomplete effect in two different ways: either the cadential pattern comes to rest on a note other than the final of the mode, or the cadence chord contains an imperfect interval or intervals (thirds and sixths). The first method whereby a cadence falls on a note other than the final is the one most often followed (Example IV-3).

The second alternative, the use of imperfect intervals, although much less common than the first, was apparently favored by Machaut, since he used it in four of his eight polyphonic virelais (Example IV-4). Machaut's normal two-part cadence progresses from a
third to a unison. In open endings of this type he simply reverses the last two intervals and progresses from a unison to a third. Machaut also uses the cadence progression 6th to 8ve illustrated by the outer voices in Example IV-3 from PR.

Some three-part compositions include an imperfect interval on the final of the mode in order to create an incomplete effect. The cadence pattern in Example IV-5 is normal except that in the open ending the cantus leaps up a fifth to cadence on the third of the chord. In this case, the tonal level is the same in both open and closed endings.
More common than open endings with an imperfect interval on the final of the mode are those that combine the two techniques described above. In other words, the cadence pattern is on a note other than the final of the mode and the chord also includes an imperfect interval. This procedure may be seen in Examples IV-9 and IV-10.

Twelve virelais have only one ending for the B section (Nos. 20, 23, 24, 37, 45, 55, 56, 84, 89, 129, 141, and 150). Five pieces end on the final and have no open ending, while the other seven end on the fifth or the second degree of the mode and have no closed ending. All of these pieces except Nos. 84 and 141 are Machaut compositions. Possibly neither of these pieces belongs in this classification. Of the Machaut works exhibiting this characteristic, all except No. 45 are monophonic virelais. Therefore, only three polyphonic virelais are without open and closed endings in the B section (Nos. 45, 84, and 141). No. 45 is one of Machaut's earliest polyphonic virelais, which may explain the use of a technique otherwise found only in his monophonic pieces.
Although Apel has transcribed No. 84, *La harpe de mélodie*, as though it had no open ending in the B section, both the manuscripts (Ch and Chic) and the music seem to suggest a different interpretation.\(^2\) The beginning of the closed ending was probably intended by the vertical line in the cantus and four dots in the tenor of the Chantilly manuscript (Example IV-6). The triplum is derived by canon and is therefore not written out in the manuscript. Apel treated the vertical slash in the cantus as a breve rest. Although it indeed looks like a rest, the fact that a similar line is found after the final note in the cantus suggests that these marks serve to set off the second ending from the first. In Example IV-6b the rests found in Apel's transcription have been removed and the results seem to be satisfactory.

The composer almost certainly intended an open ending preceding these marks, since he used the traditional progression, 6th-8ve, between cantus and tenor with the octave falling on the second degree of the mode. It seems appropriate in this case to signify the open cadence in transcription by a fermata which is ignored when the section is repeated. The reader may compare the Apel transcription in Example IV-6a with a possible alternative in Example IV-6b. In Chic a bar line precedes the last three notes of the tenor. Example IV-6c is a possible solution based on this

\(^2\)For the transcription see Apel, *French Secular Compositions*, 1:176-77.
Ex. IV-6: *La harpe de melodie Selesses* 
No. 84, mm. 33-37 (Ch, Chic)

a.

b.

c.
In this transcription the second ending replaces part of the first.

Tant que mon cuer (No. 141, Iv) has also been transcribed by Apel without open and closed endings in the B section. He has indicated, however, that a few additional notes at the end of the tenor part have no counterpart in the cantus. This passage may well be a second ending, since it ends with the final of the mode, G. The cantus part could have been mistakenly omitted. As the piece now stands in Apel's transcription, the B section ends on the second degree of the mode, which is typical of open endings. Example IV-7 presents the tenor as it is found in Iv with the additional seven notes used as a second ending. The cantus part has been constructed so that it closely resembles the first ending.

Ex. IV-7: Tant que mon cuer Anon.
No. 141 (Iv)

Another formal characteristic found in several of Machaut's monophonic virelais and in two polyphonic virelais from other sources

3A slightly different transcription with open and closed endings may be found in Nors S. Josephson, "Vier Beispiele der Ars subtilior," Archiv für Musikwissenschaft 27 (1970):54-55.

4Apel, French Secular Compositions, 3:63.
is the division of the A section into two parts which are identical except for the ending (Mach—Nos. 22, 30, 32, 34, 59, 117, and 129; Pit—No. 12; Pg—No. 63). The musical form attained through this procedure is AAbbaaAA. The use of capital letters for the refrain becomes misleading at this point. The textual refrain is not repeated as the musical form seems to indicate; rather, the two refrain sections have the same rhymes and number of syllables per line but different texts. Example IV-8 shows Machaut's underlay of the refrain text in No. 22.

Ex. IV-8: Dame, a qui m'ottri Machaut
No. 22, mm. 1-12 (Mach)

One possible method of indicating the two halves of the refrain is A1A2, yet this designation still lacks clarity, since it suggests a musical difference between the two sections. In Ursula Günther's discussion of the chronology of the Machaut compositions, she observes that both of these characteristics, the use of only one ending in the B section and the presence of repetition in the A section, appear primarily among Machaut's early works.5 One cannot easily dispute this idea, since both traits appear almost exclusively in the

monophonic pieces. It should also be noted that repetition in the A section was found in thirteenth-century motet tenors in virelai form and was a traditional feature of the thirteenth-century cantigas (see Chapter II).

The problem of designating musical form encountered in the Machaut pieces with repetition in the A section does not exist in Bene puis siderer, No. 12, from Pit, because it bears only a text incipit. The musical form, however, is not absolutely clear. Apel remarks that it could be either a virelai with the form AAbbaA or a ballade with the form AABB. This formal ambiguity obviously results from the lack of text. Apel has classified it as a virelai because of its brevity. Although he fails to comment on Ja falla, No. 63, from Pq, the situation here seems to be comparable to that in Bene puis siderer. It is a brief untexted piece with open and closed endings in both sections and is presumed to be a virelai. Apel does not mention the proportion of the two musical sections, but ballades tend to have sections of equal length, while virelais, as we have seen, normally have a long A section and a shorter B section. Bene puis siderer has two sections of nine and eight measures and Ja falla has two sections of nine and eleven measures. Thus, neither piece resembles the virelai in this respect. Moreover, Ja falla is the only piece classified as a virelai in which the B section exceeds the A section in length. If the above explanations are accepted, no virelais outside the Machaut repertory lack open

6Apel, French Secular Compositions, 3:xxi.
and closed endings in the B section, and only two questionable pieces have a repeated A section.

A notational problem arises in connection with open and closed endings. Scribes generally mark the close of the first ending very clearly with a long in each voice followed by a bar line; however, the beginning of the first ending is not marked at all. Moreover, it is not unusual to find that the length of the second ending, as indicated in the manuscript, is not the same in all parts. The editor, therefore, has a problem of determining where the first ending begins, that is, where one is to skip to the second ending when the section is repeated, and also how to rectify the conflicting lengths of the second ending in the different voices. Virelai No. 69 illustrates this sort of problem. Example IV-9 is the transcription of the second ending of this virelai plus six measures of the open ending. It is evident that the scribe included three more measures in the tenor and one more in the contratenor than in the cantus. These additional measures in the tenor and contratenor are unnecessary, although they help to clarify the second ending, which actually begins at the point where the cantus enters.

Most virelais in TuB avoid the problem of open and closed endings by simply marking the final note of the open ending with a fermata in each part. These fermatas are to be ignored when the B section is repeated, and the music progresses through the open ending to the closed ending. Fifteen of the twenty-one virelais in TuB

follow this procedure, which is illustrated in Example IV-10. It is evident from this example that the fermata may fall on different note values in different voices. The fact that the measure is complete in each voice, but the rhythm is different, is taken as an indication that the notated values are to be performed when the section is repeated.

Most of the ballades in TuB follow this same procedure for the repeated "a" section of the form aabR. The end of the A section of the ballade is therefore treated in the same way as the B section of the virelai. Two of Perusio's virelais, Dame que j'aym (No. 27) and
Heylas avril (No. 58) employ a similar technique. In these pieces a double bar and repeat sign mark the open ending rather than a fermata. This method is possible because the rhythmic motion is halted at the cadence point. When the B section is repeated no portion is omitted, but the second ending is an extension leading to a close on the final.

With only one exception, the virelais from TuB with a second ending that replaces part of the first do not use fermatas but a double bar to signal the beginning of the second ending.\(^8\) Thus, the two procedures are clearly separated by the scribe's notational practice.

Another important formal trait found in some virelais is that known as musical rhyme, a term which indicates that the A and B sections have identical endings. In most virelais both the A and B

\(^8\)No. 7 has breves with fermatas for the first ending, but the continuation proves to be a replacement for the first ending's last three bars. See Richard H. Hoppin, The Cypriot-French Repertory of the Manuscript Torino, Biblioteca Nazionale, J.11.9, Corpus mensurabilis musicæ 21 (Rome, 1960-63), 4:xviii, No. 27.
sections end on the same tonal center, but it should be noted that this does not necessarily involve musical rhyme, even when the same harmonic progressions are used. In Table 14, all compositions in the primary manuscripts with musical rhyme are identified and grouped by manuscript with an additional indication as to the length of the identical sections. Only those pieces with a musical rhyme of two measures or more appear in the table. Many other pieces have identical cadence progressions that involve only a part of the penultimate measure. Most of the rhyming sections are brief, but some are more extensive. Table 14 indicates that Mod contains the largest number of pieces with musical rhyme, while TuB contains none. Many pieces from TuB have identical harmonic progressions at the end of the A and B sections, but the parts contain melodic and rhythmic variants. All the virelais in this manuscript end on the same tonal center in both sections.

The technique of musical rhyme, found to a limited degree in the virelais, appears much more frequently in ballades, particularly those from the manuscripts Ch, Mod, and TuB, and the later Machaut ballades.9 Musical rhyme occurs in the ballades between the end of the A section and the refrain (aabR). Here, the identical sections often extend six measures or more in length.10

9Musical rhyme is so common in the ballades of TuB that Hoppin has marked it with an X in the modern edition, Cypriot-French Repertory, vol. 3. Similarly, Ludwig marked all musical rhyme in the Machaut pieces with an asterisk in Musikalische Werke (Leipzig, 1926-43), vol. 1.

10Several examples of extended musical rhyme may be found in Willi Apel, French Secular Music of the Late Fourteenth Century (Cambridge, Massachusetts, 1950). See Nos. 1, 23, 24, and 31.
<table>
<thead>
<tr>
<th>Source</th>
<th>No. of Virelais in Source</th>
<th>Virelais with Musical Rhyme</th>
<th>Number in Appendix B</th>
<th>Length of Rhyme (Measures)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td>33</td>
<td>6</td>
<td>22, 34, 56, 97, 109, 143</td>
<td>3, 5, 9, 2, 2</td>
</tr>
<tr>
<td>PR</td>
<td>30</td>
<td>5</td>
<td>1, 43, 67, 144, 152</td>
<td>2, 2, 2</td>
</tr>
<tr>
<td>Pit</td>
<td>9</td>
<td>2</td>
<td>5, 67</td>
<td>2, 3</td>
</tr>
<tr>
<td>Ch</td>
<td>12</td>
<td>4</td>
<td>1, 78, 86, 147</td>
<td>2, 3, 3</td>
</tr>
<tr>
<td>Mod</td>
<td>19</td>
<td>11</td>
<td>11, 27, 28, 43, 58, 60, 67, 98, 110, 119, 122</td>
<td>2, 5, 2, 11, 2, 3, 2, 2, 1 1/2, 3, 2, 1 1/2, 3, 4</td>
</tr>
<tr>
<td>TuB</td>
<td>21</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>10</td>
<td>2</td>
<td>41, 130</td>
<td>3, 3</td>
</tr>
</tbody>
</table>

*These figures include the final bar. Musical rhyme was not presumed to be present unless it included the final bar and at least the entire preceding measure.*
The musical structure of the virelai (AbbaA) does not change significantly throughout the period, although the number of stanzas is shortened from the usual three in the works of Machaut to one in most of the post-Machaut virelais. This, however, affects only the number of repetitions of the musical form and does not alter the form itself. Only in the early virelais of Machaut do formal variations occur with any degree of regularity, these being the repetition of the musical A section for the refrain with open and closed endings, and the omission of either the open or closed ending in B.

The A section is often approximately twice as long as B, but the B section is always repeated, normally with open and closed endings. The actual length of the virelais varies considerably, even within a manuscript; however, the shortest pieces are found in the Machaut manuscripts and the longest in Mod. The latest virelais in question, those from 0, show a decrease in length. As one might expect, the pieces from Mach and 0 are mostly syllabic, while those from Mod are considerably more florid and melismatic.

Twenty-six pieces scattered throughout the repertory have identical endings in both sections. This procedure, known as musical rhyme, reaches its high point in Mod, as witnessed by the eleven occurrences in this manuscript.
Two basic types of texture exist in the virelais: monophonic and polyphonic. Polyphonic texture consists of two or more simultaneously sounding lines. The texture of the fourteenth- and early fifteenth-century chansons is polyphonic, but it is sometimes referred to as treble-dominated, since the upper vocal line is usually supported by lower instrumental parts. The discussion of texture at this point will be limited to the various combinations of voices found in the virelais and the ranges of the voices. The melodic characteristics of the individual voices will be discussed in Chapter V.

The virelais show considerable variety in the number and arrangement of parts. With the exception of Adam de la Halle's Fine amouretes ai, the earliest virelais are monophonic, as was seen in the discussion of the origin of the form (Chapter II). This group of monophonic virelais includes five pieces by Jehan de Lescurel, twenty-five by Machaut, one by Guillaume d'Amiens, and two anonymous compositions from the Roman de Fauvel. Machaut appears to have been one of the last composers to engage in the writing of monophonic virelais; none are found in the later manuscripts under consideration. Table 15 identifies the number of polyphonic virelais in each of the primary manuscripts with two, three, or four parts.

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### TABLE 15

**NUMBER OF PARTS IN POLYPHONIC VIRELAIS OF PRIMARY MANUSCRIPTS**

<table>
<thead>
<tr>
<th>Sources</th>
<th>Number of Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Mach</td>
<td>7</td>
</tr>
<tr>
<td>PR&lt;sup&gt;a&lt;/sup&gt;</td>
<td>5</td>
</tr>
<tr>
<td>Pit</td>
<td>3</td>
</tr>
<tr>
<td>Ch</td>
<td>3</td>
</tr>
<tr>
<td>Mod</td>
<td>2</td>
</tr>
<tr>
<td>TuB</td>
<td>4</td>
</tr>
<tr>
<td>O</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>23</td>
</tr>
</tbody>
</table>

<sup>a</sup>Three pieces preserved in PR have a different number of voices in other primary manuscripts as follows:

No. 1: PR, 3 parts; Ch, 4 parts
No. 68: PR, 4 parts; Pit, 3 parts
No. 138: PR, 4 parts; Mod, 3 parts

Also, No. 94 has only two parts in PR, but a contra-tenor is added in Vil.
Table 15 reveals an obvious preference for three-part texture, since seventy-eight pieces have three parts, while only twenty-three have two parts and eight have four. There are some duplications among the three- and four-part pieces, however, leaving a total of seventy-three different three-part virelais and seven four-part virelais. Only in the earliest polyphonic works, those of Machaut, do we find more two-part than three-part compositions. Four-part works are comparatively rare except in Ch where, as was already mentioned, an entire fascicle is devoted to chansons with four-part settings. Judging from the last three manuscripts in the table, however, interest in four-part writing does not increase chronologically. In fact, no four-part virelais are found in the manuscripts following Ch, and three-part texture remains the norm for secular songs well into the fifteenth century.

A survey of the various combinations of parts reveals that the two-part virelais fall into two groups: those with cantus and tenor (C and T), and those with two cantus parts (C1 and C2). The latter arrangement is found twice in O (Nos. 61 and 103) and once in Vo (No. 49). In pieces of this type, both voices move in the same range, bear the same text, and are similar in style. The presence of the same text in both voices could possibly be an indication of Italian influence, since the Italians preferred the vocal duet texture. The fact that O, the manuscript containing two virelais with two vocal parts, was compiled in Italy lends support to this theory. The preference for duet texture extends to Italian compositions in three parts with the normal arrangement of C-CT-T but with a vocal
duet between the cantus and tenor and an instrumental contratenor. In some cases, all three parts are vocal. Not until the Italians came under strong French influence did they adopt the French technique of providing text only for the uppermost part.

In the cantus and tenor arrangement, the cantus usually lies in a range a fifth higher than the tenor. This rule does not apply to the Machaut pieces, in which the two parts generally lie in the same or nearly the same range. Machaut's cantus parts often have a wider range and are slightly higher than the tenors, but the separation of parts by range is much less distinct than in later sources. The style of the tenor differs from the cantus in being less active and less conjunct in movement. In all sources, the cantus normally has the text and the tenor serves as a textless accompanying part.

Two exceptions are found: No. 42 from FR in which cantus and tenor have the same text, and No. 141 from Iv in which cantus and tenor have different texts. Unfortunately, all but a few words in the tenor part of No. 141 are illegible. It should be pointed out that the cantus is generally not labeled at all in the manuscripts, while the triplum, tenor, and contratenor are normally designated as such. The term cantus has simply been applied to the upper part or parts with text which bear no label.

The cantus parts of a few two-part pieces and one three-part piece are textless except for an incipit (see Table 8). This probably indicates that a text was originally planned for each of these compositions but was never copied in the manuscript. Text incipits are sometimes found in the lower voices, particularly when
they are on a different folio than the cantus. This does not seem to be an indication that these parts were to sing the text but simply identifies the cantus with which they belong. Such incipits are found in pieces in which the cantus has a complete text as well as those in which it has only an incipit. Text incipits in the cantus usually occur in non-French manuscripts, presumably because the scribes were unsure of the language. In Pit, for example, a manuscript which was probably copied in Florence, six virelais are textless except for incipits.\(^{12}\) Two of these pieces exist with text in other manuscripts, which tends to confirm the suspicion that texts were available but were omitted because of the scribe's difficulty in dealing with the language. The omission of texts in foreign manuscripts is not peculiar to the virelai, for it occurs in other types of French chansons as well.

Although secular pieces with two voices are in the minority, all French secular polyphony of the time seems to be built on a two-part framework, cantus (superius) and tenor. Apel acknowledges this structural principle with the following statement:

> In the secular works of the late fourteenth century there can be little doubt that the composition starts with the upper part (superius) or, to put it more accurately, with a two-voice texture, superius-tenor, in which the superius receives primary attention.\(^{13}\)


\(^{13}\)Apel, *French Secular Music*, p. 11.
The harmonic structure of secular songs clearly supports this statement, since the addition of the contratenor or triplum often creates many dissonances, while the cantus and tenor are basically consonant, as will be shown in the section dealing with harmony. Pieces which appear with various textures in different manuscripts also confirm the importance of the two-part framework. Since the virelais for the most part appear only in one manuscript, this situation is best illustrated by other secular forms, namely the ballade and rondeau. The idea of the two-part framework applies to all three secular forms. Ample textural evidence to support the theory of a two-voice framework is found in the ballades and rondeaux of Machaut. Ballade No. 20, for example, appears in one manuscript with three parts (C-CT-T) and in all others with only two (C-T). This suggests clearly that the contratenor was added to a two-part texture that was originally self-sufficient.

Other examples of varying texture are found among Machaut's four-part works. Ballade No. 23 appears in three parts in the earlier manuscripts (Tr-C-T), while a contratenor is added in three later manuscripts. Reaney has pointed out that many dissonances occur between the triplum and contratenor, which suggests that when the triplum was performed, the contratenor was not, and vice versa.14

14All composition numbers used in the following discussion of Machaut's works are those assigned by Schrade in The Works of Guillaume de Machaut, Polyphonic Music of the Fourteenth Century, vols. 2 and 3 (Monaco, 1956).

Reaney also remarks that such instances are not uncommon and that the only pieces in which all four parts really sound well together are those that consistently appear in four parts in all manuscripts.

Two other examples confirm the existence of the cantus and tenor as the basis of four-part compositions. Rondeau No. 10 appears in four parts in most manuscripts (Tr-C-CT-T); however, one source (Machaut manuscript C) omits the triplum and substitutes a new contratenor in place of the one found in all other manuscripts. As a result, the only common elements remaining are the cantus and tenor.

Ballade No. 18, which is found in numerous manuscripts, again has only the cantus and tenor common to all versions. Below is a summary of the part arrangements of this ballade and their frequency of occurrence:

<table>
<thead>
<tr>
<th>PARTS</th>
<th>NO. OF TIMES FOUND</th>
<th>SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>C T</td>
<td>1</td>
<td>Pg</td>
</tr>
<tr>
<td>C CT T</td>
<td>3</td>
<td>Pit, Ch, FP</td>
</tr>
<tr>
<td>Tr C T</td>
<td>6</td>
<td>A, B, Vg, C, G, E</td>
</tr>
<tr>
<td>Tr C CT T</td>
<td>2</td>
<td>CaB, Mod</td>
</tr>
</tbody>
</table>

The various arrangements of voices in three- and four-part virelais are also typical of the ballades and rondeaux. The standard arrangement in three-part works is cantus, contratenor, and tenor (C-CT-T), with the contratenor and tenor sharing the same range and crossing frequently, while the cantus lies a fifth higher. Usually

16Machaut, Works, ed. Leo Schrade, Commentary to vols. 2 and 3, p. 108.
only the cantus is texted, but a few exceptions may be cited in which cantus and tenor, or cantus, contratenor, and tenor have the same or different texts. Nos. 21 and 151 have different texts in the cantus and tenor, Nos. 36 and 93 have three different texts, Nos. 50 and 101 have the same text in all three voices, and No. 76 has the same text in the cantus and tenor. Only one three-part virelai is textless: No. 79, Kere dame, from Pit.

Much less common alternative three-part arrangements are cantus 1, cantus 2, tenor (Nos. 123, 124, and 146) and triplum, cantus, tenor (Nos. 43, 113, and 153). In both structures the two upper parts move in the same range, a fifth above the tenor. In the three pieces with the first arrangement, the two cantus parts bear different texts which are sung simultaneously. This procedure is similar to that found in the double motets of the fourteenth century and also occasionally in French double ballades. The second arrangement provides text for the cantus, while the triplum and tenor normally lack text completely. No. 153 is exceptional, since the tenor is underlaid with text as well. Special mention should be made of Nos. 74 and 84 in this connection. Both have a two-voice canon in the upper parts supported by an independent tenor, like the Italian caccia. The transcription of No. 74 in the musical supplement provides the two canon parts with the same text; however, the modern edition of No. 84 leaves the following voice of the

17 It should be noted that two- and four-part virelais with two cantus parts have the same text in both parts.
canon textless. 18

As may be seen above in Table 15, the primary manuscripts include eight four-part virelais. One of these is a duplication, however, so that the total number of different four-part compositions is only seven (Nos. 1, 57, 68, 78, 86, 108, and 148). Five of these compositions have the arrangement Tr-C-CT-T in which the two upper parts move in a range a fifth above the two lower parts. Only the cantus part normally carries a text; however, No. 57 assigns different texts to the tenor and cantus. Nos. 1 and 108 are the only examples of the arrangement C1-C2-CT-T. The relative range of the voices is the same as in the Tr-C-CT-T arrangement. Thus, C1 and C2 are treated in the same way as Tr and C, except that both cantus parts have the same text. The two lower parts are without text in both arrangements.

In ballade No. 23 of Machaut, which was cited earlier, the contratenor was apparently added to a three-part texture: Tr-C-T. It seems that at least three of the four-part virelais may have had a normal three-part texture in the original version, and that the triplum may have been added later. Evidence supporting this idea comes from the two versions of No. 1, A l'arme a l'arme, by Grimace. This piece exists in a three-part version in PR (C-CT-T) and in a four-part version in Ch (Tr-C-CT-T). Further evidence of this procedure is found in No. 68, Je languis d'amere mort, and No. 86, Laus detur multiharia. In both cases the manuscripts cite a composer

18 No. 84 is published in Apel, French Secular Compositions, 1:176-77.
specifically for the triplum only: Petrus de Vigilijs and Petrus Fabri respectively. This would seem to indicate that the triplum was added to a pre-existent composition by a different composer. It was mentioned in connection with the ballades of Machaut that in some of the four-part pieces the triplum and contratenor were apparently not meant to be performed simultaneously because of the harsh dissonances between the two voices; however, this does not appear to be true of any of the virelais.

Another important aspect of texture is the relationship between the voices in terms of range. Voices tend to overlap considerably, as the following discussion will indicate. An investigation of total range—that is, the interval from the lowest to the highest note—has been undertaken first with some attention directed toward chronological change. The entire discussion concerning range has been limited to polyphonic virelais in the primary manuscripts. This was necessary in order to present much of the information in tabular form. The figures are calculated by manuscript, and pieces appearing in more than one of the primary manuscripts have therefore been counted on each appearance (see Table 16).

The largest number of pieces, fifty-one, cover the range of a thirteenth, while the next largest groups cover a twelfth and fourteenth (twenty-three and twenty-one). Only fourteen pieces fall outside these three categories. Very little evidence concerning chronological development can be cited. The Machaut pieces tend to have slightly smaller ranges but are not strikingly different from the others. The total range of the Machaut pieces is smaller because
TABLE 16

TOTAL RANGE OF VIRELAIS IN PRIMARY MANUSCRIPTS

<table>
<thead>
<tr>
<th>Source</th>
<th>Total Range</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10th</td>
</tr>
<tr>
<td>Mach</td>
<td>1</td>
</tr>
<tr>
<td>PR</td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td>2</td>
</tr>
<tr>
<td>Ch</td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td></td>
</tr>
<tr>
<td>TuB</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>3</td>
</tr>
</tbody>
</table>

they have only two parts which, as mentioned earlier, are not widely separated in range. Machaut's only three-part virelai, Tres bonne et belle, and one two-part piece exhibit the largest range among his virelais, a thirteenth. In both of these pieces, the cantus lies approximately a fifth above the tenor. The two Oxford pieces with a range of a tenth are also two-part pieces. They do not consist of a cantus and tenor, as do the Machaut pieces, but of two cantus parts that have identical ranges.

Although pieces in two parts have the smallest ranges, those in four parts do not necessarily have the largest. Of the six pieces encompassing either a fifteenth or sixteenth, two have four voices and the remaining four have only three voices. In most four-part
pieces, the two upper voices share the same range. In both examples with the range of a fifteenth, the triplum extends a third higher than the cantus, thus expanding the range slightly (No. 68: Tr, a-c", C, g-a'; No. 78: Tr, a-c", C, e-a'). Two three-voice pieces have the range of a fifteenth, two others a sixteenth. The slightly expanded total range is achieved by extending the range of the cantus to an interval of a tenth in No. 85 (a-c"'), an eleventh in Nos. 58 and 136 (a-d"), and a twelfth in No. 145 (g-d"").

Definite patterns can be found in terms of upper and lower limits for the various ranges. The actual pitch at the lower end of the range is governed by the final of the tenor's mode. With the exception of a few pieces in plagal modes, the lower extremity of the range is nearly always the final or the step below. The most common finals are C, D, F, and G in the octave below middle C (c, d, f, g). Pieces with finals on C, D, or G may use these pitches as lower extremities, or they may be extended one step below the final to B-flat, C, or F. In no case did a virelai with a final on F have the pitch E as a lower limit. Pieces with finals on G more often use the step below (F) as the lower limit of the range than the final itself.

The lower limit of the range, then, is governed by the final and does not vary with the size of the range. The upper limit, however, shows a great deal more variety. For example, a piece with a final on C will extend downward to c or E♭. Because the total range of a piece may be as small as a tenth or as large as a sixteenth, the upper limit of its range may be anywhere between d' and d".
Heylès que fersay (No. 60, Mod) is the only striking exception to the rule, not in the size of the range, a fourteenth, but in the notated range, D–C'. The piece is in Mode 1; however, the pitch level is an octave lower than normal.

Turning from the total range to the range of the individual voices (T, CT, C), we may present in tabular form a survey of the range of each part plus the upward and downward limits in notated pitch. The tenor part is the subject of Table 17. The various manuscripts reveal little change in the treatment of the tenor in regard to range, which is usually an octave. Tab and 0, however, begin to show a preference for the ninth. The range of the tenor parts is slightly more limited than the cantus or contratenor. Not only is the octave found more frequently than the ninth, the usual range of the cantus and contratenor, but the tenth is relatively rare and no tenor has a range larger than a tenth. Whereas only a few cantus and contratenor parts are limited to a seventh, eleven tenors encompass only a seventh, five only a sixth, and one only a fifth (No. 42). The latter is a tenor with text.

The downward limits of the range are concentrated on three pitches: C, D, and F. In view of the preceding discussion concerning total range, these limits are expected, since the lower limit of the tenor is normally the lower limit of the piece. The lowest note of the tenor is therefore related to the mode.

The normal upward limits of the tenor are between C' and G'. This range includes all pitches that lie an octave and a ninth above the normal lower limits: C, D, and F. In regard to the upward limits
TABLE 17
RANGE OF TENORS

<table>
<thead>
<tr>
<th>Source</th>
<th>Total Range</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5th</td>
</tr>
<tr>
<td>Mach</td>
<td>1</td>
</tr>
<tr>
<td>PR</td>
<td>1</td>
</tr>
<tr>
<td>Pit</td>
<td>2</td>
</tr>
<tr>
<td>Ch</td>
<td>2</td>
</tr>
<tr>
<td>Mod</td>
<td>1</td>
</tr>
<tr>
<td>TuB</td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Source</th>
<th>Notated Upper Limit</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>e  f  g  a  b  c' d' e' f' g' a'</td>
</tr>
<tr>
<td>Mach</td>
<td>1   1   5   1</td>
</tr>
<tr>
<td>PR</td>
<td>1   1   12  8   2   2   4</td>
</tr>
<tr>
<td>Pit</td>
<td>2   3   1   2   1</td>
</tr>
<tr>
<td>Ch</td>
<td>1   5   4   1   1</td>
</tr>
<tr>
<td>Mod</td>
<td>1   2   3   3   2   3   3   2</td>
</tr>
<tr>
<td>TuB</td>
<td>1   4   4   2   8   2</td>
</tr>
<tr>
<td>O</td>
<td>2   2   1   2   1</td>
</tr>
</tbody>
</table>
of the range, one can see a shift toward the higher pitches in the later manuscripts, perhaps as a result of the slight expansion in range.

No. 60, from Mod, has already been mentioned because of its low total range. The tenor extends from D to e, a ninth, and is therefore exactly an octave below most pieces with a final on D.

Table 18 contains the statistics for the contratenor part. The total number of pieces represented here is smaller than in Table 17 because some do not include a contratenor (C1-C2-T, Tr-C-T, C1-C2, or C-T). No chronological change is evident. The normal range, a ninth, is clearly reflected in the upward and downward ranges: the most common upward ranges being d', e', and g'; and the most common downward ranges being those a ninth lower, c, d, and f. It should be noted that the lower limits of the contratenor are the same as those
### TABLE 18

**RANGE OF CONTRATENORS**

<table>
<thead>
<tr>
<th>Source</th>
<th>Total Range</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
<th>11th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR</td>
<td></td>
<td>6</td>
<td>11</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td></td>
<td>1</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td></td>
<td>2</td>
<td>6</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td></td>
<td>1</td>
<td>2</td>
<td>9</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>TuB</td>
<td></td>
<td>1</td>
<td>14</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td></td>
<td>2</td>
<td>1</td>
<td></td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>1</td>
<td>14</td>
<td>46</td>
<td>15</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Source</th>
<th>Notated Upper Limit</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>e f g a b c' d' e' f' g' a' b'</td>
</tr>
<tr>
<td>Mach</td>
<td>1</td>
</tr>
<tr>
<td>PR</td>
<td>2 8 3 1 5 1</td>
</tr>
<tr>
<td>Pit</td>
<td>1 1 4</td>
</tr>
<tr>
<td>Ch</td>
<td>1 1 4 3 1 1</td>
</tr>
<tr>
<td>Mod</td>
<td>1 2 4 4 3 1 1</td>
</tr>
<tr>
<td>TuB</td>
<td>4 5 5 3</td>
</tr>
<tr>
<td>O</td>
<td>2 2 2 1</td>
</tr>
</tbody>
</table>
of the tenor. The two parts therefore move in the same range, but
the contratenor range is slightly more extended. While the greatest
number of tenor parts covered the range of an octave, the majority of
contratenors cover a ninth, but a tenth is not uncommon.

Like the tenor of No. 60 from Mod, the contratenor with a
range from D to e is obviously exceptional. This unusually low
range is identical to the tenor range, as previously cited.

Table 19 shows the results of the survey of the cantus parts.19

The cantus usually encompasses the range of a ninth with no notice-
able change from early to late works, but ranges of an octave and a
teneth are not uncommon. No. 145 from Ch has an unusually wide range

---

19 In those pieces with two cantus parts, the statistics were
taken from Cantus 1 only.
### TABLE 19
RANGE OF CANTUS

<table>
<thead>
<tr>
<th>Source</th>
<th>Total Range</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
<th>11th</th>
<th>12th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td></td>
<td>2</td>
<td>5</td>
<td>1</td>
<td></td>
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<tr>
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<td>11</td>
<td>15</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td></td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td></td>
<td>1</td>
<td>1</td>
<td>6</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Mod</td>
<td></td>
<td>3</td>
<td>7</td>
<td>5</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TuB</td>
<td></td>
<td>6</td>
<td>10</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td></td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>3</td>
<td>25</td>
<td>47</td>
<td>24</td>
<td>9</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Source</th>
<th>Notated Upper Limit</th>
<th>c'</th>
<th>d'</th>
<th>e'</th>
<th>f'</th>
<th>g'</th>
<th>a'</th>
<th>b'</th>
<th>c''</th>
<th>d''</th>
<th>e''</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td></td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR</td>
<td></td>
<td>2</td>
<td>16</td>
<td>3</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pit</td>
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<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td></td>
<td>2</td>
<td>3</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td></td>
<td>1</td>
<td>3</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TuB</td>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>5</td>
<td>9</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td></td>
<td>1</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 19 shows a considerable variety in the upward and downward extremities of the range. With the exception of the Machaut pieces which tend to be in a range slightly lower than the others, no pattern of development can be found. The most common downward limits in range are $g, a,$ and $c \prime$. These pitches are a fifth above those found in the tenor and contratenor: $c, d,$ and $f$. The cantus, therefore, is usually a fifth higher than the contratenor and tenor. The upward limits in range are scattered mostly between $g \prime$ and $g \prime \prime$.

The exceptionally low range of No. 60 must again be mentioned. The range of the cantus is $A-d'$ as compared to the range of $D-e$ in the contratenor and tenor. Thus, the cantus lies a fifth above the lower parts, but it is an octave lower than normal, like the other voices.
It has been established that in general the contratenor and tenor lie in the same range, a fifth below the cantus. As a result, the contratenor and tenor voices are intertwined a great deal, and the cantus range overlaps the lower voices by a fourth or a fifth. The tenor is nearly always placed below the contratenor in modern transcriptions and is normally the lowest voice at cadence points; however, the two cross freely within phrases. Example IV-11 illustrates the normal arrangement of parts in which the lower voices cross several times, with the cantus in the uppermost position. It should be noted that the ranges of the cantus and contratenor overlap in the example (e'-c" and g-g'), but the two voices never cross.

