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REMARKS ON SOME REALISTIC VIRELAIS
OF THE REINA CODEX¹

The Italian manuscript tradition of fourteenth-century secular polyphony constitutes an essential source for our knowledge of the French repertory as well. Most of the extant Tuscan anthologies transmit French-texted songs as space-fillers (Fp) or even collected in dedicated gatherings (Pit, SL), despite the not-infrequent omission of the poetic texts (reduced to their incipit). In this respect, the picture presented by North Italian manuscripts is perhaps even more relevant. In the Padua fragments,² for example, Italian and French songs, and even sacred polyphony, appear together without any particular distinction, while the Reina codex (R) is organized in two large sections dedicated, respectively, to Italian and French repertories.³ The presence – to varying

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2. See for instance Padova, Biblioteca Universitaria, 1475 (PadA); 684 (PadA); 1115 (PadB); 658 (PadC); Oxford, Bodleian Library, Canon. patr. lat. 229 (Ox229). See Michael Cuthbert, “Trecento Fragments and Polyphony Beyond the Codex” (Ph.D. diss., Harvard University, 2006), 87-220.

3. An inventory and codicological description of R can be found in Kurt von Fischer, “The Manuscript Paris, Bibl. nat., nouv. acq. fr. 6771 (Codex Reina = PR)”, *Musica Disciplina* 11 (1957): 38-78; Nigel Wilkins, “The Codex Reina: A Revised Description (Paris, Bibl. Nat., ms. n.a.fr. 6771)”, *Musica Disciplina* 17 (1963): 57-73; Kurt von Fischer, “A Reply to N. E. Wilkins’ Article on the Codex Reina”, *Musica Disciplina* 17 (1963): 75-7; John Nádas, “The Transmission of Trecento Secular Polyphony: Manuscript Production and Scribal Practices in Italy at the End of the Middle Ages” (Ph.D. diss., New York University, 1986), 118-215 (chapter reprinted in Id., “The Reina Codex Revisited” in *Essays in Paper Analysis*, ed. Stephen Spector [Washington (DC): Folger Shakespeare Library, 1987], 69-114; reprinted in Id., *Arte psallentes. Studies in Music of the Tre- and Quattrocento*, ed. Andreas Janke and Francesco Zimei, *Studi e Saggi*, 9 [Lucca: LIM, 2017], 17-54). Disagreement among the three scholars centers on the number of scribes and their contributions to the codex.

degrees – of French songs within Italian collections points to a strong interest in the French repertory, which is further confirmed by musical settings of French texts by Italian composers whereas this interest does not appear to be reciprocal.⁴ The present study focuses on one of the three French *formes fixes*, the *virelai*, and in particular on a small group of *virelais* belonging to the sub-genre of the “realistic *virelai*”, to apply the name coined by Willi Apel,⁵ who also identified its geo-chronological coordinates: Northern France/Flanders, from about 1370 onward.⁶ What distinguishes these *virelais* is essentially the liveliness and tendency to dramatization that characterize their poetic texts, which present onomatopoeias and cries that are, in turn, reflected in the musical settings. As observed by Margaret Hasselman, all these features allow us to situate the realistic *virelai* in the tradition of the earlier *chace*⁷ and – we may add – close to the Italian *caccia*.

The Reina codex transmits eighty anonymous French-texted songs, three of which are ascribed to Italian composers in other manuscripts: the madrigal *La douce çere d'un fier animal* by Bartolino da Padova, and the ballades *Beauté parfaite, bonté souverayne* and *Du val prilleus ou pourpris de jeunesse* by Antonello da Caserta. Most of the remaining seventy-seven songs are collected within the French section of R, which begins with the second half of Gathering V and continues to the end of Gathering VII. All the *virelais* are collected in this section, with the exception of *S'en vous por moy pitie ne truis*, ascribed to Johannes Alanus in the codex Strasbourg (destroyed), where it has been added as a space filler

4. Italian songs are not collected in surviving French manuscripts, but the question is complicated by the fact that the French manuscript tradition, leaving aside the particular case of Guillaume de Machaut, has primarily come down to us as fragments.

5. See Willi Apel, ed., *French Secular Music of the late Fourteenth Century* (Cambridge, MA: Medieval Academy of America, 1950), 3, 16, 20. Apel's label has found favor with scholars; see Margaret P. Hasselman, “The French Chanson of the Mid-Fourteenth Century” (Ph.D. diss., University of California at Berkeley, 1970), vol. 1, 144-56; Elizabeth Eva Leach, *Sung Birds: Music, Nature, and Poetry in the Later Middle Ages* (Ithaca, NY: Cornell University Press, 2007); Virginia Newes, “Patterns of Mimesis and Imitation in French Songs”, in *Borderline Areas in Fourteenth and Fifteenth-century Music*, ed. Karl Kügle and Lorenz Welker (Münster: American Institute of Musicology, 2009), 131-55.

6. “Flemish or, at least, northern French influence has been observed in a well-characterized body of the literary texts, that is, in the ‘realistic *virelais*’. It seems to us that their music as well points to northern derivation. Instead of lavishness and extravagance we find here an unsophisticated charm, an almost folk-like lyricism, a sense of earthly humor, a naive delight in the calls of the birds”. After having observed the presence of *Or sus vous dormez trop* within the Ivrea codex (Ivrea, Biblioteca Capitolare, 115 [IV]), Apel concludes that “since this is one of the realistic *virelais*, this genre probably flourished at about the time of Machaut's death” (Apel, *French Secular Music*, 20).

7. “The two main characteristics of the *chace* are mimesis and imitative texture. Both these elements were taken over to a considerable extent by a type of *chanson* known to modern scholars as the ‘realistic *virelai*’”; Hasselman, “The French Chanson”, vol. 1, 144.

Table 1: The virelai repertory in the Reina Codex (* = unicum)

NO.	INCIPIIT	COMPOSER	TEXTIER.	F.	SCRIBE ^a
GATHERING V					
1 (106)	<i>Ma tre dol rosignol goly / Aluete cyante / Rosignolin del bos</i>	[Borlet]	3 ¹⁺¹⁺¹	53r	W =D (Fischer 1957), II (Wilkins 1963)
2 (111)	<i>Tres doube plasant bergiere / Reconforte toy, Robin</i> [*]		3 ¹⁺¹	55v	W
3 (115)	<i>Contra le temps et la sason / Hé, mari, mari</i> [*]		3 ¹⁺¹	57r	W
4 (117)	<i>Rescoes, rescoes, horrible feu / Rescoes, le feu de loyal servant</i> [*]		3 ¹⁺¹	58r	W
5 (118)	<i>En ce gracieux tamps joly</i>	[Senleches]	3 ¹	58v	W
6 (119)	<i>La grant biauté et la doubour</i>		3 ¹	58v-59r	W (s.f.)
7 (123)	<i>Pour l'amour du tamps gracieux</i> [*]		3 ¹	60r	W
8 (129)	<i>Or tost, a eux, vous assambles</i>	[Pykini]	4 ²	62v	W
GATHERING VI					
9 (131)	<i>Soit tart tempre</i>		4 ¹	63v	Y = E (Fischer), II (Wilkins)
10 (133)	<i>C'estoit ma doube nou(ri)riture</i>		3 ¹	64r	Y
11 (140)	<i>Je voy le bons tens venir</i> [*] + intabulation at f. 85v		3 ²	67r	Y
12 (141)	<i>Onques ne fu si dure partie</i>		3 ¹	67r-68r	Y
13 (144)	<i>A l'arme, a l'arme!</i>	[Grimace]	3 ¹	69r	Y
14 (147)	<i>Je languis d'amere mort</i>		3 ¹⁺¹	70v	Y
GATHERING VII					
15 (153)	<i>En ties, en latin, en romans</i> [*]		3 ¹	72v-73r	W (s.f.)
16 (155)	<i>Combien que j'aie</i> [*]		3 ¹	74r	Y(?)
17 (156)	<i>Tren dolz et loyauls amis</i> [*]		3 ¹	74v	Y(?)
18 (157)	<i>Dame, per le dolz plaisir d'amore</i>		3 ¹	74v-75r	Y(?) (s.f.)
19 (158)	<i>Puisqu'autrement ne puis avoir</i> [*]		3 ¹	75r	Y(?)
20 (163)	<i>Mais qu'il vous (vi)e(r)ge</i>		2 ¹	77r	Y
21 (168)	<i>Jet fort qu'en amour se lie cuer</i> [*]		2 ⁰	78r	Y (s.f.; only text incipit)
22 (169)	<i>Or sus, vous dormes trop</i>		3 ¹	78v-79r	Y
23 (171)	<i>Ge la remiray</i>		3 ¹	80r	? (E / III)
24 (174)	<i>La cornaille ¶quilbat l saige</i> † ^b [*]		3 ¹	81r	T(?) (E / III)
25 (175)	<i>Adeu mon cuer</i> [*]		2 ¹	81v	T(?) (s.f.)
26 (177)	<i>Va t'en, mon cuer, je t'emprie</i> [*]		3 ¹	82r	T
27 (180)	<i>Plus que l'aloie ne fine de canter</i> [*]		3 ¹	83v	T
28 (181)	<i>E, Dieu, comment j'ay grant desir</i> [*]		2 ²	83v	T (s.f.)
VIRELAIS IN THE ITALIAN SECTION					
29 (25)	<i>S'en vous por moy pitie</i>	[Alanus]	3 ¹	13r-12v	W (s.f.)

^a After Nadas, "The Transmission of Trecento Secular Polyphony", 118-215; s.f. = space filler.

