

De - le o - nis con - sen - su pro pu - o  
 De - bel - la - vit Mi - cha - el in - cli - tus, Mox Ab sa

to - ris ca - reus ar - ma - tu - ra. Quam - quam cla -  
 mu - ta tus, Cau - da cu - ius,

Mo - nar - chi - sat, a - tat an - ga - ri - a Rur - sus, ec - ce,  
 lou mu - ni - tus gra - ci - a, Mox U li

mat, ta - men spo - li - a - tur, Con - ti - nu - o  
 lu - mi - ne pri - va - tus Le - o, vul -

[19] Ja - cob fa - mi - li - a Pha - ra - o - ne al - te - ro fu - ga - tur;  
 xis gau - dens fa - cun - di - a, Mox lu - pi

[21] 95 for - san mo - ri - tu - ra. O mi - se - rum e - xu - lum vox  
 pe - im - pe - ran - te, pa - ret. O - ves sug - git pul - lis

o lim lu - de ve - sti - gi - a Sub - in - tra - re po - tens,  
 nis den - ti - bus ar - ma - tus, Sub - Ter

105 du - ra! O Gal - lo - rum gar - ri - tus do - lo - ris, Cum le - o -  
 sa - ci - a - tus, Heu! sug - ge - re non ces - sat

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

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

120  
di - to - ris. E - ius fa - stus su - sti - nens er - ro - ris In au -  
car - ni - bus non ca - ret. Ve - pul - lis mox, ve - ce - co -

130  
gu - to: a - li - as la - bi - tur Et la - be - tur quod ha - bes ho -  
le - ni! Co - ram Chri -

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

Triplum

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

Duplum

My heart is set upon speaking of forms changed into new (bodies). § The evil dragon that renowned Michael once utterly defeated by the miraculous power of the Cross, now endowed with the grace of Absalom, now with the cheerful eloquence of Ulysses, now armed with wolfish teeth a soldier in the service of Thersites, lives again changed into a fox whose tail the lion deprived of sight obeys, while the fox reigns. He sucks the blood of sheep and is satiated with chickens. Alas, he does not cease sucking and still thirsts; he does not abstain from meats at the wedding feast. Woe now to the chickens, woe to the blind lion. In the presence of Christ, finally, woe to the dragon.

R. HOPPIN

§ Ovid *Metamorphoses*, 1.1.

*Gallus*, cock, or Gauls (the French) *duc de Bourgogne*, chief counsellor of the French king

JACOPO DA BOLOGNA (14TH CENTURY)

Madrigal: Fenice fù

23  
Fe - ni - ce fu' e vis - si pu - ra e  
Fe - ni - ce fu' e vis - si pu - ra e

5  
mor - bi - da, Et or son trasmu - ta - ta in u - na  
mor - bi - da, Et or son tras - mu - ta - ta in u - na tor -

10  
tor - to - ra Che vo - lo con A -  
to - ra Che vo - lo con A -

15  
mor per le bel - l'or -  
mor per le bel - l'or -

20  
to - ra. R. Tal vis - si e tal me vi - vo e pos - so  
to - ra. R. Tal vis - si e tal me vi - vo e pos - so

25  
sen - ve - re Ch'a donna non è più ché o - ne - sta vi - ve - re.  
sen - ve - re Ch'a donna non è più che o - ne - sta vi - ve - re.

Fenice fu e vissi pura e morbida,  
Et or son trasmutat' in una tortora,  
Che vollo con amor per le belle ortora

Arbor[e] secho [mai] n'aqua torbida,  
No' me deleta may per questo dubito,  
Va ne l'estate l'inverno vende subito.  
Tal vissi e tal me vivo e posso scrivere  
C'ha donna non è più ch'è honesta vivere.

A phoenix was I who lived pure and tender  
and now am transformed into a turtle dove  
that flies with love through the beautiful or  
chards, [and]  
the dry woods [but] never in muddy waters.  
It gives me no pleasure because of this doubt.  
Go in the summer; winter comes quickly.  
So I lived and so I live and can write,  
which, for a woman, is no more than to live  
honestly.

FRANCESCO LANDINI (CA. 1327-97)

Ballata: *Non avrà ma' pietà*

24

1. 5. Non a - vrà ma' pie - tà que - sta mie  
4. For - se da lej sa - reb - bo no in me

don - na, Se  
spen - te Le

tu non faj, a - mo - re,  
fiam me che la pa - re

Ch'el - la sia cer - ta del mio  
Di - gior - no in gior - no a - cres - co

Leo Schrade, ed., *Polyphonic Music of the Fourteenth Century*, IV (Paris: Oiseau Lyre, 1958), 144-45. Used by permission of Hänssler-Verlag, W. Germany.