Ex. IV-11: Tres nouble dame A. da Caserta
No. 148, mm. 1-8 (Mod)

Although the distribution of parts in Example IV-11 is by far the most common, it is certainly not followed without exception. Examples IV-12, -13, and -14 show other possible positions. Example IV-12 is a passage in which the cantus descends below the contratenor, a not uncommon situation. Example IV-13, however, illustrates an unusual instance in which the cantus is the lowest voice, while the
tenor is as high or higher than the contratenor. Example IV-14 is yet another exception in which the tenor is the highest part. This is particularly unusual, since it occurs at a cadence point where the tenor is normally the lowest voice. Although the less common positions of voices illustrated in Example IV-12, -13 and -14 appear occasionally, they are not maintained even for an entire phrase but usually continue for only a few notes.

Ex. IV-12: *Tres gentil cuer* Solage
No. 147, mm. 34-36 (Ch)

Ex. IV-13: *Le moi de mai* Anon.
No. 87, m. 16 (TuB)
Ex. IV-14: *Onques ne fu* Anon.
No. 100, mm. 41-42 (FR)

In summary, the texture of the virelais ranges from one to four parts. In the polyphonic pieces, several part distributions are possible. Pieces with two voices may be arranged Cl-C2, or C-T. Pieces with three voices may be arranged C-CT-T, but may also be arranged Cl-C2-T or Tr-C-T, and pieces in four parts have two possible arrangements: Tr-C-CT-T, and Cl-C2-CT-T. In each case only the cantus parts normally have a text, while the other parts are instrumental.

The previous discussion has clearly indicated that the ranges of the various parts are quite predictable, the range of the cantus and contratenor being most often a ninth, and the range of the tenor being most often an octave. Given the final of the piece, the actual pitch ranges are also predictable, since the lowest note of the tenor and contratenor is either the final or the step below. As a general rule, the tenor and contratenor parts move in the same range with the cantus a fifth higher. Therefore, the contratenor and tenor
voices constantly cross each other. The ranges of the cantus and the lower voices overlap so that the contratenor and tenor are occasionally above the cantus.
Performance Practice

Some questions remain concerning the performance of French secular songs in the fourteenth and fifteenth centuries in regard to the extent of instrumental participation. The presence of a text indicates that the composer's intent was for a vocal performance; however, this is not to say that a texted part may not have been performed instrumentally or with a vocal and instrumental combination if skilled players were available. Most scholars have considered the medium of performance from a purely textual viewpoint. This perspective is seen in the following statement by Jeanne Marix:

In a great number of pieces from the first period (Binchois, Grenon, Vide) the superius, more developed than the tenor and the contratenor, alone carries the words and to it the text seems to have been reserved, while the parts that lack text, formed of long values and a number of notes insufficient for the syllables, are presumably instrumental.20

Although Marix is speaking about secular songs of a later date, the same situation exists in most of the virelais being considered here. Even though the tenors and contratenors are not vocally impossible, the absence of a text would require vocal performance on a neutral syllable, since in most cases the cantus text cannot be applied successfully to the untexted parts. As indicated by Marix,

20Jeanne Marix, Les musiciens de la cour de Bourgogne au XVe siècle (1420-1467) (Paris, 1937), xxii. "Dans un grand nombre de pièces de la première période (Binchois, Grenon, Vide) la voix supérieure plus développée que le tenor et le contratenor porte seule des paroles et c'est à elle que paraît avoir été réservé le texte, tandis que les parties qui en sont démunies, formées de valeurs longues et d'un nombre de notes insuffisantes pour celui des syllabes, présument une destination instrumentale."
this may be a matter of more syllables than notes. In addition, notes in the lower parts are often written in ligatures, each of which may carry only one syllable.

Apel, along with most musicologists of the present day, agrees that those parts without text are meant to be performed instrumentally. The controversy, therefore, centers on the role of instruments in the texted parts. The presence of a text in no way precludes instrumental performance, as an instrument could easily have doubled the vocal line. Schering, who has prepared a set of criteria for determining instrumental style, advocates a liberal use of instruments and has suggested instrumental rather than vocal performance of some passages, even when they carry a text. Apel credits Riemann and Schering with the discovery of the vocal-instrumental nature of medieval secular music, but feels they have gone too far in the application of their theory. It seems likely, however, that instruments were used to some degree in the texted parts. Textless introductions, interludes, and postludes within the otherwise texted parts suggest this possibility.

The decision by editors to regard certain portions of the cantus as textless has been based to a large extent on text underlay, which sometimes leaves much to be desired in the way of accuracy. Nevertheless, scholars have little evidence to guide them aside from text

21A summary of Schering's rules for determining instrumental style may be found in Lloyd Hibberd, "On 'Instrumental Style' in Early Melody," The Musical Quarterly 32 (1946):108. The merits of Schering's theory are discussed in the remainder of the article.

22Apel, French Secular Music, p. 15.
underlay. Twelve virelais have been transcribed with textless introductions, all of which are identified in Table 20. It should be noted that all textless introductions occur in Mod, TuB, and O, the three latest primary manuscripts being considered here. The number of measures involved in the introductions has been taken directly from the modern editions. Since the barring of the Oxford pieces is irregular in the modern edition, the number of measures, based on units of tempus, is placed in parentheses. Those pieces without a corrected number of measures are already barred according to tempus, the system used consistently in all other modern editions in question.

**TABLE 20**

**VIRELAI S WITH TEXTLESS INTRODUCTIONS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit and Composer</th>
<th>Source</th>
<th>Length of Introduction in Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Belle sans per - Perusio</td>
<td>Mod</td>
<td>5</td>
</tr>
<tr>
<td>98</td>
<td>Ne me chaut - Perusio</td>
<td>Mod</td>
<td>3</td>
</tr>
<tr>
<td>53</td>
<td>Garison gente figure - Anon.</td>
<td>TuB</td>
<td>5</td>
</tr>
<tr>
<td>64</td>
<td>Ja nuls ne porra - Anon.</td>
<td>TuB</td>
<td>9</td>
</tr>
<tr>
<td>65</td>
<td>J'ai mon cuer - Anon.</td>
<td>TuB</td>
<td>11</td>
</tr>
<tr>
<td>127</td>
<td>S'aucun amant - Anon.</td>
<td>TuB</td>
<td>7</td>
</tr>
<tr>
<td>136</td>
<td>S'espoir ne fust - Anon.</td>
<td>TuB</td>
<td>4</td>
</tr>
<tr>
<td>82</td>
<td>La douce flour - Anon.</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>90</td>
<td>Ma chiere mestresse - Legrant</td>
<td>0</td>
<td>1 (3)</td>
</tr>
<tr>
<td>101</td>
<td>Or avant - Legrant</td>
<td>0</td>
<td>2 (4)</td>
</tr>
<tr>
<td>112</td>
<td>Pour l'amour - Legrant</td>
<td>0</td>
<td>1 (3)</td>
</tr>
<tr>
<td>132</td>
<td>Se j'estoye - Haucourt</td>
<td>0</td>
<td>5</td>
</tr>
</tbody>
</table>

---

In all three manuscripts the textless introductions are indicated in the same manner. The initial letter of the first word appears in its normal position at the beginning of the cantus part, but the remainder of the word appears somewhat later at the point where the text presumably begins (see Example IV-15). In all twelve pieces in Table 20, a rest separates the textless introduction from the texted portion of the piece. Where a texted melisma is intended, on the other hand, the entire first syllable is presented at the beginning, and normally there is no rest preceding the second syllable (see Example IV-16).24 Opening melismas may be seen in Nos. 27, 41, 139, and 154.

Ex. IV-15: Garison, gente figure Anon.
No. 53, C, mm. 1-7 (TuB)

Ex. IV-16: Viaire gent Anon.
No. 154, C, mm. 1-10 (TuB)

24 These two procedures are clearly seen in the manuscripts. For the manuscript pages on which Garison gente figure (Example IV-15) and Viaire gent (Example IV-16) are preserved, see Plates I and II of Hoppin's Cypriot-French Repertory, vol. 4.
Two additional pieces pose special problems. *Tres nouble dame* (No. 148) and *Or sus, mon cuer* (No. 103) present the first word at the beginning of the cantus but repeat it later. This is possibly an indication that the word is to be repeated; however, word repetition is extremely rare at this time and is reserved almost exclusively for special effects such as bird calls and street cries. In *Tres nouble dame* the repetition of the word *tres* follows two semibreve or quarter rests, which seems to point toward a textless introduction, while the repetition of *or* in *Or sus mon cuer* does not follow a rest, therefore making the possibility of a textless introduction somewhat less likely.

As stated above, all three manuscripts indicate textless introductions systematically and in exactly the same way. An examination of the general practice of text underlay reveals that the syllables are carefully underlaid in TuB and Mod while in O the placement of the final syllable of a phrase is arbitrary, as illustrated by *Se j'estoye*, No. 132. Throughout this composition, Reaney, the editor, has followed the text underlay presented in the manuscript.25 Thus, in Example IV-17 the final "e" appears seven notes before the end of the phrase but was probably intended to coincide with the final note.

25See Reaney, *Early Fifteenth-Century Music*, 2:36-38. Reaney has transcribed all but one of the virelais from O in vols. 2 and 4 of this publication.
In other pieces Reaney has altered the text underlay so that the final syllable does appear on the last note of the phrase. This is true at the end of the refrain in La douce flour, No. 82 (Example IV-18). The letter "e" has been added in parentheses to indicate the placement of the syllable in the manuscript. The same type of alteration is found in No. 103 in which the final syllable of the refrain appears eleven notes before the end in the manuscript, but is made to coincide with the final note in Reaney's edition.

The placement of the final syllable naturally affects the way the passage is performed. According to the Reaney edition, the melisma in Example IV-18 should come on the penultimate syllable. If the final syllable is placed as it appears in the manuscript, two other performance possibilities exist: it may be performed as a vocal melisma on the final syllable, producing a rather awkward extension of the mute e sound, or it may be treated as an instrumental postlude. It seems unlikely, however, that the final syllable would be
placed in a weak rhythmic position as indicated in the manuscript. The final syllable usually appears at the beginning of a unit of tempus. Altering the placement of the final syllable as Reaney has done seems to offer the most satisfactory solution and is suggested by other manuscripts in which the syllables are more carefully placed. It is difficult to justify the opposite solution in Example IV-17, however, where the circumstances seem to be the same. One must conclude that Reaney was somewhat inconsistent in his treatment of this problem.

In several virelais from Mod, TuB, and O, textless sections appear at the end of the refrain. In all instances listed in Table 21, the editor has retained the text underlay of the manuscript, and in the majority of cases there is no rest following the final syllable. The first eight pieces in Table 21 have untexted concluding portions in which the final syllable is not immediately followed by a rest. In each of these eight pieces, the editor has placed the final syllable where it appears in the manuscript but makes no comment or suggestion as to the performance of the remaining portion. The first four pieces have passages which might be treated as melismas on the final syllable, since they are all fairly brief and provide a conclusion to the musical phrase. The final measures of No. 47 are presented in Example IV-19.

No. 136 has a longer postlude, but one which again includes no rest. Three remaining pieces of the first eight, Nos. 119, 127, and 132, all have rests within the postlude. It is possible that the melisma on the final syllable extends to the rest, at which point
### TABLE 21
VIRELAIS WITH TEXTLESS POSTLUDES
AT END OF A SECTION

<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>Source</th>
<th>Rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Dame souvrayne</td>
<td>Perusio</td>
<td>Mod</td>
<td>lour</td>
</tr>
<tr>
<td>47</td>
<td>Est ce maufait</td>
<td>Anon.</td>
<td>TuB</td>
<td>rir</td>
</tr>
<tr>
<td>60</td>
<td>Heylas, que ferey</td>
<td>Perusio</td>
<td>Mod</td>
<td>vant</td>
</tr>
<tr>
<td>64</td>
<td>Ja nuls</td>
<td>Anon.</td>
<td>TuB</td>
<td>ser</td>
</tr>
<tr>
<td>119</td>
<td>Puisque je suis</td>
<td>Perusio</td>
<td>Mod</td>
<td>vir</td>
</tr>
<tr>
<td>127</td>
<td>S'aucun amant</td>
<td>Anon.</td>
<td>TuB</td>
<td>tir</td>
</tr>
<tr>
<td>132</td>
<td>Se j'estoye</td>
<td>Haucourt</td>
<td>O</td>
<td>rée</td>
</tr>
<tr>
<td>136</td>
<td>S'espoir ne fust</td>
<td>Anon.</td>
<td>TuB</td>
<td>eus</td>
</tr>
<tr>
<td>7</td>
<td>Amours me dit</td>
<td>Anon.</td>
<td>TuB</td>
<td>ir</td>
</tr>
<tr>
<td>27</td>
<td>Dame que j'aym</td>
<td>Perusio</td>
<td>Mod</td>
<td>ce</td>
</tr>
<tr>
<td>62</td>
<td>Il n'est amant</td>
<td>Anon.</td>
<td>TuB</td>
<td>pris</td>
</tr>
</tbody>
</table>
the voice drops out with the remaining portion performed instrumentally. Only the last three pieces in Table 21—Nos. 7, 27, and 62—have postludes separated by a rest immediately following the final syllable, these almost certainly being instrumental.

Extended textless sections following the final syllable are found at the end of the B section in Nos. 29, 47, 60, 119, 27, 58, 103, and 130. Those in which the final syllable is followed immediately by a rest are Nos. 27, 47, 103, and 119. It should be noted that four pieces have textless passages at the end of both the A and B sections (Nos. 27, 47, 60, and 119). The textless portion in the A section of No. 47 was presented in Example IV-19. The textless segment of the B section of the same virelai may be seen in Example IV-20.

With three exceptions—No. 132, section A; No. 27, section A; and No. 119, section B—all sections with textless segments following the final syllable have one characteristic in common: the poetic line
ends with a masculine rhyme (see rhymes in Table 21). This is not to say that all pieces ending with a masculine rhyme have textless endings, but when the rhyme is masculine, the final syllable may be placed on the final note or it may precede it by several notes or even several measures. When the rhyme is feminine, on the other hand, a melisma often occurs on the penultimate syllable, but in manuscripts carefully underlaid the final syllable nearly always coincides with the final note.

No. 132, *Se j'estoye*, from O, does not follow this pattern. In this case the final unaccented syllable of the refrain is followed by a melisma. It is generally agreed, however, that the text underlay in O is not accurate, particularly in regard to phrase endings. It is possible, therefore, that the final "e" was intended to coincide with the final note but was carelessly placed several notes before the end.26

In the other two pieces with a textless section following a feminine rhyme, the final syllable is immediately succeeded by a rest so that the textless segment appears to be instrumental. Perhaps composers were consciously avoiding melismas on mute e's, so that instrumental postludes following feminine rhymes are almost certain. One must be less certain of an instrumental performance when the final syllable is masculine, particularly if it is not followed by a rest.

26Such carelessness was found elsewhere in this piece as illustrated by Example IV-17.
In dealing with textless interludes, one cannot always be sure that the text underlay is accurate in the manuscript. If, however, the underlay is accepted as correct and a textless portion follows the completed word or phrase, one is still likely to regard it as a vocal melisma on the preceding syllable unless the passage is set off by a rest. Textless portions at the end of phrases in Mod usually appear to be melismas, as shown in Example IV-21, while interludes actually separated by rests are more characteristic of pieces from TuB and O, as shown in Example IV-22.

Ex. IV-21: Dame que j'ayeu Perusio
No. 27, mm. 30-31 (Mod)

Ex. IV-22: Le moi de mai Anon.
No. 37, mm. 11-13 (TuB)
Example IV-23, a segment from the cantus of *Se j'estoye*, illustrates both a textless introduction and interlude. The untexted portions set off by rests are marked in the example. The presence of rests separating textless passages from those with text is of particular importance when deciding on a suitable performance procedure. This is especially true in regard to interludes. For instance, if there were no rest preceding the portion labeled "interlude" in Example IV-23, the editor would probably have moved the *e* to the final note of the phrase, resulting in a long melisma on the penultimate syllable. The fact that the rest is present is taken as an indication that the final syllable is to be sung as written and then dropped. It should be noted that the interlude appears to be a variation of the preceding melisma and leads to a complete cadence on the final, *C*.

Deciding whether a passage should be a vocal melisma or an instrumental extension does not completely solve the problem of performance. For example, the following performance options are available for the excerpt in Example IV-23:

2. Voice treated as above, doubled by an instrument.
4. Voice sings only texted portions. Instrument plays only untexted portions.

Any of these four options could produce a satisfactory result. The choice of one over the others would be a matter of personal preference.
rather than one based on historical evidence. The third or fourth options, however, seem most likely considering the manner in which the music is written.

Ex. IV-23: Se j'estoye Haucourt
No. 132, C, mm. 1-13 (0)

There is generally little musical difference between instrumental and vocal sections within the virelais. In Example IV-23, however, the instrumental sections contain proportions and are therefore more complex rhythmically than the vocal sections. This same technique is found somewhat later in Dufay chansons, although not with a great deal of regularity. It is noted that textless interludes are not limited to the virelais, but are found in all types of French chansons, and are in fact more prominent in Dufay's rondeaux and ballades than in his virelais. Example IV-24a and b show the rhythmic contrast between vocal and instrumental sections in two Dufay rondeaux. The text is set syllabically to music that moves mostly in semibreves and breves. The textless segments, on
the other hand, use shorter note values and incorporate proportions at one point.

Ex. IV-24: Dufay Rondeaux

a. He compaignons, resvelons nous, C, mm. 9-13

Ex. IV-24a: Dufay Rondeaux

b. Bon jour, bon mois, C, mm. 16-26

Ex. IV-24b: Dufay Rondeaux

Instrumental interludes of a complex nature apparently did not gain wide acceptance in the virelais; moreover, one must remember that instrumental interludes of any description are found exclusively in the later manuscripts. Suggestions for textless passages are not present in earlier manuscripts, but these pieces include many vocal melismas.

One must always guard against applying modern standards to medieval music in terms of performance capabilities of voices and instruments, since historians know very little about the general competence of singers and the flexibility of instruments. Musicians
must have been well trained, however, in order to execute the rhythmic intricacies of the music.

Apel has suggested that a singer may well have carried an instrument with him and played the instrumental passages himself. As supporting evidence, he cites two compositions in which the reverse seems to be indicated; that is, where instrumentalists join in the singing. *En ce gracieux tamps* (No. 43) includes a passage in which the triplum imitates the cuckoo cries of the cantus (measures 41-45) and *Rescoes rescoés* (No. 124) has the word *rescoés* inserted in the tenor at various points, always accompanied by the same rhythmic pattern (\[\text{\Large \text{\textbackslash \textbackslash}}\]). Similar insertions appear in *virelais* No. 1 and No. 80.

The type of instruments used in connection with secular songs is unknown. Apel feels that wind instruments were probably used rather than strings because of their variety of tone color and their ability to play rapid passages with repeated notes. He even suggests specific combinations of instruments as well as the desirable vocal quality, but all of his opinions seem to lack supporting evidence. Perhaps the only statement that can safely be made concerning the instruments is that contrasting tone qualities were desirable. Since the contraténor and tenor parts in particular moved in the same range and crossed freely, the continuity of the polyphonic lines would be lost unless they could be distinguished by tone color.

\[\text{\textsuperscript{27}}\text{Apel, French Secular Music, p. 15.}\]

\[\text{\textsuperscript{28}}\text{Ibid., p. 14.}\]
The many different kinds of instruments that were in existence make a variety of combinations possible. Probably the specific combination was governed largely by the instruments and instrumentalists available at the time.

Although artists of the period do not always depict instruments and ensembles of instruments in a realistic fashion, paintings furnish some evidence as to the types of ensembles preferred. Gustave Reese acknowledges that pictorial evidence "shows a strong liking for contrast. Where two stringed instruments chance to form a group, one is almost certain to be bowed, the other plucked." Furthermore, if the group is larger, the additional instruments are usually of a different type.

One must conclude that every composition needs to be examined individually to determine the best possible means of performance. Although it is probably impossible to recreate exactly the musical experience of medieval man, we can approach what he may have heard.

29Gustave Reese, Music in the Middle Ages (New York, 1940), p. 386.
CHAPTER V
MELODY, RHYTHM AND METER

Melody

"The average person probably responds more knowledgeable to melody than to any other musical element, partly because it reaches us early in the form of cradlesong and continues in adult singing of bathtub or barroom ditties."¹ Thus Jan LaRue begins his discussion of the stylistic analysis of melody, which he describes as "the profile formed by any collection [series] of pitches."² Melody is no doubt the most familiar of all musical elements and yet the most elusive, the easiest to hear and the most difficult to describe. One might rightfully question just how "knowledgeable" the average person's response to melody really is. While it is true that people are generally familiar with melody, they often know very little about it. Melody will be discussed here primarily in terms of succession of intervals, pattern or motivic organization, and relation to text. An attempt has been made to detect chronological development from the early virelais of Machaut through the latest examples in 0.

²Ibid.

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Each part—cantus, contratenor, tenor, and triplum—has a different melodic function. The cantus normally dominates the work, partly because it is rhythmically more active and contains more melodic ornaments than the other parts, but also because it is usually the only voice with text. The tenor, though less prominent melodically, is extremely important since it, together with the cantus, forms the two-part basis of the harmonic structure. Whether above or below the tenor, the contratenor functions as a filling-in part and therefore completes the sonorities. The triplum, when present, usually is in the same style as the cantus.

In addition to having a specified general function, each voice has a predictable range both in terms of its notated range and its relation to the other voices. The ranges of the various parts were discussed in detail in connection with texture but will be summarized here, as they relate to melody also. The tenor part most often covers the range of an octave, while the cantus and contratenor normally encompass a ninth. These ranges are, of course, often increased or decreased by a second or more. The relative ranges of the various voices is standardized to a large degree. The tenor and contratenor normally move in the same range, while the cantus lies a fifth higher. When the triplum is present, it generally covers the same range as the cantus. The cantus and triplum therefore cross freely, as do the tenor and contratenor. Since the range of the two upper parts lies only a fifth above the lower parts, they overlap the lower parts so that the cantus, for example, may momentarily become the lowest voice. In general, however, the cantus and triplum
remain above the tenor and contratenor.

Theoretical treatises of the period speak very little about the proper construction of a melody. As its first rule, however, the anonymous treatise Optima introductio in contrapunctum pro rudibus states that conjunct movement shall prevail in two parts (cantus and tenor).³ This writer is concerned with interval progressions in note-against-note style; however, conjunct motion still prevails when ornaments are added. The idea of conjunct movement seems to have dominated the minds of composers throughout the period and is applicable in large degree to writing in three and four parts as well as in two. In order to show the predominance of conjunct motion, a tabulation has been made of the melodic intervals in twelve virelais chosen at random but representing each of the seven primary manuscripts (Table 22). Besides the three-part works, one two-part and one four-part piece are included in the survey. The number of melodic intervals, unison through ninth, are listed plus the total percentage of conjunct movement by seconds. These percentages are based on the number of intervals rather than the total number of notes in the piece. Intervals separated by rests have not been included, but intervals between phrases have been counted unless they are separated by a rest. This procedure was followed because the divisions between phrases are not always clear.

³Coussemaker has attributed this treatise to Johannes de Garlandia the younger in Scriptorum de musica mediæ aevi (Paris, 1864-76), 3:12-13. Reaney refutes this attribution in his article "Fourteenth Century Harmony and the Ballades, Rondeaux, and Virelais of Machaut," Musica Disciplina 7 (1953):131.
<table>
<thead>
<tr>
<th>No.</th>
<th>Source</th>
<th>Incipit</th>
<th>Part</th>
<th>Intervals</th>
<th>Percentage of Conjunct Mvt.</th>
<th>No. of Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>143</td>
<td>Mach</td>
<td>Tres bonne et belle</td>
<td>C:</td>
<td>1 66 16 - 1 1 - - -</td>
<td>78%</td>
<td>93</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>4 51 1 4 - 3 - - -</td>
<td>81%</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>1 38 5 5 1 1 - 1 -</td>
<td>73%</td>
<td>58</td>
</tr>
<tr>
<td>33</td>
<td>Mach</td>
<td>De tout sui</td>
<td>C:</td>
<td>15 73 8 1 1 - - 1 -</td>
<td>80%</td>
<td>102</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>3 38 2 4 1 - - 2 -</td>
<td>76%</td>
<td>55</td>
</tr>
<tr>
<td>104</td>
<td>PR</td>
<td>Or sus vous</td>
<td>C:</td>
<td>38 183 71 15 4 - - -</td>
<td>59%</td>
<td>335</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dormez trop</td>
<td>CT:</td>
<td>12 100 23 26 21 - - -</td>
<td>55%</td>
<td>197</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>15 109 14 31 8 - - -</td>
<td>62%</td>
<td>197</td>
</tr>
<tr>
<td>19</td>
<td>PR</td>
<td>Combien que j'aie</td>
<td>C:</td>
<td>4 65 9 3 - - - - -</td>
<td>80%</td>
<td>87</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>CT:</td>
<td>3 45 12 5 4 1 2 - -</td>
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<td>77</td>
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<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>4 32 6 4 2 - 2 - -</td>
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<td>53</td>
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<td>79</td>
<td>Pit</td>
<td>Kere dame</td>
<td>C:</td>
<td>8 69 6 3 - - - - -</td>
<td>80%</td>
<td>92</td>
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<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>1 34 5 1 - - - - -</td>
<td>83%</td>
<td>48</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>2 23 2 6 6 - - - -</td>
<td>59%</td>
<td>41</td>
</tr>
<tr>
<td>78</td>
<td>Ch</td>
<td>Joieux de cuer</td>
<td>Tr:</td>
<td>5 105 24 5 2 - - -</td>
<td>74%</td>
<td>162</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C:</td>
<td>15 96 25 4 1 - - -</td>
<td>68%</td>
<td>159</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>6 76 24 9 5 - - 1 -</td>
<td>63%</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>5 50 15 8 8 - - - -</td>
<td>62%</td>
<td>94</td>
</tr>
<tr>
<td>No.</td>
<td>Source</td>
<td>Incipit</td>
<td>Part</td>
<td>Intervals</td>
<td>Percentage of Conjunct Mvt.</td>
<td>No. of Notes</td>
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<tr>
<td>-----</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1 2 3 4 5 6 7 8 9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>147</td>
<td>Ch</td>
<td>Tres gentil cuer</td>
<td>C:</td>
<td>19 111 19 1 1 - - -</td>
<td>74%</td>
<td>174</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>9   55 23 12 4 - - -</td>
<td>53%</td>
<td>130</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>1   70 14 11 1 1 1 1 1</td>
<td>70%</td>
<td></td>
</tr>
<tr>
<td>142</td>
<td>Mod</td>
<td>Tel me voit</td>
<td>C:</td>
<td>6   67 34 1 2 - - -</td>
<td>61%</td>
<td>126</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>7   53 13 14 15 1 1 5 1</td>
<td>48%</td>
<td>122</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>5   60 8 5 4 - 1 1 -</td>
<td>71%</td>
<td>98</td>
</tr>
<tr>
<td>149</td>
<td>TuB</td>
<td>Tres purement</td>
<td>C:</td>
<td>6   76 16 3 1 - - 1 -</td>
<td>74%</td>
<td>114</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>-   45 25 8 14 - - 1 -</td>
<td>48%</td>
<td>103</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>1   52 10 11 6 - 3 1 1</td>
<td>61%</td>
<td>89</td>
</tr>
<tr>
<td>62</td>
<td>TuB</td>
<td>Il n'est amant</td>
<td>C:</td>
<td>1   89 29 3 3 1 - - -</td>
<td>71%</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>-   61 38 12 8 - 3 - 1</td>
<td>50%</td>
<td>135</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>-   56 20 12 14 - 1 1 -</td>
<td>54%</td>
<td>114</td>
</tr>
<tr>
<td>101</td>
<td>0</td>
<td>Or avant</td>
<td>C:</td>
<td>10  48 11 2 2 2 - - -</td>
<td>64%</td>
<td>84</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>18  33 8 11 3 - - 1 -</td>
<td>45%</td>
<td>83</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>12  35 12 7 4 - - 1 -</td>
<td>49%</td>
<td>80</td>
</tr>
<tr>
<td>112</td>
<td>0</td>
<td>Pour l'amour de mon bel amy</td>
<td>C:</td>
<td>3   38 8 4 - - - - -</td>
<td>72%</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT:</td>
<td>1   28 5 8 4 3 2 3 -</td>
<td>52%</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T:</td>
<td>-   30 3 11 5 - 1 - -</td>
<td>60%</td>
<td>52</td>
</tr>
</tbody>
</table>
This sampling is indeed limited but nevertheless seems to be indicative of general trends. Conjunct motion prevails in almost every part listed in the table, but the percentage of conjunct motion in the cantus is generally higher than in the contratenor and tenor parts. Thirds in the cantus are commonplace, fourths and fifths much less common, and intervals larger than a fifth are rare. Only two octaves appear in the cantus parts and both occur between phrases. Three pieces have a fairly high percentage of repeated notes in the cantus (Nos. 33, 104, and 101). One of these, Or sus vous dormez trop (No. 104), also has a high percentage of thirds and a relatively low percentage of conjunct movement. This is a realistic virelai, and the reiterated imitations of bird cries contain many repeated notes and thirds, as illustrated in Example V-1. A similar situation is found in another realistic virelai, Par maintes foys, No. 105.

Ex. V-1: Or sus vous dormez trop Anon.
No. 104, C, mm. 22-26 (PR, Pit)

Although the contratenor is normally the least conjunct of all parts, most of the leaps are small: thirds, fourths, and fifths. Larger intervals are certainly found more frequently here than in the cantus, but they are still exceptional. Example V-2 shows intervallic progressions typical of contratenor parts with its mixture of conjunct motion and small leaps.
Ex. V-2: Tres gentil cuer Solage
No. 147, CT, mm. 7-10 (Ch)

The melodic movement in the tenors is generally more conjunct than the contratenors, although three pieces in Table 22 have tenors that are less conjunct than the contratenors. Comparing the intervals used in the tenors with those in the contratenors, one readily notes in the tenors of Nos. 79, 62, and 112 a decrease in thirds and an increase in fourths and fifths. Larger intervals, sixths through ninths, are found more often in the contratenors than the tenors, as is indicated by their twenty-eight appearances in the contratenors as compared to only eighteen in the tenors. (The two octaves in the tenor of No. 33 were not included in the above figures, since this composition has no contratenor.) The largest interval used, a ninth, occurs once in the tenor of No. 149 and once in the contratenor of No. 142.

It should be pointed out that the contratenors analyzed in Table 22 are conservative in their use of wide leaps. Some virclais could have been cited in which the contratenors make considerably greater use of large intervals. The contratenor of A mon pooir garde (No. 2), for example, though 50 per cent conjunct, includes eight octave leaps and three ninths in a total of ninety-one notes.

The one triplum included in Table 22 seems to be characteristic of all. These parts are treated much like the cantus with a large percentage of conjunct motion and very few leaps.
Table 22 does not show any dramatic chronological change in the use of melodic intervals, although further investigation of the Machaut pieces indicates that his tenors are consistently more conjunct than most of the later examples. The same is true of his contratenors. Although only one virelai contains a contratenor, the point is proven by contratenors on other forms. Machaut's cantus parts are also slightly more restricted in their use of leaps, and some contain a good many repeated notes.

The greatest change in melodic style takes place in the contratenors, as the range begins to expand and more large leaps are included. These changes become even more obvious later in the fifteenth century, but a tendency in this direction is already evident in the virelais that are the subject of this study. A comparison of the contratenors of the first seven pieces in Table 22 from Mach, PR, Pit, and Ch with the last five from Mod, TuB, and O shows the following increase in the use of larger intervals:

<table>
<thead>
<tr>
<th>Contratenors: 1-7</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
</tr>
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<tbody>
<tr>
<td>8-12</td>
<td>2</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>13</td>
<td>1</td>
</tr>
</tbody>
</table>

An examination of the percentage of conjunct motion in the different pieces shows a slight decrease in the contratenors of the last three manuscripts. The same tendencies, though of less significant dimensions, are found in the tenors. Example V-3 shows a progressively looking contratenor from O. The phrase begins with four successive leaps, and the first measure covers the range of a ninth.
Interval size and frequency as shown in Table 22 are important; however, it is equally important to know whether leaps are used in succession or followed by stepwise motion and whether successive leaps progress in the same or opposite direction, as these traits help determine the character of a melody. Three pieces from Table 22 have been selected for further intervallic study in Table 23.

As indicated in Table 23, successive leaps seldom occur in the cantus. They are, on the contrary, common in the contratenor and less common, but not rare, in the tenor. It is also important to know whether successive leaps are in the same or opposite direction, since successive leaps in the same direction tend to make a melody more expansive. From the figures in Table 23, it is evident that successive leaps in opposite directions are found more often than those in the same direction, although this is not true of every voice. One reiterated figure with successive leaps is motion back and forth on ascending and descending thirds. With only one exception, successive leaps in the same direction in the cantus and tenor are simply two thirds. Only the contratenors use successive leaps to outline intervals larger than a fifth with any degree of regularity. Example V-4, the first four measures of the contratenor of Tres purement, illustrates this procedure. The first pair of leaps in the same direction outlines an octave, d'-g-d, while the second
<table>
<thead>
<tr>
<th>No.</th>
<th>Source</th>
<th>Incipit</th>
<th>Part</th>
<th>Successive Leaps</th>
<th>Successive Leaps</th>
<th>Leap-Step, Same Direction</th>
<th>Leap-Step, Opposite Direction</th>
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<tbody>
<tr>
<td>147</td>
<td>Ch</td>
<td>Tres gentil cuer</td>
<td>C</td>
<td>3</td>
<td>3</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>CT</td>
<td>12</td>
<td>2</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T</td>
<td>10</td>
<td>2</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>142</td>
<td>Mod</td>
<td>Tel me voit</td>
<td>C</td>
<td>3</td>
<td>1</td>
<td>19</td>
<td>2</td>
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<td></td>
<td></td>
<td>CT</td>
<td>21</td>
<td>7</td>
<td>6</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>T</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>149</td>
<td>TuB</td>
<td>Tres purement</td>
<td>C</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>5</td>
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<td></td>
<td></td>
<td>CT</td>
<td>21</td>
<td>5</td>
<td>15</td>
<td>10</td>
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<td></td>
<td></td>
<td></td>
<td>T</td>
<td>10</td>
<td>2</td>
<td>9</td>
<td>13</td>
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</tbody>
</table>
pair outlines a seventh, d-a-c', and then moves in the same direction to the octave d'.


No. 149, CT, mm. 1-4 (TuB)

Leaps in the cantus are most often followed by stepwise motion in the opposite direction. *Tres gentil cuer* is the only one of the three that has more leaps followed by a step in the same direction than in the opposite direction. The analysis of the intervals in this piece (Table 22) shows, however, that nearly all the leaps in the cantus are thirds. Interlocking thirds, such as those in the last five notes of Example V-4, are frequently used in cantus parts and illustrate the leap-step movement described above in which a leap is followed by a step in the opposite direction. Far less common in the cantus are leaps followed by a step in the same direction.