^b The first line of this virelai is corrupted: Rosenberg reads "La cornaille qui l'hat le saige" (Willi Apel, ed., *French Secular Compositions of the Fourteenth Century III. Anonymous Virelais, Rondeaux, Chansons, Canons, Corpus Mensurabilis Musicae [CMM]*, Vol. 53/3 [Rome: American Institute of Musicology, 1972], XXXVI), which Greene amends to "La cornaille guilhat et saige" (Gordon Greene, ed., *French Secular Music. Virelais, Polyphonic Music of the Fourteenth Century [PMFC]*, Vol. 21 [Monaco: Éditions de l'Oiseau-Lyre, 1987], no. 40).

across the opening 12v-13r. Out of a total of seventy-seven songs, the twenty-nine virelais of R represent a considerable percentage (nearly 38% of the entire corpus of French-texted songs in the codex). In absolute terms, R is today the genre's most representative anthology, followed by SL⁸ and CaB₂,⁹ with twenty-five and twenty-one items respectively, most of which are unica, thus belonging to a tradition other than R (see Table 1 above).

Today's corpus of nine realistic virelais¹⁰ has been split into two subgroups characterized by the presence of ornithological onomatopoeias, on one hand, and by the sounds of instruments and cries on the other. As we can see from the following Table 2, all these virelais are transmitted in Italian manuscripts as well, and, with the sole exception of Jean Vaillant's *Par maintes foys*, specifically in R. Among the other manuscripts, it should be noted that the origins of Ch, which transmits four realistic virelais, are still unclear, although several aspects point to an Italian environment: the note of possession of Florentine merchant and poet Francesco d'Altobianco Alberti (before 1461),¹¹ the use of the typically Italian six-line staves, and the presence of mistakes and trivializations incompatible with a French scribe.¹² Moreover, it should be noted

8. See the inventory in the facsimile edition of SL, Andreas Janke and John Nádas, eds., *The San Lorenzo Palimpsest. Florence, Archivio del Capitolo di San Lorenzo Ms. 2211*, 2 vols., Vol. 1: *Introductory Study*; Vol. 2: *Multispectral Images*, Ars Nova - Nuova serie, 4 (Lucca: LIM, 2016), Vol. 1, 29-89. The virelais are, for the most part, illegible, especially with respect to their poetic texts.

9. The siglum indicates ff. 8-15 of a manuscript obtained by joining together several fragments. See Hasselman, "The French Chanson", Vol. 1, 23-30; see also David Fallows, "L'origine du Ms. 1328 de Cambrai", *Revue de Musicologie* 62 (1976): 275-80.

10. Because the two versions of Borlet's *Hé, tres douz roussignol* are considered autonomous compositions in Hasselman, "The French Chanson", Vol. 1, 145-6, the corpus amounts to ten realistic virelais. Two more are listed in Karen Fox Hehrer, "A History of the Virelai from Its Origin to the Mid-Fifteenth Century" (Ph.D. diss., Ohio State University, 1975), 83-6: *Contra le temps / Hé, mari, mari* and *Tres douche plasant bergiere / Reconforte toy, Robin*, which are "realistic" only insofar as they recall the *pastourelle* genre.

11. See Francesco d'Altobianco Alberti, *Rime*, ed. Alessio Decaria, Collezione di opere inedite o rare, 165 (Bologna: Commissione per i testi di lingua, 2008).

12. On the unresolved question of Ch's origin, see Yolanda Plumley and Anne Stone, eds., *Codex Chantilly. Bibliothèque du Château de Chantilly, Ms. 564*, 2 vols., Vol. 1: *Introduction*; Vol. 2: *Facsimile*, Collection Epitome musical (Turnhout: Brepols, 2008), I, 113-5; and Francesca Manzari, "The International Context of Boniface IX's Court and the Marginal Drawings in the Chantilly Codex (Bibliothèque du Château, Ms. 564)", *Recercare* 22 (2010): 11-33. Terence Scully claimed an Aragonese origin on the basis of Catalan linguistic traits (see Terence Scully, "French Songs in Aragon: The Place of Origin of the Chansonier Chantilly, Musée Condé 564", in *Courtly Literature: Culture and Context. Selected Papers from the 5th Triennial Congress of the International Courtly Literature Society, Dalfsen, The Netherlands, 9-16 August, 1986*, ed. Kate Busby and Erik Kooper [Amsterdam: John Benjamins Publishing Company, 1990], 509-21). This proposal has been challenged by María Carmen Gómez Muntané, "French Songs in Aragon de Terence Scully revise", in *A Late Medieval Songbook and its Context. New Perspectives on the Chantilly Codex (Bibliothèque du Château de Chantilly, Ms. 564)*, ed. Yolanda Plumley and Anne Stone (Turnhout: Brepols, 2009), 245-62, but see also Fabio Zinelli, "Il Roman de Cardenois, Guillaume de Machaut e Oton de Grandson tra Francia del sud e Catalogna", *Romania* 130 (2012): 294-354, at 351n195.

that the realistic virelais, even if transmitted for the most part as *contrafacta*, were well represented in Strasbourg (six of the nine).

Since an exhaustive investigation is impossible here, we have chosen two case studies among the virelais copied by scribe W,¹³ *Hé, tres doulz roussignol* and *Rescoes rescoes*.

Table 2: The tradition of realistic virelais^a

INCIPIIT	BIRD CALLS		
	ITALIAN MSS.		OTHER MSS. ^b
<i>En ce gracieux tamps</i> [Senleches]	R 57v	ModA, PadB	Strasbourg
<i>Hé, tres doulz roussignol joly</i> [Borlet]	R 53r	Gr	Ch, Strasbourg
<i>La cornailbe</i>	R 81v		
<i>Onque ne fu si dure partie</i>	R 67v		Strasbourg (ctf. <i>O benigna</i>)
<i>Or tost, a eux, vous assamble</i> [Pykini]	R 62v		Ch, CaB ₂ , Leclercq
<i>Par maintes foyz</i> [Vaillant]		Gr224, Man	Ch BrG ₁ +Leclercq (4 vv.); ^c Strasbourg (ctf. <i>Ave virgo gloriosa</i> ; attr. Wilhelmi de Maschaudio), MuEm (2 vv.; ctf. <i>Per montes foyz ad bonorem</i>), WoA WoB (2 vv.; ctf. <i>Der may mit lieber zal</i> [Oswald von Wolkenstein])
MUSICAL INSTRUMENTS / CRIES			
<i>A l'arme, a l'arme!</i> [Grimace]	R 69r		Ch (4 vv.), Strasbourg (text incipit <i>Ortost</i>)
<i>Or sus vous dormes trop</i>	R 78v	Pit, Lo, Pad658, Fa (intab.)	Iv, Strasbourg (ctf. <i>Ave stella</i>), Gent3360 (frag.), Cop17a (frag.), Vienna3917 (2 vv.) ^d
<i>Rescoes, rescoes! / Rescoes le feu</i>	R 58r		

^a Manuscript sigla used in Tables 2 and 3: Bern = Bern, Burgerbibl., Cod. A 471 (flyleaves of A 421); Bo596 = Bologna, Bibl. Universitaria, 596, busta HH2.1; BrG₁ = Bruxelles, Bibl. du Conservatoire Royal de Musique, St. Gudule fragment 1; CaB₂ = Cambrai, Médiathèque Municipale, B 132 [ff. 8-15]; Cop17a = Copenaghen, Der Kongelige Bibl., Fragm. 17a, inv. 2400-2409; Fa = Faenza, Bibl. Comunale, 117; Gent3360 = Gent, Rijksarchief, Varia D.3360; Gr = Grottaferrata, Bibl. del Monumento Nazionale, Kript. Lat. 219; Gr224 = Grottaferrata, Bibl. del Monumento Nazionale, Kript. Lat. 224; Iv = Ivrea, Bibl. Capitolare, 115; Leclercq = Mons, Private Collection of Fernand Leclercq, s. n.; Lo = London, British Library, Add. 29987; Man = Lucca, Archivio di Stato, 184 + Perugia, Bibl. Comunale Augusta, 3065; ModA = Modena, Bibl. Estense Universitaria, α.M.5.24; MuEm = München, Bayerischen Staatsbibl., Clm 14274 ("St. Emmeram Codex"); PadB = Padova, Bibl. Universitaria, 1115; Pad658 = Padova, Bibl. Universitaria, 658; Pit = Paris, Bibl. nationale de France, it. 568; Vienna3917 = Wien, Österreichische Nationalbibl., Cod. 3917; WoA = Wien, Österreichische Nationalbibl., Cod. 2777; WoB = Innsbruck, Universitätsbibl., s. n.

^b Ctf. = *contrafactum*.

^c See Fernand Leclercq, "Questions à propos d'un fragment récemment découvert d'une chanson du XIV^e siècle: une autre version de *Par maintes foyz ai oui* de Johannes Vaillant", in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, ed. Ursula Günther and Ludwig Finscher (Kassel: Bärenreiter, 1984), 197-228.

^d It is a sheet still pasted to the binding of the manuscript Vienna3917, partially legible thanks to the ink bleeding through. The fragment transmits the cantus and tenor parts; see Jason Stoessel, "French-Texted Songs at the Council of Constance: Influences, Paths of Transmission, and Trends", in *Europäische Musikkultur im Kontext des Konstanzer Konzils*, ed. Stefan Morent, Silke Leopold, and Joachim Steinheuer (Ostfildern: Jan Thorbecke Verlag, 2017), 205-22, at 219.