[ 25 ]

gran de ar do re 2. S'el.. s'el..  
no'l do lo re. 3. Sol

«Andare»

«Andare»

la sa pes se quan ta pe.na i' por -  
per la sua bel lec ça, chè con - for -

40 to  
to

45 50  
Per D'al o ne stà ce la ta nel la  
D'al tro non pren de l'a ni ma do -

55 26  
men - te te,  
len - te,

Verto Chiuso  
Verto Chiuso

Non avrà ma' pietà questa mie donna.  
Se tu non faj, amore,  
Ch'ella sia certa del mio grande ardore.  
S'ella sapesse quanta pena i' porto  
Per onestà celata nella mente  
Sol per la sua belleçça, che conforto  
D'altro non prende l'anima dolente,  
Forse da lej sarebbono in me spente  
Le fiamme che la pare  
Di giorno in giorno aerescono l dolore

She will never have mercy, this lady of mine,  
if you do not see to it, love,  
that she is certain of my great ardor.  
If she knew how much pain I bear—  
for honesty's sake concealed in my mind—  
only for her beauty, other than which  
nothing gives comfort to a grieving soul,  
perhaps by her would be extinguished in me  
the flames which seem to arouse in  
her from day to day more pain.

GUILLAUME DE MACHAUT (CA. 1300–77)  
Double Ballade: Quant Theseus—Ne quier  
veoir

[ 27 ]

[Cantus I] I Quant The - se - us, Her - cu - les  
Pour ac - crois - tre leur pris et

[Cantus II] II Ne quier ve - oir la bian - te  
Ne es - prou - ver la for - ce

Contratenor

Tenor

5  
et Ja - son Cer - cherent tout,  
leur re non Et pour ve oir

d'Ab - sa - lon Ne de U - li - xes  
de San - son, Ne re - gar - der

10 15  
et terre et mer par fon -  
bien tout l'es - tat dou mon -

le sens et la fa - con -  
que Da - li - la le ton -

Musical score system 1, measures 15-24. It features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The music is in a major key and 4/4 time. The vocal line has a melodic contour that rises and then falls.

Musical score system 2, measures 25-34. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic contour that rises and then falls. There are first and second endings marked with '1' and '2' above the staff.

Musical score system 3, measures 35-43. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic contour that rises and then falls. The lyrics are: "Moult furent dignes d'on - Ne cu - re n'ay par nul".

Musical score system 4, measures 44-53. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic contour that rises and then falls. The lyrics are: "nour. Mais quant je voy de biau - te l'um - ble flour, As - se vis - tour Des yeus Ar - gus ne de joi - e grin - gnour, Car pour plai - sance et".

Musical score system 5, measures 54-63. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic contour that rises and then falls. The lyrics are: "qui de tout, si que, par in'a - sans a - li - de d'a -".

Musical score system 6, measures 64-73. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic contour that rises and then falls. The lyrics are: "- me, Je voy as - ses, puis que je - me, Je voy as - ses, puis que je".

Musical score system 7, measures 74-83. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic contour that rises and then falls. The lyrics are: "voy ma da - voy ma da -".

Musical score system 8, measures 84-93. It features a vocal line with a treble clef and a piano accompaniment with a grand staff. The vocal line has a melodic contour that rises and then falls. The lyrics are: "- me. - me."

Quant Theseus, Hercules et Jason  
 Chercherent tout, et terre et mer profonde,  
 Pour accroistre leur pris et leur renom  
 Et pour veoir bien tout l'estat dou monde,  
 Mout furent dignes d'onneur.  
 Mais quant je voy de biauté l'umble flour,  
 Assevis sui de tout, si que, par m'ame,  
 Je voy assés, puis que je voy ma dame.

Ne quier veoir la biauté d'Absalon  
 Ne de Ulixés le sens et la faconde,  
 Ne esprouver la force de Sanson,  
 Ne regarder que Dalila le tonde,  
 Ne cure n'ay par nul tour  
 Des yeus Argus ne de joie gringnour,  
 Car pour plaisance et sans aide d'ame,  
 Je voy assés, puis que je voy ma dame.

Car en veant sa biaute, sa façon  
 Et son maintiens qui de doucour seourde  
 Je y preing assez bein pour devenir bon,  
 Car le grant bien de li en moy redonde  
 Par grace de fine amour  
 Qui me contraint a hayr deshonnour  
 Et tout vice; si puis dire sanz blâme:  
 Je voy assez, puis que je voy ma dame.

Veoir ne quier la doree toison  
 Ne les Yndes ne de Rouge Mer onde,  
 N'aus infernaus penre guerre, ou tencon  
 Pour eslongier le regard de la blonde  
 Dont me vient joye et baudour  
 Et doulz penser; si tieng pour le millous  
 Que, a tout conter et bien peser a drame,  
 Je voy assez, puis que je voy ma dame.