Although successive leaps are more frequent in the tenor than the cantus, leaps followed by steps still predominate. In the contratenor, however, leaps followed by steps are found only slightly more frequently than successive leaps. While a leap in the cantus is usually followed by a step in the opposite direction, tenors and contratenors do not adhere to this practice so consistently and are just as likely to move by step in the same as in the opposite direction.
Another important aspect of melody is motivic organization. Repeated figures, particularly important because of their unifying effect, are most obvious in the works of Machaut. Reaney has investigated the melodic style of Machaut and has discovered that the figure \( \text{\textfrac{3}{2}} \) appears far more frequently than any other.\(^4\) This motive of four eighth notes or minims, a \( \frac{2}{4} \) pattern (imperfect tempus and minor prolongation), is easily adapted to \( \frac{6}{8} \) and \( \frac{9}{8} \) meter as \( \text{\textfrac{6}{8}} \) or \( \text{\textfrac{9}{8}} \) and to \( \frac{3}{4} \) meter as \( \text{\textfrac{3}{4}} \). The figure is occasionally found in \( \frac{6}{8} \) meter as part of slightly more extended patterns such as the following two from *Dame vostre doulez viaire* (No. 30) \( \text{\textfrac{6}{8}} \). The four-note figure is disguised by the rhythm to which it is set. It is particularly veiled in the first instance because it does not begin on the first note of the extended pattern but appears as an upper auxiliary.

Another repeated figure used extensively by Machaut is \( \text{\textfrac{3}{2}} \) and its variant \( \text{\textfrac{3}{2}} \). The two patterns described above, plus auxiliary note figures, upper \( \text{\textfrac{3}{2}} \) and the more common lower \( \text{\textfrac{3}{2}} \), account for much of the melodic activity in the works of Machaut. For example, the pattern \( \text{\textfrac{3}{2}} \) is found eight times in the thirty-six measures of *Se mesdisans* (No. 134), and in *Se d'am'er* (No. 129), twenty-three measures long, the pattern \( \text{\textfrac{3}{2}} \) appears four times and \( \text{\textfrac{3}{2}} \) three times.

\(^4\)Reaney, "Ballades, Rondeaux and Virelais of Guillaume de Machaut," p. 47.
times. None of his virelais lacks all of the above patterns.

Melodic patterns tend to be more varied in all later manuscripts and no other group of pieces relies on these melodic formulas as much as the Machaut compositions. They are found to some extent, however, in the virelais from PR and Pit. This is not surprising, since these pieces appear to be closest to the style of Machaut. In the remainder of the repertory, the figures and are found occasionally within a melody, but they appear regularly only as cadential patterns in the cantus. Although the melodic cadential pattern is the same as the figure used by Machaut, the function is changed. The cadential pattern may involve the Landini embellishment, 8-7-6 resolving to 8. The rhythmic settings are not always as simple as those found in the Machaut works, but often employ ornamentation involving semiminims. Examples V-5 and V-6 show two cadence patterns used extensively in TuB, both of which use the melodic pattern 8-7-6-8, and introduce dissonance by suspensions. One further example of a cadential pattern, this one from PR, uses the tones 2-1-7-8 (Example V-7).

Individual pieces sometimes contain repeated melodic-rhythmic patterns. This is particularly true of the realistic virelais which often imitate bird cries. This characteristic has already

5This same rhythmic pattern appears in measures 12 and 21 with a different melodic figure.
Ex. V-5: *Ja nuls ne porre* Anon.
No. 64, mm. 32-33 (TuB)

Ex. V-6: *Amours me dit* Anon.
No. 7, mm. 59-60 (TuB)

Ex. V-7: *En ties en latin* Anon.
No. 46, mm. 12-13 (PR)
been pointed out in the realistic virelai, *Or sus vous dormez trop*. The use of repeated patterns is extensive in this composition, with repetitions found not only in the cantus, but in the contratenor and tenor as well. The patterns used most frequently are shown in Example V-8. These motives occur at different pitch levels and with different textual fragments in the cantus. The first cantus pattern emphasizes the descending third, while the second emphasizes the ascending third. Each of these patterns has one rhythmic variant (1b and 2b). The cantus contains more repeated patterns than the other two voices, as one might expect, since the repetitions are inspired by the imitation of bird sounds in the text which appears in the cantus only. The repetitions in the contratenor and tenor, however, do not seem to be related to the text in any way. With only one pitch difference and one rhythmic alteration, the quarter notes of pattern 1 being broken up into eighth notes in pattern 2, the second pattern is basically a variation of the first. A drone on the pitch g is found in the contratenor from measures 68 to 80 which accompanies the other two voices with repeated patterns. The tenor and contratenor patterns are used much less extensively than the cantus patterns and are reserved exclusively for the B section.

Like *Or sus vous dormez trop*, *Par maintes foys* and *Onques ne fu* also contain reiterated figures that imitate bird calls. The textual similarities of these three pieces were mentioned in the discussion of poetry, but what is even more remarkable is that these similarities are also reflected in the musical settings. For example, the
Ex. V-8: Or sus vous dormez trop Anon.
No. 104 (PR, Pit, Lo, Iv, PadC)

a. Repeated patterns in cantus

\[\text{Que dit Dieu \ (Ch, Lu, CaB)}\]

b. Repeated pattern in contratenor

\[\text{Que te dit Dieu \ (Ch, Lu, CaB)}\]

c. Repeated patterns in tenor

\[\text{Ty-tin- ton \ (Ch, Lu, CaB)}\]

figure found in measures 69-71 of Par maintes foys (Example V-9) is almost identical to cantus pattern 1b of Example V-8.

Ex. V-9: Par maintes foys Vaillant
No. 105, C, mm. 69-71 (Ch, Lu, CaB)

\[\text{Que te dit Dieu \ (Ch, Lu, CaB)}\]

One of the most prominent figures in Par maintes foys is shown in Example V-10a. Variants of this motive are found within this piece and also in Onques ne fu. Example V-10b is one such variation from Onques ne fu. The relationships among these three realistic virelais suggest that one of them may have served as a model for the others, although there is no concrete evidence to support this view. Or sus
vous dormez trop is found in the Ivrea manuscript generally dated around 1360. As Besseler has suggested, however, the French secular pieces may have been later additions, and therefore one cannot be certain about the dating of this virelai.

Ex. V-10: Related Figures in Realistic Virelais

a. Par maintes foys Vaillant
No. 105, C, mm. 40-42 (Ch, Lu, CaB)

b. Onques ne fu Anon.
No. 100, C, mm. 33-35 (PR)

Some virelais make use of sequences, particularly in the cantus. Normally these involve both melody and rhythm, but in some cases melodic or rhythmic variants may be introduced. Three different sequential passages are found in the cantus of Bien ha choisi (Example V-11), in measures 7-12, 21-22, and 45-50. The first sequence is one in which the rhythm is exact but the melody is not. The repetition is further obscured by two factors: the syncopation throughout, and the additional complication of a 9/8 pattern in 6/8 meter. The second and third sequential passages are exact in both

rhythm and melody. The second pattern may be regarded as four groups of two notes each, or as two groups of four notes each. In any case, all three are typically short patterns which are stated a maximum of four times.

Ex. V-11: Bien ha choisi Anon.
No. 13, C, mm. 7-12, 21-22, 45-50 (TuB)

Sequential passages in the virelais are rarely any longer than those illustrated here. They are found frequently in PR and TuB but rarely in rhythmically complex pieces or in the virelais from O.

The melodic contour of the cantus is particularly significant, since it is the dominating voice. Table 24 shows the outline of the

7 Other examples of sequences may be found in No. 135, mm. 1-3, 9-10, 19-20; No. 67, mm. 33-38; No. 147, mm. 17-23; No. 91, mm. 16-23; No. 72, mm. 22-25, and No. 28, mm. 1-2.
melodic motion in the cantus of fourteen pieces chosen at random from the seven primary manuscripts. The only criterion for selection was that each manuscript be represented by two compositions. Some significant observations can be made from the information compiled in this table. A total of 105 phrases are represented here, 58 of which are descending (phrases are represented by the first and last notes), 26 ascending, and 21 remaining the same. Descending motion, therefore, prevails. Most pieces exhibit a balance of all three types of phrases in roughly the same proportions as the totals indicated above. This is not true in every case, as shown by Kerdemame (No. 79) in which four of seven phrases begin and end on the same pitch.

Although the first and last notes give an indication of the general movement of a phrase, they do not always give a true picture of the entire melodic motion. In A mon pooir garde, for example, the first phrase is descending; however, it ascends by a leap of a fifth, followed by a step to a sixth above the first pitch before beginning its long descent (Example V-12).

Ex. V-12: A mon pooir garde  Anon.
No. 2, C, mm. 1-5 (Ch)

This structure in which an ascending leap is followed by a descent, primarily by step, is characteristic of many phrases. The second phrase of this piece, on the other hand, is ascending in
<table>
<thead>
<tr>
<th>No.</th>
<th>Source</th>
<th>Incipit</th>
<th>Melodic Outline</th>
<th>Final</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>143</td>
<td>Mach</td>
<td>Tres bonne et belle</td>
<td>A: 1 5 8 12 15 20 &lt;br&gt;g'-a g-a b-c' f'-d' e'-g c'-c' &lt;br&gt;B: 24 27 30 &lt;br&gt;g'-c' f'-a' c'-c'</td>
<td>C</td>
<td>f-a'</td>
</tr>
<tr>
<td>109</td>
<td>Mach</td>
<td>Plus dure</td>
<td>A: 1 5 11 17 &lt;br&gt;d'-d' b'-a c'-e' b'-d' &lt;br&gt;B: 23 27 &lt;br&gt;a'-e' a-d'</td>
<td>D</td>
<td>a-b'</td>
</tr>
<tr>
<td>94</td>
<td>PR</td>
<td>Mais qu'il vous viengne</td>
<td>A: 1 5 9 12 &lt;br&gt;c'-c' a'-b b-e' g'-c' &lt;br&gt;B: 16 20 24 &lt;br&gt;g'-d' f'-c' e'-c'</td>
<td>C</td>
<td>s-a'</td>
</tr>
<tr>
<td>111</td>
<td>PR</td>
<td>Plus que l'aloe</td>
<td>A: 1 6 10 15 19 24 29 &lt;br&gt;f'-c' g'-d' g'-a e'-g g-g' a'-b g'-e'</td>
<td>C</td>
<td>g-a'</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>B: 34 39 44 &lt;br&gt;c'-c' e'-g' a'-c'</td>
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TABLE 24
MELODIC CONTOUR OF SELECTED CANTUS PARTS
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<th>Final</th>
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<tr>
<td>79</td>
<td>Pit</td>
<td>Kere dame</td>
<td>A: 1 5 9 13</td>
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<td></td>
<td></td>
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<td>g'-g' a'-a' a'-b' c''-g'</td>
<td></td>
<td>d'-c''</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>B: 16 20 23</td>
<td></td>
<td></td>
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<td>a''-a' c''-d' g'-g'</td>
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<tr>
<td>125</td>
<td>Pit</td>
<td>S'amours me het</td>
<td>A: 1 5 10 15</td>
<td></td>
<td>C</td>
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<td></td>
<td>c'-c' b'-d' e'-f' g'-c'</td>
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<td></td>
<td></td>
<td></td>
<td>B: 21 25 29</td>
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<td>f'-f' c''-d' g'-c'</td>
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<tr>
<td>147</td>
<td>Ch</td>
<td>Tres gentil cuer</td>
<td>A: 1 7 10 13 17</td>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>d''-a' d'-d' a'-a' a'-c#' e''-d' a''-a' e''-d'</td>
<td></td>
<td>a-c''</td>
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<td></td>
<td></td>
<td></td>
<td>B: 31 37 42 48</td>
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<td>e''-d' g'-c#' d''-g' a''-d'</td>
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</tr>
<tr>
<td>2</td>
<td>Ch</td>
<td>A mon pooir garde</td>
<td>A: 1 6 11 17</td>
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<td></td>
<td></td>
<td></td>
<td>d''-a c'-e' f''-a a''-d'</td>
<td></td>
<td>a-b'</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>B: 21 26 29</td>
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<td>f''-a c''-d' a''-d'</td>
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<tr>
<td>60</td>
<td>Mod</td>
<td>Heylas que feray</td>
<td>A: 1 12 17 21</td>
<td>D</td>
<td>A-c'</td>
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<td>a-d e-c* g*-e</td>
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<td>f-d</td>
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<td>B: 27 31 37</td>
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<td></td>
<td></td>
<td>B: 17 25</td>
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<td>g'-c' e'-c'</td>
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<tr>
<td>53</td>
<td>TuB</td>
<td>Garison gente</td>
<td>A: 1 6 11 14 18 22</td>
<td>F</td>
<td>c'-d''</td>
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<td>f'-g' a'-f'</td>
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<td>B: 26 30</td>
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<td>155</td>
<td>TuB</td>
<td>Vo gent vis</td>
<td>A: 1 5 9 13 17 21</td>
<td>D</td>
<td>b-b'</td>
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<td></td>
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<td></td>
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<td>B: 25 32 37</td>
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<td></td>
<td></td>
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</thead>
</table>
| 112 | 0      | Pour l'amour de mon bel amy | A: 1  2  4  6  8  d'-d' f'-a' a'-e' c'-g' e'-d'  
B: 11  13  a'-a' e'-d' | D    | c'-e' |
| 61  | 0      | Il me convient       | A: 1  3  5  7  c'-e  c-g  d'-c' c'-c  
B: 10  12  g-a  g-c | C    | c'-e' |

*aThe melodic outline is divided by section, and within the section by musical phrase. The numbers above the pitches are measure numbers. Only the first and last pitches of each phrase are given, even though changes in direction may occur within.*
nature. It contains some descending motion, however, as it ascends above the final pitch of the phrase and then descends to it.

Many phrases represented in Table 24 are limited to a rather narrow range: a fourth or fifth. However, a surprising number of phrases cover a wide range, occasionally the complete range of the part. For example, twelve phrases in Table 24 cover the range of a ninth, and one a tenth (Example V-13), while several others span an octave.

Ex. V-13: Tres gentil cuer Solage
No. 147, C, mm. 20-24 (Ch)

One can also conclude from the information in Table 24 that the melodic phrases of the cantus define the mode. In all cases the last note of the A and B sections is the final of the mode. In addition to this, in all but three instances (Nos. 143, 28, and 53), the cantus either begins on the final of the mode or moves to the final by the end of the first phrase. Throughout the repertory one finds the final and dominant emphasized at the beginning and end of phrases.

The relation between text and music is important to the overall effect of the melody. In general, melodic phrases correspond in length to the poetic lines. Examples V-14 and V-15 illustrate this agreement of text and music.
Musical phrases often end with a cadence followed by a rest. Certain melodic formulas are characteristic of phrase endings, as already discussed. One should note that in Examples V-14 and V-15 the melodic pattern 8-7-6-8 is found at the end of both phrases.

The rests within the musical phrase shown in Example V-15 emphasize the text effectively by separating the two verbs, voit and regarde. Phrases in which text and music agree are found throughout the Machaut and Oxford pieces in particular but usually not with internal rests such as those in Example V-15.

The two following examples illustrate situations in which the textual line is set to more than one musical phrase. In Example V-16, the line of text is broken up into two musical phrases with an obvious cadence in the fourth measure of the example and another in the sixth. The second phrase is a melisma on the penultimate syllable. A caesura is often found after the fourth syllable of the line in French poetry and is emphasized here by the long note in the second measure.
In Example V-17 the poetic line seems to be divided into three musical phrases, but the divisions are not made without regard for the meaning of the text. The first phrase ends with a clear cadence after the fourth syllable. There seems to be a natural division in the thought of the line at this point: "Except for her--whom I have long sought." The second phrase ends on the word loingtemps, but neither this phrase nor the final phrase ends with a normal cadence pattern. Although we do not generally think of word painting in connection with this music, the melisma in the final phrase may reflect the long search suggested by the text.

An instance in which two poetic lines are set to one musical phrase is shown in Example V-18. The first line of seven syllables
does not end with a cadence but is followed without hesitation by a line of four syllables which cadences on the note e.

Ex. V-18: Dame par le dolz plaisir Anon.
No. 26, C, mm. 5-8 (PR, Pg)

The subject of text setting was previously discussed in connection with the length of the virelai. It is also important in relation to melodic style, because text setting is one aspect of melody that changes significantly in the period with which this study is concerned. In spite of the dangers inherent in generalizations, it may be helpful to comment on the different styles of text setting in the primary manuscripts. These generalizations are made with an awareness that many exceptions can be found and that some compositions exist in two or more manuscripts. The Machaut pieces are primarily syllabic, as are most of the PR compositions. The relationship between music and text is not an exact one to one ratio, but is often two or three to one: that is, two or three notes per syllable. Some longer melismas may be found among the realistic virelais of PR. The works in Pit are mostly without full text, and those in Ch are in a semimelismatic style. Only the pieces in Mod are fairly consistently melismatic. Among these works, the Perusio virelais provide many examples of extended melismas. Although the virelais from TuB cannot be termed syllabic, they are usually not as florid as the pieces from Mod. Some of the virelais in TuB and 0
show yet another treatment of the text. They are set in a syllabic fashion with occasional melismas or textless interludes inserted between the phrases. The three Legrant pieces from 0, however, are set syllabically without textless interludes.

The four excerpts presented in Example V-19 from Mach, Mod, TuB, and 0 illustrate the considerable variety found in the relation between text and music. Example V-19a shows a seven-syllable line set in the space of four measures. One is most likely to find a nearly syllabic setting of this type in Mach or FR. Example V-19b, with nine syllables spread over eleven measures, illustrates the extremely melismatic style typical of the Mod repertory. In conjunction with the increase in the number of notes per syllable, the note values tend to be shorter. Semiminims become more numerous, while breves are found less often. Example V-19c, from TuB, is fairly melismatic, with a ten-syllable line covering eight measures. In the final example, 19d from 0, the text is set syllabically to the end of the line where an extended melisma appears on the penultimate syllable. As previously mentioned, textless interludes are sometimes found rather than melismas.

Composers apparently did not introduce melismas at random throughout a piece. They appear most often in four specific locations in relation to the text: a) on the first syllable of the A section, b) on the first syllable of the B section, c) on the last syllable of a line, and d) on the penultimate syllable of a line, with a and d being more common than b and c. Melismas on the last or penultimate syllable of a line tend to be longer when they occur
Ex. V-19: Four Examples of Text Setting

a. Dame mon cuer Machaut
   No. 25, C, mm. 1-4 (Mach)

b. Heylas que feray Perusio
   No. 60, C, mm. 1-11 (Mod)

c. Je sens mon cuer Anon.
   No. 72, C, mm. 1-8 (TuB)

d. Or sus mon cuer Anon.
   No. 103, C, mm. 13-19 (O)
in the last line of a section (A or B) and shorter when they appear within a section.

What can be said of melody in general is that little change in intervallic structure is found during the fourteenth and early fifteenth centuries. Nevertheless, a Machaut melody cannot be mistaken for a Perusio melody, primarily because of a difference in rhythmic style. Each voice had a somewhat individual character with the cantus dominating the structure of polyphonic pieces because it carried the text and was rhythmically more active than the other voices. The tenors and contratenors of the later manuscripts show a slight increase in the use of large leaps. For the contratenor, this trend becomes more obvious as the fifteenth century progresses and results in a much expanded range.

One area in which change is noticeable is in text setting, which varies from basically syllabic in Mach and PR, to highly melismatic in Mod, with a corresponding increase in rhythmic activity and complexity. Syllabic settings sometimes alternate with long melismas or textless passages in TuB and O, and occasionally in Mod. Since no fundamental changes occur in regard to the choice and succession of intervals, melody may be regarded as one of the more stable musical elements in secular song of the fourteenth and early fifteenth centuries.
Rhythm and Meter

While very little change in melodic range and intervallic structure is evident throughout the period in question, the virelais, like the other French secular forms, reveal striking changes in rhythmic style and structure. Rhythm therefore serves as a useful tool in tracing stylistic development. Apel has attempted to follow the evolution of French secular song from Machaut to Dufay, primarily on the basis of obvious changes in rhythmic structure. He originally divided the polyphonic music of this period into three chronological style groups--Machaut (1350-70), manneristic (1365-90), and modern (1390-)--but in his most recent article on the subject he has subdivided the Machaut style into three parts: pre-Machaut, Machaut, and post-Machaut. He has also stated that termination dates for the periods can only be guessed, but he assigns beginning dates to the five periods as follows:

<table>
<thead>
<tr>
<th>Period</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Machaut</td>
<td>1300</td>
</tr>
<tr>
<td>Machaut</td>
<td>1335</td>
</tr>
<tr>
<td>Post-Machaut</td>
<td>1350</td>
</tr>
<tr>
<td>Manneristic</td>
<td>1360</td>
</tr>
<tr>
<td>Modern</td>
<td>1380</td>
</tr>
</tbody>
</table>

Apel's description of the styles is summarized below, after which more details will be provided concerning the rhythmic aspects of the virelais. The term pre-Machaut refers to a very small group of polyphonic songs from the early fourteenth century written in conductus style. Apel cites a total of four pieces that have survived: a rondeau by Jehan de Lesœur from the Roman de Fauvel manuscript, and three chansons from the manuscript Leiden, Univ. Libr. BPL 2720 (Lei). The only virelai that fits into this category from a stylistic point of view would be Adam de la Halle's *Fines amouretes ai*, but Apel does not mention Adam's polyphonic songs, perhaps because they were written prior to the beginning of the fourteenth century.

The Machaut style includes not only pieces by Machaut himself, but pieces written in the manner of Machaut as well. Apel finds compositions in this style to be rhythmically unified, with no radical changes from the motives presented in the opening measures. The influence of modal rhythms can be seen in Machaut's works, particularly in the early virelais; however, no modal pattern is adhered to consistently throughout an entire piece. He more often relies on recurring rhythmic formulas, which are frequently found with certain fixed melodic motifs. These formulas are sometimes shared by different voices in polyphonic pieces. Rhythmic contrast between flowing passages and longer note values appears frequently. One rarely finds imitation or sequences, and syncopation is simple.

Apel uses the term post-Machaut in reference to a large group of pieces, not necessarily composed after Machaut, but exhibiting a
style that lies somewhere between the Machaut and manneristic styles.

Two important features that distinguish the post-Machaut from the Machaut style are semiminims and duplet formations.

Apel describes the difference between the Machaut and manneristic styles as follows:

By way of general characterization this difference can be described as one between a style which, although flexible, nevertheless is wholly integrated, and a style of deliberate diversification, extravagance, and utmost complexity.9

The most outstanding characteristic of manneristic style, then, is rhythmic complexity.

The modern style abandons the rhythmic intricacies of the mannerists in favor of simplicity. Because of this tendency toward simplicity, it resembles the Machaut style. Additional features of this style which are not rhythmic in nature are clarity of phrase structure, increased attention to harmony, and more use of imitation.

Matheus de Perusio is a key figure in the modern style, and Apel considers him to be a link between the manneristic and modern styles. The modern style culminated in the works of the Burgundian masters, Dufay and Binchois.

In his collection of French Secular Music, Apel was concerned primarily with three manuscripts, PR, Ch, and Mod. He discovered that most compositions in the Machaut and post-Machaut styles appear in PR, while a few are found in Ch. Nearly all the manneristic pieces are found in either Ch or Mod, but a few isolated examples appear in PR. Pieces in the modern style are all from the Mod

9Apel, French Secular Music, p. 10.
reertory. Consistent with his view of chronological style change, Apel concludes that the chronological order of the manuscripts is PR, Ch, Mod.

Ursula Günther has challenged some of Apel's ideas. She objects to the term "mannerism," primarily because of its negative connotations in relation to art and literature, a literary mannerist being one who says the abnormal rather than the normal things and who prefers the artificial to the natural. She chooses instead the term "ars subtilior," since it was not superimposed on the period centuries later but actually appears in theoretical treatises of the late fourteenth century as well as in one ballade text. It became a kind of catchword of the period and carries none of the negative associations of mannerism.

Although Günther does not dispute the existence of the three basic styles described by Apel, she raises serious doubts about their chronological development. She feels that the more subtle style developed late in the 1370's and spread rapidly in the 1380's, since, according to Günther, the first known examples of this style appear around the time of Machaut's death (1377) and no traces of it are evident in his works. Apel, however, has discovered a rondeau in manneristic style in the Ivrea manuscript, written around 1360, which accounts for his assigning this date to the beginning of the

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11 Ibid., p. 106.
manneristic period. It should be noted that Besseler refers to the secular pieces in IV as Nachträge. In spite of this, he infers that there was not a significant lapse in time between the copying of the main body of the manuscript and the additions. This is implied by his suggestion that one of the two scribes who copied the majority of the manuscript also copied many of the added pieces. Most of the pieces in Ch are in the more subtle style, but the high point is reached in Mod. Italians were obviously influenced by French style, since most of the French pieces in Mod were written by Italian composers. In certain musical centers such as Milan, where Matheus de Perusio worked until 1416, French influence was so strong that many musicians practically abandoned their native art.

Günther cites a few simple works from Mod in modern style and points to tendencies in this direction found already in Ch; however, she refutes Apel's belief as stated in French Secular Music that this uncomplicated style was already typical toward 1390. As supporting evidence, she cites the composer Baude Cordier, who cultivated the subtler style well into the fifteenth century. Apel was later

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12 This rondeau is Fortune falsoe by Matheus de Sancto Johanne and is transcribed in Apel, French Secular Compositions, I:No. 74.
14 Ibid., p. 186.
15 Baude Cordier's period of activity is generally assumed to be 1400-30; however, Craig Wright has recently suggested the identity of Baude Cordier with Baude Fresnel who died in 1397-98. While such a connection may be possible, Wright's evidence is not completely convincing. See Craig Wright, "Tapissier and Cordier: New Documents and Conjectures," The Musical Quarterly 59 (1973):186-89.
convincing the manneristic or "more subtle" style did not end by 1390 but that the manneristic and modern styles coexisted through the early decades of the fifteenth century.

Examples of both the subtler style and the simpler modern style can be cited in the works of Perusio. Reaney has proposed that Perusio was affected simultaneously by both trends, therefore denying the theory of gradual development from the complex to the simple. Günther further points out that the more subtle style applies only to secular compositions, while motets and masses remain under the influence of the classical French style exemplified by Machaut. She feels that the bizarre style of the "ars subtilior" was closely connected with the schism: that it was an expression of the serious religious and political troubles of the era. A number of texts in the manneristic pieces confirm their connection with the schismatic popes whose residence was in Avignon. Some pieces refer either to the Pope or to political figures of southern France or northern Spain who maintained close connections with the court of the schismatic pope.

Otto Gombosi was probably the first historian who attempted to explain the manneristic style in terms of geography.

It seems to me that the "manneristic" style is limited in space just as much as in time. It is an episode in the South with an occasional radiation to the North.17

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This idea seems to be a logical conclusion, judging from the origin of the manuscript sources, composers representing this style, and textual references to this area. More significant, however, is his speculation concerning the similarity of the Machaut and modern styles.

Would it not simplify matters if a continuity of a Northern development could be postulated, whereby Liège and Hainault, among other provinces, gradually come into their own? Masters from the North, appearing with what looks like a homogeneous style, exercised their influence upon the last representatives of the Italian Trecento.18

Gombosi is saying, in effect, that the Machaut and modern styles may have so much in common because the latter is simply an outgrowth and continuation of the northern development. Although this theory cannot actually be proven, it is congruent with musical evidence and is not seriously hampered by the fact that Perusio, the primary representative of the modern style in Mod, was an Italian. It is not unlikely that Italian composers came in contact with northern French musicians, as they often traveled extensively either independently or in the company of their patrons. Supporting evidence is found in the Mod manuscript itself. Some of the older French pieces included there are of northern French origin, and since Perusio presumably either compiled the manuscript himself or supervised its compilation, he was necessarily aware of the northern French style of composition. At least Gombosi has provided an explanation for the similarities between the Machaut and modern styles which Apel noted but did not explain except in terms of chronology.

18 Ibid., p. 608.
It seems undeniable that both geography and chronology influenced musical style in the period from around 1350 to 1420.

Günther's observations concerning style imply that she too regards the subtler style as a movement associated with a relatively confined geographic area. She does not, however, make any specific connection between the Machaut and modern styles.

A statement in Apel's recent article on the French chanson reveals that he has somewhat modified his position and is sympathetic to Gombosi's view:

The influence of the post-Machaut style may have continued into the modern style (it is sometimes difficult to differentiate between these two styles), so that the manneristic style would appear as a lateral development confined to the southern part of France, as has been suggested by O. Gombosi.\(^\text{19}\)

Setting aside for the moment all the controversy concerning dates, terminology, and geographic limitations, one can see fairly well-defined styles in the virelais which correspond to those described by Apel. Since his terms seem to be generally accepted in English writing, they will be used in this discussion.

Most of the virelais throughout the repertory have one characteristic in common: the relative rhythmic activity of the different parts. The cantus is the most active and most rhythmically complex part. The contratenor and tenor are generally less active and the tenor is often the simplest of the three. This was confirmed in Table 22 above, where the number of notes in each part of several virelais is shown. No. 143, Tres bonne et belle, for example, has

93 notes in the cantus, 72 in the contratenor, and 58 in the tenor. Although most pieces are constructed according to this principle, there is still a good deal of variety in the relationship among the parts, as illustrated again by Table 22. For example, in No. 19 the contratenor is nearly as active as the cantus, while in No. 79 it is almost as inactive as the tenor. It is also clear that there is sometimes a great disparity between the number of notes in the cantus and tenor, while in other instances the parts are much closer in rhythmic activity.

The relative numbers of notes in the various parts of different pieces seems to be a function of style. In order to clarify this point, two Machaut, two manneristic, and two modern virelais are listed below with the number of notes in each part. The Machaut pieces have somewhat less than twice as many notes in the cantus as in the tenor. The two manneristic pieces show a significant increase in the number of notes in all voices. This characteristic may be attributed to two causes: greater length, and greater use of short note values, particularly in the cantus. Not only do shorter notes (minims and semiminims) appear more frequently, but longer values such as breves and longs become much less common. The rhythmic activity of the cantus is most striking, since it moves much more rapidly than the other voices. One of these virelais is an anonymous work from TuB and the other is a Perusio piece from Mod. Manneristic pieces are relatively rare in TuB but are common in Mod. The pieces in modern style show a sharp decrease in general rhythmic activity and a tendency toward homogeneity in the movement of all
voices. An early representative of modern style, the Perusio
tirelai No. 11, exhibits the modern characteristics which are much
more evident in the Legrant virelai. While the modern style is
considerably less rhythmically complex than the manneristic, the
extreme simplicity of the Legrant virelai is unusual, even for
later pieces in modern style.

MACHAUT

Tres bonne et belle, Machaut No. 143 C: 93
CT: 72
T: 58

De tout sui, Machaut No. 33 C: 102
T: 55

MANNERISTIC

Je prens d'amour, Anon., TuB No. 71 C: 218
CT: 120
T: 81

Dame, que j'aym, Perusio, Mod No. 27 C: 265
CT: 163
T: 128

MODERN

Belle sans per, Perusio, Mod No. 11 C: 162
CT: 127
T: 100

Pour l'amour de mon bel ame, No. 112 C: 60
CT: 55
T: 52

A citation of pieces in each style, along with examples of
their respective rhythmic characteristics, may further clarify the
distinctions between them. As previously stated, there are no
fourteenth-century polyphonic virelais in pre-Machaut style, the
only possible example of this style being Adam de la Halle's Fines
amouretes ai.
Reaney has pointed out that Machaut's understanding of rhythm was based on Philippe de Vitri's four prolations, of which the modern equivalents are 2/4, 3/4, 6/8, and 9/8. Machaut achieves a great deal of variety by subdividing the breve into all possible combinations of semibreves and minims, although the number of patterns within any given piece is usually limited. The most common rhythmic formulas used by Machaut are listed by Reaney as follows:

2/4  \[\begin{array}{c|c|c|c|c|c} \hline \text{note} & \text{note} & \text{note} & \text{note} & \text{note} & \text{note} \\ \hline \end{array} \]

3/4  \[\begin{array}{c|c|c|c|c|c} \hline \text{note} & \text{note} & \text{note} & \text{note} & \text{note} & \text{note} \\ \hline \end{array} \]

6/8  \[\begin{array}{c|c|c|c|c|c} \hline \text{note} & \text{note} & \text{note} & \text{note} & \text{note} & \text{note} \\ \hline \end{array} \]

9/8 More extended forms of 6/8

The Machaut style is characterized by the use of short rhythmic formulas which recur at various points, sometimes scattered throughout a composition, sometimes in immediate succession either as rhythmic or melodic sequences. Dieus, biaute, douceur (No. 34, Schrade No. 19), for example, uses the pattern \[\begin{array}{c|c|c} \hline \text{note} & \text{note} & \text{note} \\ \hline \end{array} \] in measures

\[\text{ibid.}, \text{p. 46.}\]
2, 6, 12, 16, 21, and 25. This syncopated figure appears in many pieces in 2/4 meter.

Example V-20 illustrates successive repetition of the rhythmic formula, \( \frac{\ddot{u}}{\ddot{u}} \frac{\ddot{u}}{\ddot{u}} \), a second mode pattern at the level of prolation. The pattern appears three times, with a slight variation on its third appearance, in which two eighth notes replace the final quarter note. It should be remarked, however, that the text setting maintains the second mode rhythm throughout the three measures. This sequence is purely rhythmic, since the formula appears with a different melody each time.

Ex. V-20: *Dou mal qui m’a longuement* Machaut
No. 37, mm. 9-12 (Mach)

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Pour qui je veus liement Souffrir la maladie
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Melodic sequences are less common but nevertheless are found occasionally. Example V-21, for instance, contains a sequence in measures 6-9, where a two-measure pattern (mm. 6-7) is repeated with a few alterations in measures 8-9. The second statement begins one step below the first, but ends a third below. This example is typical of Machaut's melodic sequences which tend to be slightly irregular.

*Hei dame de vaillance* is presented in its entirety in Example V-21 in order to point out Machaut's structural procedures. This composition is typical of his monophonic works in its use of 6/8 meter and its emphasis on iambic rhythm and repeated rhythmic
formulas. All but four measures (1, 11, 12, and 16) use iambic rhythm either in the entire measure (\( \text{\texttt{J J J J J J}} \)) or in half the measure (\( \text{\texttt{J J J J J J}} \)). Eighth notes replace the quarter notes of the iambic patterns in measures 6 and 8; however, the text maintains iambic rhythm throughout. The two rhythmic figures \( \text{\texttt{J J J J J J}} \) and \( \text{\texttt{J J J J J J}} \) are combined to form a two-measure pattern which is repeated. Thus, the rhythm of measures 2-3 is repeated exactly in measures 4-5 and with slight variations in measures 6-7 and 8-9. The first measure of this pattern is found again in measures 10 and 13-15.

Ex. V-21: He! dame de vaillance Machaut
No. 55, mm. 1-16 (Mach)

The phrases of the text also follow strict rhythmic patterns as shown below:

A

1

2, 3, 4

5

B

6

7
All textual phrases in the A section receive essentially the same rhythmic setting, the only exceptions occurring in the first phrase, in which the first syllable is extended, and in the last phrase which has a masculine ending. The phrases of B differ from each other and from those of the A section in their endings and in the use of an eighth note at the beginning of the first phrase.

Reaney has observed that "where certain rhythmic motifs occur in the music of Machaut, almost invariably one of a number of fixed melodic formulae is also to be found." In Example V-21, the rhythmic pattern \( \frac{\text{j}}{\text{j}} \frac{\text{j}'}{\text{j}} \) is set to the same melodic figure in measures 5, 7, and 9, and to a slightly varied figure in measure 3.

This composition has more repeated patterns, both melodic and rhythmic, than most Machaut virelais. His later works tend to be more elaborate in terms of rhythmic variety. The regularity of structure in \( \text{He! dame de vaillance} \) seems to suggest that it is still a dance song, and its appearance among his earliest virelais strengthens this possibility.