13. Scribe W also copied *Omay gascun se doglia* and *Miracolosa toa sembianza apare* by Bartolino at ff. 44v-45r (however, according to Fischer, another scribe, identified as C, copied only these leaves);

1. «HÉ, TRES DOULZ ROUSSIGNOL JOLY»: MUSICAL TEXT

Hé, tres doulz roussignol joly, a well-known and frequently performed piece,¹⁴ is a case of particular interest philologically. In Ch the composition is attributed to Borlet, about whom unfortunately we know virtually nothing. The hypothesis that Borlet and Trebor, to whom Ch ascribes an astonishing six ballades for three voices, has no rationale other than the fact that Borlet is an anagram of Trebol which is, in turn, a formal variant of Trebor.¹⁵

On a formal level, the main feature of the composition is the presence of a tenor (*Roussignolet du bois*, perhaps a popular song) organized in two identical cursus for the refrain and as many for the *vers*; the structure of the virelai (refrain | *vers* | tierce | refrain) therefore allows for eight repetitions.¹⁶ There are two internal caesuras that produce three phrases (a, b, c), of eight, ten, and six breves respectively, or four, five, and three longs (Example 1).

[O] a ----- b ----- c -----

[R]Oussinoulet du bois donnes au uilain le mal et puis la mort

Example 1. *Hé, tres doulz roussignol joly*, tenor (Ch)

Biauté parfaite and *Du val perilleux* by Antonello at ff. 46v-47v; and the anonymous rondeau *En tes doulz flans* at f. 77v.

14. A selective list of recordings includes the following: Thomas Binkley, director, *Frühe Musik in Italien, Frankreich und Burgund*, Studio der Frühen Musik, Telefunken "Das Alte Werk" SAWT 9466-B, 1963, 33¹/₃ rpm; David Munrow, director, *The Art of Courtly Love*, The Early Music Consort of London, EMI (His Master's Voice) SLS 863 / 0C 191 05410-2, three 33¹/₃ rpm set (reprinted as Virgin Veritas, VED 5 61284 2, 7243 5 61284 2 2, 1996, two-compact disc set); Philip Pickett, director, *Ars Subtilior*, New London Consort, Linn Records CKD 039, 1995, compact disc; Gerarde Lésne, director, *D'amours loial servant*, Alla Francesca, Virgin Veritas 7243 5 45357 2 7, 1998, compact disc; *Santenay Live*, Olive Music 5425008376271, 2008, compact disc; Laurence Brisset, director, *Codex Chantilly: En l'amoureux vergier*, Ensemble de Caelis, Aeon 1099, 2010, compact disc.

15. See Gilbert Reaney, "The Manuscript Chantilly, Musée Condé 1047", *Musica Disciplina* 8 (1954): 59-113, esp. 67 and 78; María Carmen Gómez, "La Musique a la Maison Royale de Navarre a la fin du Moyen-âge et le Chantre Johan Robert", *Musica Disciplina* 41 (1987): 109-51, esp. 133-5; Gilbert Reaney (2001), s.v. "Borlet" and Yolanda Plumley (2001), s.v. "Trebor", *Grove Music Online* (<https://www.oxfordmusiconline.com/grovemusic/> [accessed June 11, 2019]). The small group of compositions ascribed to Trebor, other than constituting among the most successful representatives of the *Ars Subtilior*, appears as a corpus endowed with remarkable coherence, which differs considerably from our virelai on stylistic grounds.

16. According to Greene, *PMFC*, Vol. 21, X and 170, the tenors of *Contra le temps* (on which see below), *Adeu mon cuer*, *Je voy le bon tans venir*, and *Tant qu'en mon cuer* were also derived from popular songs.

The reference editions by Apel and Greene provide two distinct versions: one based on Ch (f. 54v), the other on R (f. 53r).¹⁷ In this case, the choice of manuscript is mandatory, as they are the only ones to transmit the composition in its entirety. However, there are two other witnesses: Strasbourg, of which we only have the incipit transcribed by Coussemaker, and the fragment Gr, which, because of the way in the parchment was trimmed, transmits all the parts with lacunae. We will return to these witnesses; for now, it should be noted that the differences between Ch and R are remarkable and fully justify a separate edition of the two versions. They can be summarized as follows:

- 1) Number of voices: four in Ch (Tr, C, T, Ct), three in R (C1, C2, T, and the cantus secundus has its own text);¹⁸
- 2) Pitch: R transposes the virelai down a fourth;
- 3) Notation: Ch notates the song in *tempus perfectum cum prolatione minore* and in *modus imperfectus*, R in *tempus imperfectum cum prolatione maiore*;¹⁹
- 4) Substantial variant readings in the two common voices (C and T).

Before drawing conclusions, it will be good to summarize what has emerged from previous studies on the relationship between these two versions. Apel considered the question insoluble, stating that arguments could be put forward in favor of both the precedence of R, according to its notational system, or the precedence of Ch, on stylistic grounds.²⁰ Ursula Günther,²¹ a few years before the discovery of the Grottaferrata fragment (Gr),²² argued

17. The composition was first edited by Apel, *French Secular Music*, nos. 67 and 68; then in Id., *French Secular Compositions of the Fourteenth Century I. Ascribed Compositions*, CMM, Vol. 53/1 (Rome: American Institute of Musicology, 1970), nos. 12 and 12a; and, finally, in Gordon Greene, ed., *French Secular Music. Manuscript Chantilly, Musée Condé 564. Second Part: nn. 51-100*, PMFC, Vol. 19, nos. 89 and 89a.

18. Because of its main characteristics – the ambitus and presence of text – it seemed more appropriate to designate this part *cantus secundus*, unlike some scholars (Apel, Günther), who consider it an alternate *contratenor*.

19. According to Ursula Günther, “Der Gebrauch des tempus perfectum diminutum in der Handschrift Chantilly 1047”, *Archiv für Musikwissenschaft* 17 (1960): 277-97, at 287-9. Ch’s version would be in *tempus perfectum diminutum*, but on the basis of what fourteenth-century and early-fifteenth-century theory tells us about the concept of *diminutio*, this statement has been convincingly questioned by Margaret Bent, “The Myth of *tempus perfectum diminutum* in the Chantilly Manuscript”, in *A Late Medieval Songbook and its Context*, 203-43: 221. As an aside, we note that in the apparatus of his edition Greene states: “French notation written in augmented values in all parts in CH 564 [Ch], regular in Pn 6771 [R]”, PMFC, Vol. 19, 192.

20. Apel, *French Secular Music*, 32; the same position is retained in Id., CMM, Vol. 53/1, XXXIV.

21. Günther, “Der Gebrauch des tempus perfectum diminutum”.

22. See Giuseppe Corsi, “Frammenti di un codice musicale dell’Ars Nova rimasti sconosciuti”, *Belfagor* 20 (1965): 210-5; and Kurt von Fischer, “Ein neues Trecentofragment”, in *Festschrift für*

that the text and musical readings of R (detectable in the common parts, i.e., cantus and tenor) were inferior or inclined to trivialization. In support of this thesis, she adduced the simplification of the melodic contour (mm. 1-2 and 15-16) and the rhythmic figurations of the “onomatopoeic” phrases (mm. 4 and 17-18), where the trochaic figuration of Ch (♠♠♠♠) is not rendered as one would expect in R (♠♠♠♠) but in *notes aequales* obtained via proportional *color* (Example 2).

Ch [H]etresdoulzroussignol joly par moy et af fy e

R [M]a tre dol ro si gnol go ly (par mo) fe fye

(oc) cy oc cy oc cy o cy o cy o cy o cy o (cy)

(o) çi o çi o çi o çi o çi o çi o (çi)

Example 2. *Hé, tres doulz roussignol joly*, C 1-2; 15-16; 4; 17-18

It should also be noted that this figuration is not rendered systematically; the scribe has resorted to two different figurations: ♠♠♠♠, with the three empty minims in *proportio sesquialtera* (3:2), and ♠♠♠♠, in *proportio sesquitercia* (4:3). The notational inconsistency is further accentuated by the fact that at m. 19 the two cantus parts, proceeding in parallel fourths, create the superimposition of the two figurations ♠♠♠♠/♠♠♠♠.

According to Günther, therefore, Ch belongs to a line of transmission closer to the original than does R,²³ even though she considers the contratenor

Walter Wiora zum 30. Dezember 1966, ed. Ludwig Finscher and Christoph Helmut Mahling (Kassel: Bärenreiter, 1967), 264-8.

23. All the evidence collected led her to conclude that “die melodisch wie rhythmisch differen-

part a later addition because it creates various contrapuntal problems with the other parts, in particular with the triplum. In this regard, doubts have also been expressed by Greene, who in the apparatus of his edition argues that triplum and contratenor should be considered as alternatives to one another.²⁴

More recently, Elizabeth Eva Leach dealt with Borlet's virelai, affirming that "the kinds of variation between the sources for this song suggest that a widely varied oral transmission history preceded its writing down".²⁵ Whatever the case, this remark does not change the overall picture because, on philological grounds, we can only operate in accordance with information provided by the written tradition.²⁶ Concerning the use of R's coloration against the trochaic figuration of Ch, Leach argues that R may more faithfully represent the singers' actual performance.²⁷ This is a very interesting hypothesis because, if well-founded, it would indicate that the tempo was rapid enough to make a performance with equal note values more natural than Ch's trochaic figuration.²⁸ However, the notational inconsistency of R remains; as we have seen, the proportion implied by the void minims is not systematic (3:2 and 4:3).²⁹ Finally, in the most recent study on realistic virelais, Virginia Newes briefly mentions *Hé, tres doulz roussignol*, describing it – perhaps with excessive severity – as an "uncomplicated spring song set over a popular song tenor".³⁰

ziertere vierstimmige Version aus Ch die ursprüngliche Konzeption wiedergibt" (Günther, "Der Gebrauch des tempus perfectum diminutum", 288).