THOMAS PAIEN

De l'ymage que fist Pymalion  
 Elle n'avoit pareille ne seconde;  
 Mais la belle qui m'a en sa prison  
 Cent mille fois est plus belle et plus monde:  
 C'est uns drois fluns de doucour  
 Qui puet et sct garir toute dolour;  
 Dont cilz a tort qui de dire me blame:  
 Je voy assez, puis que je voy ma dame.  
 Si ne me chaut dou sens de Salemon.

Ne que Phebus entermine, ou responde,  
 Ne que Venus s'en mesle ne Mennon  
 Que Jupiter fist muer en aronde,  
 Car je di, quant je l'aour,  
 Aym et desir, ser et drieng et honnous,  
 Et que s'amour seur tout rien m'enflame:  
 Je voy assez, puis que je voy ma dame.

GUILLAUME DE MACHAUT

When Theseus, Hercules and Jason  
 sought everywhere over land and deep sea  
 to enhance their valor and renown  
 and to view fully the state of the world,  
 they were most worthy of honor.  
 But when I see of beauty a humble flower,  
 I am entirely content, for upon my soul,  
 I see enough, when I behold my lady  
 I am not curious to see the beauty of Absalom  
 or Ulysses' wisdom and eloquence,  
 or try the strength of Samson,  
 or see Dalilah cut his locks.  
 I do not care at all  
 for Argus' eyes nor any rare joy,  
 because for my pleasure, and with no help  
 I see enough, when I behold my lady

For, in seeing her beauty, her countenance,  
 and her bearing, imbued with sweetness,  
 I acquire wealth enough to become rich,  
 for her great goodness redounds in me  
 by virtue of her noble love,  
 which compels me to hate dishonor  
 and all vice; so I can guilelessly say:  
 I see enough, when I behold my lady.

I seek not to view the Golden Fleece,  
 nor the Indies, nor the Red Sea's waves.  
 I shall not take on infernal wars or battles  
 to stretch the distance from the blond  
 from whom come my joy, happiness,  
 and sweet thoughts; so I consider it best  
 that, when all is counted and weighed,  
 I see enough, when I behold my lady.

To the likeness that Pygmalion made  
 there was no equal nor second;  
 but the fair lady who has imprisoned me  
 is a thousand times fairer and purer.  
 She is truly a swift current of sweetness  
 who can and knows how to heal all pain;  
 those are wrong who charge I err when I say:  
 I see enough, when I behold my lady.

It concerns me not to lack the wisdom of  
 Solomon,  
 nor that Phoebus intimate or respond,  
 nor that Venus intervene, nor even Meno,  
 whom Jupiter made revolve;  
 for I say how much I adore,  
 love, and desire her, serve and honor her,  
 and if love for her inflames me totally,  
 I see enough, when I behold my lady.

## GUILLAUME DE MACHAUT

### Mass: *Agnus Dei*

30

nus de-  
 nus de-  
 nus de-  
 nus de-  
 nus de-  
 qui tol-  
 qui tol-  
 qui tol-  
 qui tol-  
 lis pec- ca- ta  
 lis pec- ca- ta  
 lis pec- ca- ta  
 lis pec- ca- ta

Edited by Elizabeth Keitel for "Early Musical Masterworks."



65

do - na - na - no - bis pa - tri - bus

The translation of the text see p. 17.

mun - di - na - no - bis do - mi - ni - mu - ni - mu - ni - cu - ni - mu - ni - cu - ni - mu - ni - cu - ni

de - us de - us de - us de - us

55

qui - tol - qui - tol - qui - tol - qui - tol

ca - ta - ca - ta - ca - ta - ca - ta

# SOLAGE (LATE 14TH CENTURY) Rondeau: *Fumeux fume*

33

1. 4. 7. Fu -  
2. Qu'an -  
3. Quar

meux  
tre  
fu -

fu - me  
fum met  
mer molt

par fu - me - e 2. 8. Fu - meu  
sa se - e 4. Tant qu'il  
li a - gre - e

10 15 20 25 30

spe - cu - la - ti - on.  
son en - ten - di - on.

40

Fumeux fume par fume  
Fumeuse speculation.  
Qu'antre fummet sa pensee  
Fumeux fume par fume.

Smoky fumes through smoke,  
smoky speculation.  
When another smokes his thoughts,  
Smoky fumes through smoke.

Quar fumer molt li agree  
Tant qu'il ait son entencion.  
Fumeux fume par fume  
Fumeuse speculation.

For smoking certainly agrees with him,  
as long as he gets what he wants.  
Smoky fumes through smoke  
smoky speculation.

With Apel, ed. *French Secular Music of the Late Fourteenth Century*, (Mediaeval Academy of America, 1950), 64.  
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