\( \text{En mon cuer} \), a two-part virelai (cantus and tenor), will serve as an example of a polyphonic virelai by Machaut. Here the cantus is typically more active than the tenor (it has 83 notes against the tenor's 51) with iambic figures appearing in both parts. Iambic rhythm is found on the level of tempus and prolation in the cantus \( (\text{j} \text{d} \text{d} \text{d} \text{d} \text{d}) \) and on the level of tempus in the tenor \( (\text{j} \text{j} \text{j} \text{j}) \). In Example V-22 each voice is presented separately with

22Ibid., p. 40
the phrases arranged vertically to facilitate comparison. The piece may be divided into six segments, all of which have subtle rhythmic relationships with each other. Segments 2, 3, and 6 could each be regarded as two phrases which correspond to the two poetic lines. In this study, however, the last two measures of these lines will be referred to as an extension of the phrase. The four measures of the first phrase have been numbered so that they can be traced in subsequent phrases. Phrase 5 begins the B section with a simple four-measure unit; however, it is not identical to phrase 1, since it uses rhythmic variations of measures 2 and 4. Phrases 2, 3, and 6 are four-measure units with two-measure extensions at the end, while phrase 4 is an unbroken unit of six measures. Phrase 2 reproduces the rhythm of the model phrase with variations in measures 6 and 8; however, the two-measure extension at the end of the phrase uses the rhythm of measure 3 and a variation of measure 4. A similar situation exists in phrases 3 and 6 which are rhythmically identical. Only phrase 4 contains an expansion of the original four-measure pattern within the phrase (measures 19 and 21) rather than at the end. The added measures do not interrupt the flow of the phrase in this instance and therefore do not sound like extensions. The rhythm of measure 19 is borrowed from the tenor, measure 3, while the rhythm of measure 21 is identical to measure 2 of the cantus.

Here, as in Example V-21, the textual structure is important to the form. The poetry consists of seven- and four-syllable lines.
Each four-measure phrase carries a seven-syllable line of text, while each of the extended phrases of six measures carries two lines of text: one of seven syllables and one of four.

Ex. V-22: En mon cuer Machaut
No. 45, mm. 1-32 (Mach)

Cantus

En mon cuer a un des-cort
Qui si fort le point et mort Que, sans men-tir
S'A-mours por son douz plai-sir n'i met ac-cort
A-veuc ma da-me, pour mort Me doy te-nir
C'est de mon loy-al De-sir
Qui me met sai-re ge-hir Le mal que port
Ex. V-22, Continued

Tenor

Turning to melody, one also finds relationships between the phrases. Measures 17, 18, 20, and 22 of phrase 4 correspond to measures 1-4 of phrase 1, in that order. Measures 19 and 21 are melodic as well as rhythmic expansions of phrase 4. The similarity between phrases 1 and 4 is particularly significant because of their position. Since they stand at the beginning and end of the A section, they serve as unifying factors. Although phrases 2 and 5 are related to a lesser degree, they share the same melody in the last two measures. Phrases 3 and 6 are melodically and rhythmically
identical for the first three measures plus two beats but are melodically different from that point to the cadence, while maintaining their rhythmic identity. Thus, phrases 4 to 6 are really variations of 1 to 3. The variations are extensive enough, however, that their relationship is concealed. The phrase structure might be described as follows: a b c a' || b' c' :||.

The tenor is less unified both melodically and rhythmically than the cantus. There is little rhythmic relation between the phrases; however, mode two patterns are scattered throughout. Only phrases 1 and 4 are rhythmically similar, since the rhythm of measures 1-4 is reproduced in the same order in measures 17, 18, 20, and 21. Melodically, these two phrases are closely related also, measures 1-4 being identical to measures 17, 18, 20, and 22. Phrases 2 and 5 have the last three pitches in common, but phrases 3 and 5 are more closely related. Phrases 3 and 6 share only their second and third measures. The last three phrases of the tenor are therefore related to the first three, a situation similar to that found in the cantus; however, the relationships are much more tenuous in this case.

Although Machaut wrote only one three-part virelai, a brief examination of his three-part works in other forms confirms that here too melodic and rhythmic formulas are repeated and shared by different voices. Tres bonne et belle (No. 143), the only three-part virelai by Machaut, reveals the following relationships between the parts:
Rhythmic formula: \( \begin{array}{c} \text{C: Measures 3, 7, 10, 13, 22, 32, 34} \\
\text{CT: Measures 3, 6, 8, 13, 17, 20, 22, 26, 27, 32, 34} \\
\text{T: Measures 3, 6, 7, 8, 13, 17, 27, 29, 32, 34} \end{array} \)

Melodic-rhythmic formula: \( \begin{array}{c} \text{C: Measures 9, 18, 28, (31--variation)} \\
\text{T: Measures 2, 20, 31} \end{array} \)

The contratenor also contains two repeated patterns beginning with an eighth rest: \( \begin{array}{c} \text{C: Measures 9, 18, 28, (31--variation)} \\
\text{T: Measures 2, 20, 31} \end{array} \)

Example V-22 illustrates that to Machaut, rhythm is a formal principle which binds a work together. It should be noted, however, that his early virelais are in general more highly structured than his late virelais, most of which are polyphonic. The later works often employ a greater variety of rhythmic patterns and therefore are less repetitive. In view of this, Example V-22 is somewhat unusual. Perhaps more representative of his later style is *Tres bonne et belle* which, in spite of its frequent use of iambic rhythm, is of a much freer structure than *En mon cuer*. One can also observe a chronological shift in the use of meter. Whereas 6/8 predominates in the monophonic pieces, 3/4 and 2/4 appear most frequently in the polyphonic works, all of which are among Machaut's later virelais. Rhythmic patterns found in 3/4 and 2/4 meter are not complex, as indicated in the list of formulas presented above. One feature of the pieces in 2/4 and 3/4, however, is syncopation, generally involving patterns only one measure long (2/4 \( \begin{array}{c} \text{2 measures long (2/4 \( \begin{array}{c} \text{3/4 \( \end{array} \)

Occasionally, these patterns may be extended, as in Example V-23, where the syncopation covers two measures.
Among the pieces cited by Apel as being in the Machaut style are the virelais *Mais qu'il vous veingne* from PR and Vil, and *Keredame* from Pit, both of which exhibit the same general characteristics as the Machaut works.²³ Both pieces use rhythmic formulas repeated in sequence and scattered throughout. *Mais qu'il vous veingne*, however, is particularly striking because of the interchange of formulas between the two parts. An interesting feature is the use of the same rhythmic formula with two melodic motifs as follows:

C: Measures 3, 7
T: Measure 11

C: Measures 18, 22
T: Measure 19

Another outstanding trait is the melodic sequence in the cantus, measures 16-23. This sequential pattern is unusual not only because of its length (four measures), but also because it is an exact sequence, melodically and rhythmically.

Many pieces from PR, Pit, and CaB, including some of the realistic virelais, exhibit traits of the post-Machaut style. According to Apel, pieces in this style usually have one or more of the following characteristics which help to distinguish them from the Machaut style: semiminims, duplets, sequence, and imitation. Post-Machaut pieces are generally conservative in their use of these traits and are not radically different from pieces in the Machaut style. The distinction between these two styles is, in fact, not always clear. Semiminims, transcribed as sixteenth notes, are not used by Machaut but are seen in many post-Machaut pieces, among which are virelais Nos. 2 and 8. A considerable amount of syncopation is found in this style both in imperfect and perfect prolation. Complex syncopation, a type requiring the dot of syncopation, is used sparingly by Machaut, but is found more frequently in the post-Machaut style (see virelai No. 2). Duplet formations such as the following, \[ \frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4} \], are not uncommon (see Nos. 4, 12, and 102). Sequence and imitation are not used extensively, but are found occasionally. An example of sequence may be seen in *Et je ferai*, No. 48, measures 25-28. Probably the most extensive use of imitation in this style is found in the two-part virelai, *Fait fut pour vous*, No. 49. This piece is unusual, however, since imitation is normally found on a much more limited scale.

The rhythmic intricacies of the manneristic style are its most noteworthy feature. Apel found a few pieces in this style in the manuscript PR, and many more in Ch and Mod. TuB should be added to the list, since it contains several manneristic pieces, including
a few virelais. The style reaches its greatest heights in the
so-called "grande ballade" of the late fourteenth and early fifteenth
centuries. In comparison to the ballades, most of the virelais are
quite conservative. The virelais with the most complex rhythmic
structures are listed below by manuscript:

RHYTHMICALLY COMPLEX VIRELAIS

<table>
<thead>
<tr>
<th>PR</th>
<th>Je la remiray (also in Pit and Mod)</th>
</tr>
</thead>
<tbody>
<tr>
<td>67</td>
<td>Tres douche plasant bergiere</td>
</tr>
<tr>
<td>146</td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td>Je ne puis avoir plaisir (also in Mod)</td>
</tr>
<tr>
<td>69</td>
<td>Le harpe de melodie - Selesses</td>
</tr>
<tr>
<td>84</td>
<td>Laus detur multipharia - Tr, Petrus Fabri</td>
</tr>
<tr>
<td>86</td>
<td>Par maintes foys - Vaillant</td>
</tr>
<tr>
<td>105</td>
<td>Un orible plein</td>
</tr>
<tr>
<td>151</td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td>A qui fortune</td>
</tr>
<tr>
<td>3</td>
<td>Dame que j'aym - Perusio</td>
</tr>
<tr>
<td>27</td>
<td>Dame souvrayne - Perusio</td>
</tr>
<tr>
<td>28</td>
<td>Helas avril - Perusio</td>
</tr>
<tr>
<td>58</td>
<td>Plus onque dame - Perusio</td>
</tr>
<tr>
<td>110</td>
<td>Puisque je sui - Perusio</td>
</tr>
<tr>
<td>119</td>
<td>Que pena - Bartholomeus</td>
</tr>
<tr>
<td>122</td>
<td>Sus un fontayne - Ciconia</td>
</tr>
<tr>
<td>139</td>
<td>Tel me voit - Selesses</td>
</tr>
<tr>
<td>142</td>
<td>Tres nouble dame - A. da Caserta</td>
</tr>
<tr>
<td>148</td>
<td></td>
</tr>
</tbody>
</table>

The various types of rhythmic intricacies encountered in the
manneristic style may be divided into two categories: those that
function within the normal mensurations, and those that introduce
proportions. The majority of rhythmic devices fit into the first
group, with syncopation heading the list of elements most charac-
teristic of mannered style. Philippe de Vitry and Johannes de Muris,
the first theorists to mention syncopation, have described it as
"the division of a note into separate parts which are connected with each other by counting perfections."\(^2\) They are obviously referring to syncopation in perfect prolation which can become complex. Syncopation is fairly simple, however, when it occurs in imperfect prolation. Examples of this type were pointed out in the Machaut repertory and continue to appear in the manneristic and modern styles. Syncopation in perfect prolation, however, is cultivated primarily by the mannerists. This type of syncopation is often referred to as displacement syncopation and involves the breaking-up of a perfection, a semibreve value, into two parts (\(\text{J.}=\text{J} + \text{J}^\#\) or \(\text{J}^\# + \text{J}\)). The two portions of the perfection are then separated by any number of perfections. This technique is most often found in the cantus, but it may also appear in the contratenor. While displacement syncopation is usually found at the level of prolation, it may occur in tempus and even in modus.

Example V-24 shows a syncopated passage as it appears in the original notation and in transcription. The displaced rhythmic units are notated above the transcription.\(^2\) A single eighth note at the beginning displaces the remainder of the passage to the right by the value of an eighth note. The perfection is finally completed near the end of the example by a quarter note. Thus, the rhythmic patterns which appear to be very complex when barred in the normal


\(^2\)This method of clarifying the syncopation was used by Apel throughout his French Secular Music.
manner are proven to be simple 6/8 units when the syncopation is taken into account.

Ex. V-24: Puisque je suis Perusio
No. 119, mm. 53-59 (Mod)

Although notation is not the primary concern of this dissertation, the method of indicating displacement syncopation is of special interest. Often it is a dot or a pair of dots (one on either side of a note or rest) which signals the beginning of a syncopated
passage. In Example V-24, the fourth note in the cantus is flanked by two dots, each of which functions as a "punctus divisionis."

These dots prevent the note from being connected to the minims which precede and follow. With only two minims between the syncopating minim and the group of three colored semibreves, the second minim must be altered. The single syncopating minim causes the displacement of the following units of perfection. The absence of the dots would result in the following transcription without displacement syncopation: \[ \text{...} \]. The fourth note is no longer set off by itself but is connected with the two minims which follow it, to constitute a perfection. No dots are found in the manuscript at the close of the syncopated passage, since the two-minim value needed to complete the perfection is indicated by the single colored semibreve.\(^{26}\)

Regardless of the rhythmic contortions to which the cantus and even the contratenor may be subjected in the manneristic style, the tenor remains untouched by it all. In stark contrast to the cantus, it serves as a firm stabilizing factor and was undoubtedly a welcome aid to the performer. Example V-24 illustrates the typically simple character of the tenor. In this particular example, the contratenor is uncomplicated also; however, it may at times approach the cantus in rhythmic diversity, though one is less likely to find contratenors of this nature in virelais than in ballades.

\(^{26}\)A more detailed discussion of syncopation may be found in Apel, *Notation of Polyphonic Music*, pp. 395-402.
Changes of mensuration within a composition and the simultaneous use of different mensurations are two techniques characteristic of the mannered style. *Dame que j'aym*, for example, combines imperfect tempus and minor prolation in the contratenor and tenor (2/4) with imperfect tempus and major prolation in the cantus (6/8).

Ex. V-25: *Dame que j'aym* Perusio
No. 27, mm. 1-4 (Mod)

The cantus alternates imperfect tempus and major prolation (6/8) with perfect tempus and minor prolation (3/4), while the two lower parts remain unchanged throughout. In the section in which the cantus is in 3/4 meter, a 3:2 proportion exists between the minims of the cantus and those of the contratenor and tenor. This type of relationship belongs to the second class of rhythmic complications, those involving proportions, which will be discussed later.

Coloration is another standard feature of mannered style which is used both to achieve a change of mensuration and a proportional
effect, the former being our present concern.\(^{27}\) Coloration often produces a temporary shift in mensuration, the most common type involving a change from 6/8 to 3/4. Example V-26 illustrates this technique in the two brief passages of coloration in the cantus involving colored breves, semibreves, and minims. Coloration reduces the value of the breves and semibreves by one-third, while the minim value is unchanged. The contratenor and tenor contain no coloration and continue with 6/8 patterns throughout.

Ex. V-26: Viaire gent Anon.  
No. 154, mm. 47-50. (TuB)

Another common change in mensuration is from 3/4 to 2/4 with coloration most often applied to the breve. Example V-27 illustrates this use of coloration. The three colored breves in the tenor may be regarded as three measures of 2/4 or one measure of 3/2.

Proportions are indicated in four basic ways: by mensuration signs, coloration, note caudatae, and numerical signs. One example of proportions in No. 27 has already been cited. No special mensural

\(^{27}\)Other less common meanings of coloration are explained by Apel in *The Notation of Polyphonic Music*, pp. 406-07.
signs or any other proportional indication is used there, but transcription proves that the normal mensural sign, $\circ$, has a proportional meaning. A $3/4$ measure in the cantus must be equal to a $2/4$ measure in the lower parts, creating a $3:2$ relationship at the level of the semibreve and minim.

Sus un fonteyne (No. 139) by Ciconia provides a good example of proportions. In the opening bars, each of the three parts has a different mensural sign: cantus, $C$; contratenor, $Q$; and tenor, $C$. Although each of the parts is fairly simple, the combination of the three produces complex results. The following diagram illustrates the effect of the combined mensurations and their notational counterparts:
Although the cantus and tenor use two different mensurations, \( C \) and \( C' \), the minim value remains constant; however, the symbol \( C \) indicates a 4:3 relationship in regard to the minim. The result is a measure of \( 2/4 \) in the same time as a measure of \( 6/8 \).

The cross rhythms produced by such procedures would certainly have been a challenge to the performers. Furthermore, numerous mensural changes within the composition compound the rhythmic difficulty. The cantus of \textit{Sus un fontayne} calls for fifteen mensural changes within a span of ninety-seven measures, using the three most common mensurations, \( C \), \( C' \), and \( O \), plus \( C \). It is significant that this piece quotes the opening bars of three ballades by Philipocetus de Caserta, as mentioned earlier in Chapter III. A complex rhythmic style is typical of Philipocetus but is not characteristic of Ciconia. It is likely, therefore, that Ciconia adopted a complicated style in this composition in order to be consistent with the quotations from the ballades which appear in measures 11-18, 56-59, and 74-79.\(^{28}\)

Coloration usually results in a change of mensuration, as described earlier. However, when coloration is applied to notes that are already duple in value, it results in a 3:2 proportion. Example V-28 illustrates such a proportion in which \( 9/8 \) patterns are found in \( 3/4 \) meter. The colored minim is combined with the colored semibreve to produce a triple division rather than the normal duple division of the black semibreve.

\(^{28}\)Since a complex rhythmic style is more characteristic of Philipocetus than of Ciconia, Apel's theory that Philipocetus may have borrowed the excerpts for his ballades from Ciconia is weakened. See Apel, \textit{French Secular Compositions}, 1:xxxiv.
Laus detur and A qui fortune are both exceptional in their use of coloration to produce a 4:3 relationship in regard to the minim. Measures 3-4 of Laus detur illustrate this procedure:

Coloration appears only sporadically in this composition, but it is used extensively in A qui fortune with the same meaning. It appears exclusively in the contratenor, while the cantus and tenor are completely lacking in coloration. The cantus is not rhythmically simple, however, since it introduces a considerable amount of syncopation. Example V-29 illustrates the proportional effect of coloration in the contratenor, syncopation in the cantus, and the simplicity of the tenor.

Some examples of notae caudatae or notes with downward tails are found in the virelais. The addition of tails to indicate unusual note values is apparently a technique borrowed from Italian notation. Downward tails usually function like dots of addition; that is, they add half of the original value. For example, in
measures 14-15 of the cantus of No. 142, one finds the pattern_s over a line of five dots. This transcription emphasizes the effect of the tailed notes by the use of dotted eighth notes. However, the passage could just as easily have been transcribed in duplets ( ). Notae caudatae are normally used to produce 2/4 meter against 6/8 or 3/4. Tailed notes therefore achieve the same effect as the reverse C ( ) discussed earlier. Example V-30 from TuB illustrates the normal use of tailed notes in which tailed minims and semiminims in the cantus produce three measures of 2/4 meter against three measures of 6/8 meter in the lower voices. The result is therefore a 2:3 proportion of minims and semiminims.

Par maintes foys uses tailed minims in an unusual way, to create a 4:3 proportion: 6/8 over a line of five dots. This is apparently either an unusual application of tailed notes or a scribal
error. If the tailed notes were semiminims rather than minims, the resulting values would be normal. It is possible that the scribe failed to add the flags to the tailed notes, as they are consistently missing throughout the piece. No other virelai uses tailed minims with this meaning.

An unusual use of tailed semibreves is found in A qui fortune, in which they indicate a temporary shift from 6/8 to 3/4 meter (contratenor, measures 1-2 and 17). Rhythmic patterns such as these are normally written in colored semibreves. It was already noted that in this same composition coloration produces a proportional effect so that the normal meanings of coloration and notae caudatae are reversed.

It has been established that the normal effect of notae caudatae is to produce a passage in 2/4 meter against 3/4 or 6/8 and that the same effect can be achieved by using the symbol, \( \text{\textcopyright} \). In Je ne puis avoir plaisir, No. 69, one can see 2:3 proportions or measures of 2/4 against 3/4 which are brought about by tailed
semibreves and minims. The manuscript also has the symbol ♫ before each of the passages in 2/4. The scribe may have been showing the two methods for notating the desired rhythm. For example, the rhythm of the cantus, measures 4-5 could have been indicated by either of the following methods, but obviously only one of the two is required.

\[ \frac{3}{4} \begin{array}{c}
\text{♩♩♩♩} \\
\text{♩♩♩♩} \\
\text{♩♩♩♩} \\
\text{♩♩♩♩} \\
\end{array} \quad \text{or} \quad \begin{array}{c}
\text{♩♩♩♩} \\
\text{♩♩♩♩} \\
\text{♩♩♩♩} \\
\text{♩♩♩♩} \\
\end{array} \]

Hoppin has noted the extensive use of 2/4 bars against 6/8 in the secular songs of TuB. The two methods for indicating this proportion, the symbol ♫ and notae caudatae, are used indiscriminately in the ballades but systematically in the final section of the manuscript devoted to rondeaux and virelais. Notae caudatae appear in approximately the first half of this section, while the symbol ♫ is used almost exclusively in the second half. It is noted, however, that the reverse C is not used frequently in the virelais, although it does appear in No. 62.

The use of proportions continues throughout the fifteenth and into the sixteenth century. Prominent theorists of the later fifteenth century, including Tinctoris and Gafurius, discuss the subject in detail, and simple proportions appear regularly in practical sources. At this time, however, it seems that the extremely

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complex proportions were more a concern of theorists than composers, since they are discussed at great length in theoretical treatises but are found only occasionally in practical sources and seldom in secular songs. In the fifteenth century, proportions are usually not indicated by tailed notes but by actual numbers, either alone or in combination with mensuration signs. Progressive methods of indicating proportions are already found in two virelais from TuB. Vaire gent whose original mensuration is 6/8 includes the figures 3/2, which signify a 3:2 proportion applied to the semibreve and minim. The result, shown in Example V-31, is a 9/8 measure in the time of 6/8.

Ex. V-31: Vaire gent Anon. No. 154, mm. 23-24 (TuB)

Je prens d'amour has a wide variety of proportions indicated by numbers and symbols used arbitrarily, whose meaning is explained in a canon. The following is a list of proportional symbols used in this piece and their meaning as indicated in the canon:

30Similar use of numerals and symbols explained by a canon is found in several pieces from Ch.
Although this method of indicating proportions is found in TuB, tailed notes have not been completely abandoned. In fact, tailed notes appear along with the figures and proportional signs in the two pieces mentioned above.

In addition to the normal use of tailed notes and coloration already described, these devices sometimes indicate note values not easily attainable by normal means. In Nos. 27, 28, 60, and 119, all Perusio pieces in imperfect tempus with major prolongation, the value \( \text{\textbullet} \) is indicated by \( \text{\textbullet} \) and in No. 119, the value \( \text{\textbullet} \) is indicated by \( \text{\textbullet} \). The descending stem adds the value of a sixteenth note in each instance.

Among the special uses of coloration is the appearance of isolated colored notes. The effect is neither a shift of mensuration nor a proportion, but simply a reduction of the note value by one-third. Two other applications of coloration have been found among the virelais: three examples of a half-colored breve (\( \text{\textbullet} \)) in No. 58, and half a colored semiminim (\( \text{\textbullet} \)) in No. 27. In the case of the half-colored breve, the first semibreve value is

\[ \begin{align*}
\text{\textbullet} &= 5:2 \\
\text{\textbullet} &= 3:4 \\
\text{\textbullet} &= 10:3 \\
\text{\textbullet} &= 9:8 \\
\text{\textbullet} &= 4:1 \\
\end{align*} \]

\[ \begin{align*}
3 &= 5:3 \\
6 &= 7:2 \\
8 &= 7:3 \\
2 &= 2:3 \\
\end{align*} \]

\[ 31 \text{The modern equivalent of } \text{\textbullet} \text{ could perhaps be better expressed as } \text{\textbullet} . \]

\[ 32 \text{Since this application of coloration is unusual, Apel has printed the original notes above the transcription in the modern edition, French Secular Music, pp. 13-14 and 9-10.} \]
normal, while the second one loses one-third of its value. Half of a colored semiminim has exactly half the value of an entire colored semiminim.

The notation of the so-called "modern style" is again strikingly different from the mannered style and is, in fact, much more closely related to the Machaut style. Some Perusio pieces from Mod are in the modern style; however, the best examples are found in 0. Composers writing in the modern style abandon the complexities of the mannerists in favor of a simpler rhythmic structure. Long syncopated passages disappear for the most part and the use of proportions is minimized as smooth, flowing rhythm is now the ideal. Composers continue to use coloration, which is usually reflected in simple $3/4$ passages in $6/8$ meter or triplet figures in $2/4$ and $3/4$ meter (Examples V-32 and V-33).

Ex. V-32: Douce speranche Anon.
No. 41, mm. 28-31 (0)
Changes of mensuration are less frequent and tend to occur in all parts simultaneously, thus avoiding conflicting rhythms between the parts. In general, the rhythmic activity is spread more evenly throughout the parts, although the cantus still dominates. Only in the Legrant pieces do the lower parts assume a rhythmic structure nearly identical to that of the cantus, thus creating a homorhythmic or chordal effect.

The various meters found in the modern editions of the virelais are identified in Table 25. Mensural signs are usually not supplied in the manuscripts, so that the editor must determine the proper mensuration by observing rests and notational patterns. A preference for 6/8 meter (imperfect tempus with major prolation) is shown in all manuscripts except Mod, although 2/4 and 3/4 meters are not uncommon. The statistics from Mod indicate that many of the compositions use a combination of mensurations and therefore cannot be classified under any one meter. It has already been mentioned that the most rhythmically complex pieces are found in Mod, a situation which is reflected to some degree by the changing
TABLE 25
SUMMARY OF METERS

<table>
<thead>
<tr>
<th>Source</th>
<th>6/8</th>
<th>3/4</th>
<th>2/4</th>
<th>9/8</th>
<th>Combinations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td>19</td>
<td>4</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR</td>
<td>16</td>
<td>6</td>
<td>7</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td>5</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td>8</td>
<td>2</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td>6</td>
<td>4</td>
<td>1</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>TuB</td>
<td>16</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>5</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>75</td>
<td>19</td>
<td>24</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

meters. Combinations of meters are also found once in PR, twice in Ch, three times in TuB, and once in O. Although mensural changes occur most often in the cantus, they are not excluded from the other parts.

All the virelais from O except Je suy si las have been transcribed by Reaney and published in Early Fifteenth-Century Music. Reaney's method of indicating meter is unusual, since he uses the symbols 2, 3, and C. His barring is irregular and is governed by phrase structure to a large extent. Pour l'amour de mon bel amy, for example, is in C (2/4), which Reaney designated by a 2. It is

33Reaney, Early Fifteenth-Century Music, vols. 2 and 4.
barred in groups of four and six quarter notes in such a way that each poetic and musical phrase begins with an anacrusis on the second half of the last beat of the measure. Similar examples may be found in other pieces as well. In Table 25 these pieces have been classified according to the basic mensuration to allow comparison with other examples.

*Je suis las* is transcribed in the Musical Supplement in 6/8 meter and has been included in the five pieces from C in this meter. It is written in large note values so that the long rather than the breve must be considered to be the unit of tempus. Although the mensuration sign is missing, the piece is presumably in tempus perfectum diminutum (\(\phi\)). The canon which accompanies this piece reads: "Triplum fit hor temporibus dimissis." The result is therefore a musical canon in which the triplum follows the cantus at a distance of four units of time. The unit of time is normally the breve; however, the sign of congruence appears four long values rather than four breve values after the beginning of the cantus, indicating that here the long is regarded as the unit of tempus. Another clue that the piece is written in augmented values—to be read in diminution—is the complete absence of minims.

Although the great majority of the virelais are in 6/8 meter, secular songs of a slightly later date begin to show a preference for 3/4 meter. Besseler has observed a shift from 6/8 to 3/4 in the latest fascicles of 0.34 He notes that in fascicles five and

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six, dated around 1420-25, 80 per cent of the secular songs are in 6/8 meter and only 8 per cent in 3/4, while in fascicle four, dated around 1430-35, 29 per cent of the secular songs are in 6/8 and 66 per cent in 3/4. Besseler therefore concluded that the change must have taken place around 1430.

In summary, the virelais can be divided on the basis of their rhythmic style into three groups: Machaut, manneristic, and modern, with the Machaut style subdivided into pre-Machaut, Machaut, and post-Machaut. The Machaut style is characterized primarily by recurring rhythmic formulas, both within a voice and between voices, these patterns consisting of simple, straightforward rhythms. The post-Machaut style looks much like the Machaut style, but the pieces begin to take on rhythmic characteristics unknown to Machaut, such as the use of semiminims and duplet figures. The manneristic style strives for diversity with a complex rhythmic structure that exploits the techniques of syncopation, coloration, and proportions. The modern style abandons the complexities of the mannerists and adopts a simplified style in which a trend toward homogeneity of voices is observed. Even though the voices become more nearly equal, the cantus continues to dominate the texture so that absolute equality between the voices is not achieved.

Apel originally explained the appearance of the three stylistic groups in terms of chronology, while later he and others considered possible geographical locations as well. The latter
approach seems to be more satisfactory. Proponents of this approach regard the modern style as an outgrowth of the Machaut style with some traces of manneristic influence. Both the Machaut and modern styles were centered in northern France, while the manneristic style was cultivated primarily in southern France and northern Spain with centers of activity in Avignon, Aragon, and Foix. This activity then shifted to northern Italy in the first decades of the fifteenth century. It seems likely that the manneristic and modern styles existed simultaneously, but it was the modern style that continued into the fifteenth century, while the manneristic style gradually lost favor.

Regardless of how one accounts for the various styles, whether through chronological evolution, geographical location, or otherwise, different styles can be seen in the virelais. These stylistic differences are more dependent upon rhythm than upon any other musical element. Other aspects of the virelai change very little during the period. The rhythmic structure changes significantly.
CHAPTER VI
TONAL STRUCTURE, CADENCES, AND HARMONY

Tonal Structure

We must at the outset define what is meant by tonality. Many writers have restricted tonality to the period from the late seventeenth century through most of the nineteenth century; that is, the era in which functional harmony prevailed. Most twentieth-century, medieval, renaissance, and early baroque music is eliminated according to this narrow definition. Some writers, on the other hand, have suggested a much broader definition of tonality which applies to music that is normally considered pre-tonal as well as much twentieth-century music. Richard Hoppin, for example, feels that such a definition is altogether proper:

If we define tonality as the organization of a series of tones around one tone that constitutes a tonal center, then we must admit that most of the world's music, Oriental as well as Occidental, monophonic as well as polyphonic, primitive as well as highly sophisticated, is tonal.¹

Similar feelings are expressed by Willi Apel in the Harvard Dictionary of Music.²


Modern historians as well as theorists of the fourteenth and fifteenth centuries speak of medieval music as being modal. The final of the mode constitutes a tonal center, since the music is organized around that tone. The modal system was originally applied to plainchant. In this context, modes were used fairly strictly, and each was easily distinguished by its final, range, and intervallic structure. Four maneriae and eight modes were recognized: Modes 1 and 2, maneria one, with a final on D; Modes 3 and 4, maneria two, with a final on E; Modes 5 and 6, maneria three, with a final on F; and Modes 7 and 8, maneria four, with a final on G. The range of the modes is basically an octave; however, in practice, an extension of a second or a third above or below the normal limits is not uncommon. The two forms of each maneria, authentic and plagal, are distinguished by range. The authentic forms extend from final to final, the plagal forms from a fourth below to a fifth above the final. Modes 1, 3, 5, and 7 use the authentic range, while Modes 2, 4, 6, and 8 use the plagal range.

Leo Treitler has pointed out that all modes are constructed of a pentachord rooted on D, E, F, or G, and a complementary tetrachord rooted on A, B, C, or D. This idea was presented by Tinctoris in his treatise Liber de natura et proprietate tonorum not only as an explanation of the authentic-plagal system but of melodic structure as well. The difference between the various species of pentachords

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4 Ibid., p. 133, n. 7.
and tetrachords lies in the arrangement of tones and semitones. Each pentachord is combined with its complementary tetrachord to produce an authentic or plagal octave: the authentic octave having the pentachord on the bottom, and the plagal octave having the tetrachord on the bottom. Many post-Gregorian melodies clearly outline the pentachord and tetrachord in their phrase structure.\textsuperscript{5}

Treitler's Example 1, given below, is a non-liturgical chant from the eleventh or twelfth century in Mode 1. The range is from d to d', with the pentachord d-a below, and the tetrachord e-d' above. The tetrachord is reserved for the first phrase, while the remainder of the piece uses the pentachord.

\textbf{Ex. VI-1: Chant in Mode 1}

\begin{music}
\begin{music notation}
\begin{music sheet}
\begin{music line}
\begin{music note}
\begin{music tie}
\end{music notation}
\end{music sheet}
\end{music line}
\end{music notation}
\end{music}
\end{music}

\end{music}

\textit{Radix ses sa custi sa sisa li li um, stel ik no vum.}

\textit{Nova prae tert ra di um; resa mi tis et concil cons li li um.}

With the introduction of polyphonic writing, the modes are used less strictly, as alterations are often necessary to avoid dissonances in vertical structures. Defining the mode therefore becomes more difficult. Modern historians usually state that the mode of the tenor determines the mode of the piece. Tintorius (c. 1435-1511) is often quoted on the subject:

\textsuperscript{5}\textit{Tbid., pp. 136-39.}
When some mass or chanson or any other composition you please is made up of various parts, belonging to different tones, if you ask without qualification to what tone such a composition belongs, the person asked ought to reply without qualification according to the quality of the tenor, for in every composition this is the principal part and the basis of the whole relationship. But if it be asked specifically to what tone some single part of such a composition belongs, the person asked will reply specifically, 'To such and such a tone.'

Pietro Aron makes a similar statement in his treatise, Trattato della natura e cognizione di tutti gli toni di canto figurato, of 1525:

The tenor being the firm and stable part, the part, that is, that holds and comprehends the whole concensus of the harmony, the singer must judge the tone by means of this part only.

Although these passages seem to deny a single tonality in all the voices, Treitler has suggested that polyphonic pieces were unified by mode. To support his view, he again quotes Tinctoris:

Finally it should be noted that the mixture and intermixture of modes take place not only in the plainsong but also in polyphonic music, and in such a way that if a piece be set with two, three, four, or more parts, one part will be in one mode, the other part in another mode, one will be authentic, the other plagal; one will be mixed, the other intermixed.

Treitler assumes that this passage suggests only a combination of two forms in one maneria, authentic and plagal, not of different

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7 Strunk, Source Readings in Music History, p. 209.

8 Treitler, "Tone System," p. 165, n. 22.
meneriae. This appears to be contrary to Tinctoris's original intent; however, the musical examples given by Treitler from the Dufay repertory support his view that the various voices of a composition are unified by mode.

The modes of all virelais in the primary sources, including the monophonic virelais of Machaut, are indicated in Table 26.9 Polyphonic pieces are classified according to the range, final, and signature of the tenor. A strong preference is shown for Modes 1 and 5, while Modes 2, 6, 7, and 8 appear occasionally. It is noteworthy that Modes 3 and 4 are not found in the virelais. Mode 1 is found in seventy-seven pieces, and Mode 5 in forty-three. Only fourteen pieces are in modes other than these two. Since Mode 5 in its normal position (final on F) always appears with a B-flat in the signature, it is, in effect, the modern major mode, while Mode 1 closely resembles the minor mode. With the addition of an F-sharp for the leading tone, Mode 7 becomes major; however, sharps are almost never found as signatures. If the F's are not sharped consistently, B's will necessarily be flatted in order to avoid the tritone. In so doing, Mode 7 becomes identical to Mode 1 transposed to G. This is confirmed by six Machaut pieces (Nos. 9, 20, 59, 88, 95, and 129) and one from Ch (No. 57), all of which have finals on G with no signature. Although this seems to imply Mode 7, most of the B's are flatted with added accidentals so that these pieces are actually in Mode 1 transposed and are so classified in Table 26.