24. "Because of dissonant clashes between Tr and Ct, it is doubtful that these two parts were intended to be performed together. In order to accommodate a four-part performance, many editorial ficta have been added on the assumption that the Ct signature is operating in other parts as well"; Greene, *PMFC*, Vol. 19, 192.

25. Leach, *Sung Birds*, 149.

26. We would like to stress that the *varia lectio* of *Hé, tres doulz roussignol* can be explained as the product of innovations developed within the specific context in which individual manuscripts were produced, without bringing the oral tradition into play. Moreover, either the addition or the omission (and possible substitution with a triplum) of the cantus secundus, and therefore of a further poetic text, can only originate from a conscious creative act, aimed at the innovation of a preexisting musical text, according to a *modus operandi* quite similar to the numerous cases of addition or substitution of contratenors.

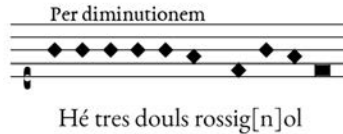
27. "The singing of four equal notes in place of the three smallest, and three equal notes in place of two of the smallest, probably best represents what singers were actually doing"; Leach, *Sung Birds*, 151.

28. In fact, it is evident that the possibility of distinguishing the rhythmic figurations of Ch and R is inversely proportional to the tempo: the faster that is, the less perceptible the rhythmic distinctions will be.

29. Even assuming that the void minims in 4:3 proportion should have been written in red ink and those in 3:2 in black, a basic idiosyncrasy remains that cannot be explained except as uncertainty or, worse, carelessness on the part of the scribe.

30. Newes, "Patterns of Mimesis", 140-1.

Strasbourg and Gr are the two remaining witnesses. Obviously, very little can be said of Strasbourg, as the manuscript was lost in 1870. However, some conclusions may be drawn from the list of incipits compiled by Coussemaker.³¹ He copied the first four *tempora* of the cantus, which are sufficient to establish that Strasbourg agreed with Ch both on notation (*tempus perfectum*) and pitch (Example 3).



Example 3. *Hé, tres douls roussignol joly*, Strasbourg, C 1-4

As Margaret Bent observed, we cannot know whether the paratext “per diminutionem” reported by Coussemaker refers only to cantus part, in which case the other parts presumably had a notational appearance similar to R’s, or if it should be extended to the entire composition, and therefore be understood as a generic tempo indication.³² Nevertheless, there is another interesting aspect: in the inventory, Coussemaker indicates the composition as monodic. It is frankly difficult to imagine Coussemaker committing such an error if the piece had been transmitted in three or four voices. At the same time, we also consider it unlikely that the Strasbourg version was monodic. A plausible explanation for this strange situation is that Strasbourg transmitted the virelai in two voices, cantus and tenor; the presence of the tenor’s underlaid text resulted in the absence of the usual paratext “tenor”. This could have deceived Coussemaker, especially remembering that, due to its primary formal feature (its “cyclic” structure), the tenor required very little space on the staff. In support of this hypothesis one can refer to the case of *Salve mater Jehsu Christi*, the *contrafactum* of Zacara da Teramo *Caciando per gustar*, which Coussemaker identified as a monodic composition. At first sight Zacara’s caccia appears as a polytextual two-voice composition, to such an extent that Carducci considered the tenor’s text a

31. Facsimile edition of the Coussemaker manuscript in Albert Vander Linden, ed., *Le Manuscrit musical M 222 C 22 de la Bibliothèque de Strasbourg, XV^e siècle*, Thesaurus Musicus, 2 (Brussels: Office international de librairie, 1975). On the codex, see also Martin Staehelin, “Bemerkungen zum verbrannten Manuskript Straßburg M. 222 C. 22”, *Die Musikforschung* 42 (1989): 2-20; Lorenz Welker, “Musik am Oberrhein im späten Mittelalter. Die Handschrift Strasbourg, olim Bibliothèque de la Ville, C.22” (Habilitationsschrift, University of Basel, 1993).

32. Bent, “The Myth of *tempus perfectum diminutum* in the Chantilly Manuscript”, 221.

separate poem.³³ Even if an omission is always theoretically possible, it is fair to assume that, in this case, Cousse-maker made a mistake. In his monograph on Philippe de Vitry, published in 1850, Prosper Tarbé, who had been able to consult Strasbourg directly, reports the text incipits of the first leaves of the manuscript's music section. Between the *contrafactum* of Zacara's caccia (f. 2) and a Credo by Prunet (f. 3), Tarbé inserted what he considered to be an autonomous composition, *In hac valle profunda*.³⁴ This incipit, which Cousse-maker does not record, can only refer to the tenor of *Salve mater*, which, as in Zacara's caccia, was provided with its text.³⁵ In all likelihood, as happens in Sq, f. 177r – and is the case for our virelai both in Ch and R – the presence of the poetic text induced the scribe to omit the paratext “tenor”. The most likely hypothesis is, therefore, that Strasbourg derives from the same line of transmission as Ch, but omits both triplum and contratenor.

Even more relevant is the information that can be obtained from Gr. Despite the numerous lacunae produced by the trimming of the leaves, it is immediately apparent that the fragment is very closely related to R: it transmits the second cantus instead of the triplum, and uses the same mensuration (*tempus imperfectum cum prolatione maiore*). At the same time, however, there are strong links between Gr and Ch, which can be summarized as follows:

- 1) Unlike R, the composition is not transposed down a fourth;
- 2) The song is set for four voices, transmitting the same contratenor as Ch;
- 3) In those “onomatopoeic” passages where R uses coloration, Gr contains the trochaic figurations seen in Ch, introducing the semiminims (♠♠♠♠);³⁶
- 4) Those places which in R appeared simplified when compared with Ch are not so in Gr where verification is possible (Example 4).

33. See Giosuè Carducci, ed., *Cacce in rima dei secoli XIV e XV*, per nozze Morpurgo-Franchetti (Bologna: N. Zanichelli, 1896), 51-5.

34. Prosper Tarbé, *Les œuvres de Philippe de Vitry* (Reims: Impr. de P. Regnier, 1850), 157.

35. On this topic see Michele Epifani, *La caccia nell' Ars Nova italiana. Edizione critica commentata dei testi e delle intonazioni*, La Tradizione Musicale, 20; Studi e testi, 11 (Florence: SISMEL Edizioni del Galluzzo, 2019), CLIX-CLXVIII.

36. This characteristic is unfortunately not verifiable for the cantus primus because of the lacunae, but is for the cantus secundus.

The image shows three musical staves. The top staff, labeled 'Ch', has a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: a quarter rest, a quarter note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, a quarter note on C4, a quarter note on B3, a quarter note on A3, a quarter note on G3, and a quarter note on F3. The middle staff, labeled 'R', has a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3. The bottom staff, labeled 'Gr', consists of two staves with a treble clef and a key signature of one flat. The first staff contains a quarter note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3. The second staff contains a quarter note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, a quarter note on C4, a quarter note on B3, a quarter note on A3, and a quarter note on G3.

Example 4. *Hé, tres doulz roussignol joly*, Ch, R, Gr, C 15-16

Consequently, the most important point to make regarding Gr is undoubtedly the fact that many of the inferior readings singled out by Günther are in fact *singulares* of R, thus bringing further elements in favor of her thesis, which sees R as far removed from the original. Additionally, the presence of the contratenor part in Gr should not be underestimated: not only does it link Gr and Ch, but it strongly suggests that the contratenor was omitted in R. Because of the macroscopic variants observed thus far – notation, transposition, and the voice setting – we may conclude that the witnesses unequivocally form two pairs: Ch and Strasbourg on one side, R and Gr on the other. The tradition of *Hé, tres doulz roussignol* thus also acquires a geographical connotation, as R and Gr attest to the dissemination of the two-cantus version in the Veneto region. This is relevant as the primary clue into the history of our virelai's tradition focuses on the cantus secundus, which is the principal discrepancy between the two versions.

A close look at the voice leading reveals that in several places the second cantus ends up overlapping with both the contratenor (mm. 13-17 and 19) and the triplum (mm. 13-15).

The image displays a musical score for a five-part setting. The staves are labeled as follows: Tr [Ch] (Tenor Contratenor), C1 [Ch] (Cantus Primus), C2 [R] (Cantus Secundus, transposed up a fourth), Ct (Cantus Tertius), and T (Tenor). The score is divided into two systems. The first system begins at measure 13, and the second system begins at measure 18. A dashed rectangular box encloses measures 13 through 17, highlighting a specific melodic passage in the upper parts. A solid rectangular box encloses measures 18 through 20, highlighting a section with rhythmic patterns in the C2 and Ct parts. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Example 5. *Hé, tres doulz roussignol joly*, mm. 13-20 (C2 transposed up a fourth)

Additional overlaps between cantus secundus and triplum (mm. 30-34) or contratenor (m. 33-34) may be found in the B section as well (Example 6).

The image shows a musical score for five parts: Tr [Ch], C1 [Ch], C2 [R], Ct, and T. The score is in G major and 3/4 time. A dashed box highlights measures 30-34 across all staves. A solid box highlights measures 32-34 in the C2 and Ct staves, indicating a transposition of C2 up a fourth.

Example 6. *Hé, tres doulz roussignol joly*, mm. 30-34
(C2 transposed up a fourth, as in Gr)

Excluding the cantus-tenor dyad, therefore, the other parts offer a range of possibilities that cannot be reduced to the three attested to in Ch (Tr-C-T-Ct), R (C1-C2-T), and Gr (C1-C2-T-Ct), because the setting of a given exemplar can implicitly offer alternative solutions (this applies in particular to the contratenor part).³⁷ On the other hand, the three most unstable parts (C2 Tr, and Ct) exhibit unequivocal links, for the overlaps described above surely were not intended. An economical explanation for this phenomenon is to imply a relationship of derivation that, however, lends itself to different interpretations: the parts were either drawn, perhaps at different times, from cantus secundus, triplum, and contratenor, or the cantus secundus derives from the triplum-contratenor pair. If we begin from the concrete data offered by the manuscript tradition and consider that the coexistence of triplum and contratenor parts has been considered problematic by all scholars who have dealt with it, there are two plausible explanations (presupposing the cantus and tenor as stable parts):

- 1) the original setting is for two voices (C-T), or three voices, including the Tr;
- 2) the Ct is added, perhaps as an alternative to the Tr (Ch);

37. Different performance possibilities are recognized for Machaut's songs as well; see Elizabeth Eva Leach, "Machaut's Balades with Four Voices", *Plainsong and Medieval Music* 10 (2001): 47-79.

- 3) the change from 20 to € and the replacement of Tr with C2, maintaining the Ct (Gr);
- 4) the omission of the Ct and transposition down a fourth (R).

Or, conversely:

- 1) the original settings is for C1, C2, T (R);
- 2) addition of the Ct and transposition up a fourth (Gr);
- 3) the change from € to 20 and replacement of C2 with Tr, maintaining the Ct (Ch)

The first route of transmission (from Ch to R) appears much more plausible, if only because beginning with R to arrive at Ch implies an improvement of the variant readings (in particular those relating to the poetic text, which will be discussed below). Moreover, if it is true that the addition or replacement of a contratenor or triplum is a quite common practice,³⁸ it seems less likely that a cantus secundus with its poetic text was discarded and eventually replaced by the contratenor and triplum transmitted in Ch.

A final remark on *Hé, tres doulz roussignol* concerns the tenor part. The integral repetition of the tenor, not to be confused with isorhythmic technique,³⁹ has been identified by Lawrence Earp as a residual feature of the virelai's pre-history as a dance song.⁴⁰ It is a suggestive and plausible hypothesis but, at the same time, a connection to the motet seems undeniable, if not on the formal level, at least as far as the compositional process is concerned. In fact, the point of departure for the composer was undoubtedly the tenor and, despite its simplicity, this situation gives rise to the same sort of predetermination of the musical material that is typical of the motet. What is more relevant, how-

38. Even the addition or omission – it is difficult to establish with certainty – of a second cantus is not a new occurrence. In order to stay within the confines of the realistic virelai subgenre, we could point out the cases of Grimace's *A l'arme, a l'arme* (two cantus parts in Ch, one in R and Str) and *Par maintes foyz* by Jean Vaillant (two cantus parts in a single witness, BrG1 and Leclercq, edited in Greene, *PMFC*, Vol. 21, Appendix 1, and Leclercq, "Questions à propos d'un fragment"). However, it should be noted that, unlike *Hé, tres doulz roussignol*, in the aforementioned cases the same text is underlaid for both cantus parts.

39. See Margaret Bent, "What is Isorhythm?", in *Quomodo cantabimus canticum? Studies in Honor of Edward H. Roesner*, ed. David Butler Cannata, Gabriela Ilnitchi Currie, Rena Charnin Mueller, and John Louis Nadas (Middleton, WI: American Institute of Musicology, 2008), 121-43, at 128.

40. Lawrence Earp, "Genre in the Fourteenth-Century French Chanson: The Virelai and the Dance Song", *Musica Disciplina* 43 (1991): 123-41, esp. 139. For similar considerations regarding some monodic virelais of Machaut see Daniel Leech-Wilkinson, "The Well-Formed Virelai", in *Trent'anni di ricerche musicologiche. Studi in onore di F. A. Gallo*, ed. Patrizia Dalla Vecchia and Donatella Restani (Roma: Torre d'Orfeo, 1996), 125-41.

ever, is that the cyclic repetition of the tenor in a virelai is in itself an important formal constraint. Not only is it more difficult to generally characterize the two musical sections (refrain/*tierce* and *vers*), but the distinction between *ouvert* and *clos* cadences, on different degrees of the scale (usually a second or a third apart), will be unattainable. Borlet, in order to create an effect of suspension in the *ouvert* cadence, resorted to counterpoint, ending with an imperfect consonance between tenor and cantus (Example 7).

The image shows a musical score for a virelai. It consists of two systems of music. The first system has two staves: a treble staff (Cantus) and a bass staff (Tenor). The Cantus line starts with a treble clef, a key signature of one flat (B-flat), and a sharp (F#). The Tenor line starts with a bass clef and a key signature of one flat (B-flat). The second system also has two staves. The first staff is marked '1.' and the second staff is marked '2.'. The music is in a key with one flat (B-flat) and a sharp (F#).

Example 7. *Hé, tres doulz roussignol joly*, C T 22-24; 34-36; 34*-36*

The counterpoint treatise *Cum notum sit*, attributed to Johannes de Muris, immediately comes to mind:

Nona conclusio est quod sicut incipit contrapunctus per perfectam, sic debet finire. Causa et ratio potest esse quia, *si finiretur cantus per imperfectam, remaneret animus suspensus, nec adhuc quiesceret cum non audiret perfectum sonum; nec per consequens indicatur ibi finem esse cantus*, sed ad hoc evitandum datur ultima perfecta, ut apparet in omnibus exemplis.⁴¹

Table 3 lists the virelais that include an imperfect consonance in the *ouvert* cadence's final sonority, as well cases in which *ouvert* and *clos* cadences terminate on the same degree of the scale (not necessarily the same sonority). Machaut's nine virelais that do not include *ouvert/clos* cadences have been excluded.⁴²

41. Giuliano Di Bacco, *De Muris e gli altri: sulla tradizione di un trattato trecentesco di contrappunto* (Lucca: LIM, 2001), 303.

42. Virelais nos. 1, 2, 5, 8, 9, 11, 24, 25, and 33, all monodic except no. 24 (*En mon cuer a un descort*); see Leo Schrade, ed., *The Works of Guillaume de Machaut*, PMFC, Vols. 2-3. Virelai no. 13

Table 3: Imperfect consonances in the *ouvert/clos* sonorities^a

INCIPIIT	MS.	OUVERT (: FIRST VER SONORITY)/CLOS SONORITY (T-Ct-C)
IMPERFECT CONSONANCE IN <i>OUVERT</i> SONORITIES + <i>CLOS</i> ON DIFFERENT PITCH		
<i>Fist on, dame, vostre figure</i>	Bern	<i>C-c-a</i> (: <i>G-ḅ-d</i>)/ <i>Ḅ-F-ḅ</i>
<i>Ma (dame), voies soulas</i>	CaB ₂	<i>b-d</i> (: <i>a-e</i>)/ <i>C-c</i>
<i>Or n'assaut paour</i>	Bo596	<i>G-d-bb</i> (: <i>d-G-g</i>)/ <i>F-c-f</i>
<i>Puis q'autrement ne puis avoir</i>	R	<i>D-d-b</i> (: <i>c-G-e</i>)/ <i>C-G-c</i>
<i>Sans mal penser</i>	ModA	<i>a-f#</i> (: <i>G-g</i>)/ <i>G-g</i>
<i>A l'arme, a l'arme</i> (Grimace)	Ch [4 vv.], R [3 vv.]	<i>E-b-e-g#</i> (: <i>c-C-g-e</i>)/ <i>C-G-c-g</i> [R <i>E-b-e</i> / <i>C-G-c</i>]
<i>Mors sui, se je ne vou voy</i> (Machaut)	(Machaut mss.)	<i>F#-a</i> (: <i>G-ḅ</i>)/ <i>G-G</i>
<i>Plus dur que un dyamant</i> (Machaut)	(Machaut mss.)	<i>c#-e</i> (: <i>d-aa</i>)/ <i>D-d</i>
<i>Se je souspir</i> (Machaut)	(Machaut mss.)	<i>E-G</i> (: <i>F-f</i>)/ <i>F-F</i>
<i>Moult sui de bonne heure nee</i> (Machaut)	(Machaut mss.)	<i>F#-a</i> (: <i>G-g</i>)/ <i>G-G</i>
IMPERFECT CONSONANCE IN <i>OUVERT</i> SONORITIES + <i>CLOS</i> ON THE SAME PITCH		
<i>Hé, tre doulz roussignol joly / Roussignolet du bois</i> (Borlet)	Ch, R, Gr	<i>G-d-bb-dd</i> (: <i>G-d-g-bb</i>)/ <i>G-g-gg-dd</i> [R <i>D-a-f</i> / <i>D-a-d</i>]
<i>Contra le temps / Hé, mari, mari</i>	R	<i>F-c-a</i> (: <i>c-g-cc</i>)/ <i>F-c-f</i>
<i>Que puet faire / Ce n'est mie merveilles</i>	CaB ₂	<i>G-g-bb</i> (: <i>a-aa-cc</i>)/ <i>G-d-g</i>
OUVERT AND <i>CLOS</i> ON THE SAME PITCH		
<i>Donne moy de ton pain bis / Alons commenchiez la fest / J'oy le clés</i>	CaB ₂ , Bern	<i>a-a-e</i> (: <i>a-a-e</i>)/ <i>a-a-aa</i>
<i>Un crible plein / A Dieu vos comant</i> ^b	Ch	<i>a-[c#]-e</i> (: <i>d-[D]-f</i>)/ <i>a-[D]-aa</i>
IMPERFECT CONSONANCE IN <i>CLOS</i> SONORITY ^c		
<i>Combien que j'aie</i>	R	<i>E-b-e</i> (: <i>c-a-e</i>)/ <i>D-a-f</i> (<i>D-a-d</i> ?)