9All tables in this chapter are limited to the primary sources.
TABLE 26
MODES AND FINALS OF VIRELAIS IN PRIMARY SOURCES

<table>
<thead>
<tr>
<th>Source</th>
<th>Mode 1</th>
<th>Mode 2</th>
<th>Final D</th>
<th>Final G</th>
<th>Final C</th>
<th>Final A</th>
<th>Final F</th>
<th>Final C</th>
<th>Final B</th>
<th>Final G</th>
<th>Final C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td>14</td>
<td>4</td>
<td>5</td>
<td>11</td>
<td>2</td>
<td>10</td>
<td>4</td>
<td>10</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>PR</td>
<td>18</td>
<td>9</td>
<td>6</td>
<td>3</td>
<td>12</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td>5</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td>12</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>5</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>TuB</td>
<td>15</td>
<td>7</td>
<td>6</td>
<td>2</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>6</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totals</td>
<td>77</td>
<td>4</td>
<td>33</td>
<td>33</td>
<td>13</td>
<td>2</td>
<td>43</td>
<td>4</td>
<td>21</td>
<td>25</td>
<td>1</td>
</tr>
</tbody>
</table>

Not only do the figures in Table 26 confirm the predominance of Modes 1 and 5, but they indicate that transpositions are common. In fact, modes are more often transposed than not, usually to the fourth or fifth degree. Mode 1, for example, is most often transposed to G and Mode 5 to C. It is not uncommon to find Mode 1 transposed to C; that is, a transposition twice removed (up two fourths or down two fifths).

In order to preserve the intervallic structure of a transposed mode, a change of signature is necessary. Mode 1 on G therefore requires one flat, while Mode 1 on C requires two flats, B and E. In eight of the thirteen pieces in Mode 1 on C, only the E-flat
appears in the manuscript, while the B-flat is understood. Mode 5 on F always carries a B-flat in the signature. Therefore, when it is transposed to C, no signature is required.

A few unusual transpositions may be cited. Only one piece listed in Table 26 is in Mode 5 transposed to the fourth degree, B-flat. Although this would be a normal transposition in terms of the relationship of the finals, it is rarely found, perhaps because composers did not favor the use of an altered note, B-flat, as the final, the most important note of the mode. *Fist on dame*, No. 51, was not counted in Table 26 because it is preserved only in one secondary source, BernA; however, it too is in Mode 5 transposed to B-flat. Mode 7, being somewhat uncommon itself, is in one instance transposed to C with the addition of a signature of one flat.

All of the above transpositions have maintained the exact intervallic relationship of the original mode. It should be mentioned, however, that in a few cases the mode is slightly altered. For example, two compositions in Mode 1 on D, *Dame je veill endurer* by Machaut (No. 24) and *S'en vous por moy pitie* by Alanus (No. 135) carry a B-flat in the tenor. In addition, two Machaut virelais (Nos. 56 and 120) in Mode 1 on A lack the F-sharp required by this transposition. All four of these pieces may be considered exceptional uses of Mode 1.

As a result of transpositions, various modes share the same final. For example, C serves as the final for pieces in Modes 1, 5,

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10 In one of the eight (No. 82), the B-flat appears in the contratetnor, but not in the tenor.
6, and 7. It could also be the final of transposed Modes 2 and 8, although no virelais exist in these transpositions. In spite of the identity of finals, one can distinguish modes fairly easily. In addition to using the final as a guide, one has the tools of range, species of pentachord and tetrachord, and signature to aid in determining the mode.

Partial signatures, found throughout the virelai repertory, have sparked a good deal of controversy among musicologists in the past thirty years, the principal writers on the subject being Apel, Lowinsky, and Hoppin. Each of the three musicologists has a somewhat different explanation of the phenomenon; however, the virelais tend to confirm Hoppin's theory, which he states as follows:

> It is our contention that partial signatures are an indication of pitch levels lying a fifth apart, which in turn imply the use of two modes simultaneously or of the same mode in a transposed and untransposed position. He finds that partial signatures are applied with some degree of consistency to the motets of TuB, but that their use is much more systematic in secular pieces both in TuB and other sources.

All three-part virelais in the seven primary manuscripts have been examined to determine the consistency of the relationship between partial signatures, part ranges, and modes. The results are shown in Tables 27 and 28. Listed first in Table 27 are the virelais

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11References to the major articles by these writers may be found in the bibliography.

with the most common arrangement of parts: cantus, contratenor, tenor. The part ranges given in the table are exact for single appearances of any mode and signature combination, but average for all those that appear more than once. They show that the contratenor and tenor, without exception, have approximately the same range and that the cantus lies a fifth higher. Three different signatures are used: ^, b , b ; b , bb , bb ; and b , b , b . The first of these signatures, with a B-flat in both lower parts, indicates either transposed Mode 1 on G or Mode 5 with only one exception. The signature is the same in the tenor and contratenor because both parts move basically in the same range, from g to g' or f to f'. The cantus parts, according to Hoppin's theory, are transposed up a fifth and therefore require no flat because the transposition of any mode up a fifth eliminates one flat from the signature or adds a sharp. The signature ^, b , b is therefore appropriate for these pieces. These same principles apply to Mode 1 on C with the signature b , bb , bb . Those pieces in Mode 5 on C, 1 on D, and 8 on G, bear no signature at all, although they still maintain the fifth relation between the range of the cantus and the lower parts. None of the three requires a flat in the original position; however, the transposition of each of these modes up a fifth would require a signature of F-sharp, which, as we have previously noted, is rarely found at this time and is never used in the virelais in question.

Those pieces with parts arranged cantus 1, cantus 2, tenor, or triplum, cantus, tenor are much less common; however, they also conform to the principles already laid down. Here the two upper
### TABLE 27

**SUMMARY OF SIGNATURES AND PART-RANGES**

<table>
<thead>
<tr>
<th>Signatures and Average Part-Ranges</th>
<th>Mode</th>
<th>Number of Virelais, Listed by Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mach</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>c'-d'' f-g' f-g'</td>
<td>1 on G</td>
<td>1</td>
</tr>
<tr>
<td>a-a' c'-f' d-d'</td>
<td>1 on D&lt;sup&gt;a&lt;/sup&gt;</td>
<td>1</td>
</tr>
<tr>
<td>c'-d'' f-g' f-g'</td>
<td>5 on F</td>
<td>1</td>
</tr>
<tr>
<td>g-g' c-d' c-d'</td>
<td>1 on C</td>
<td>1</td>
</tr>
<tr>
<td>a-a' c-d' c-d'</td>
<td>5 on C</td>
<td>1</td>
</tr>
<tr>
<td>a-b' d-d' d-d'</td>
<td>1 on D&lt;sup&gt;b&lt;/sup&gt;</td>
<td>5</td>
</tr>
<tr>
<td>g-a' c-c' c-d'</td>
<td>8 on G</td>
<td>1</td>
</tr>
<tr>
<td>Cl</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Tr</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>c'-d'' c'-e'' f-g'</td>
<td>5 on F</td>
<td>1</td>
</tr>
<tr>
<td>c'-c'' c'-c'' f-f'</td>
<td>1 on G</td>
<td>1</td>
</tr>
<tr>
<td>f-g' f-g' c-c'</td>
<td>1 on C</td>
<td>1</td>
</tr>
<tr>
<td>a-a' a-a' c-c'</td>
<td>5 on C</td>
<td>1</td>
</tr>
</tbody>
</table>

<sup>a</sup> This piece represents an exceptional use of Mode 1 in terms of its signature; however, it is regular in its placement of the cantus a fifth above the contratenor and tenor.

<sup>b</sup> No. 60, from Mod, which is included in this group has the same relative part ranges an octave lower.
# TABLE 28

**EXCEPTIONAL APPLICATIONS OF SIGNATURES AND PART-RANGES**

<table>
<thead>
<tr>
<th>Signatures and Average Part-Ranges</th>
<th>Mode</th>
<th>Number of Virelais, Listed by Manuscript</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Mach</td>
</tr>
<tr>
<td>C CT T</td>
<td></td>
<td></td>
</tr>
<tr>
<td>g-a' c-c' c-c'</td>
<td></td>
<td>5 on C</td>
</tr>
<tr>
<td>d'-c&quot; g-g' g-f'</td>
<td></td>
<td>7 on G</td>
</tr>
<tr>
<td>g-a' d-g' c-c'</td>
<td></td>
<td>7 on C</td>
</tr>
<tr>
<td>a-b' c-d' d-d'</td>
<td></td>
<td>1 on D</td>
</tr>
<tr>
<td>c'-e&quot; f-a' g-g'</td>
<td></td>
<td>1 on G</td>
</tr>
<tr>
<td>g-c&quot; d-e' d-d'</td>
<td></td>
<td>1 on D</td>
</tr>
<tr>
<td>g-g' c-d' c-d'</td>
<td></td>
<td>1 on C</td>
</tr>
<tr>
<td>c'-c&quot; c-e' d-e'</td>
<td></td>
<td>1 on D</td>
</tr>
</tbody>
</table>

*a This number represents *Qua pens major* (No. 122) which appears in *Apel's French Secular Compositions, 3: No. 301* with the signature \( \uparrow \uparrow \uparrow \). The manuscript indicates, however, that each voice has one flat in the signature.
parts are in the same range and therefore carry the same signature, while the tenor is a fifth lower and has a different signature. The only exception is Mode 5 on C in which there is no signature in any part. The transposition in the cantus parts requires the addition of a sharp which is omitted as usual.

The nine out of seventy-six pieces that do not conform to these principles are listed in Table 28. It is obvious that exceptions are not common and that partial signatures are applied to the virelais with an amazing degree of regularity. Aside from the third and ninth pieces, all those in Table 28 are regular in range but irregular in signature. The range of the contratenor in the third piece is unusually wide, and the voice does not carry a flat like the tenor. The irregularity in signature can be explained by the fact that the contratenor moves primarily in the range of the cantus rather than the tenor. The final piece in Table 28 has no signature, which is normal for pieces in Mode 1 on D; however, the range of the cantus is nearly an octave above the tenor and contratenor. Since the cantus is usually only a fifth above the lower parts, it is exceptional in this respect. The sixth piece, in Mode 1 on D, carries a flat in the cantus only. The composer may have been thinking of Mode 1 transposed to G in the cantus, rather than the fifth above, A. No explanation can be offered for the remaining exceptions.

Partial signatures, therefore, do normally reflect pitch levels lying a fifth apart. The explanation of this phenomenon, however, remains in question. While the great majority of partial signatures
seem to be rather handily explained by transposition of the mode, both in range and intervalllic structure, this explanation is not completely supported by the pentachord-tetrachord arrangement of the melodies.

Treitler has cast some doubt upon the theory of transposed modes in the cantus through his study of tonality in the secular works of Dufay. It is his contention that when the lower parts have the authentic form of a particular maneria, the cantus has the plagal form with all parts sharing the same final. For example, if the lower parts are in Mode 1 on D, the cantus is likely to be in Mode 2 on D.

The examples chosen by Treitler clearly support his theory; however, not all Dufay pieces fall as neatly into pentachord-tetrachord patterns as Treitler would have us believe. In ballade #16, for example, the tenor is in Mode 5 using the lower pentachord f-c' and the upper tetrachord c'-f'. According to Treitler's theory, the cantus should be in Mode 6, using the tetrachord-pentachord or plagal arrangement c'-f', f'-c". The introduction seems to confirm his theory for the most part (Example VI-2).

Example VI-3 from the same ballade divides the octave c'-c" in the cantus into pentachord-tetrachord, c'-g', g'-c", thus implying a transposition of Mode 5 to C. It must be noted, however, that the cadence at the end of the passage is on F rather than G.

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Ex. VI-2: C'est bien raison Dufay, mm. 1-5
Even though some exceptions may be found in the works of Dufay, such as the use of authentic melodic structure in the cantus and an occasional phrase in a different mode, they generally follow Treitler's principles. Upon examining the virilais with which this dissertation is concerned, it was found that the melodic structure is much less distinct, with a good deal of ambiguity in the pentachord-tetrachord structure.

Januls, No. 64 from TuB, for example, has the normal arrangement of voices (C-CT-T), with the lower two in Mode 5. The signature is ♮, ♯, ♭, and the part ranges are c'-d'', f-g', f-g'. According to Hoppin, the cantus bears no flat because it is in Mode 5.
transposed to C. Indeed, judging from the range of the voice, this is a possibility. The octave c'-c" would then be divided c-g', g'-c". Treitler would say, however, that the cantus is in Mode 6, a plagal mode, with the octave c'-c" divided c'-f', f'-c".

The melodic contour of certain phrases in the cantus outlines the pentachord-tetrachord structure c'-g', g'-c", the transposed form of Mode 5. The phrase presented in Example VI-4 illustrates this division, and measures 10-14 and 24-28 also emphasize the upper tetrachord.

Ex. VI-4: *Ja nul nes porra* Anon.
No. 64, mm. 1-4 (TuB)

Many cadential figures throughout the repertory, like the one below from *Ja nul nes*, outline a lower pentachord in total range, but cadence on the uppermost note of the tetrachord. In Example VI-5, the total range is c'-g', but the phrase cadences on f', which confirms the already present emphasis on the tetrachord, c'-f'.
An examination of the cadences throughout *Ja nuls* reveals that the notes F and C are emphasized in the cantus, with cadences on C in measures 4, 18, 23, and 41, and cadences on F in measures 9, 33, 37, 45, and 50. The cadences, then, divide the range into the plagal structure of Mode 6, even though the melodic structure of individual phrases sometimes indicates the authentic pattern of Mode 5 transposed.

If one explains the difference in ranges between the voices by the use of the authentic and plagal forms of the *maneria* rather than by transposition of the mode, partial signatures must be questioned. With all three voices in the same *maneria* with the same final, it seems that the signature should be the same in each voice. A change in the signature will, of course, alter the intervallic structure of that voice. Unfortunately, Treitler notes the appearance of partial signatures and the connection of certain signatures with certain tonalities, but makes no attempt to explain them.
It appears that both Hoppin and Treitler have made valid observations—Hoppin in linking pitch differences to signatures, and Treitler in noting the use of the same maneria in all voices of Dufay's secular compositions. How one reconciles partial signatures and modes, however, still remains a problem. Perhaps composers were thinking of transposing the mode, as indicated by the partial signatures and by the range of some phrases, but were forced by the rules of harmony to emphasize the same tones in all parts, at least at the cadence points. Since the use of the plagal mode in the cantus seems to be clearer in the Dufay works than in the earlier virelai repertory, there may have been a growing chronological awareness of the need for tonal unity among the voices.

Mode is not equally clear in all compositions. Hoppin and other writers have pointed out that the mode is often established in the opening measures: melodically by the individual voices, and harmonically by the vertical structures. Melodically, a voice can clarify the mode by emphasizing the two most important tones, the final and the dominant. Leaps between these two tones, and phrases or figures beginning and ending on them are common ways of stressing their importance. In the following discussion, vertical structures will be called chords. For convenience, Roman numerals will be used to designate chords built on various degrees of the mode. Harmonically, the mode is strengthened by beginning the first phrase with a chord built on the final (I). Ending the phrase on I also clarifies the mode, particularly if the opening chord is something other than I. Internally, progressions leaping by a fourth or fifth to
or from the final help to strengthen the tonal feeling.

Examples VI-6 and VI-7 represent the extremes of modal obscurity and clarity both in regard to individual voices and harmonic structure. The mode of Example VI-6, Mode 1 on G, is extremely vague, while that of Example VI-7, also Mode 1 on G, is quite clear. In regard to melodic structure, none of the voices in Example VI-6 emphasizes the final. The tenor does leap down a fourth to the final (G) and back up a fifth in measures 2-3; however, it immediately proceeds to leap down a fifth, c'-f, so that the ear does not perceive G as the tonal center. The descending scale passage in the last four measures, passing from f' to f rather than g' to g, completely eliminates any feeling for the tonal center. In Example VI-7, on the other hand, each voice emphasizes the tonal center, G, in its own way. The cantus simply circles around the final, while the contratenor and tenor move within the pentachord g-d' so that the tones receiving the most emphasis are the final and the fifth.

Harmonically, the tonal center of Example VI-6 is obscured because the piece begins on the second degree of the mode which becomes the third of an F chord (VII). The first strong cadence, in measure 11, is also on F. Not only does the F chord appear in these two important positions, but the progression V-I-V on F in measures 5-6 makes F appear to be the logical tonal center. Unlike Example VI-6, there is no question about the mode of Example VI-7, which begins and ends with a chord on G.

It can be seen from Example VI-7 that beginning a piece with a I chord is one way of strengthening the feeling for a tonal center.
Ex. VI-6: *Or sus vous dormez trop* Anon.
No. 104, mm. 1-11 (PR, Pit, Lo, Iv)

Ex. VI-7: *Kere dame* Anon.
No. 79, mm. 1-4 (Pit)
Judging from procedures in the virelais, this idea seems to have developed in an evolutionary fashion. It is evident from the information presented in Table 29 that the five manuscripts, PR, Ch, Mod, TuB, and 0, arranged in approximate chronological order, show a steadily increasing percentage of pieces beginning on I. This is just one aspect of the growing trend toward tonal organization. Pieces that do not begin on I are most likely to begin on IV or V, but every degree of the mode is represented in Table 29 at least twice. The marked decrease of chords other than I, IV, and V in the last two sources is worthy of note.

### Table 29

**Opening Chords of Virelais in PR, Ch, Mod, TuB and 0**

<table>
<thead>
<tr>
<th>Source</th>
<th>Opening Chords</th>
<th>Percentage of Pieces Beginning on I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>II</td>
</tr>
<tr>
<td>PR</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>Ch</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Mod</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>TuB</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td>0</td>
<td>7</td>
<td>1</td>
</tr>
</tbody>
</table>

Whether or not the mode is clear from the beginning, the use of open and closed endings must mean that composers were aware of the tonal center and the effect which results from purposely avoiding it. Hoppin has observed this phenomenon in secular monophony in which the first structurally important cadence is the open ending:
In secular monophony, _ouvert_ and _clos_ endings furnish logical proof that a consciousness of the tonal center must have been established at the beginning. The _ouvert_ ending, after all, comes before the _clos_ and would be utterly pointless if the hearer did not already know that it was not the final.\(^{14}\)

In the virelais the situation is somewhat different, since the cadence on the final at the end of A precedes the open ending found in B. Nevertheless, the use of the open ending is significant because it implies that the listener is aware of the pull toward the tonal center and therefore perceives the open ending as something other than final. In five polyphonic virelais the open ending is also on the final, but in three cases an imperfect interval is added to the chord to achieve an incomplete effect. In No. 74 the final chord of both endings is the same (1-5-8), and in No. 136 the distribution of the tones varies.

A survey of the tonal level of cadences at the ends of the A and B sections of the polyphonic virelais reveals that they are treated with remarkable consistency.\(^{15}\) In Table 30, these primary cadences are grouped by tonal pattern. In most cases there are three primary cadences, A/B\(_0\),B\(_c\); however, two compositions have only two primary cadences, A/B, and one has four, A\(_0\),A\(_c\)/B\(_0\),B\(_c\).\(^{16}\)

---


\(^{15}\)Ten different tonal patterns were found in the primary cadences of Machaut's twenty-five monophonic virelais, which proves them to be much less regular than the polyphonic virelais (I/V; I/I; I/I\(_1\),I; I/V,I; I/I,I; I/I\(_3\),I; II,V/I; III,I/III,I; V,I/II,I; II,V/I,II,I).

\(^{16}\)It was mentioned earlier in the section dealing with musical form that several Machaut works have open and closed endings in the A section. These are found, however, only in his monophonic virelais (see the last four patterns in n. 16).
TABLE 30

TONAL LEVEL OF PRIMARY CADENCES

<table>
<thead>
<tr>
<th>Source</th>
<th>I/II,II</th>
<th>I/III,II</th>
<th>I/V,II</th>
<th>I/I,II</th>
<th>I/IV,II</th>
<th>I/VII,II</th>
<th>I/VI</th>
<th>I/I</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td>2</td>
<td></td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
<td>1 (I/VI,V)</td>
</tr>
<tr>
<td>PR</td>
<td>22</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1 (I/VI,I)</td>
</tr>
<tr>
<td>Pit</td>
<td>7</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1 (II,I/VII,I)</td>
</tr>
<tr>
<td>Ch</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td>1</td>
<td>1 (I/VI,IV)</td>
</tr>
<tr>
<td>Mod</td>
<td>13</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1 (I/VI,V)</td>
</tr>
<tr>
<td>TuB</td>
<td>13</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1 (I/VI,V)</td>
</tr>
<tr>
<td>O</td>
<td>4</td>
<td>3</td>
<td></td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

aSlashes separate the cadences of the A and B sections, and commas separate open and closed endings within a section.

bThe open ending of the B section is unusual because the contratenor ends on the final, but the tenor and cantus end on the fifth.
Table 30 shows that, with only four exceptions, the closed ending of B ends on the final established in the cadence of the A section. The open ending of B, on the other hand, is usually on some degree other than the final, an overwhelming majority falling on either II or III. The two normal tonal patterns for primary cadences are therefore I/II,I and I/III,I. These numerals refer to the lowest note of each chord, which is nearly always in the tenor part. In most cases, the structure of the cadence chord is 1-5-8; however, a few open endings have either a third in the final chord or are VII6 chords.

Discovery of the consistent tonal levels of primary cadences led to an investigation of the connection between mode and the two most common tonal patterns (I/II,I and I/III,I), the results of which are shown in Table 31. It was found that the pattern I/III,I is reserved for Mode 5, while I/II,I appears most often in Mode 1 but may also be used in Modes 5 and 7.

Table 32 shows the degrees of the mode on which both internal and primary cadences fall in a sampling of fourteen pieces. This tabulation was compiled in an attempt to detect any change in the choice of tonal level for internal cadences. Two pieces from each of the primary manuscripts were studied. No significant difference was found between early and late works in the treatment of internal cadences.

17 Three other exceptions are found in secondary sources: No. 36, I/V,V; No. 114, I/VI,V; and No. 141, I/II.

18 One case in which the contratenor is the lowest voice was pointed out in Table 30.
TABLE 31

RELATION BETWEEN TONAL LEVEL OF PRIMARY CADENCES AND MODE

<table>
<thead>
<tr>
<th>Source</th>
<th>I/II,I</th>
<th>Mode 1</th>
<th>Mode 5</th>
<th>Mode 7</th>
<th>I/III,I</th>
<th>Mode 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mach</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR</td>
<td>22</td>
<td>17</td>
<td>5</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Pit</td>
<td>7</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Ch</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Mod</td>
<td>13</td>
<td>12</td>
<td>1</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>TuB</td>
<td>13</td>
<td>12</td>
<td>1</td>
<td></td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>0</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Source</td>
<td>Incipit and Number</td>
<td>Tonal Level of Cadences&lt;sup&gt;a&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>-------------------</td>
<td>-----------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mach</td>
<td>Dame, mon cuer - No. 25</td>
<td>V, I, II, V, I / V, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mach</td>
<td>Se je souspir - No. 131</td>
<td>V, V, I / II, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR</td>
<td>La grant biaute - No. 83</td>
<td>I, I, I, II, V, I / I, I, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PR</td>
<td>Combien que j'aie - No. 19</td>
<td>I, II, II, I / II, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td>Mort pourquoy - No. 96</td>
<td>I, IV, II, I / I, I, I, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td>Kere dame - No. 79</td>
<td>I, II, I, I / V, I, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td>A mon pooir garde - No. 2</td>
<td>I, VII, VII, I / I, I, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ch</td>
<td>Tres gentil cuer - No. 147</td>
<td>III, I, I, II, I, I, I / I, II, IV, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td>Tres nobile dame - No. 148</td>
<td>I, II, I, III, I / I, II, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td>Dame souvrayne - No. 28</td>
<td>I, II, I / V, I, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TuB</td>
<td>Ja nuls - No. 64</td>
<td>V, I, II, I, V, II, I / I, V, I, III, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TuB</td>
<td>Garison, gente figure - No. 53</td>
<td>V, I, I, V, II, I / II, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>Se j'estoye - No. 132</td>
<td>I, I, V, III, III, I / II, I, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>Ma chiere mestresse - No. 90</td>
<td>III, I, V, I, I / I, I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<sup>a</sup>Open endings in the B section have been excluded.
cadences, which occur nearly twice as often on I as on all other degrees combined. Cadences on II and V are also common, however.

These observations reveal an awareness of tonality on the part of composers in the fourteenth and early fifteenth centuries as well as a systematic way of dealing with the phenomenon. The final of the mode is not simply the note on which a composition ends but is a true tonal center, one that governs to some extent the range, melodic structure, and tonal level of both primary and internal cadences.
Cadences are melodic and harmonic formulas that mark the ends of phrases, sections, or compositions. Internal cadences convey a feeling of relaxation or temporary cessation of rhythmic and melodic activity. Thus, they usually end with long notes, often followed by a rest in the cantus part. The primary cadences in the virelais are found at the end of the A and B sections. As previously noted, the B section generally has open and closed endings, while the A section, with few exceptions, has only a closed ending. The following study deals mostly with the structure of primary cadences, although internal cadences often exhibit the same characteristics.

An investigation of primary cadences in the monophonic works of Machaut reveals that certain patterns are used repeatedly. The most frequent cadence pattern is 2-1-7-1, illustrated in Example VI-8. It descends to the final, passes through it to the seventh degree below, and then comes to rest on the final. Although the cadence in Example VI-8 is on the final, the same melodic pattern may be found on any degree of the mode. This principle applies to all cadential patterns discussed in this chapter.

Ex. VI-8: Tuit mi penser Machaut
No. 15, mm. 22-23 (Mach)
The pattern 2-1-7-1 is sometimes slightly ornamented, as in Example VI-9. The motion is essentially the same as that of Example VI-8; however, the descending motion, 2-1-7, is interrupted by a return to 2 between 1 and 7. Thus, the resulting pattern is 2-1-2-7-1. In a few instances, the initial 2 is replaced by 3, resulting in a pair of interlocking thirds (3-1-2-7-1).

Ex. VI-9: De bonté, de valour Machaut
No. 32, mm. 14-15 (Mach)

The next most common cadence pattern is the simple descending formula, 3-2-1 (Example VI-10). Example VI-10a is an unornamented descending melodic figure, 3-2-1, while Example VI-10b includes an anticipation of 1 on the penultimate note.

Ex. VI-10:

a. C'est force faire Machaut
No. 16, mm. 22-23 (Mach)

b. Se mesdisans Machaut
No. 134, mm. 21-23 (Mach)
A fourth pattern, found occasionally, is simply an extension of Example VI-8. It begins with the same motion, 2-1-7-1, but continues through the final to the step above, and then descends by step to the final (2-1-7-1-2-1).

Ex. VI-11: *Se ma dame* Machaut  
No. 133, mm. 9-10 (Mach)  

A few cadences use a formula that descends to the sixth degree, below the final, and then ascends by step to the final (1-7-6-7-1) as in Example VI-12.

Ex. VI-12: *Comment qu'a moy* Machaut  
No. 20, mm. 14-15 (Mach)  

Occasionally, the final is approached by leap from above in patterns such as 5-4-3-1, 1-2-3-1, or 4-3-5-1.

In dealing with polyphonic cadences, attention must be focused on two musical elements, melody and harmony. Melodically, both of the structural voices, cantus and tenor, follow stereotyped patterns which in turn produce standard intervallic progressions. The most common melodic cadential formula in the monophonic works of Machaut, 2-1-7-1, is also one of the standard cantus patterns in polyphonic
compositions throughout the period. The tenor normally descends with stepwise motion, 2-1.

In the polyphonic works, the cadential formula in the cantus often appears in an embellished form not seen in the monophonic works of Machaut. The progression 1-7-1 may be ornamented by a descent to the sixth degree, 1-7-6-1. Thus, the sixth constitutes an échappée, although it is usually not dissonant with the tenor. This melodic cadential figure is commonly referred to as the Landini cadence but is in reality only a melodic ornament that is found with different cadential harmonies. The association of Landini's name with this figure is misleading, since it was also used by his French contemporaries (including Machaut) and was not necessarily Italian in origin. The remarkable popularity of this formula is indicated by its survival for well over a century, even though harmonic formulas changed during this period. Example VI-13 from TuB illustrates this melodic cadential formula combined with a normal stepwise descent to the final in the tenor.

Ex. VI-13: \textit{J'ai mon cuer} Anon.  
No. 65, mm. 64-65 (TuB)

It should be observed in the following examples that the melodic patterns 2-1-7-1, and the Landini embellishment 1-7-6-1 are
standard formulas for the cantus of all polyphonic pieces, regardless of the number of voices. The tenor progression 2-1 is also standard in three- and four-part pieces.

The melodic procedures described above result in an intervallic progression from a sixth to an octave. Although this is the standard two-part progression, a few Machaut pieces have primary cadences that progress from a third to a unison. Examples of both types of two-part cadences, third to unison and sixth to octave, are shown in Examples VI-14 and VI-15. In cadences progressing 6th-8ve, it is not unusual to find a short series of parallel sixths preceding the cadential formula as seen in Example VI-15.

Ex. VI-14: Dame, mon cuer Machaut
No. 25, mm. 19-20 (Mach)

Ex. VI-15: En mon cuer Machaut
No. 45, mm. 30-32 (Mach)
The problem of musica ficta or unwritten accidentals arises in connection with cadences. Hughes and Bent have determined through the use of accidentals in the Old Hall manuscript and the statements of theorists that "ficta is concerned with cadences (or cadential figures) and is applied principally to the notes leading to those cadences." Musica ficta was apparently a matter of great concern for late medieval theorists, since they formulated rules for adding accidentals that are not written in the manuscripts. According to Hughes and Bent, cadences consist of at least two elements: a cadence chord and its preceding chord, and it is the notes of the preceding chord that are most susceptible to the application of unwritten accidentals.

Many theorists of the fourteenth and fifteenth centuries discuss the principles of musica ficta, presenting the same basic information in a variety of ways. Within the treatise Declaratio musice discipline by Ugolino of Orvieto, dating from around 1430, the chapter dealing with musica ficta is typical of the discussions found in other treatises of the period. Like most expositions of the subject, it deals only with the harmonic aspect of the problem;


20 Ibid., p. xxii.

21 The many articles listed in the Hughes bibliography present the views of contemporary theorists. See Andrew Hughes, Manuscript Accidentals: Ficta in Focus, 1350-1450, Musicological Studies and Documents 27 (n.p., 1972), pp. 135-37.

however, implications about the melodic line can be drawn from the intervallic progressions. The following two principles have been extracted from Ugolino's treatise.

1. Fifths and octaves must be perfect.

2. A sixth progressing to an octave should be major and a third progressing to a unison should be minor because the imperfect interval is then as close as possible to the nearest perfection.

The second principle is melodically significant, as it indicates a preference for the leading tone which in turn results in smooth voice leading. Although the above principles provide some clues as to the proper use of unwritten accidentals, they do not cover every problem encountered and most likely were intended to be flexible in nature. Hughes and Bent elaborated upon this idea after having dealt with the problems of musica ficta in editing the music of the Old Hall manuscript:

By its very nature as a performing practice, the addition of accidentals must have contained an element of variability... We cannot expect, here or in any comparable performing technique, to uncover rules which would yield infallible results at first sight of a new piece, even for experienced singers working within a single tradition. There are bound to be equally acceptable alternatives, just as there are for an editor who realizes a figured bass...23

It is generally assumed that cadences in particular followed the principle that intervals which expand are major (M6-8ve) and intervals which contract are minor (m3-l). A sharp or flat is often necessary to make the interval major or minor as required by this rule; however, these accidentals were usually not written in the

23Hughes and Bent, Old Hall Manuscript, 1:xxv.
manuscripts and were presumably added by the performers. Such
accidentals are generally suggested by modern editors (see Example
VI-13 above).

The standard three-part cadence throughout the fourteenth
and into the fifteenth century is now known as the Burgundian
cadence, named after the composers working in the extensive area
ruled by the dukes of Burgundy. This region was one of the fore­
most musical centers of Europe in the fifteenth century. The term
Burgundian is misleading, however, since it implies a fifteenth­
century tradition but refers to a cadence already common in the
three- and four-voice works of Machaut. The Burgundian cadence is
clearly related to the standard two-part cadence, both melodically
and harmonically. Its melodic formulas do not differ from those
already mentioned. The Landini embellishment is often found in the
cantus, resulting in the melodic progression 7-6-8, as seen in
Example VI-16. The outer voices retain the same movement, a sixth
to an octave, and the contratenor ascends 4-5 forming parallel fourths

\[ C \rightarrow 7-8 \]

with the cantus: \( CT \rightarrow 4-5 \). The harmonic progression which results
\[ T \rightarrow 2-1 \]
is \( VII^6-1 \).

The intervallic progressions illustrated in Example VI-16 are
characteristic of three-part cadences of the period with the normal
voice distribution (C-CT-T). Pieces with a triplum or cantus 2
instead of a contratenor sometimes assign to one of these voices
the part normally given to the contratenor, which may be transposed
up an octave (\( 4-5 = 11-12 \)) so that the two upper parts move in
parallel fifths 7-8. This voice distribution, shown in Example VI-17, appears at primary cadence points in only three virelais, *Je sui sillas* (No. 74), *Rescoés rescéos* (No. 124), and *Vénés a nueches* (No. 153). It should be noted that the intervallic relation between cantus 1 and the tenor is still a sixth to an octave.

Pour l'amour du temps gracieux, No. 113, also has a 1-8-12 structure in the closed ending of the A and B sections; however, the approach to the cadence chord differs.
The problem of musica ficta arises again in Examples VI-16 and VI-17, which indicate only the accidentals suggested by Apel in *French Secular Music*. As mentioned in connection with the two-part cadence, the sixth between the cantus and tenor in the penultimate chord is usually altered so that it becomes major if it is not naturally so. This procedure was followed in Example VI-16. In Example VI-17, the sixth is already major, but the tenth is altered to make it major because it expands to a twelfth.

The contratenor of Example VI-16 presents still another problem of musica ficta. In this instance, Apel did not suggest altering the c', although the penultimate note of the contratenor is often raised so that it becomes a leading tone to the fifth of the final chord, resulting in a double-leading-tone cadence. According to the harmonic principle that intervals expanding to perfect intervals should be major, a C-sharp seems preferable at this point. Furthermore, if the f' in the cantus is altered and the c' in the contratenor is unaltered, as suggested by Apel, a tritone is created. This conflict (mi contra fa) is strictly forbidden by medieval theorists when the interval should be perfect and could be eliminated in this case by sharpening the c' also. Apel was apparently unsure of the situation himself, since the identical cadence occurring in measures 78-79b of the same piece is treated as a double-leading-tone cadence.25

25Apel, *French Secular Music*, pp. 120*-21*.
In the standard four-part cadence, three parts follow the normal Burgundian pattern, while cantus I or triplum doubles the contratenor an octave higher. It is not unusual for both upper parts to introduce the Landini embellishment as seen in Example VI-18. Although cantus I and the contratenor have the same basic progression, 1-7-1, the Landini embellishment in cantus I and rhythmic displacement in the contratenor disguise the parallel octaves and result in accented dissonant sevenths.