^a For manuscript sigla, see Table 2.^b Ch reads *Un orible* (*horrible* in the index); we accept the conjecture first proposed by Hehrer, "A History of the Virelai", 91-2, and later adopted in Gordon Greene, ed., *French Secular Music. Manuscript Chantilly, Musée Condé 564. First Part: nn. 1-50*, *PMFC*, Vol. 18, no. 4.^c This questionable case is likely to have resulted from a typical pitch-displacement error by one staff line (a third above). Greene (*PMFC*, Vol. 21, no. 23) amended the last notes in the cantus down a third, whereas Apel and Wilkins accepted the manuscript reading (see Apel, *CMM*, Vol. 53/3, no. 187; Nigel Wilkins, ed., *A 14th-Century Repertory from the Codex Reina* (Paris, *Bibl. Nat., Nouv. Acq. Fr.*, 6771), *CMM*, Vol. 36, no. 32).

(*Quant je sui mis au retour*) has been excluded as well due to its formal peculiarities, of which Schrade states in the *Commentary*, 140, "Although included in the Virelai-section of the Machaut Mss. (but not in E), the structure is not that of the Virelai; nor is it a ballade as the text-Ms. M names the composition".

From a purely statistical point of view, it is evident that the virelai's norm is to have *ouvert* and *clos* endings on different degrees of the scale and to present only perfect consonances in the final sonorities. If the ten virelais that present an imperfect consonance in the final *ouvert* sonority constitute a rather small group,⁴³ the three with *ouvert* and *clos* cadences on the same degree are merely exceptional cases. We can conclude that, on the one hand, the use of counterpoint to create the effect of a cadential suspension, already used by Machaut in four of his polyphonic virelais, reflects the technical vocabulary of the composers. On the other hand, basing *ouvert* and *clos* cadences on the same degree, which in itself is almost a contradiction in terms, seems to have only one explanation: the choice of a preexisting tenor, endowed with an autonomous formal structure that is not perfectly superimposable on that of the virelai.⁴⁴

Obviously, the relationship between the structure of the tenor and that of the virelai is not necessarily contrastive. For instance, *Tant qu'en mon cuer / Sur l'erbette*, for two voices and transmitted only in Iv (f. 11r), is composed over a tenor with the form AA b_o b_c AA; the tenor of *Venés a nueches / Vechi l'ermitte*, an unicum in CaB₃, has the structure A b_o b_c A, where A is internally tripartite (aba).⁴⁵ In both cases, the text of the tenor (not that of the cantus) lacks the *tierce*; in order to adapt to the proper virelai form, two statements of the refrain must follow one another after the *vers*. Whether this situation stems from a lacuna, or the original melody had a simplified structure, is an open question. In any case, the absence of the *tierce* is quite frequent in the tenor parts; it occurs, for instance, in *Un crible plein / A Dieu vos comant*.⁴⁶ This virelai is listed above among those with *ouvert* and *clos* endings on the same degree since both the *c*-sharp in the *ouvert* and the *D* in the *clos* are due to a contratenor that seems to be a later addition, being rhythmically much more complex than the outer parts.⁴⁷ The differentiation of the endings relies on the use of two per-

43. As a general rule, we have taken into consideration first the structural sonorities produced by the cantus-tenor dyad. For three- and four-voice virelais some issues may arise if different versions of the same work exist.

44. We may add that the virelai was the only one of the *formes fixes* to use preexisting tenors, the forms of which may be unrelated to the composition's overall structure. See Hasselman, "The French Chanson", Vol. 1, 111-22, esp. 119.

45. Edition in Apel, *CMM*, Vol. 53/3, no. 233; Greene, *PMFC*, Vol. 21, no. 67.

46. Edition in Apel, *CMM*, Vol. 53/3, no. 231; Greene, *PMFC*, Vol. 18, no. 4.

47. According to Greene, *PMFC*, Vol. 18, 147, "Three distinctly different styles appear in the three parts perhaps programmatically illustrating the scene described in the text. The parties in an unhappy marriage seem to be in dialogue in the C and T, the wife singing her lament in curiously static, syllabic fashion in the T. ... The husband's complaint in C is more active and includes three short passages of red notes. A third party, the Ct, is no mediator; on the contrary this untexted part has such rhythmic angularity in relation to the other two parts that it has difficulty accompanying the dialogue in several places where hollow-red notes create a duplet figuration".

fect consonances: the fifth for the *ouvert*, and the octave for the *clos*. The tenor is made up of two sections, which are in turn bipartite. The presence of *ouvert* and *clos* endings in the first section is remarkable, as is the *vers* structure, which consists of a single phrase repeated unchanged (Example 8).

Example 8. *Un crible plein / A Dieu vos comant*, tenor (Ch)

Among the French-texted tenors of some of the motets collected in the last two gatherings of the Montpellier Codex (MS Montpellier) one can find both simplified and traditional virelai structures. The former suggest that the missing *tierce* might be structural; for example, *Li savours de mon desir / Li grant desirs / Non veul mari* (Montpellier, 323; $A_0A_c b b A_0A_c$) and *L'autre jour me chevauchois / L'autrier, joiant et joli / Vilain, lieve sus* (Montpellier, 313; $A_0A_c b A_0A_c$). Examples of tenor structures entirely similar to the virelai form, although always with *ouvert* and *clos* cadences in the refrain,⁴⁸ are *Toute voies / Trop ai de grieté / Je la truis asperete* (Montpellier, 295), *Amours m'a pris / Bien me maine / Riens ne vous vaut* (Montpellier, 333), and *Nouvele amour m'a saisi / Haute amor m'a assalli / Hé, dame jolie* (Montpellier, 290).⁴⁹

The observations on *Un crible plein* can be extended to *Que puet faire un cuer dolent / Ce n'est mie merveilles*;⁵⁰ even if the tenor has no text and might have been composed with the upper voices, it nevertheless exhibits a formal structure that is quite similar to that of *Un crible plein*. We therefore suspect that this tenor is a reworking of a preexisting melody: it presents an A section, bipartite internally with *ouvert* and *clos* cadences, and a B section, which instead closes on the same degree of the scale. The composer differentiated the final sonorities of the *vers* through an imperfect consonance (Example 9).

48. This is by no means an extraordinary feature, as some of Machaut's virelais confirm (nos. 7, 10, 12, 17, 18, 19, 20, and 27, all of them monodic and, with the exception of nos. 18 and 20, with *ouvert* and *clos* endings for the *vers* as well).

49. The tenors of these motets are considered structurally analogous to the virelai in Hehrer, "A History of the Virelai", 63-4. For the numbering and text incipits of the motets we refer to Hans Tischler, ed., *The Montpellier Codex*, 4 vols., Recent Research in the Music of the Middle Ages, 2-8 (Madison: A-R Editions, 1978-1985).

50. Edition in Apel, *CMM*. Vol. 53/3, no. 221; Greene, *PMFC*, Vol. 21, no. 56; compared to the previous edition, this presents improvements as far as the reading of the musical text is concerned, but for some reason the poetic text of the cantus secundus (*Ce n'est mie merveilles*) is missing.

Example 9. *Que puet faire / Ce n'est mie merveille*, tenor and cantus primus (CaB₂)

Donne moy / Alons commenchiez / J'oj le cles is a different case from those examined previously. The texted tenor, which lacks the *tierce*, terminates both *vers* on *a*; the composer solves the problem exactly as in *Un crible plein*, even opting for the same sonorities (*a-e/a-aa*). However, the tenor's melodic structure deserves mention. The refrain has an internal *abb* form, while in the *vers* the first phrase of the first section is repeated (Example 10 at next page). From a strictly musical point of view, considering the repetition of the *b* phrase as a single unit, it follows that the form ends up coinciding with that of the *rondeau* (*ab a a ab ab > AB aA ab AB*). This explains why CaB₂ bears the paratext "Tenor d(icitu)r s(e)c(un)d(u)m d(ic)tamen rondelli".⁵¹

51. The tenor of the motet *Biauté parée / Trop plus est bele / Je ne suis mie certains* (M20) has an ABAAAABAB structure and, in all witnesses is notated in the most economical way (only A and B sections), followed by the paratext "dicitur ad modum rondelli" (MachA) and "Rondel" (MachB, MachC, MachG, MachVg; in MachE no indications are given). MachA = Paris, Bibliothèque nationale de France, fr. 1584; MachB = Paris, Bibliothèque nationale de France, fr. 1585; MachC = Paris, Bibliothèque nationale de France, fr. 1586; MachE = Paris, Bibliothèque nationale de France, fr. 9221; MachG = Paris, Bibliothèque nationale de France, fr. 22546; MachVg = Kansas City, Private Collection of James E. and Elizabeth J. Ferrell ("Ferrell-Vogüé Machaut manuscript").



Example 10. *Donne moy / Alons commenchie / J'oj le des*, tenor (CaB₂)

As one might expect, there are tenors with almost identical structures among the Montpellier Codex's final motets: *Dame bele et avenant / Fi, mari, de vostre amour / Nus n'iert ja jolis* (Montpellier 271; Ab a a ab Ab); and *En mai, quant rosier sont flouri / L'autre jour, par un matin / Hé, resvelle toi, Robin* (Montpellier 269; ab₀b_c a a ab₀b_c ab₀b_c), which differs from the tenor of *Donne moy* only in the presence of *ouvert* and *clos* endings.

We come now to the only case identical to *Hé, tres doulz roussignol*, another unicum in R, still copied by scribe W: *Contra le temps et la sason jolye / Hé, mari, mari*.⁵² The tenor melody of *Contra le temps* consisted of four phrases (a b c d), each of 3 *tempora*, repeated cyclically in the same manner as those of *Hé, tres doulz roussignol*.⁵³



Example 11. *Contra le temps / Hé, mari, mari*, tenor (R)

It should be noted that, in this case as well, the composer has resorted to counterpoint to differentiate *ouvert* and *clos* endings.⁵⁴

52. Ed. in Greene, *PMFC*, Vol. 21, no. 24; Apel, *CMM*, Vol. 53/3, no. 188; Wilkins, *CMM*, Vol. 36, no. 26.

53. This tenor as well probably had a "prehistoric" phase as a popular or dance tune, though the evidence is lacking. The identification of *Roussignolet du bois* in Günther, "Der Gebrauch des tempus perfectum diminutum", 287n6, has been challenged by Leach, *Sung Birds*, 147n74. See also below, note 63.

54. In fact, the scribe closes the refrain with an *aa* in the cantus – as it happens, with the *ouvert* ending – but this situation can be easily explained as an error of assimilation, presumably treated as such by all editors (Wilkins, Apel, and Greene have emended *aa* to *f*).

Example 12. *Contra le temps et la sason jolye*, C T 22-24; 34-36; 34*-36* (R)

In conclusion, if it is entirely legitimate to include *Hé, tres doulz roussignol* among the realistic virelai subgenre, it is equally important to point out that it belongs to the small group of virelais on preexisting tenors, which are in contrast, on a formal level, to the overall structure of the virelai (*Un crible plein*, *Que puet faire*, *Donne moy*, and *Contra le temps*). We are therefore dealing with a group of works that reflect both a link to the tradition of a dance-related genre (which probably led to the survival of popular melodies used as tenors) and an attempt to raise the genre's status through compositional techniques that mimic the motet. Such a procedure was surely carried out beyond Machaut's sphere of influence, as seven of his eight polyphonic virelais are for two voices with textless tenors that are clearly subordinate to the upper parts.

2. «HÉ, TRES DOULZ ROUSSIGNOL JOLY»: POETIC TEXT

The manuscript tradition of *Hé, tres doulz roussignol* contains many text variants. Ch transmits two texts, one underlaid to the cantus and another very

tout voletant 15
 à ma dame seras errant.
 [Si] or li va tantost disant,
 par ma chançon,
 l'ire l'ire l'ire l'ire
 l'ire l'ire l'ire que mon 20
 cuer va sentant.
 Hé, dame, puis qu'il est ainsy,
 qu'[en] vo merci merci merci
 ay mis ma vie,
 je vous supli, 25
 de mon povre cuer que mendie,
 que vous tenes en vo baillie,
 que merci merci merci
 [merci merci merci] mercy
 ayes, mercy, ma vraie aÿe. 30
 Hé, tres doulz [roussignol] ...

Tenor Roussignoulet du bois, dounes au vilain le mal et puis la mort.

15. *l.m.* Gr; tu va volant R 16. dame] dama Gr ♦ seras errant] gyraie ratt R; *l.m.* Gr 17. or li va tantost disant Ch; a ley va da par moy dicant R; *l.m.* Gr 18. par ma] dolsa R; douce Gr 19. liri liri liri liri R 20. l'ire] liri R ♦ l'ire² l'ire] liri R ♦ *l.m.* Gr; que mon] liron que mon Ch; liri che ver mon R; [...]ue mon Gr 21. sentant] saltant R; sautant Gr 22-31. *om.* R; *om./l.m.* Gr 23. qu'en] q̄i 30. vraie] v̄re **Tenor** rosignolin del bos golin dones al vilan la mal mytin e poy la mort R; [...]es au vilans le ma matin e puis [...] Gr 31. roussignol] sossenyolet Ch **Triplum rubric** (only in Ch): **Triplum** he tres doulz rossenyollet

17. The editorial addition, required by the meter, is in Greene (*PMFC*, Vol. 19, 134); it would also be possible to integrate [en] *disant*, but in this case *tantost* would have an unusual musical accentuation (for the gerund without *en* see Philippe Ménard, *Syntaxe de l'ancien français* [Bordeaux: Bière, 1994], § 177) 19-20. In Ch the series of onomatopoeias, from the first *lire* to *liron*, is transcribed only once for the first and second *vers*, after which the text of the first *ver* continues with *tout voletant* (quadrisyllabe), while the text of the second *ver* continues with *que mon cuer va sentant* (hexasyllabe); this aspect will be discussed below 21. The inferior readings of Gr and R, *sautant* and *saltant* (both forms of the present participle of *sauter*), are likely due either to the scribe's lack of familiarity with the noun *ire* and/or from a paleographic misinterpretation of *n* for *u* (R's reading is probably an Italianism).

Translation: *cantus* Oh, sweetest, joyful nightingale, who says: «ocì ocì ocì», I pray you that you go without delay to my beautiful lady, and say, on my behalf, that she has killed ... killed me, if she does not soften her hard heart. // Skylark, you usually

fly so high and so clearly sing a sweet song: «lire ... lire liron», continuing to flutter // you will be with my lady immediately. You must go quickly to her saying, with my song, the suffering ... the suffering that my heart continues to feel. // Oh, lady, because it is so, and because I have entrusted my life to your mercy, mercy, mercy, I beg you, from my the bottom of my heart that you holding in your power, that you have mercy ... mercy, mercy, my true help.

Tenor Little nightingale of the forest, give the villain disease and then death.

The virelai is characterized by the reiteration of three different words: two onomatopoeias representing the twittering of the nightingale and the lark, *ocy* and *lire* respectively, and the noun *merci*. The repetition by accumulation provides not only a representative mimetic purpose (as happens, for example, in Italian caccias or other realistic virelais),⁵⁶ but it also functions as wordplay based on the *aequivocatio*. Each series is repeated at a short interval and with the same melody, assuming, however, a different meaning. In the first statement, the two onomatopoeias serve to connote the calls of the two birds, while the second statement, playing on the homophony between the calls and other words, acquires a functional semantic value as the poet-lover's message that the birds carry to his ladylove.⁵⁷ In the refrain the nightingale's call, *qui dit 'occy occy occy'* (line 2), is repeated at lines 7-8 within the declarative *que occy occy ... m'a*, thus assuming the meaning of the past participle of *ocire*. Similarly, the onomatopoeias *lire lire ... liron* describe in the first *ver* the lark's call (lines 13-14), while in the second *ver* the same sound signifies the article *li* and the noun *ire* conjoined. So the poet-lover reuses the lark's call in his *chanson* (line 18) to communicate to the beloved the suffering (*l'ire*)⁵⁸ that his heart is feeling (lines 19-21). In the *tierce*, finally, the repetition revolves around the noun *merci* and is functional in representing the cry of the lover, who begs his beloved for mercy.⁵⁹ Since this is a word with concrete meaning, it is not possible to employ the type of wordplay seen in previous lines. Nevertheless, the noun *merci* is not repeated with the same meaning; rather, it is the subject of two different actions. In the first statement (line 23), *merci* relates to the sentiment to which the lover entrusts his life (*ay mis ma vie* → *en vo merci*), while

56. See Epifani, *La caccia nell' Ars Nova italiana*, XXIII, LXI-LXXIX e LXXXVIII.

57. This double function of onomatopoeia has already been observed (with some imprecision, as we shall see) by Leach, *Sung Birds*, 147-50.

58. See *Dictionnaire du Moyen Français (1330-1500) version 2015*, ATILF - CNRS & Université de Lorraine, <http://www.atilf.fr/dmf> (= DMF), accessed June 11, 2019, s.v. *ire* B.2 "Sentiment de celui qui est fortement perturbé par la souffrance, le chagrin; souffrance, chagrin".

59. Since the two reiterations of *merci* are sung to the same music as the onomatopoeia *oci*, we cannot dismiss the possibility that the composer considered the cry *merci* to be the lover's onomatopoeia.

in the second, it evokes the feeling of love he requires from his beloved (*je vous suppli ← que ayes merci [de moi]*).

Günther associated the tenor's short text with the popular song *Rossignolet du bois joli*, although she noted that the texts are not identical.⁶⁰ As already observed for the music, there are no links between these two pieces but for the first three words of the *incipit*, which in any case are very similar to that of other popular songs with entirely different lyrics.⁶¹ Although there is no documentary basis, the hypothesis of a popular derivation is plausible, especially considering the analogies with the tenor of some of the motets mentioned above.

On one hand, the wordplay based on the homophony between the nightingale's call and the past participle of *ocire* is easily understood and occurs in many other texts;⁶² on the other hand, the use of the onomatopoeic word *lire* with a double meaning seems to be exclusive to our virelai.⁶³ In the case of *lire*, it is also necessary to distinguish two different words, *l'* and *ire*, producing a wordplay less easily recognizable, as misunderstandings in the manuscript tradition (and on the part of some scholars) confirm.⁶⁴ The proposal of Elisabeth Eva Leach, who in the second *ver* interprets *lire* as an infinitive form of *lire* (to read) or as the first/third singular person of the present tense of *lyrer* (to play the lyre), cannot be accepted,⁶⁵ because in both cases these interpretations produce texts that are ungrammatical and nonsensical. Greene's proposal to replace *lire ... que mon* in the second *ver* with a repetition of *que mon* should also be discarded, because the resulting sentence, *si or li va tantost dis-*

60. Günther, "Der Gebrauch des tempus perfectum diminutum", 287n6, referring to Julien Tiersot, *Histoire de la chanson populaire en France* (Paris: Plon-Nourrit, 1889), 99-100.