Ex. VI-18: A l'arme a l'arme Grimace
No. 1, mm. 32-33b (FR, Ch)

The rhythm of cadences is standardized, with the cadence chord normally falling at the beginning of a unit of tempus or measure. With the exception of Example VI-11, all of the cadences previously illustrated are constructed in this manner. The final chord in primary cadences is usually sustained for a full measure in modern editions, with no tonal movement or repetition in any voice. The manuscripts signal a complete stop at these points by placing a long
in each voice followed by a bar line. Some exceptions are found in TuB where the open ending of the B section is marked with a fermata rather than a long and a bar line; however, this is only another means of indicating a complete stop. In view of these standard procedures, the compositions of Perusio are noteworthy. He must have been fond of using iambic rhythm in the cantus because he followed this procedure at all primary cadence points in five of his eight virélas—Nos. 11, 27, 60, 98, and 110—and in A and Bc of No. 58. These cadences all involve a repeated note in the final measure of the cantus, as illustrated in Example VI-19. It should be emphasized that the only way in which this cadence differs from the traditional one is in the rhythm of the cantus. The harmony, melodic movement, and even the rhythmic placement of the harmonic progression, remain unchanged.

Ex. VI-19: Heylas que feray Perusio
No. 60, mm. 38-39a (Mod)

Of the seventeen cadences in which Perusio introduced iambic rhythm, twelve are with text and five are in textless postludes.
Nine of the cadences with text end with masculine rhymes and involve a different syllable for each of the last two notes. These procedures are followed in Example VI-19. In the three remaining cadences with text, the primary cadences in No. 11, the rhymes are feminine, and the final syllable is preceded by a melisma with no change of syllable on the penultimate note. The relationship between the rhythms of the poetry and the music may therefore be unimportant. It is worth noting that in the normal cadence, the final syllable, whether masculine or feminine, falls on the cadential chord.

Cadences with iambic rhythm in the cantus occur outside the Perusio repertory in No. 138, Soit tart tempre, and No. 108, Plasanche or tost. Here, the iambic rhythm appears only in the open and closed endings of the B section. In these cadences the final syllable is unaccented, but unlike the similar examples in Perusio's virelais, there is a syllable change on the penultimate note. No. 108, Plasanche or tost, is particularly interesting because the feminine rhythm in cantus 1 is not the usual iambic rhythm but two notes of equal value (J. J.). A comparison of the two cantus parts, which share the same text, reveals that while in cantus 1 the final syllable occurs on a weak beat, the same syllable falls on the cadential chord in cantus 2 (Example VI-20).

Two other works by Perusio, Nos. 119 and 58, contain what might be called appoggiatura cadences. All primary cadence points in No. 119 and the open ending of B in No. 58 incorporate an appoggiatura on the cadence chord. The appoggiatura in No. 58 occurs in
the cantus and the three in No. 119 occur in the contratenor (Example VI-21). These cadences are unusual only because of the appoggiaturas, and the progression is still that of the standard Burgundian cadence.

The appearance of any type of cadence other than Burgundian is an exception in this repertory. Ma chiere mestresse is therefore exceptional in its use of an authentic cadence for the closed ending.
of the B section (Example VI-22). The harmony of this entire passage is noteworthy for its harmonic progressions primarily by fourths and fifths, its open ending on IV rather than the more usual II or III, and its final chord progression IV-V-I, a pattern characteristic of functional harmony.

Ex. VI-22: Ma chiere mestresse G. Legrant
No. 90, mm. 14-16 (0)

The third is normally missing from cadence chords, since composers preferred perfect to imperfect intervals at these points. As discussed earlier in connection with the formal aspects of the virelai, thirds are occasionally found in the open ending of the B section as one way of indicating the incomplete quality of the cadence (see Nos. 1, 21, 93, and 112). Only once, in Combien que j'aie, is a third found in the closed ending of the B section. Here, the cantus cadences on the third of the chord rather than the final, but the two lower voices progress normally. It is possible, however,

26Example VI-20 is an unusual variety of authentic cadence. The V-I progression occurs in the penultimate measure and the final chord is a repetition of I.
that the third in the cantus is the result of a scribal error in which the last four notes were written a third too high.

Ex. VI-23: Combien que j'aie Anon.
No. 19, mm. 34-35 (PR)

Internal cadences vary considerably in their frequency and strength. The phrase structure of five virelais is outlined below and serves to illustrate two points: that phrases vary in length (two to eleven measures in these examples), and that some pieces tend to have phrases of equal length, while others contain phrases of various lengths.

Plus dure que un dyamant No. 109, Machaut, Mach

Cadences - Measure: 4, 10, 16, 22 / 26, 32
Phrase length: 4 - 6 - 6 - 6 - / 4 - 6

Dame par le dolz plaisir No. 26, Anon., PR

Cadences - Measure: 4, 8, 12, 16, 18 / 21, 25, 27
Phrase length: 4 - 4 - 4 - 4 - 2 / 3 - 4 - 2

27Open endings of B sections have been omitted.
No virelai in this repertory has exactly equal phrases throughout, but the Machaut virelais are among the most regular. None of the five pieces outlined above uses widely divergent phrase lengths; however, examples of extremely long phrases may be found in the realistic virelais. These normally occur in the sections using repeated words and syllables. In *Or sus vous dormez trop*, No. 104, for example, the B section begins in measure 56, with the first cadence in measure 64. This is followed by a long passage of repeated words and syllables, which at this particular point seem to imitate the sounds of drums and bagpipes. The second cadence in the B section, a V-I progression, does not appear until measure 81 (Example VI-24), and even this is not a strong cadence, particularly since the tenor drops out.

28 The numbers in parentheses represent linking passages in which the cantus drops out.
Cadences serve to punctuate a piece and divide it into recognizable sections and phrases. Primary cadences bring the music to a complete stop, although open endings imply continuation. Some internal cadences, such as the one in Example VI-25, receive a rhythmic treatment similar to primary cadences in that the motion in all voices is halted for at least the value of a breve. This particular example also occurs on I, which gives it added strength.

Ex. VI-25: Kere dame Anon.
No. 79, mm. 3-4 (Pit)
Composers sometimes deliberately weaken the effect of internal cadences in order to maintain continuity. The following examples illustrate various ways in which this is done. Although the cadence in Example VI-26, for instance, is on the final, it has been weakened because the cantus rests after 7 instead of resolving 7-8 (b-c') as expected. The resolution to c' is finally reached, but it loses most of its effect because it is a small note value (semiminim) in a weak metrical position and is introduced by an appoggiatura.

Ex. VI-26: Dame que j'aym Perusio
No. 27, mm. 7-8 (Mod)

Although the technique of dropping a voice momentarily at the cadence is found frequently, it is seldom applied to the cantus. Examples VI-27 and VI-28 illustrate more common uses of this technique in which the contratenor or tenor drop out. In both instances, the normal cadential formula is used. In Example VI-27, the contratenor progresses normally, 4-5, but the resolution is delayed by a rest. In Example VI-28, also a normal Burgundian cadence, it is the tenor resolution, an octave below the cantus, that is delayed by a rest. The delayed entrance of the tenor leaves a momentary
dissonance of a fourth between the cantus and contratenor. Both of these examples are taken from TuB, the manuscript in which this technique is found most often.

Ex. VI-27: *Ja nuls ne porra* Anon.  
No. 64, mm. 8-9 (TuB)

Ex. VI-28: *Viaire gent* Anon.  
No. 154, mm. 24-25 (TuB)

The cadential effect may also be weakened by what might be described as overlapping at the cadence point, as shown in Example VI-29. Here, the cantus and tenor follow the normal cadence pattern in measures 7-8 expanding from a sixth to an octave. The contratenor is the overlapping voice, since it does not reach its cadence point
until measure 9. At this point the tenor and contratenor have a normal cadential pattern of a third expanding to a fifth. Thus, we are dealing with two cadences only one measure apart, the first occurring on A, the second on G. Since G is the final of the piece, the first cadence is, in effect, an open cadence; the second, closed. The second cadence appears concurrently with the beginning of a new phrase in the cantus.

Ex. VI-29: Je voy le bon tens venir Anon.
No. 76, mm. 7-9 (PR)

It should be mentioned that the use of overlapping cadences as in Example VI-29 is unusual. The same technique may be observed, however, in Tres douche plaisant bergiere, No. 146. At several points throughout the piece the tenor and contratenor cadence simultaneously, but the cantus cadences either before or after the others (measures 5-8, 20-22, 29-30, and 41-43).

More common are cadences that do not overlap but simply have one or perhaps two voices in which the rhythmic motion continues. One such instance is shown in Example VI-30, from PR. The rhythmic
motion of the contratenor is uninterrupted by the cadence, while the movement in the other two voices is temporarily halted. Other cadences of a similar nature may be found in No. 81, m. 23, and No. 105, mm. 15-16.

Ex. VI-30: *La grant biauté* Anon.
No. 83, mm. 4-5 (PR)

Music of the fourteenth and early fifteenth centuries is normally described as consisting of independent lines successively composed, the progression of each new voice being governed by its intervallic and directional relationships to the already existing part or parts. This description implies that successive vertical combinations are simply the result of individual melodic progressions. Although this may be true in general, stereotyped voice leading to the cadential progression VII⁻—I is found so frequently that the possibility of attributing its appearance to chance is remote. On the contrary, it functions as a recognized harmonic formula whereby pieces are sectionalized. With numerous variations through rhythmic displacement and ornamentation, nearly all three-
and four-part virelais use the basic VII\textsuperscript{6}-I progression for both internal and primary cadences. The previous examples have shown that this progression results from adding a part or parts to the normal cantus and tenor progression of a sixth to an octave. Especially noteworthy is the observation that cadence structure did not change significantly throughout the period. Indeed, the Burgundian cadence, predominant in the fourteenth and early fifteenth centuries, continued in use long after newer cadential formulas had been introduced.
Harmony

From the beginning of polyphony, intervallic relations between voices have been important to theorists and composers, as witnessed by instructions in treatises and by stereotyped choices of intervals that characterize different periods of development. In the *Harvard Dictionary of Music*, Apel traces early polyphony through several stages:29

900-1050: Characterized by parallel fourths and fifths. Unisons, seconds, and thirds may be found at the beginning and end of phrases. This earliest polyphony is referred to as organum.

1050-1200: Unison, octave, fourth, and fifth are the chief consonances.


1300-1450: Open triads continue as the main harmonic structures. Full triads appear more frequently. Sixth chords are first used as single harmonies. Lydian cadences with double leading tones are used frequently.

This final stage (1300-1450) encompasses the period with which this dissertation is concerned.

In spite of the prominence of three-part writing in the fourteenth century, theorists who discuss the vertical aspect of polyphony deal almost exclusively with two-part counterpoint. This seems to confirm the view that polyphony at this time was based on a

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two-voice framework (cantus and tenor) with an added part or parts. The intervallic relationship between cantus and tenor was a vital concern, while the relationship between cantus and triplum, or cantus and contratenor was regarded as being less important.

The rules for harmonic intervals in the anonymous *Optima introductio in contrapunctum pro rudibus* are characteristic of those found in most treatises of the fourteenth century. The following summary of these rules is based on the translation by Gilbert Reaney.30

1. Nine intervals are used in note against note work: unison, third, fifth, sixth, octave, tenth, twelfth, thirteenth, and fifteenth. Five are perfect: unison, fifth, octave, twelfth, and fifteenth. Every discant must begin and end with them.

2. Never must two perfect consonances (identical in interval) follow one after the other; but of the imperfect species two or more of the same kind may follow each other.

3. There are four imperfect intervals: third, sixth, tenth, and thirteenth. They are called imperfect because they do not sound perfect (complete or finished) as the perfects. A sequence of three or four is permitted, of like or different species, but the series must always be followed by a perfect consonance.

4. An imperfect consonance should normally be followed by a perfect, and vice versa, in conjunct movement.

These rules indicate a controlled use of perfect intervals in the fourteenth century and a freer use of imperfect intervals.

For example, successive imperfect consonances of the same size are

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acceptable, while successive perfect consonances must be of different intervals. Dissonances are not allowed as structural intervals but are introduced as ornaments. Since the rules stated above refer to two-voice note-against-note counterpoint, dissonances are not mentioned. Practical sources such as Machaut's two-part virelais reveal that perfect consonances usually occur at the beginning of a unit of tempus, which corresponds to the modern measure. Plus dure que un diamant by Machaut, for example, contains twenty measures beginning with perfect consonances, nine with imperfect consonances, and none with dissonances. The six remaining measures begin with only one note, while the other part rests.

An examination of the intervallic relationship of the cantus and tenor of various pieces may help to clarify the underlying harmonic principles. When Machaut's works are reduced to the basic harmonic movement, it is found that he followed fourteenth-century rules of intervallic progression fairly closely. In general, perfect and imperfect intervals alternate, as seen in Example VI-31. This is made clear by the harmonic reduction which shows the structural intervals.

Consecutive perfect intervals are normally of different sizes. Contrary to the rules, however, Machaut occasionally uses parallel fifths (see No. 109, Schrade No. 28, mm. 12-13, 19-20, and 25) but never more than two in succession. Parallel imperfect intervals are not unusual but are normally limited to a series of three or four. They often appear before a cadence as in Example VI-32. A
slightly more extended passage of five parallel thirds is found in *Plus dure*, mm. 31-32.

The number of imperfect intervals increases in the later manuscripts, but the principles of intervallic progression do not change significantly, as illustrated by the three phrases in Example VI-33, which are arranged chronologically. The first phrase is from FR and shows much the same alternation of perfect and imperfect intervals as the Machaut style illustrated in Example VI-32. The
harmonic reduction reveals that every tenor note is structural, while several melodic ornaments are introduced in the cantus. Any dissonance that occurs between cantus and tenor is ornamental, as all structural intervals are consonant.

The second phrase (Example VI-33b) is from a later manuscript, Mod, and shows an increase in imperfect intervals. Only the first and last structural intervals of the phrase are perfect, all others being thirds or sixths. Parallel imperfect intervals tend to appear more frequently in the later manuscripts, and the series tend to be longer than those of Machaut. Perfect intervals are usually found at the beginning and end of each phrase, but their use within phrases is minimized.

Example VI-33c is from the latest of the primary manuscripts, 0. The entire phrase is a series of parallel sixths between cantus tenor, finally resolving to an octave at the cadence. The composer has skillfully tempered the passage by rhythmic displacement through coloration and ornamentation in the cantus in order to avoid the monotony of an extended series of parallel intervals, which have been further disguised by frequently making the contratenor the lowest voice.

The placement of consonances in relation to metrically important points has yet to be discussed. As an introduction to the subject, the vertical sonorities found at the beginning of the measure in a number of three-part pieces are shown in Table 33. The first vertical structure of each measure is placed in one of seven categories. It may be classified as one of several varieties
Ex. VI-33: Harmonic Intervals in Three Examples from PR, Mod, and O

a. Je voy le bon tens venir Anon.
No. 76, mm. 1-4 (PR)

b. Puisque je sui Perusio
No. 119, mm. 1-6 (Mod)
of incomplete chords (columns 1-4), a complete chord (columns 5-6),
or a dissonance. Octave transpositions have been ignored in all
cases so that 1-3-5, for example, may not represent a triad in close
position, but perhaps 1-5-10 or 1-10-12.

Two pieces from each of five manuscripts—PR, Ch, Mod, TuB,
and O—were selected at random for the purpose of this investiga-
tion. Mach and Pit, also primary sources, were omitted because of
an insufficient number of three-part virelais. Of special interest
was the question of chronological change: more specifically, an
increase in the use of complete chords in the later sources as a
part of the overall increase in the use of imperfect intervals.

In the summary column at the extreme right of Table 33, four
statistics are given for each virelai. First, the percentages of
measures beginning with perfect and imperfect intervals are indicated. The first figure is derived from columns one and two, the second from three and four. The percentage of complete triads follows, these figures including 1-3-5 and 1-3-6 sonorities. In addition, the percentage of measures beginning with a dissonance, either ornamental or structural, is shown. In most cases dissonances result from ornamental tones such as appoggiaturas and suspensions; however, structural dissonances are occasionally found in three- and four-part virelais. One dissonance of this type is the 1-5-6 structure in which both the cantus and contratenor are consonant with the tenor but dissonant with each other. This is indicative of the attitude of medieval musicians that the relation of each voice with the tenor is more important than the relation between the other voices. It should be mentioned that occasionally one voice has a short rest at the beginning of a measure and then enters adding a new note to the sonority. Also, many accented dissonances resolve quickly to a consonance. Only the notes at the beginning of the unit of tempus have been considered, however.

The statistics presented in Table 33 are inconclusive and indicate that a great deal of variety exists even between pieces from the same manuscript. This is most vividly illustrated by the last two pieces in Table 33, from O, which are quite different in style. The Legrant virelai is in note-against-note style and is therefore free of dissonance. Se je n'és mal, on the other hand, is more typical of the Oxford repertory and has a more rhythmically active cantus with occasional dissonances. Because of the highly divergent
figures resulting from this investigation, it is difficult to make any definitive statement about chronological trends. Nevertheless, the summary does indicate an increase in the appearance of complete chords and a slight decrease in the use of perfect intervals in later sources.

As previously stated, most of the dissonances are ornamental and can be identified either as appoggiaturas or suspensions. Dissonance does not increase or decrease chronologically, but seems to be more closely related to a composer's individual style. This judgement is based on the works of two composers represented in Table 33, Perusio and Legrant. Perusio is particularly fond of the appoggiatura. This is reflected in Dame souvrayne, which has a higher percentage of dissonance than any other piece in the table, 33 per cent. Tel me voit, also from Mod, provides a sharp contrast to the Perusio virelai with only 18 per cent dissonance. The note-against-note style of Legrant, on the other hand, precludes the use of ornamental dissonance. Not one measure of his Pour l'amour de mon bel amy begins with a dissonance, while in Se je n'é mal, also from 0, 19 per cent of the measures begin with a dissonance. The Legrant virelais are also noteworthy because of the many complete chords found in them. Other virelais from 0 are much more conservative in this respect.

Table 33 indicates a limited use of 6/3 chords at the beginning of measures. Series of first inversion chords, however, become more and more prominent through the early fifteenth century. Such passages in the virelai repertory are normally limited to a series of
# TABLE 33

VERTICAL SONORITIES AT THE BEGINNING OF MEASURES

<table>
<thead>
<tr>
<th>Source</th>
<th>Incipit and Composer</th>
<th>Vertical Sonorities</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>8 5 1 3 6 5 6</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 or 1 1 or 1 1 1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dissonance</td>
<td></td>
</tr>
<tr>
<td>PR</td>
<td>C'estoit ma douce nouriture - Anon.</td>
<td>13 2 14 1 3 1 1</td>
<td>Perf. Int. = 43%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 43%</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 11%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 3%</td>
</tr>
<tr>
<td>PR</td>
<td>La grant biauté - Anon.</td>
<td>15 4 8 3 5 2 4</td>
<td>Perf. Int. = 49%</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 27%</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 17%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 7%</td>
</tr>
<tr>
<td>Ch</td>
<td>Tres gentil cuer - Anon.</td>
<td>14 10 7 9 3 3 6</td>
<td>Perf. Int. = 46%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 31%</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 12%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 12%</td>
</tr>
<tr>
<td>Ch</td>
<td>Tres douce playsant figure - Anon.</td>
<td>18 7 7 9 4 4 13</td>
<td>Perf. Int. = 40%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 26%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 13%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 21%</td>
</tr>
<tr>
<td>Mod</td>
<td>Dame souvrayne - Perusio</td>
<td>7 1 5 0 18 1 11</td>
<td>Perf. Int. = 24%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 15%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 27%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 33%</td>
</tr>
<tr>
<td>Source</td>
<td>Incipit and Composer</td>
<td>Vertical Sonorities</td>
<td>Summary</td>
</tr>
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<td>--------</td>
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<td>---------</td>
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<tr>
<td></td>
<td></td>
<td>8 5 5 or 1 1 8 1 1 or 1 3 6 5 3 6 3 1</td>
<td>Dissonance</td>
</tr>
<tr>
<td>Mod</td>
<td>Tel me voit - Selesses</td>
<td>10 4 6 3 10 4 8</td>
<td>Perf. Int. = 31%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 20%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 31%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 18%</td>
</tr>
<tr>
<td>TuB</td>
<td>Je sens mon cuer - Anon.</td>
<td>15 3 10 2 16 2 1</td>
<td>Perf. Int. = 37%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 24%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 37%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 2%</td>
</tr>
<tr>
<td>TuB</td>
<td>Vieire gent - Anon.</td>
<td>19 5 12 3 11 4 15</td>
<td>Perf. Int. = 35%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 22%</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 22%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 22%</td>
</tr>
<tr>
<td>0</td>
<td>Pour l'amour de mon bel amy - Legrant</td>
<td>3 1 3 0 3 5 0</td>
<td>Perf. Int. = 27%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 20%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 53%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 0%</td>
</tr>
<tr>
<td>0</td>
<td>Se je n'é mal - Anon.</td>
<td>12 0 9 5 6 2 8</td>
<td>Perf. Int. = 29%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Imp. Int. = 33%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Complete = 19%</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Diss. = 19%</td>
</tr>
</tbody>
</table>
three or four chords and are generally used as an approach to a
cadence as seen in Example VI-34.

Ex. VI-34: Ma chiere mestresse  G. Legrant
No. 90, mm. 9-10 (0)

<table>
<thead>
<tr>
<th>( \text{I} )</th>
<th>( \text{II} )</th>
<th>( \text{III} )</th>
<th>( \text{IV} )</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{I} )</td>
<td>( \text{II} )</td>
<td>( \text{III} )</td>
<td>( \text{IV} )</td>
</tr>
</tbody>
</table>

Just as vertical sonorities are an indicator of harmonic style,
so are harmonic progressions. Apel has suggested that for music of
this period, successions of chords should be indicated by their
lowest notes rather than by root progressions as in later harmonic
analysis.\(^3\) Therefore, the formula II-I (perhaps more appropriately
labeled 2-1) would include the two progressions 4-5 and 4-5. The
latter progression, according to traditional harmonic analysis, would
be VII\(_6\)-I. Considering both as II-I is more in line with the thought
processes of medieval theorists and composers who did not recognize
the concept of inversion. In reality, Apel's method of analysis
simply traces the intervallic progression of the lowest notes in
any harmonic progression. Since the tenor and contratenor cross

\(^3\)Apel, French Secular Music, p. 12.
frequently, it is necessary to construct a *basso seguente*, so to speak, made up of the lowest note of each chord. This process has been applied to the pieces represented in Table 34. Arabic numerals have been used to indicate intervallic progressions in order to avoid confusion with chord progressions in the classical sense. The figures 1-2, for example, may represent the progression IV-V as well as I-II. The results shown in Table 34 indicate that stepwise movement, 2-1 or 1-2, is by far the most prominent. Stepwise progressions are typical of modal harmony and, as previously noted in the discussion of cadences, with relatively few exceptions, the tenor progresses 2-1 at cadence points throughout the period. Movement by fourths ranks second in overall frequency, followed by fifths and thirds. The large number of fourths and fifths in *Kere dame* is unusual for the manuscript Pit; however, movement by fourths and fifths is found consistently in 0, as illustrated by *Pour l'amour de mon bel amy*, one of the most progressive virelais from this manuscript.

The actual bass line or *basso seguente* of *Pour l'amour de mon bel amy* is presented in Example VI-35 as an explanation of the procedure by which the information in Table 34 was derived. All notes with descending stems are tenor notes, whereas those with ascending stems are contratenor notes. This system therefore clarifies the pattern of voice crossing. The relatively large number of progressions by fourths and fifths is noticeable and is indicative of the progressive style of pieces from 0, the Legrant works being among the most advanced. Example VI-36 illustrates progressions by fourths and fifths found in *Pour l'amour de mon bel amy*. They may
### TABLE 34

**MOVEMENT OF ACTUAL BASS LINE IN SELECTED VIRELAIS**

<table>
<thead>
<tr>
<th>Source</th>
<th>Incipit</th>
<th>1-2</th>
<th>2-1</th>
<th>1-3</th>
<th>3-1</th>
<th>1-4</th>
<th>4-1</th>
<th>1-5</th>
<th>5-1</th>
<th>1-6</th>
<th>6-1</th>
<th>1-7</th>
<th>7-1</th>
</tr>
</thead>
<tbody>
<tr>
<td>PR</td>
<td>Je voy le bon tens venir</td>
<td>39</td>
<td>6</td>
<td>9</td>
<td>3</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pit</td>
<td>Kere dame</td>
<td>19</td>
<td>3</td>
<td>6</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mod</td>
<td>Dame souvrayne</td>
<td>29</td>
<td>5</td>
<td>7</td>
<td>4</td>
<td>0</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O</td>
<td>Pour l'amour de mon bel amy</td>
<td>27</td>
<td>1</td>
<td>12</td>
<td>7</td>
<td>1</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Totals</strong></td>
<td>114</td>
<td>15</td>
<td>34</td>
<td>22</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ex. VI-35: Pour l'amour de mon bel amy G. Legrant
No. 112, mm. 1-15, actual bass line (0)

![Bass Line Diagram](image-url)
occur in one voice as in Example VI-36a where the tenor leaps 1-4 and 5-1, but just as common are progressions in which voice crossing is involved, as in the 1-4 progression in Example VI-36b. Here, the tenor descends by step (2-1) and the contratenor leaps up an octave, a progression that became common at cadence points during the second quarter of the fifteenth century and is now known as the octave-leap cadence. The importance of this voice leading is that it gives the effect of a V-I cadence but still maintains the 2-1 movement in the tenor, a carryover from the Burgundian cadence.

Ex. VI-36:  Pour l'amour de mon bel amy  G. Legrant
No. 112 (0)

Example VI-37 illustrates other progressions by fourths and fifths, some of which result from crossing voices. In measure 2 of Pour l'amour de mon bel amy (Example VI-37a), the 1-5 progression involves a leap of a seventh in the contratenor and a fourth in the tenor. Example VI-37b includes progressions by fourths and fifths in one voice plus a 1-4 progression with crossing voices.
It has already been suggested that dissonances are theoretically not allowed as essential intervallic progressions in two-voice writing but are introduced as ornaments. Most of the ornamental dissonances common to fourteenth-century polyphony can be explained by traditional terms applied to nonharmonic tones in music of a later date. Medieval musicians were by no means thinking in terms of functional harmony and chords but were concerned with the succession of vertical intervals or harmony in a very broad sense. One must therefore regard the interval as the basis for vertical structures and tones that ornament basic intervallic progressions as nonharmonic. The various types of nonharmonic tones have been divided into two groups, accented and unaccented, as follows: \(^{32}\)

---

\(^{32}\)The abbreviations indicated here will be used in the musical examples whenever identification is necessary. The classification of ornaments is based on Apel, "Nonharmonic Tones," Harvard Dictionary of Music, pp. 576-77, who derived his terminology from Walter Piston. For further discussion of the cambiata, see "Cambiata," Harvard Dictionary of Music, p. 122.
Perhaps the distinction between accented passing tones and appoggiaturas needs some clarification. An accented passing tone is a dissonant note in a scalewise progression, either ascending or descending, which falls on a semibreve or beat in the modern measure. For the sake of convenience, an appoggiatura will be defined as any accented dissonance approached by skip, sometimes with an intervening rest, or by a repeated note (prepared appoggiatura). It may also function as an accented upper or lower neighbor, thus being approached by step and left by step in the opposite direction. In Example VI-38, four passages from various Machaut virelais illustrate an accented passing tone and three types of appoggiaturas: approached by leap, by step, and by repeated notes. Entering with an appoggiatura after a rest as in Example VI-38b, is particularly striking and is not often found outside the Machaut repertory.

The first appoggiatura in Example VI-38d is approached by step, the three remaining ones by repeated notes. The intervals involved in this passage (8-9-8, 7-6, 6-5, 4-3) are of special interest, as they provide an opportunity to examine the medieval composer's concept of consonance and dissonance. Dissonances (seconds, fourths, sevenths, and their compounds) may resolve either to perfect or imperfect consonances, but an imperfect consonance
Ex. VI-38: An Accented Passing Tone and Three Appoggiaturas

a. *En mon cuer* Machaut
   No. 45, mm. 12-13 (Mach)
   \[
   \begin{array}{c}
   \text{\includegraphics{image1}}
   \end{array}
   \]

b. *Mors sui* Machaut
   No. 95, mm. 18-19 (Mach)
   \[
   \begin{array}{c}
   \text{\includegraphics{image2}}
   \end{array}
   \]

c. *Moult sui* Machaut
   No. 97, mm. 31-32 (Mach)
   \[
   \begin{array}{c}
   \text{\includegraphics{image3}}
   \end{array}
   \]

d. *De tout sui* Machaut
   No. 33, mm. 28-30 (Mach)
   \[
   \begin{array}{c}
   \text{\includegraphics{image4}}
   \end{array}
   \]
must either progress to another imperfect consonance or resolve to a perfect consonance. Intervals, therefore, are divided into three categories from the lowest to the highest degree of consonance: dissonance, imperfect consonance, perfect consonance. Imperfect consonances were regarded as dissonances in the sense that they eventually required resolution to a perfect interval. Thus, the first appoggiatura in Example VI-38d is a dissonance resolving to a perfect consonance, the third an imperfect consonance resolving to a perfect consonance, and the second and fourth are dissonances resolving to imperfect consonances. Although imperfect consonances may be treated as dissonances, as observed in Example VI-38d, they are often used as structural intervals and are thus distinguished from true dissonances.

The term *cambiata* is particularly confusing because it has been applied to a variety of ornamental dissonances. For example, the sixteenth-century *cambiata* was the figure in which the second note was dissonant and resolved by skip rather than by step as was generally required. A shorter form of the same figure is found in the fifteenth century: . Neither of these figures, however, is a feature of fourteenth-century style. Reaney has defined the fourteenth-century *cambiata* as the melodic figure , normally harmonized as a fifth-third-fifth, with the third constituting the *cambiata*. While it is true that imperfect consonances are sometimes treated as dissonances, it does not seem necessary to classify the third as a dissonance in this very common melodic figure.
A broad definition of the cambiata designed for analysis of later "tonal" music is presented by Apel in his discussion of nonharmonic tones in the *Harvard Dictionary of Music*. He describes it as an unaccented nonharmonic tone between two harmonic notes and compares it to the échappée with accompanying examples:

The difference between échappée and cambiata is that in the former the motion to the ornamenting tone is contrary to the motion between the harmonic tones, while in the latter these two motions are similar. Thus, with an ascending progression of harmony notes, e.g., e–g, the nonharmonic note d would be an échappée (e–d–g), the nonharmonic note A a cambiata (e–a–g).

Échappée

\[
\begin{align*}
\text{Échappée} & : \quad \begin{array}{c}
\text{\textbf{\textbullet}} \\
\text{\textbullet} \\
\text{\textbullet}
\end{array} \\
\end{align*}
\]

Cambiata

\[
\begin{align*}
\text{Cambiata} & : \quad \begin{array}{c}
\text{\textbf{\textbullet}} \\
\text{\textbullet} \\
\text{\textbullet}
\end{array} \\
\end{align*}
\]

Apart from the fifth to the third described by Reaney, the cambiata by all other definitions is rare in fourteenth-century chansons and is therefore not of great importance to this study.

The remaining types of nonharmonic tones are treated in much the same way as in later music and therefore require no additional explanation. The following discussion deals with dissonance treatment as it applies to the virelais, beginning with the Machaut repertory.\(^\text{34}\)

\[^{33}\text{Ibid.}, \ pp. \ 576-77.\]

\[^{34}\text{A discussion of nonharmonic tones in the music of Machaut may be found in Reaney's article, "Fourteenth Century Harmony and the Ballades, Rondeaux, and Virelais of Guillaume de Machaut," *Musica Disciplina* 7 (1953):129-46.}\]
An important part of Machaut's harmonic practice is what Reaney has described as displacement technique. This involves simple syncopation; namely, the much-used pattern $\uparrow \downarrow \uparrow \downarrow$ and its extensions such as $\uparrow \downarrow \downarrow \downarrow \downarrow$. Normally, the structural intervals, or "harmony" as it is referred to by Reaney, would occur on the quarter notes, $\quad \frac{1}{4}$. When the displacement technique is applied, the harmony simply shifts one eighth note to the right or left as follows: $\uparrow \downarrow \quad \frac{1}{8}$, $\downarrow \uparrow \quad \frac{1}{8}$, $\uparrow \uparrow \downarrow \uparrow \quad \frac{1}{8}$. Example VI-39 illustrates each of these types of harmonic displacement.

Ex. VI-39: Harmonic Displacement

a. Se je soupir Machaut
No. 131, m. 2 (Mach)

\begin{figure}
\centering
\includegraphics[width=0.4\textwidth]{fig1.png}
\end{figure}

b. Se je soupir Machaut
No. 131, m. 8 (Mach)

\begin{figure}
\centering
\includegraphics[width=0.4\textwidth]{fig2.png}
\end{figure}
In Example VI-39a both harmonies are displaced to the right and create a 4-3 suspension on the second beat of the measure. Example VI-39b is more complex. It can be seen that the harmony normally occurring on beat two is shifted to the left by an eighth note, but two ornaments are also introduced: an accented lower neighbor in the cantus functioning as an appoggiatura, and a passing tone in the tenor. Example VI-39c is taken from a piece in 3/4 meter; however, the first two beats of the measure use the syncopated pattern \( \uparrow \downarrow \). Here, the change of harmony, but not the initial harmony, is displaced to the right by an eighth note.

Rhythmic displacement of the parts often results in suspensions and appoggiaturas. Both types of dissonances are plentiful in Machaut, with the appoggiatura being especially characteristic of his style. The concept of the appoggiatura as an accented dissonance resolving to a consonance may also be applied to an imperfect consonance resolving to a perfect consonance. The suspension makes use of this same principle. That both the appoggiatura and suspension fulfill the same purpose, that of delaying a consonance, is illustrated by Example VI-40. Measures 4 and 24 contain identical pitches;
however, the repeated notes of measure 4, prepared appoggiaturas,
have been eliminated in measure 24 by combining them into longer
notes, thus creating suspensions. The harmonic progression is iden-
tical in both cases: a series of parallel thirds resolving to a
unison.

Ex. VI-40: Moults sui Machaut
No. 97

a. mm. 3-5

Measure 2 of the same composition contains an appoggiatura
using the intervals 6-5, progressing from an imperfect to a perfect
consonance. The appoggiatura in this case is an upper neighbor
(d'-e'-g'), which falls on the first beat of the measure (Example
VI-41). It should be mentioned that this example contains parallel
fifths: d'-g'. As is often the case, the parallel intervals result
from ornamentation, since the fundamental movement is from a fifth to a third: \( d'-b \).

\[ g - e \]

Ex. VI-41: Moult sui Machaut
No. 97, mm. 1-2

Machaut's suspensions usually resolve downward as we have come to expect in later music (7-6, 4-3). Occasionally, one may find an upward resolution such as 4-5 or 7-8, progressions that are now usually referred to as retardations. It is doubtful that medieval musicians made any such distinction, since their only concern seems to have been that the progression be from an interval of lesser to greater perfection. Example VI-42 shows one of the few retardations in the Machaut virelais. In this case, the retardation seems to serve as a method for disguising parallel fifths. Here again, however, the parallel fifths are not structural harmonies. The \( b \) in the cantus is an ornamental tone and the essential harmonic progression is from a fifth to a sixth: \( a - e' \).

\[ a - e \]

Accented passing tones are also a part of the displacement technique, simply delaying consonances as was already witnessed in the appoggiatura, suspension, and retardation. Example VI-43a and b show the same melodic and rhythmic pattern with different intervals
between the cantus and tenor, the accented passing tone being an imperfect consonance in VI-43a and a dissonance in VI-43b. Both ornaments function in an identical manner, even though one is dissonant and the other consonant.

Example VI-43 also shows two types of unaccented nonharmonic tones: the passing tone and échappée, both of which occur frequently in the Machaut pieces. The reduction of Example VI-43a and b shows
that the basic melodic movement of the cantus is downward. Therefore, the upward step to a less perfect interval that resolves down by skip identifies these notes as échappées.

Passing tones, échappées, and lower neighbors are the most important unaccented nonharmonic tones in the Machaut repertory. Lower neighbor figures are abundant, but upper neighbors are much less common. The phrase in Example VI-44, however, contains both lower and upper neighbors. It should be noted that the melodic pattern in the first measure of Example VI-44, containing a lower neighbor, is one of Machaut's favorite melodic formulas.

Ex. VI-44: Moult sui Machaut
No. 97, mm. 26-29 (Mach)

The cambiata, as defined by Reaney, is illustrated in Example VI-45a. Ornaments that do not fit into this category but are still cambiatas according to Apel's definition are rare in the virelai repertory. The passage presented in Example VI-45b is one of the few instances in which Machaut employs this technique in his virelais.

One of the few anticipations found in the Machaut virelais is presented in Example VI-46. It is an unaccented dissonance that anticipates the following consonance, but it differs from the usual
classical application of the ornament because it does not appear at a cadence.

It should be noted that the majority of nonharmonic tones appear in the cantus. The types found most frequently in the tenor and contratenor are passing and neighboring tones, both of which are unaccented. Only occasionally are dissonances introduced in the tenor, as in Example VI-47. This passage is unusual because of the three consecutive dissonances: diminished fifth, diminished fourth, major second. The structural intervals, however, are a major sixth, unison, minor third. The dissonant tenor notes are therefore passing tones, descending stepwise from $d'$ to $g$. 
Machaut's liberal use of dissonance is exemplified by its presence at the beginning of various pieces. *En mon cuer*, for example, begins with an appoggiatura, a dissonant fourth resolving to a third. While the appoggiatura appears on the second beat rather than the first, it is still emphasized because it is the first note of the cantus.

Dissonance is also found in the first measure of *Mors sui* in which the structural interval is a fifth, preceded by a sixth functioning as an appoggiatura and followed by another appoggiatura that is an accented lower neighbor.

Up to this point, the discussion has been limited to the two-part works of Machaut. The amount of dissonance naturally increases
with the number of parts, a situation which led Reaney to remark that the dissonance in Machaut's four-part works is "almost intolerable." Each added voice is basically consonant with the tenor, but the possibility of a voice being dissonant with at least one other voice increases greatly. This may be seen in Example VI-49 from Machaut's only three-part virelai where numerous seconds are found between the cantus and contratenor. Five fourths occur between the cantus and contratenor. Five fourths occur between the upper parts also; however, they are permissible in three-voice writing if the tenor is an octave or a sixth below the highest voice, resulting in a 6/3 chord or an incomplete 5/3 chord. The harmony on the first beat of measure 13 is difficult to explain. The two lower parts are consonant, but an augmented fourth occurs between the cantus and tenor and a major second between the cantus and contratenor. The b in the cantus is the unexpected note. Normally, one would find a d in the cantus, the vertical combination forming a 6/3 chord progressing in parallel motion to the penultimate chord. The augmented fourth seems to have been intended, since the b cannot be altered without creating another conflict. A cadence on D is normally preceded by a leading tone (C-sharp) in the cantus, and a B-flat followed by a C-sharp would be unlikely, as this would create an awkward melodic leap of an augmented second. The dissonance at the beginning of measure 13 seems to be structural rather than ornamental, although it might be explained as an extreme example of

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Machaut's displacement technique. Structural dissonances are not allowed in two-part writing, but they are occasionally found in three- and four-voice works.

Ex. VI-49: *Tres bonne et belle* Machaut
No. 143, mm. 12-19 (Mach)

The types of nonharmonic tones found in post-Machaut works are the same as those in the Machaut repertory. In general, however, appoggiaturas appear less often in later manuscripts. The cantus of most pieces in manneristic style contains many nonharmonic tones, due in part to the florid nature of that voice and the slow movement of the tenor. The majority are unaccented types, mostly passing tones,
neighbor tones, and échappées. In the virelais by Perusio, however, appoggiaturas and suspensions are again prevalent. The phrase presented in Example VI-50 typifies his style, and the harmonic reduction reveals the simplicity of the basic structure. The dissonance in the third full measure is difficult to explain. If the harmonic reduction accurately reflects the basic structure of the measure, the cantus contains several nonharmonic tones. The basic movement of the cantus seems to be $b' - a'$ in parallel tenths with the contratenor, the lowest voice at this point. The $c''$ and $a'$ might be called changing notes returning to $b'$, which moves to the next structural note before the contratenor and thus creates a suspension, a ninth resolving to a tenth. Other Perusio virelais which include numerous appoggiaturas are Dame souvrayne (No. 28) and Heylas que feray (No. 60).

Ex. VI-50: Puisque je sui Perusio
No. 119, mm. 10-14 (Mod)
Aside from the manneristic pieces, the general level of dissonance seems to decrease in the fifteenth century. An examination of the pieces from O reveals a much more conservative use of dissonance as compared to the Machaut repertory. Most dissonances are unaccented, but the suspension remains as a characteristic of modern style. Example VI-51, from *Se je n'é mal*, is typical of the Oxford virelais in two ways: a series of parallel 6/3 chords leads to the cadence, and chains of suspensions in the upper two voices introduce dissonance and add rhythmic variety to the progression. Parallel 6/3 chords are of course not new at this time, but the series now tend to be somewhat longer and to appear more frequently.

The virelais with the least amount of dissonance are the three pieces by G. Legrant. They are chordal in style and are therefore almost totally without ornaments. Example VI-52 is typical of Legrant's writing in which complete triads are common and dissonances
are nonexistent. Four incomplete triads (1-5-8) are found, but in each case the third of the chord appears on the following beat to complete the triad. The last two chords of measure 2 are parallel 5/3 chords in close position, but parallel fifths are avoided by crossing of the tenor and contratenor.

Ex. VI-52: *Ma chiere mestresse* G. Legrant
No. 90, mm. 1-3 (0)

As mentioned earlier in regard to four-part texture, the triplum is sometimes meant to replace the contratenor, or vice versa, rather than to expand the texture to four parts. This principle seems to apply to some Machaut pieces; however, he wrote no four-part virelais. While the seven four-part virelais from the remaining sources contain generous amounts of dissonance, it is normally scattered throughout the parts rather than being concentrated between
the triplum and contratenor. In Example VI-53, the dissonance is introduced by the cantus. If one examines the vertical combinations formed by the triplum, contratenor, and tenor, only one nonharmonic tone is found: a passing tone in measure 6 of the contratenor. The cantus and tenor move in parallel fifths which are disguised by rhythmic displacement in the cantus. This does not result in dissonances between the cantus and tenor, but it does create a conflict between cantus and triplum and cantus and contratenor where dissonances occur on the second half of each beat.

Ex. VI-53: *Soit tart tempre* Anon.
No. 138, mm. 5-6 (PR, Mod)

The first phrase of *Je languis d'amere mort* reveals a different relationship between the parts. The three lower voices are basically consonant, but many dissonances are introduced by the triplum. It should be noted, however, that the harmonic conflicts are between triplum and tenor as well as between triplum and contratenor. The harmony at the beginning of measure 2 is an instance in which each
voice is consonant with the tenor but not with all the other parts. Here the contratenor is dissonant with the triplum, the conflict being especially obvious since these are the outer voices at this point. Both notes are harmonic so that the dissonance is structural. The contratenor is also dissonant with the cantus; however, this is an ornamental dissonance and is therefore acceptable.

Ex. VI-54: *Je languis d'amere mort* Tr, Petrus de Vigilijs
No. 68, mm. 1-8 (PR)
Two additional structural dissonances are illustrated in Examples VI-55 and VI-56, both of which are from three-voice virelais. Like many structural dissonances, the cantus and contratenor are consonant with the tenor but dissonant with each other. The vertical structure 1-5-6 is seen twice in Example VI-55 (a-e'-f', f-d'-c'). This is the most common structural dissonance found in the virelais.

Ex. VI-55: Viaire gent Anon. No. 154, mm. 59-60 (TuB)

The second type of dissonance, illustrated in Example VI-56, is one in which the contratenor lies below the tenor. Both the cantus and contratenor are consonant with the tenor, the contratenor lying a third below the tenor and the cantus a fifth above; however, they are dissonant with each other.
Although theoretical principles governing intervallic progressions remain constant throughout the fourteenth and early fifteenth centuries, the virelais reflect some changes in the application of these principles. One can detect, for example, a shift in emphasis from perfect to imperfect intervals, as the frequency of perfect intervals gradually decreases and series of parallel imperfect intervals become more numerous. A gradual increase in the use of complete triads reflects a change in taste toward fuller sonorities. Harmonic progressions show a chronological increase in movement by fourths and fifths, indicating that the modal concept of progressions by step is weakening. Some changes can be seen in the choice of melodic ornaments and the amount of dissonance. While ornamental dissonance is by no means abandoned in the later manuscripts, unaccented dissonance tends to dominate, rather than the striking appoggiaturas of Machaut. Thus, the later works show a tendency toward more careful treatment of dissonance which foreshadows the panconsonant style of the Renaissance.
Integrative or unifying devices of various kinds appear in the virelais. At the most fundamental level, the unchanging number and character of the voices give individual virelais a feeling of stylistic unity. Although the tonal center may not be immediately clear, it too is normally stable throughout a piece. Formally, the virelai is divided into two sections, A and B, both of which, with few exceptions, end on the same tonal center. While the mode may shift temporarily within a composition, the basic mode does not change. Except for a few pieces, mostly representatives of the manneristic style, the mensuration does not change within a composition (see Table 25 above). Those exceptional pieces combine two or more different mensurations either simultaneously or successively. As a rule, the rhythmic activity and character of individual voices is established at the beginning of a piece and is maintained throughout.

In addition to a general unity of style, more specific integrative devices may be identified on three levels: within a single voice, between different voices, and between sections of a composition. These categories sometimes overlap as, for example, a device which appears to unify a particular voice may also serve to unify the two sections, A and B.
Within a single voice, the principal integrative technique is the repetition of short melodic and rhythmic patterns. This technique, particularly characteristic of Machaut, has already been discussed in connection with melody and rhythm and needs no further explanation at this point. Since the same patterns tend to appear in both sections of a piece, this technique, in a sense, unifies the sections as well. These patterns may also be shared by various voices of a composition. Repeated melodic and rhythmic formulas are rare in manneristic style, since the ideal here is one of constant diversity rather than repetition. In modern style, the rhythms are also varied so that extensive repetition is avoided.

One other technique must be considered in connection with the unification of a particular voice. Repeated tenor melodies are used in four virelais, all of which appear in the manuscripts FR and Ch. In He, tres douz roussignol (No. 57) and Ma trédol rosignol (No. 93), two different versions of the same piece, a simple folk-like melody is heard twice in the A section and once in the B section, with the text remaining the same. Only minor rhythmic variations exist between the two versions. The tenor of No. 93 is presented in Example VII-1. Three characteristics seem to reflect folk style: the simple rhythms, the strict use of the mode without alterations, and the limited range of a seventh. These virelais with repeating tenor melodies cannot be referred to as isorhythmic, since the emphasis

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1George Perle compares the subtle unification techniques of Machaut with those of Schoenberg in "Integrative Devices in the Music of Machaut," The Musical Quarterly 34 (1948):169-76.
seems to be more on the melody than on the rhythmic construction. None of the four repeating tenor melodies is subjected to augmentation or diminution as is often the case with isorhythmic motet tenors, and the melodic and rhythmic patterns are the same length. Furthermore, there is no trace of isorhythmic organization in the other parts.

Ex. VII-1: Ma trédol rosignol Borlet
No. 93, T, mm. 1-12 (PR)

The tenor of Contre le temps (No. 21) is similar in character to Ma trédol rosignol and is used in an identical fashion, appearing twice in A and once in B.

Ex. VII-2: Contre le temps Anon.
No. 21, T, mm. 1-12 (PR)

Since all three of these pieces—Nos. 57, 93, and 21—use only one tenor melody in both sections, this melody also unifies the two sections of each virelai.
Un orible plein, on the other hand, is constructed somewhat differently. In the A section, a nine-measure melody is presented twice; however, it is altered upon repetition, particularly at the end, so that it has, in effect, an open and closed ending. The B section adopts a new melody, only four measures long, which is presented twice without alteration. Therefore, the two sections are not unified by a tenor repetition in this case.

Ex. VII-3: Un orible plein Anon.
No. 151, T, mm. 1-22 (Ch)

Often there is no obvious connection between the two sections of the virelai aside from a general stylistic unity. Occasionally, unification is achieved by repeating tenor melodies, as described above; however, musical rhyme is the chief means by which the A and B sections of the virelai are related. This use of the same closing bars for both the A and B sections has already been discussed in Chapter IV under the heading Form. All virelais in the primary manuscripts containing musical rhyme are listed in Table 14. Although less common than in the contemporary ballade, 26 of the 156 virelais in the repertory use this technique. Belle sans per (No. 11)
is among those compositions listed in Table 14. This virelai is unique, however, in giving additional unity to the two sections by means of identical openings (Example VII-4). This device is unusual in all forms of the period and may foreshadow the motto openings found in paired mass movements and mass cycles of the early fifteenth century.

Ex. VII-4: Belle sans per Perusio
No. 11 (Mod)

a. mm. 1-2

\[ \begin{array}{c}
\text{b. mm. 30-31}
\end{array} \]

Musical rhyme is obviously dependent upon identical cadences at the end of the A and B sections. Even when the endings are not identical at these points, they may still serve as integrative devices, since they are almost always on the same tone (I), follow the same harmonic progression (VII\textsuperscript{6}-I), and often have the same or similar melodic progressions in one or more voices. Internal cadences usually introduce the standard harmonic and melodic formulas, although at various tonal levels, and therefore unify entire pieces to some degree.
Polyphonic secular music of the fourteenth and early fifteenth centuries usually consists of independent melodic lines, often with little rhythmic relationship between them. The three Legrant pieces from 0, which are homophonic and chordal, are therefore exceptional. Although one of the underlying principles of composition in the medieval period is independence of melodic lines, relationships between the voices sometimes appear. Devices that integrate the various voices of a composition include repeated melodic-rhythmic patterns, canon, imitation, and Stimmtausch or voice exchange. Although short repeated patterns often serve to unify one particular voice, as already mentioned, they may also be shared by various voices of a polyphonic piece. Just as recurring patterns within a voice are characteristic of Machaut, so are recurring patterns shared by different voices. It was noted in the discussion of rhythm that the recurring patterns of Machaut are basically rhythmic but that they appear consistently with certain melodic figures. The rhythmic structure of Machaut's polyphonic compositions, in which the voices are not widely divergent in character, makes them easily adaptable to this technique. One seldom finds the same melodic-rhythmic figures shared by the various voices of manneristic pieces, however, since they are generally contrasting in character.

Canon, or exact imitation throughout a piece, is not common among the virelais. It is, however, found in two pieces, _Jeu sus si las_ (No. 74) and _La harpe de melodie_ (No. 84). Both pieces have two canonic upper parts supported by an independent tenor.
Originally, the term *canon* meant a rule or law, and its first use in connection with music was to designate a set of instructions for the performance of a piece. Canons were sometimes used, for example, to clarify proportional signs, as in the anonymous virelai *Je prêns d'amour noriture* (No. 71) from TuB. A musical canon in the modern sense, however, implies the use of exact imitation. Early types of pieces using this technique were the *chace*, *caccia*, and *fuge*. Both of the virelais in canonic style also have written canons, instructions that specify the way in which a second voice is derived from the cantus.

The Latin canon of *Je suy si las* has already been discussed in some detail because of its mensural implications (see Chapter V). The result is a musical canon at the unison between the two upper parts, with the following voice (*comes*) delayed by four measures. In the transcription (No. 1 in the Musical Supplement), the text has been set to the following voice. This voice is incomplete by four measures in each section, but it ends with a normal melodic cadence. In the A section, the text is underlaid in the cantus so that the last four measures are textless and may constitute either a melismatic extension of the last syllable or an instrumental postlude. The text in the following voice is therefore complete, and only the concluding melisma is omitted. In the B section, the final syllable appears on the last note of the cantus in both the open and closed endings, but in each case it is preceded by an extended melisma on the penultimate syllable. Though lacking the final four measures, the text of the following voice is set the same as in the cantus.
except for the final syllable, which may be conveniently added on the last note of the part.

The texture of *Je suy si las*, two canonic parts supported by a tenor, is identical to that of the caccia and may reflect Italian influence. The possibility of Italian influence is fairly strong, since the piece appears in O, a manuscript that was probably copied in Venice. Additional evidence is found in the text, which uses eleven-syllable lines characteristic of Italian poetry but rare in French poetry. Furthermore, the composer himself, Frater Antonius de Civitate Austriae, was presumably working in Italy.

A second virelai in which a musical canon is formed from the cantus part is *La harpe de melodie*. In this case the directions are written in the form of a French rondeau.  

1  Se tu me veuls proprement pronuncier  
   Sus la tenur pour miex estre d'acort,  
   Diapenthe te convient commenchier,  
   Ou autrement tu seras en discort.

5  Pars blanc et noir per mi sans oublier  
   Lay le tonnant, ou tu li feras tort.  
   Se tu...  
   Puis va cassant duz temps sans fourvoiier,  
   Primiere note en .d. prent son ressort

10  Harpe toudis sans espasse blechier.  
    Par sentcment me puis donner confort.  
    Se tu...


Willi Apel has included the entire rondeau in French Secular Compositions of the Fourteenth Century, *Corpus mensurabilis musicae* 53, 3 vols. (n.p., 1970-72), lixli. His transcription is based on Ch; however, at certain points the Chic version seems to be preferable. In line six Apel has mistakenly read *tonnant* as *donnant* and *li* as *si*. He has also transcribed the last word of the line as *acort*,
The meaning of the canon is somewhat obscure. The music with the accompanying canon appears in two sources, Chic, fol. 10, and Ch, fol. 43v.\textsuperscript{1} In Chic the piece is written in the shape of a harp with the music on four systems of nine lines each, which may symbolize the nine-string harp. The notes appear only on the lines, not on the spaces, while in Ch the piece is written on a regular six-line staff. Lines two to four and nine of the canon are apparently intended to aid the performer using the Chic version, since these directions concerning pitch would be superfluous in the Ch version. The performer is instructed to begin a fifth above the tenor to avoid dissonance, while line nine identifies the first cantus note as the pitch $d$. Both of these bits of information are unnecessary, given the notation in Ch. They are, however, needed when performing from Chic, since no clef signs are present. The only indications of pitch are the two flats in the tenor on B and E. Line ten seems to be a warning that the lines in the Chic version represent the strings of a harp and therefore no notes appear on the spaces.

Line five of the canon is essential to the performance of the piece in either version, since it indicates that all black and white notes are to be diminished by half. Only the red notes, therefore, in accordance with Ch. The Chic version seems preferable, since the line has an extra syllable as it stands in Ch. Line nine in Ch reads \textit{pren son ne sort}.

\textsuperscript{1}Chic represents the manuscript Chicago, Newberry Library, MS. 54.1.
maintain the normal value. This rule does not apply to the tenor, but only to the upper parts. Although the meaning of line six is uncertain, it may refer to the treatment of the tenor. If the word "tonnant" refers to the tenor, the line may be read, "leave the tenor or it will be wrong." Line eight is the clue to the canonic imitation in which the following voice chases the leading voice at the distance of two units of time. Since most of the note values are diminished, there are normally two breves per measure, the breve being the unit of tempus. The following voice therefore imitates the cantus at the distance of one measure (Example VII-5).

Ex. VII-5: La harpe de melodie Selesse
No. 84, mm. 1-4 (Ch, Chic)

The editor of La harpe de melodie has chosen not to give the text with the following voice, although it was probably intended to be sung in both canonic parts. The following voice, being delayed by

5The rhythmic aspects of this virelai are discussed by Nors S. Josephson in "Vier Beispiele der Ars subtilior," Archiv für Musikwissenschaft 27 (1970):45-47.

6This virelai is published in Apel, French Secular Compositions, 1:176-77.
only one measure, actually completes the imitation in both sections.\(^7\)

This piece also has the texture of the Italian caccia, with a two-voice canon above an independent tenor. Selesses, unlike Frater Antonius, the composer of *Je suy si las*, was not Italian and is known to have spent much of his life in Barcelona and Madrid.\(^8\) *La harpe de melodie* appears in Ch and Chic, as already mentioned, Ch being of southern French origin, and Chic being a Paduan manuscript that contains theoretical writings and the one complete piece.

The caccia texture was occasionally adopted for other types of Italian music as well. For example, the ballata, *Dal traditore*, by Fra Andrea dei Servi, has a caccia texture,\(^9\) as does a setting of the Gloria in Mod, fol. 9v-10, believed to be a work of Perusio.\(^10\)

The appearance of caccia texture in French secular compositions may thus be an indication of the close relationship between French and Italian composers at this time. None of the standard forms of French music uses the caccia texture as a normal procedure, while the French chace, never widely cultivated, involves three canonic parts with no supporting tenor. In addition to the chaces in

\(^7\)For various transcriptions of the end of the B section, see Chapter IV, Form.


\(^9\)This piece appears in the Squarcialupi Codex, fol. 185v-186, and has been transcribed by W. Thomas Morrocco, *Fourteenth-Century Italian Cacce* (Cambridge, Mass., 1961), pp. 28-29.

\(^10\)This piece is published in Fabio Fano, *La capella musicale del Duomo di Milano* (Milan, 1956), 1:206-12.
the Ivrea manuscript, Nors S. Josephson has cited a number of fourteenth- and early fifteenth-century French songs in canonic style, which are presented in the following list. Although each involves a canon, only the last piece in the list exhibits the standard caccia texture. This is the well-known circle canon by Baude Cordier, which is a later addition to Ch.

<table>
<thead>
<tr>
<th>Sanz cuer</th>
<th>Mach</th>
<th>Ballade</th>
<th>3-part canon</th>
</tr>
</thead>
<tbody>
<tr>
<td>En la maison</td>
<td>Phillips Collection 4450</td>
<td>Ballade T &amp; CT in canon, C free</td>
<td></td>
</tr>
<tr>
<td>Passerose de biaute</td>
<td>PR</td>
<td>Rondeau</td>
<td>T &amp; CT in canon, C free</td>
</tr>
<tr>
<td>Dame sans per</td>
<td>PR</td>
<td>Ballade</td>
<td>T &amp; CT in canon, C free</td>
</tr>
<tr>
<td>Amours par qui</td>
<td>Pit</td>
<td>Rondeau</td>
<td>T &amp; CT in canon, C free</td>
</tr>
<tr>
<td>Tout par compas</td>
<td>Ch</td>
<td>Rondeau</td>
<td>C &amp; Tr in canon, T free</td>
</tr>
</tbody>
</table>

Unity between voices in the Machaut style and the lack of it in the manneristic style has already been mentioned. Another integrative device which unifies the various voices of a piece is imitation. It is associated primarily with the modern style and became increasingly more important throughout the fifteenth century. Apel cites this technique as characteristic of the modern style, although the following examples will show that it may be found in earlier works as well. Judging from the secular song repertory of the entire fifteenth century, imitation does increase; however, it

is applied sparingly to the virelais in question, even in the later manuscripts. Two types of imitation are found, rhythmic and melodic, the latter normally involving both melody and rhythm.

Example VII-6, from Joieux de cuer by Solage, illustrates rhythmic imitation involving a one-measure pattern. The figure appears first in the contratenor in measure 45b, then in the cantus and triplum at one-measure intervals. The pattern in the upper parts is slightly different from the contratenor, as it incorporates trochaic rather than iambic rhythm in the second half of the measure. Since the figure enters off the beat after a rest, it is more audible, and the relationship is easier to perceive. The imitation between the two upper voices is melodic as well as rhythmic, and the melodic aspect of the imitation is perhaps more obvious.

Ex. VII-6: Joieux de cuer Solage
No. 78, mm. 45b-48b (Ch)
Solage is described by Apel as a composer whose works are closely related to Machaut. Similarities between the procedures of the two composers are their partiality toward four-part texture, rhythmic simplicity, and homogeneity of voices. Although the passage presented in Example VII-6 is the only imitation in the entire piece, the rhythmic formula found there is scattered throughout the piece in all voices in the Machaut manner. A trochaic pattern \( J J J J \) is also found at various points and appears in all voices. This pattern occurs four times in the triplum, twelve times in the cantus, twice in the contratenor, and three times in the tenor, but it is never used in an imitative fashion. Some of the Solage pieces are not constructed with the rhythmic simplicity of the Machaut style but adopt the complexities associated with the mannerists. In these pieces the motivic relation between the voices disappears.

Rhythmic imitation is used to a much greater extent in Or avant, by G. Legrant. Following a two-measure introduction in chordal style, the cantus and tenor proceed with identical rhythms through measure 9. The contratenor shares the rhythmic patterns of the cantus and tenor, but is displaced by the value of two quarter notes (Example VII-7). Both the imitation and rhythmic identity of the cantus and tenor are halted in the last phrase of the A section, measures 10-14. The B section, however, proceeds with the same imitative pattern as the A section, alterations occurring only in the final phrase. This piece appears in O, the latest of the manuscripts under consideration.

13Apel, French Secular Music, p. 10.
and seems to reflect a progressive style both in the extensive use of imitation as witnessed in Example VII-7 and in the homogeneity of voices. The texture of the piece is exceptional, since all voices have text and the tenor melody is vocal in character. The tenor actually seems to be the main melody and possesses a folk-like quality with its regularity of phrases and numerous repeated notes.

Ex. VII-7: Or avant G. Legrant
No. 101, mm. 1-6 (0)
Imitation is usually more obvious when it involves both melody and rhythm, particularly when it occurs at the beginning of a piece, a section, or a phrase. *Heylas que fery* (Example VII-8) begins with the contratenor alone which is imitated in close succession by the tenor and cantus, each entry being a fifth higher. The writing is free, however, after the first three notes.

Ex. VII-8: *Heylas que fery* Perusio
No. 60, mm. 1-2 (Mod)

One imitative passage similar to Example VII-8 in its brevity, but more outstanding, is found in *A l'arme a l'arme* (Example VII-9). Here, the pattern at the beginning of the piece consists of four tones, an ascending third which is repeated. The striking characteristic of this example is the way in which the melodic-rhythmic pattern enhances the text.

Two other bits of imitation are found in the A section, and in both instances the rising third figure is used in connection with the words *a l'arme* in the upper parts. The imitation in measures 7-9 involves three voices, C2, T, and Cl, while the imitation in measures 11-13 involves all four voices in the order C2, CT, T, Cl. It is
noteworthy that each of the three examples of imitation occurs at the beginning of a phrase and that rests always precede the imitative entries to give them greater emphasis.

The use of imitation in *A l'arme a l'arme* is undoubtedly related to the fact that it is a realistic virelai. It is presumably a relatively early piece, since it appears in both PR and Ch, manuscripts in which imitation is not common. Imitation in realistic virelais is sometimes used to emphasize a particular word, as in Example VII-9. A similar situation is found in the realistic virelai, *Rescoés rescoés*, where the word *rescoés* is set to three eighth notes on the same pitch. This figure is repeated imitatively at the beginning of the piece and later in measures 6-7 and 10-11. A similar figure is used imitatively with the text *tirés a li* in measures 31-33.
The nature of the realistic texts arouses speculation as to the relation between the realistic virelai and the chace and caccia whose texts are also programmatic. Perhaps the appearance of imitation in the realistic virelais is a carryover from the canonic style of these older forms. Plasanche or tost tends to confirm this idea.

It is unusual in that strict imitation occurs between the two cantus parts throughout most of the A section, rather than being confined to a few notes as in Examples VII-9 and -10. In the first few bars, cantus 1 imitates cantus 2 at the unison, two measures apart. Measures 6-7 of cantus 2 are then combined into measure 8 of cantus 1, after which the imitation is at a distance of one measure, with only slight melodic variants. The writing in the last phrase of the A section and the entire B section is free. One imitative fragment is found between the tenor and contratenor in measures 17-20. This piece is yet another example of a realistic virelai with imitation. Although it is a four-part piece, the partially canonic upper voices show the possible influence of the caccia.
Ex. VII-11: Plasanche or tost Pykini
No. 108, mm. 1-9 (PR, Ch)

Pour l'amour du temps gracieux (No. 113, PR) also begins with exact imitation at the unison between the upper voices. Measures 1-3 of the triplum are imitated by the cantus in measures 2-4.\textsuperscript{14}

\textsuperscript{14} Wilkins transcribed this piece with the first three measures of the triplum and cantus in unison in A 14th-Century Repertory from the Codex Reina, Corpus mensurabilis musicae 36 (n.p., 1966), pp. 42-43. He apparently overlooked the breve rest at the beginning of the cantus. Apel corrected this error in his recent publication, French Secular Compositions, 3:49-50.
From that point on, the writing is free.

Laus detur multipharia, a four-part virelai with a triplum by Petrus Fabri, contains several bits of imitation as outlined below. All imitation that is not exact is in parentheses.

<table>
<thead>
<tr>
<th>Leading Voice: Measure</th>
<th>Following Voice or Voices: Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>C: 1-2</td>
<td>Tr: 2-(3)</td>
</tr>
<tr>
<td>Tr: 4</td>
<td>C: 6</td>
</tr>
<tr>
<td>Tr: 5</td>
<td>T: 6</td>
</tr>
<tr>
<td>Tr: 8</td>
<td>T: 9, CT: 10</td>
</tr>
<tr>
<td>C: 9-10</td>
<td>Tr: (9-10)</td>
</tr>
<tr>
<td>Tr: 16</td>
<td>T: (16), CT: (16)</td>
</tr>
<tr>
<td>T: 25-26</td>
<td>C: 26-(27)</td>
</tr>
</tbody>
</table>

It is noteworthy that the imitation involves the contratenor on only two occasions. That the triplum participates in much of the imitation is significant, since Fabri presumably added it later to an original three-part structure, as previously discussed in Chapter IV. If this is true, he has exhibited considerable skill in integrating the parts.

Two aspects of the imitation seem to be significant. One is the use of distinctive rhythmic patterns for figures such as those found initially in measures 4-5 of the triplum and then combined in measure 6 of the cantus and tenor. A 4:3 proportion of minims is achieved by an unusual use of coloration in measure 4, while a 2:3 proportion results from the use of notae caudatae in measure 5 (\[\text{\begin{align*} &\text{\makebox[0.5\textwidth]{\bfrac{4}{3}} | \bfrac{2}{3}} \end{align*}}\]). The second significant feature is the use of imitative entries at the beginning of the first two phrases. Initially, one finds imitation between the cantus and triplum, exact
for one measure, then with melodic and rhythmic variants in the second measure (Example VII-12).

Ex. VII-12: Laus detur multipharia Tr, Petrus Fabri No. 86, mm. 1-3 (Ch)

Phrase 2 begins in measure 9 (Example VII-13). The imitation between cantus and triplum is not exact in regard to rhythm, but exact imitation between tenor and contratenor involves a four-note pattern consisting of three colored semibreves on f followed by a descending fifth, to E♭. The same pattern of three colored semibreves on F is found in measure 8 of the triplum; however, it differs from the tenor and contratenor because the three F's are followed by a rest rather than a descending fifth and also because the pattern occurs at the end of phrase 1 rather than the beginning of phrase 2.

Aler m'en veus (No. 6) by Ciconia is found in the manuscript PadB and is worthy of some consideration because of its use of voice.
exchange or Stimmtausch.\textsuperscript{15} The first twelve measures, which may be divided into two six-measure phrases, illustrate this technique.

The melodies of measures 1-6 are simply exchanged in measures 7-12 (Example VII-14). Two other examples of Stimmtausch appear in this virelai, the first being a three-measure segment, measures 23-25, with the melodies interchanged in measures 26-28. The final example of voice exchange occurs in measures 32-42 and involves two five-measure phrases connected by a linking figure (Examples VII-15 and -16).

Several short imitative passages appear in this Ciconia virelai: measures 18-23, 29-31, 47-51, 80-82, and 87-91. The second of these passages is unusual because of the syncopation and the close spacing of the voices (Example VII-17). Bits of imitation

\textsuperscript{15}A contrafactum of this virelai is found in BL, #282, \textit{O beatum incendium}. 
Ex. VII-14: Aler m'en veus Ciconia
No. 6, mm. 1-12 (PadB)

Ex. VII-15: Aler m'en veus Ciconia
No. 6, mm. 23-28 (PadB)

Ex. VII-16: Aler m'en veus Ciconia
No. 6, mm. 32-42 (PadB)
are not particularly unusual for Ciconia; however, the technique of voice exchange is exceptional. The contrast between the two Ciconia virelais is striking. *Sus un fontayne* is in the manneristic style with little relation between the parts, while the voices of *Aler m'en veus* are closely integrated in a much simpler rhythmic style.

In only one other virelai of the period, *Fait fut pour vous* (No. 49, Vo), is the technique of voice exchange found. Like *Aler m'en veus*, this piece does not appear in any of the major sources of virelais. Here, the technique is applied only to the first two measures and involves an exchange of both text and music. In addition to the *Stimmtausch*, three brief imitative passages are found within this composition.

Although imitation is limited in the virelai repertory, it appears more frequently as the fifteenth century progresses and must therefore be considered a forward-looking integrative device. In order to achieve a true picture of the development of imitation in the virelais, the pieces in which it appears should be viewed chronologically. Early examples of imitation are found mostly in the realistic virelais of PR and Ch. It has been suggested that this
imitation may be related to the canonic technique of the chace and caccia, since the general character of the texts is similar. No imitation was found among the manneristic pieces, as the distinctive character of the individual voices precludes this technique. Heylas que feray (Example VII-8), which begins imitatively, displays some manneristic characteristics such as notae caudatae and one passage of displacement syncopation; however, it is among Perusio's less complex pieces that identify him as a transitional figure between the manneristic and modern styles. Since the greatest degree of homogeneity among the voices is found in the modern style, here also is found the greatest use of imitation. The examples from Mod and O, plus Laus detur, from Ch, have imitation at the beginning of one or more phrases. This is a progressive trait that became more common in chansons of a slightly later date.

The scarcity of imitation witnessed in the virelais seems to be typical of all French secular song forms of this time. One has only to look at the later repertory of the manuscript O, however, to find a significant increase in its use. At the same time, the rondeau becomes the favored form, and it is therefore primarily in the rondeau that the expansion of this technique appears. Hugo de Lantins, an early contemporary of Dufay, is represented by several pieces in O, most of which begin with imitation and also use it to introduce internal phrases. The rondeaux A madame plasants et belle, Ce j'eusse fait ce que je pence, and Plaindre m'estuet de ma dame jolye
are all good examples of this procedure. In the works of other composers of the same period, however, imitation appears less often. Dufay uses it sparingly and primarily in his later works. Except for occasional examples of canonic writing, imitation rarely extended beyond the first few notes at the beginning of phrases until the time of Josquin des Prez. The systematic use of imitation seems to be connected with the emergence of distinct ranges for the individual voices and a rhythmic equality of voices. Even in the modern style of the early fifteenth century, the cantus is still the dominating voice. Composers did not attempt to make the voices equal and thus precluded the possibility of extensive imitation.

Each virelai is unified throughout in a general way by such characteristics as the number of voices and a consistent musical style. More specific unifying devices are found as well and are sometimes linked to one of the three basic styles of the period. Integration within a voice by recurring motives, for example, is most characteristic of the Machaut style. It is evident that integrative devices of all kinds appear least often in manneristic pieces, since diversity is the hallmark of this style. Virelais in modern style begin to incorporate the progressive device of imitation more frequently; however, imitation is still limited for the most part to occasional appearances of short duration.

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16 All three pieces are published in Charles van den Borren's Pièces polyphoniques profanes de provenance liégeoise (Brussels, 1950).
This study of the virelai through the early fifteenth century has dealt with a total of 156 extant virelais stemming from a large number of sources. Over half of these pieces are anonymous, and very little is known about many of the composers to whom pieces are attributed. Unfortunately, it has not been possible through this study to attribute anonymous pieces to composers. Most known composers are now credited with so few compositions that an assessment of their individual styles is impossible.

The term virelai appears on numerous occasions in poetry of the late thirteenth and early fourteenth centuries. The spelling *vireli* is found in some instances and seems to refer to a dance, while other references use the spelling *virelai* and seem to indicate singing. By the fourteenth century, however, the spelling *virelai* was generally accepted.

One theory concerning the origin of the musical form of the virelai (AbbaA) has been proposed by Arabic scholars, who suggest a direct line of influence from the Arabic *zajal* (eleventh century) to the Spanish cantiga (thirteenth century) to the French virelai (fourteenth century). Indeed, all three types of pieces use nearly the same poetic form and many cantigas have the same musical form as
the virelais. Further investigation, however, has led to the discovery of two Latin conducti in virelai form which were probably composed in the late twelfth century. The appearance of these songs has led some scholars to believe that the church may have provided the model from which the virelai was constructed. One cannot be certain, however, that the conducti were not also influenced by the Arabic refrain forms.

Contrary to what musicologists formerly believed, the virelai and the other refrain forms played only a minor role in the troubadour and trouvère repertory. The number of virelais found in actual trouvère manuscripts is limited to two (one is without music), while most of the extant virelais from the thirteenth century have been preserved as motet tenors. The virelai did not become a significant form until around 1300 with five monophonic examples found among the works of Lescurel. The majority of Machaut's virelais are also monophonic; however, he established the polyphonic style toward the middle of the fourteenth century.

The literary quality of the virelai is not outstanding. The texts usually describe the joys and torments of love and tend to use stereotyped phrases. The realistic virelais, however, offer a change in character with texts that often display a pastoral quality, complete with bird calls, or domestic scenes sometimes involving conflicts between various characters. In some realistic virelais the music imitates natural sounds suggested by the texts; however, in most chansons of the period there is little musical reflection of the emotional content of the texts.
As with the other "formes fixes," Machaut standardized the basic poetic form. He prescribed three stanzas for the virelai; however, within the sections, various numbers of lines were possible. Toward the end of the century the sixteen-line form emerged as the preferred structure. It consisted of a four-line refrain and a twoline pie de which often used the rhyme scheme ABBA cd cd abba ABBA. In addition, the number of stanzas was reduced from three to one.

Various aspects of style and form were traced to determine what changes took place within the virelai from the works of Machaut through the early fifteenth century. In some cases, changes were insignificant, while in others, they were of great importance.

Perhaps the most stable element in the virelai was its musical form (AbbaA). The only changes were between the Machaut compositions and those that followed. The most noticeable of these changes was a reduction in the number of repetitions of the form from Machaut's three stanzas to the usual one stanza in post-Machaut virelais. Other features found occasionally in Machaut but rarely in later works were repetition in the A section and the absence of open and closed endings for the B section.

Most of the 156 virelais involved in the study are polyphonic and have from two to four voices. Without question the three-part texture consisting of cantus, contratenor, and tenor prevails throughout the period. The cantus dominates because it is usually the only voice with text and is rhythmically more active than the other parts. Given the normal distribution of parts (C, CT, T), the
relative ranges are predictable, as the tenor and contratenor move in the same range and the cantus lies a fifth higher.

A good deal of speculation abounds in the area of performance practice. It is generally assumed that voices with text were sung and those without text were performed instrumentally. The only real controversy surrounds the use of instruments to double the parts with text or in some cases to alternate with the singer in their performance. Textless portions in the vocal parts are found primarily in later sources, Mod, TuB, and O, and seem to indicate the use of instruments at these points. The lack of historical evidence results in uncertainty as to how instruments were used and what instruments or combinations of instruments were preferred.

Melodic movement throughout the period is characterized by conjunct motion; however, the different voices are not equal in this respect. The cantus, for example, is normally the most conjunct and incorporates very few leaps, most of which are no larger than a third. The tenor also moves predominantly stepwise but includes more fourths and fifths than the cantus. The contratenor is the least conjunct and employs frequent leaps of wider intervals. The contratenor undergoes the most significant chronological change as it becomes increasingly less conjunct and leaps become wider. The cantus and tenor show a smaller degree of change in this direction.

Of all the musical elements investigated, rhythm is the area in which the pieces show the greatest diversity. The three basic styles defined by Apel--Machaut, manneristic, and modern--are differentiated primarily by rhythmic characteristics. Once thought to
be purely chronological developments, these styles are now believed to overlap considerably and to be dependent upon geography as well. The Machaut style is rhythmically simple and, especially in the monophonic virelais, consistent in its use of iambic patterns which recall the rhythmic modes. The manneristic style, on the other hand, is marked by extreme rhythmic complexity. The earliest examples of this style may date from around 1360, and other evidence suggests that the manneristic style continued through the first decades of the fifteenth century. Mannerism was apparently cultivated primarily by composers connected with the courts of Avignon, Barcelona, and Foix. The modern style emerged toward the end of the fourteenth century and is characterized by a simplicity reminiscent of the Machaut style of which indeed it may be an outgrowth. It has been suggested that the northern French tradition passed from the Machaut circle to the composers of the early fifteenth century relatively untouched by the mannerists, whose activity was confined to a limited geographical area.

Some continuity is apparent in regard to the relative activity of the voices. The cantus is normally the most active part, the contratenor less active, and the tenor still slower moving. A great deal of diversity is seen between the voices in manneristic style, while the pieces in Machaut style and particularly those in modern style are rhythmically more homogeneous in character.

No chronological change in the use of mensurations has been detected, as imperfect tempus with major prolation (6/8) prevails throughout the repertory, while perfect and imperfect tempus with
minor prolation ($3/4$ and $2/4$) are used much less frequently. Normally the mensuration remains constant throughout a given composition. Many of the manneristic works, however, frequently change mensurations or use different mensurations simultaneously.

Nearly all the virelais are either in Mode 1 or 5. Pieces in Mode 1 may have D as a final but are often transposed to G or C, and pieces in Mode 5 may have either F or C as a final. A strong correlation between signature and mode was discovered. A B-flat in the lower parts, for example, nearly always indicates Mode 5 on F or transposed Mode 1 on G. Partial signatures, such as $\flat \flat \flat$, reflect voice ranges lying a fifth apart.

The so-called Burgundian cadence is standard for the entire period. Cadences are often ornamented with Landini embellishments, or, in the case of some Perusio pieces, with appoggiaturas. The basic movement between cantus and tenor, however, is a sixth to an octave. Virelais normally have three primary cadences—one at the end of the A section, and an open and closed ending for the B section ($B_0$ and $B_C$). $A$ and $B_C$ are normally on the final of the mode, while $B_0$ is most often on the second or third degree of the mode.

The rules of intervallic progression remained the same throughout the period. The cantus and tenor constitute the basis of the harmonic structure and the intervallic relation between these two parts is therefore most important. In three- and four-voice compositions, all voices tend to be consonant with the tenor, but they may be dissonant with each other. Earlier works in general display a considerable amount of dissonance, while later works, namely those
from 0, are more consonant and avoid harsh dissonances in particular. It also appears that composers were becoming more aware of the importance of tonal organization, since more attention was paid to vertical structures and tonic-dominant progressions became increasingly more prominent.

Integrative devices, or those characteristics which tend to unify a composition, may unify one voice, relate one voice to another, or one section to another. Examples of all three procedures have been found in the virelais. Devices such as repeated melodic-rhythmic formulas, musical rhyme, and voice exchange are among those used. Imitation, a progressive method for unifying different voices, appears more often in later works but is not used extensively in this period.

Although virelais are present in a large number of fourteenth- and early fifteenth-century sources, the total number of known virelais is much smaller than the number of ballades from the same period. Virelais and rondeaux are nearly equal in number in the combined repertories of manuscripts up to and including TuB. In the Oxford manuscript and thereafter, rondeaux far outnumber virelais and ballades. The one-stanza virelai continued to be cultivated throughout the fifteenth century, but modern writers usually refer to the form as the bergerette rather than the virelai. The Laborde Chansonnier from around 1470 contains fifteen examples of this form, and others may be found in the Copenhagen Chansonnier, Dijon 517, and Petrucci's Odhecaton. Fifteenth-century composers of the one-stanza
virelai or *bergerette* include notable figures such as Dufay, Ockeghem, Compère, and Busnois.

The refrain forms constituted a vital part of French music during the fourteenth and most of the fifteenth century. It is hoped that the present compilation of information and observations concerning one of these forms, the virelai, may serve as a starting point for further investigation of the rich resources of late medieval music.
### LIST OF ABBREVIATIONS IN APPENDIX A

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>AfMW</td>
<td><em>Archiv für Musikwissenschaft.</em></td>
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<tr>
<td>Clercx</td>
<td>Clercx, Suzanne. <em>Johannes Ciconia, Un musicien liégeois et son temps (vers 1335-1411).</em></td>
</tr>
<tr>
<td>LudQ</td>
<td>Ludwig, Friedrich. &quot;Die Quellen der Motetten ältesten Stils.&quot;</td>
</tr>
<tr>
<td>MD</td>
<td><em>Musica Disciplina.</em></td>
</tr>
<tr>
<td>RISM</td>
<td><em>Répertoire international des sources musicales.</em></td>
</tr>
<tr>
<td>ZFMW</td>
<td><em>Zeitschrift für Musikwissenschaft.</em></td>
</tr>
</tbody>
</table>
APPENDIX A
MANUSCRIPT SOURCES AND THEIR SIGNATURES


Chic Chicago, Newberry Library, MS. 54.1. Inventory in RISM, B44:1169-70.


Inn Innsbruck, Universitätsbibliothek, MS. without number. Index of incipits in RISM, B43:80-89.


APPENDIX A--Continued

Lu


Mach

Machaut manuscripts. Description in Machaut, Musikalische Werke, ed. Friedrich Ludwig, 2:7-44; and The Works of Guillaume de Machaut, ed. Leo Schrade, Commentary to vols. 2 and 3, pp. 19-54.

The primary sources are identified below with their signatures and sources of information about them.

Vg  New York, Wildenstein Collection. Inventory in RISM B42:342-68.

Secondary source and signature:


PadB  Padua, Bibl. Universitaria, 1115. Inventory in BesS, AIFMW 7 (1925):231; and Clercx 1:75-76. Inventory with musical incipits in RISM, B44:995-96.
APPENDIX A--Continued


Sq  Florence, Biblioteca Medicea Laurenziana, Pal. 87 (Squarcialupi Codex). Alphabetical list of contents in WolfG 1:233-44; and Wolf, Der Squarcialupi-Codex Pal. 87 der Biblioteca Medicea Laurenziana zu Florenz. Inventory with musical incipits in RISM, B4:4:755-832.


<table>
<thead>
<tr>
<th>Code</th>
<th>Location</th>
<th>Details</th>
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<tr>
<td>Wolk</td>
<td>Vienna, Nationalbibl., MS. 2777.</td>
<td>Inventory in RISM, B43:38-104.</td>
</tr>
</tbody>
</table>
LIST OF ABBREVIATIONS IN APPENDIX B

Modern editions are identified below in shortened form. Complete references may be found in the bibliography. Appendix B designates the location of virelais in modern editions by composition number whenever pieces are numbered consecutively throughout. Otherwise, they are identified by page number. In addition to abbreviations for various publications, the symbol Cf is used in Appendix B in reference to contrafacta.

WORKS CITED:


Clercx Clercx, Suzanne. Johannes Ciconia, Un musicien liégeois et son temps (vers 1335-1411).

CoussA Adam de la Halle. Oeuvres complètes du troubère Adam de la Halle. Edited by E. de Coussemaker.


DTO Denkmäler der Tonkunst in Österreich.


Fano Fano, Fabio. La capella musicale del duomo di Milano.

GennT Gennrich, Friedrich. Troubadours, Trouvères, Minnesang and Meistergesang.

HAM Apel, Willi, and Davison, Archibald. Historical Anthology of Music.
Handschin, Jacques. "Die ältesten Denkmäler mensural notierter Musik in der Schweiz."


Ludwig, Guillaume de. Musikalische Werke. Edited by Friedrich Ludwig.

Marix, Jeanne. Les musiciens de la cour de Bourgogne au XVIe siècle (1420-1467).

MGG Die Musik in Geschichte und Gegenwart.

Pirrotta, Nino. The Music of Fourteenth-Century Italy.

Machaut, Guillaume de. The Works of Guillaume de Machaut. Edited by Leo Schrade.

WilkA Adam de la Halle. The Lyric Works of Adam de la Halle. Edited by Nigel Wilkins.


WilkR Wilkins, Nigel. A 14th-Century Repertory from the Codex Reina.

WilkR 15 Wilkins, Nigel. A 15th-Century Repertory from the Codex Reina.


WolfS Wolf, Johannes. Der Squarcialupi Codex Pal. 87 der Biblioteca Medicea Laurenziana zu Florenz.
### APPENDIX B

**LIST OF VIRELAIS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Incipit</th>
<th>Composer</th>
<th>Sources</th>
<th>Modern Editions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A l'arme a l'arme</td>
<td>Grimace</td>
<td>PR, f. 69; Ch, f. 55v</td>
<td>ApF, No. 72; ApM 1: No. 37</td>
</tr>
<tr>
<td>2</td>
<td>A mon pooir garde</td>
<td>Anon.</td>
<td>Ch, f. 15</td>
<td>ApM 3: No. 181</td>
</tr>
<tr>
<td>3</td>
<td>A qui fortune</td>
<td>Anon.</td>
<td>Mod, f. 19v-20</td>
<td>ApM 3: No. 182</td>
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<tr>
<td>4</td>
<td>Adeu, mon cuer</td>
<td>Anon.</td>
<td>PR, f. 81v</td>
<td>WilR, No. 45; ApM 3: No. 180</td>
</tr>
<tr>
<td>5</td>
<td>Adyou, adyou douse dame jolie</td>
<td>Landini</td>
<td>Pit, f. 62; Sq, f. 164v; Lo, f. 29</td>
<td>ApM 1: No. 48; WolfS, p. 298; Elnw, No. 101; Schrade 4:192</td>
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<tr>
<td>6</td>
<td>Aler m'en veus en estrangne partie</td>
<td>Ciconia</td>
<td>PadB, f. 1v; Cf--BL, No. 282</td>
<td>ApM 1: No. 13; Clercx 2: No. 17, Cf--No. 30</td>
</tr>
<tr>
<td>7</td>
<td>Amours me dit</td>
<td>Anon.</td>
<td>TuB, f. 150</td>
<td>CypF 4: No. 27</td>
</tr>
<tr>
<td>8</td>
<td>Au temps</td>
<td>Anon.</td>
<td>Lei, f. 8v</td>
<td>ApM 3: No. 183</td>
</tr>
<tr>
<td>9</td>
<td>Ay mil dame de valour</td>
<td>Machaut</td>
<td>Mach--A, f. 482v; B, f. 321; Vg, f. 323; C, f. 149v; G, f. 155; E, f. 161v</td>
<td>Ludwig 1:71; Schrade 3:168</td>
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<td>10</td>
<td>Ayes pitie de vostre creature</td>
<td>Anon.</td>
<td>TuB, f. 149v</td>
<td>CypF 4: No. 25</td>
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<td>No.</td>
<td>Incipit</td>
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<td>11</td>
<td>Belle sans per</td>
<td>Perusio</td>
<td>Mod, f. 42</td>
<td>ApF, No. 11; ApM 1: No. 54</td>
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<td>Fano, No. 22</td>
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<tr>
<td>12</td>
<td>Bene puis siderer</td>
<td>Anon.</td>
<td>Pit, f. 20</td>
<td>ApM 3: No. 184</td>
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<tr>
<td>13</td>
<td>Bien ha choisi mon euil</td>
<td>Anon.</td>
<td>TuB, f. 148</td>
<td>CypF 4: No. 19</td>
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<tr>
<td>14</td>
<td>Bien se lace</td>
<td>Lescurel</td>
<td>FF, f. 57v</td>
<td>WilL, No. 10</td>
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<tr>
<td>15</td>
<td>Besier e acoler</td>
<td>Anon.</td>
<td>Iv, f. 8v-9</td>
<td>ApM 3: No. 185</td>
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<tr>
<td>16</td>
<td>C'est force, faire</td>
<td>Machaut</td>
<td>Mach--A, f. 486v; B, f. 325v; Vg, f. 327v; C, f. 203; G, f. 158; E, f. 160</td>
<td>Ludwig 1:77; Schrade 3:175</td>
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<tr>
<td>17</td>
<td>C'est la fins</td>
<td>Guillaume d'Amiens</td>
<td>V, f. 136</td>
<td>MGG 13:1804; HAM, No. 19f; GennT, No. 23b</td>
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<tr>
<td>18</td>
<td>C'estoit ma douce nouriture</td>
<td>Anon.</td>
<td>PR, f. 64</td>
<td>ApM 3: No. 186; WilR, No. 29</td>
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<td>19</td>
<td>Combien que j'aie ensoie long</td>
<td>Anon.</td>
<td>PR, f. 74</td>
<td>ApM 3: No. 187; WilR, No. 32</td>
</tr>
<tr>
<td>20</td>
<td>Comment qu'a moy</td>
<td>Machaut</td>
<td>Mach--A, f. 483; B, f. 321v; Vg, f. 323v; C, f. 150; G, f. 155v; E, f. 159</td>
<td>Ludwig 1:72; Schrade 3:169</td>
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<tr>
<td>21</td>
<td>Contre le temps He, mari, mari</td>
<td>Anon.</td>
<td>PR, f. 57</td>
<td>ApF, No. 64; ApM 3: No. 188; WilR, No. 26</td>
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<td>No.</td>
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<td>Source</td>
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<td>22</td>
<td>Dame, a qui m'ottri</td>
<td>Machaut</td>
<td>Mach--A, f. 485v; B, f. 324; Vg, f. 326; C, f. 153; G, f. 157; E, f. 163v</td>
<td>Ludwig 1:75; Schrade 3:173</td>
</tr>
<tr>
<td>23</td>
<td>Dame, a vous sans retollir</td>
<td>Machaut</td>
<td>Mach--A, f. 74; B, f. 131v; Vg, f. 111v; C, f. 51; F, f. 59; E, f. 33v; Pep, f. 29</td>
<td>Ludwig 1:101; Schrade 3:192</td>
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<td>24</td>
<td>Dame je weil endurer</td>
<td>Machaut</td>
<td>Mach--A, f. 484v; B, f. 323; Vg, f. 325; C, f. 152; G, f. 156v; E, f. 163v</td>
<td>Ludwig 1:74 Schrade 3:171</td>
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<tr>
<td>25</td>
<td>Dame, mon cuer emportes</td>
<td>Machaut</td>
<td>Mach--A, f. 492v; B, f. 330; Vg, f. 333; C, f. 162; E, f. 162v</td>
<td>Ludwig 1:88 Schrade 3:188</td>
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<td>26</td>
<td>Dame, par le dolz plaisir</td>
<td>Anon.</td>
<td>PR, f. 74v-75; Str, f. 47v; Cfr--Pg, f. 285</td>
<td>WilR, No. 33 Kammerer, p. 157</td>
</tr>
<tr>
<td>27</td>
<td>Dame que j'aym</td>
<td>Perusio</td>
<td>Mod, f. 10v-11</td>
<td>ApF, No. 5; ApM 1: No. 55; Fano, p. 62</td>
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<tr>
<td>28</td>
<td>Dame souvrayne</td>
<td>Perusio</td>
<td>Mod, f. 36</td>
<td>ApF, No. 8; ApM 1: No. 56; Fano, No. 20</td>
</tr>
<tr>
<td>29</td>
<td>Dame, vo regars m'ont mis en la voie</td>
<td>Lescurel</td>
<td>PF, f. 59</td>
<td>Will, No. 30</td>
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<tr>
<td>No.</td>
<td>Incipit</td>
<td>Composer</td>
<td>Sources</td>
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<td>30</td>
<td>Dame, vostre doulez viaire</td>
<td>Machaut</td>
<td>Mach—A, f. 486v; B, f. 325v; Vg, f. 327v; C, f. 154v; G, f. 158v; E, f. 160</td>
<td>Ludwig 1:78; Schrade 3:176</td>
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<td>31</td>
<td>D'amers soupirs</td>
<td>Anon.</td>
<td>TuB, f. 147</td>
<td>CypF 4: No. 15</td>
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<td>32</td>
<td>De bonté, de valour</td>
<td>Machaut</td>
<td>Mach—A, f. 484v; B, f. 323v; Vg, f. 325v; C, f. 152v; G, f. 156v; E, f. 163</td>
<td>Ludwig 1:74; Schrade 3:172</td>
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<tr>
<td>33</td>
<td>De tout sui si confortee</td>
<td>Machaut</td>
<td>Mach—A, f. 494v; G, f. 163v</td>
<td>Ludwig 1:92; Schrade 3:191</td>
</tr>
<tr>
<td>34</td>
<td>Dieus, biaute, douceur</td>
<td>Machaut</td>
<td>Mach—A, f. 437v; Vg, f. 328v; C, f. 155v; G, f. 158v; E, f. 160v</td>
<td>Ludwig 1:79; Schrade 3:178</td>
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<td>35</td>
<td>Dis tans plus qu'il ne foudroit flours</td>
<td>Lescurel</td>
<td>FF, f. 59v</td>
<td>Will, No. 29</td>
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<tr>
<td>36</td>
<td>Donne moy de ton payn Joy les clés Marion Alons commenchier la feste</td>
<td>Anon.</td>
<td>CaB, f. 8; BernA, f. 19</td>
<td>ApM 3: No. 190</td>
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<td>37</td>
<td>Dou mal qui m'a longuement</td>
<td>Machaut</td>
<td>Mach—A, f. 484v; B, f. 322v; Vg, f. 324v; C, f. 151v; G, f. 156v; E, f. 163v</td>
<td>Ludwig 1:73; Schrade 3:171</td>
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<td>No.</td>
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<td>Composer</td>
<td>Sources</td>
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<tr>
<td>38</td>
<td>Douce amour, confortez moi</td>
<td>Lescurel</td>
<td>PF, f. 58v</td>
<td>Will, No. 20</td>
</tr>
<tr>
<td>39</td>
<td>Douce dame jolie</td>
<td>Machaut</td>
<td>Mach--A, f. 482v; B, f. 321v; Vg, f. 323v; C, f. 149v; G, f. 155; E, f. 159</td>
<td>Ludwig 1:71;</td>
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<td>Schrade 3:168</td>
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<td>40</td>
<td>Douce et de tout noble afaire</td>
<td>Anon.</td>
<td>FF, f. 27v</td>
<td>Harrison, p. 231;</td>
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<td>Musical Supplement, No. 2</td>
</tr>
<tr>
<td>41</td>
<td>Douce speranche mye confort</td>
<td>Anon.</td>
<td>O, f. 19</td>
<td>EFCM 4:64-65</td>
</tr>
<tr>
<td>42</td>
<td>E dieus, commant j'ay grand desir</td>
<td>Anon.</td>
<td>PR, f. 83v</td>
<td>WilR, No. 46;</td>
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<td>ApM 3: No. 191</td>
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<td>43</td>
<td>En ce gracieux temps</td>
<td>Selesses</td>
<td>PR, f. 58v; Mod, f. 25v; PadB, No. 4; Str, No. 79</td>
<td>ApF, No. 50;</td>
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<td>ApM 1: No. 91</td>
</tr>
<tr>
<td>44</td>
<td>En gage de retourner</td>
<td>Anon.</td>
<td>CaB, f. 14v</td>
<td>ApM 3: No. 192</td>
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<tr>
<td>45</td>
<td>En mon cuer a un descort</td>
<td>Machaut</td>
<td>Mach--A, f. 490v; B, f. 329; Vg, f. 330v; G, f. 160v; E, f. 162</td>
<td>Ludwig 1:83;</td>
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<td>Schrade 3:183</td>
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<tr>
<td>46</td>
<td>En tiés en latin</td>
<td>Anon.</td>
<td>PR, f. 72v-73</td>
<td>WilR, No. 31;</td>
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<td>ApM 3: No. 193</td>
</tr>
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<td>47</td>
<td>Est ce maufact</td>
<td>Anon.</td>
<td>TuB, f. 155v</td>
<td>CypF 4: No. 51</td>
</tr>
<tr>
<td>No.</td>
<td>Incipit</td>
<td>Composer</td>
<td>Sources</td>
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</tr>
<tr>
<td>48</td>
<td>Et je ferai</td>
<td>Anon.</td>
<td>CaB, f. 10v</td>
<td>ApM 3: No. 194</td>
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<tr>
<td>49</td>
<td>Fait fut pour vous</td>
<td>Anon.</td>
<td>Vo, f. 87v</td>
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<td>Ha, f. 32v-33; CaB, f. 3</td>
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<td>Mach--A f. 489v; B, f. 328; Vg, f. 330; C, f. 197v; G, f. 160; E, f. 162</td>
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<td>Ludwig 1:70; Schrade 3:167</td>
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<td>56</td>
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<td>Mach--A, f. 485; B, f. 323v; Vg, f. 325v; C, f. 152v; G, f. 156v; E, f. 163</td>
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<td>57</td>
<td>He, tres doulz roussignol</td>
<td>Borlet</td>
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<td>58</td>
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<td>59</td>
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<td>Ludwig 1:76; Schrade 3:174</td>
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<td>67</td>
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<td>PR, f. 80; Pit, f. 126v-27; Mod, f. 34</td>
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<td>68</td>
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<td>Tr--Petrus de Vigilijs</td>
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<td>Je ne puis avoir plaisir</td>
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<td>La cornailhe</td>
<td>Anon.</td>
<td>PR, f. 81v</td>
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<td>81</td>
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<td>Anon.</td>
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<td>Ludwig 1:70-71; Schrade 3:167</td>
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<td>J. Janua</td>
<td>Mod, f. 27v</td>
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<td>Rosignonin del bos</td>
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<td>94</td>
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<td>Anon.</td>
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<td>Machaut</td>
<td>Mach--A, f. 491; B, f. 329v; Vg, f. 331v; C, f. 205v; G, f. 161; E, f. 161</td>
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<td>104</td>
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<td>PR, f. 78v; Pit, f. 122v; Lo, f. 76v; Iv, f. 14v; PadC, f. 2; Cf--Str, f. 76v</td>
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<td>J. Vaillant</td>
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<td>Mach--A, f. 491v; Vg, f. 352v; G, f. 161v</td>
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<td>G. Legrant</td>
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<td>Anon.</td>
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<td>Puis que ma dolour</td>
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<td>Anon.</td>
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<td>TuB, f. 149</td>
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<td>Anon.</td>
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<td>Machaut</td>
<td>Mach—A, f. 488; B, f. 326v; Vg, f. 328v; C, f. 156; G, f. 158v; E, f. 160v</td>
<td>Ludwig 1:80; Schrade 3:179</td>
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<td>Se je n'é mal</td>
<td>P.J.</td>
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<td>Mach—A, f. 492; Vg, f. 335v; G, f. 162</td>
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<td>Se j'estoye aseürée</td>
<td>Haucourt</td>
<td>O, f. 82v</td>
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<td>Machaut</td>
<td>Mach—A, f. 483v; B, f. 322; Vg, f. 324; C, f. 150v; G, f. 155v; E, f. 159v</td>
<td>Ludwig 1:72; Schrade 3:169</td>
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<td>Se mesdisans</td>
<td>Machaut</td>
<td>Mach—A, f. 486; B, f. 326v; Vg, f. 326v; C, f. 154; G, f. 157v; E, f. 159v</td>
<td>Ludwig 1:76-77;</td>
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<td>Schrade 3:174</td>
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<tr>
<td>135</td>
<td>S'en vous por moy pitie</td>
<td>Alanus</td>
<td>PR, f. 12v-13; Cf--Str, f. 103</td>
<td>ApM 1: No. 1;</td>
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<td>WilR, No. 25</td>
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<td>136</td>
<td>S'espoir ne fust vers</td>
<td>Anon.</td>
<td>TuB, f. 146v</td>
<td>CypF 4: No. 13</td>
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<tr>
<td></td>
<td>moi</td>
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<tr>
<td>137</td>
<td>Sofrir m'estuet</td>
<td>Paolo Tenorista</td>
<td>Pit, f. 80v</td>
<td>ApM 1: No. 77</td>
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<td>138</td>
<td>Soit tart tempre</td>
<td>Anon.</td>
<td>PR, f. 63v; Mod, f. 27v-28; Pg, No. 18; Vo, f. 87v; Cf--Str, f. 87v</td>
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<td>Kammerer, p. 141</td>
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<td>139</td>
<td>Sus un fontayne</td>
<td>Ciconia</td>
<td>Mod, f. 26v-27; PadO, f. 38v</td>
<td>ApF, No. 66;</td>
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<td>ApM 1: No. 14;</td>
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<td>Clercx 2:78</td>
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<td>140</td>
<td>Tant plus vos voye</td>
<td>Anon.</td>
<td>Pg, No. 23</td>
<td>ApM 3: No. 226;</td>
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<td>Kammerer, p. 153</td>
</tr>
<tr>
<td>141</td>
<td>Tant que mon cuer</td>
<td>Anon.</td>
<td>Iv, f. 11</td>
<td>ApM 3: No. 227</td>
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<tr>
<td></td>
<td>Sur l'erbette</td>
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<tr>
<td>142</td>
<td>Tel me voit</td>
<td>Selesses</td>
<td>Mod, f. 40</td>
<td>ApF, No. 51;</td>
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<td>ApM 1: No. 93</td>
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<td>Composer</td>
<td>Sources</td>
<td>Modern Editions</td>
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<tr>
<td>143</td>
<td>Tres bonne et belle</td>
<td>Machaut</td>
<td>Mach—A, f. 490v; B, f. 328v; Vg, f. 330v; G, f. 160; E, f. 161v</td>
<td>Ludwig 1:82; Schrade 3:182</td>
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<tr>
<td>144</td>
<td>Tres dolz et loyauls amis</td>
<td>Anon.</td>
<td>PR, f. 74v</td>
<td>ApM 3: No. 228; WilR, No. 43</td>
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<td>145</td>
<td>Tres douce playsant figure</td>
<td>Anon.</td>
<td>Ch, f. 14</td>
<td>ApM 3: No. 229</td>
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<tr>
<td>146</td>
<td>Tres douce plaisant bergiere Reconforte toy Robin</td>
<td>Anon.</td>
<td>PR, f. 55v</td>
<td>ApF, No. 65; ApM 3: No. 230</td>
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<td>147</td>
<td>Tres gentil cuer</td>
<td>Solage</td>
<td>Ch, f. 18 and 50v</td>
<td>ApF, No. 38; ApM 1: No. 102</td>
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<td>148</td>
<td>Tres nouble dame</td>
<td>A. da Caserta</td>
<td>Mod, f. 28v</td>
<td>ApF, No. 28; ApM 1: No. 8</td>
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<td>149</td>
<td>Tres purement je amerai</td>
<td>Anon.</td>
<td>TuB, f. 157v</td>
<td>CypF 4: No. 60</td>
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<td>150</td>
<td>Tuit mi penser</td>
<td>Machaut</td>
<td>Mach—A, f. 490; B, f. 329v; Vg, f. 333v; C, f. 198; G, f. 160v; E, f. 161</td>
<td>Ludwig 1:84; Schrade 3:184</td>
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<td>152</td>
<td>Va t'en mon cuer</td>
<td>Anon.</td>
<td>PR, f. 82v</td>
<td>ApM 3: No. 232; WilR, No. 38</td>
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<td>153</td>
<td>Venés a neuches</td>
<td>Anon.</td>
<td>CaB, f. 10v</td>
<td>ApM 3: No. 233</td>
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<tr>
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<td>Vechi l'ermite</td>
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<td>154</td>
<td>Viaire gent</td>
<td>Anon.</td>
<td>TuB, f. 144</td>
<td>CypF 4: No. 5</td>
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<td>155</td>
<td>Vo gent vis et gracieus</td>
<td>Anon.</td>
<td>TuB, f. 148v</td>
<td>CypF 4: No. 21</td>
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<td>156</td>
<td>No title</td>
<td>Anon.</td>
<td>Pg, No. 21</td>
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<td>Kammerer, p. 150</td>
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**ILLEGIBLE VIRELAIS**

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<tr>
<td>Ayes pitie de moy, belle playsant</td>
<td>Parma, f. 232v</td>
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<td>Dame dragne de confort</td>
<td>CaB, f. 7v</td>
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<td>...douce figure</td>
<td>CaB, f. 14</td>
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<td>He, douls regars</td>
<td>CaB, f. 2v</td>
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<td>Ma... soulas plaisance</td>
<td>CaB, f. 4</td>
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<td>...mor vient a moy</td>
<td>Iv, f. 25</td>
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<td>Quant doucement</td>
<td>CaB, f. 9v</td>
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<tr>
<td>...s'il mest il trop bien</td>
<td>CaB, f. 7v</td>
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No. 1
Je suy si las

Je pour-tant si las ve-

nus pour tant me a ten-

dre Mer je me mour-

cil do-lo-

reus Que je ne scoy pas fai-

Mours je puis bien di-


No. 2

Douce et de tout noble afaire

Long temps de cuer sanz mef-

du res-trai - re ne se-

rai par dou-leur trai - re ja temp-

tex, s'a-mant doit par ce

nul jour bien de - ser - vir.
Onques ne vous daigna plaire
Moi oir n'a vous atraire
Et plus sui par tel contraire
Tourmentez, quant ver vous me
Veul oncor plus asservir.

Je vous prier debonnaire,
De secours ne me puis taire,
S'en priant sanz fous tour faire
Ne sentez pour grace enquierre
En durant sanz messervir.
No. 3

Providence la sène

Fortune par mon des - roy si ma
en-ha - ÿ, ne veut que sai - e mes
roy Fa - te ma - tra-hi. Vain-ne gloire
mout don - né - e, donc je
voi que sui Fi - né - ; tou-te
me hon - neur est Fi - né - e si: hé
l'eu - re que Fui - [ms]
Forment me doi doulouser
De ce qu'envaÿ
Tele dame d'espouser;
Des adonc chaÿ
Trop me vint Fole pensée,
Quant ce chemin cheminé;
J'euse fait meilleur journée
D'avoir mon clos rebiné.

C'est merveilles a conter
De ce qu'envaýr
L'essay de trop haut monter
Doit l'en [bas] chaîr.
Cèle [en est vers moi irée
De ce le chief encliné
Prest d'endurer tel hachie
Com par li yert terminé.