61. See Tiersot, *Histoire de la chanson*, 73-4 and 467. See also the popular song *Rossignolet du bois, Rossignolet sauvage* included by Luciano Berio in his anthology *Folk Songs*. To corroborate the identification of Borlet in Trebol (see above, note 57), Reaney argues that the presence of the *u* in *rous-signoret* in the tenor's text "clearly demonstrates that this piece comes from Bearn, the country of Gaston Phebus" (Reaney, "The Manuscript Chantilly", 67). This linguistic observation, entirely unhelpful in locating the origin of the text, has never been contradicted and has been taken up by Gómez, "La Musique a la Maison Royale", 135.

62. See the texts cited by Newes, "Patterns of Mimesis".

63. The same call, associated with the lark and employed only as onomatopoeia, also occurs in Jean Vaillant's virelai *Par maintes fois* (ed. in Apel, *French Secular Music*, LXXIV-LXXV and in Leach, *Sung Birds*, 130-1) and its contrafactum, *Par maintes fois ad honorem* (ed. in Leclercq, "Questions à propos d'un fragment", 203-4); in the tenor of the anonymous virelai *Or sus vous dormez trop* the onomatopoeia *lire* instead represents the sound of the bagpipes (ed. in Apel, *CMM*, Vol. 53/3, XXXVII-XXXVIII).

64. Gilles Dulong and Agathe Sultan, "Nouvelles lectures des *chansons notées* dans le Codex Chantilly", in Plumley and Stone, *Codex Chantilly*, 95-114, at 110-1) don't recognize the metric structure and the wordplay that involves *lire*, and consequently they do not fully understand the meaning of the text.

65. Leach affirms that "*lire liron* can be interpreted both as a 'reading' of the poem itself (from *lire*, to read), or its instrumental performance (from *lyrer*, to play the lyre; a 'lirot' is a lyre player)". See Leach, *Sung Birds*, 148.

ant / par ma chanson / que mon ... / cuer va sentant,⁶⁶ lacks the object complement needed to saturate the valence of *va sentant*.

Greene's interpretation appears to depend on a mistake in the text underlay, which is common to all witnesses. As often happens in the virelai manuscript tradition, apart from the *ouvert* and *clos* endings, the texts of the *vers* are copied one under the other, beneath the notated voice parts (Example 13).

ce chançon: lire lire lire lire lire lire liron: tout uoletant :
 machançon: que mon cuer ua sentant :

Example 13. *Hé, tres doulz roussignol joly*, C (30)-36; 33*-36* [Ch]

In copying the text of the second *ver*, Ch's scribe left a blank space, in all likelihood assuming that the performer would have repeated all the first *ver*'s onomatopoeias. The scribe then proceeded to copy the text of the second *ver* after the last onomatopoeia of the first (*liron*).⁶⁷ It is clear at first glance that there is a problem: a portion of the second *ver*'s text (*que mon*) is misplaced under the *ouvert* ending, which is a section that must be skipped the second time. Moreover, if we consider *que mon* as belonging to the last line of the second *ver*, as previous editors have, the result is an exasyllable (*que mon cuer va sentant*) corresponding to the quadrisyllable of the first *ver*. This is obviously inadmissible in a virelai, in which the two *vers* are expected to present the same metrical scheme. In fact, *que mon* does not belong to line 21, but to the previous line, replacing *liron* (without homophonic correspondents in French) in the repetition of the onomatopoeias. In the original reading, *que mon* was split into the syllables *que* (below the semibreve *f*) and *mon* (below the semibreve *e* that begins the *clos* ending).⁶⁸ In any case, the Ch scribe (or the scribe of his exemplar) did not fully understand the wordplay, because he assumed that in the second *ver* all the first *ver*'s onomatopoeias, including *liron*, would be repeated. This error has therefore caused the displacement of *que mon* to the next line, the resulting hypermetry, and the erroneous underlay at the *ouvert* ending.

66. Greene, *PMFC*, Vol. 19, 134.

67. This is often the case when the virelai contains text repetitions of the refrain in the *terce*, or of the first *ver* in the second. In addition to the case of *Rescoes*, *Rescoes / Rescoes le feu*, analyzed below, see also *Dame souveraine* (Matheus de Perusio) in *ModA*, f. 38r, on which see Hehrer, "A History of the Virelai", 100-1.

68. In the *clos* ending, the rest preceding the *e* semibreve is erroneous; what actually precedes it is the *g a f* semibreve group immediately before the *e* breve.

R presents the same error: here, scribe W also repeats the lark's calls in the second *ver*,⁶⁹ but the line under the *clos* ending (*che ver mon cuer va saltant*) has three additional syllables, becoming an eptasyllable. As can be seen in Example 14, the displacement of *que (ver) mon* from the end of line 20 to the next line is again due to the erroneous assumption that the onomatopoeias from the first *ver* should be repeated without variation in the second. However, in R the wordplay is ruined both by the innovation of *lire* in *liri*, a sound without homophonic equivalents in French, and the trivialization of line 18 (*dolsa ciançon*), the latter perhaps due to the influence of the first *ver*'s line 12. In point of fact, in the correct text, the partial correspondence between lines 12 (*douce chanson*) and 18 (*par ma chanson*) emphasizes the poet's appropriation of the lark's song in communicating to the beloved the pain he is suffering.



se ciançon liry liry liry liry liry liry tu ua uolant Cheuer mon cuer ua saltant
sa ciançon liri liri liri liri liri liri

Example 14. *Hé, tres doulz roussignol joly*, C (30)-36; 33*-36* (R)

In the Gr fragment, to the best of our understanding, the situation appears very similar to that of R. The scribe seems to have interrupted the copying of the second *ver* after *dicant* (not visible because of the trimming), thus leaving a blank space under the first *ver*'s text (*douce chanson | lire lire lire lire | lire [...]*)⁷⁰, perhaps assuming that the performer had to repeat verbatim the text of lines 12-14 (therefore sharing with R the reading *douce chanson* instead of *par ma chanson*). The scribe then continued to copy the text of the second *ver* under the *clos* ending, again starting from *que mon*,⁷¹ thus committing the error already seen in Ch and R.

Focusing on the cantus text of R, it is evident that the variant readings are generally worse and, in some cases, even meaningless. For instance, at line 3 Ch presents the quadrisyllable *je te deprie*, rhyming with *jolie* (5), *affye* (6) and *amoulie* (9). The text of R *gie vuus en preie* spoils the rhyme, unless we assume a reader entirely unaware of the correct pronunciation. At lines 11-12 we find the

69. In the musical section B, R presents a less embellished part than that seen in Ch; the onomatopoeias are consequently repeated only seven times instead of eight.

70. The end of line 14 is not visible due to the trimming but, because the ornamentation is identical to that of Ch, in this manuscript the onomatopoeia was probably repeated eight times.

71. The trimming removed the *q* of *que*.

Italianized reading *cantando se ciançon*, probably due to an erroneous *distinctio* in the exemplar **chantant / dou ce chansons*. At line 16, R's reading appears to be the result of two successive innovations: the correct reading *a ma dame seras errant* must have first been changed to *a ma dame g'iraie errant* and then to a not-so-clear *a ma dame g'iraie ratt*. The list of R's errors could continue, but it would not be fair to place all of them on the shoulders of scribe W, as other French texts copied by him appear to be much less problematic.⁷²

The cantus secundus text, transmitted only in R and Gr, is certainly a later addition not attributable to the poet.⁷³

R			GR
1	Aluette cyante appres	8a	1 Aloete cyartes apreus
2	li rysignol oçi oçi oçi	10b	2 le rossignol [...]
3	che vos en preye	4c'	3 ...
4	por far un bon acor	6d	4 ...] acort
5	entre moy e ma dame golie	10e'	5 entre moy et ma dama iolie
6	e si lui prie da par le rosignol	10f	6 et s[...]
7	che la da moy merce merce	8g	7 ...] moy merci merci
8	per dy merce merce merce merce	10g	8 merci merci merci pour d[...]
9	gil fara per ma fe ma dame mye	10e'	9 ...]
10	ma tre dol rosignoly goly	8b	10 He tres rossignolet ioli
11	aluecte che va volant e dicant	11h	11 aloete qui uas [...]
12	tantiny tantiny tantinj tan	10i	12 ...
13	liry liry lyry lyry lyry	10b(?)	13 ...] lire lire lire liron
14	venis a moy a parlier	7l	14 uenes a moy parler

As we can see, the second *ver* and *tierce* are missing and the text presents several unrelated rhymes, recycling much of the cantus primus text (including the *tierce*, missing in R) in a corrupted form very similar to that offered by R's cantus primus. We should note in particular the cantus secundus's lines 3 and 9, which take up respectively lines 3 and 6 of the cantus primus, according to the erroneous readings of R's *gie vuus en preie* and *le dia par mo fe fye* (in these places Gr is unfortunately illegible). Because all the repetitions of the onomatopoeias and the invocation of *merci* in the cantus secundus perfectly overlap or simply repeat those of cantus primus, the interpolator possibly intended to amplify the mimetic effect by adding another voice. This opera-

72. See for example the polytextual virelai *Rescoes, rescues / Rescoes le feu*, discussed below.

73. We provide a semi-interpretative transcription of R and Gr, expanding the abbreviations as usual. We abstain from any corrective intervention.

tion, however, appears to be unsuccessful, as the interpolated part simply replicates the rhythmic and melodic profile of the *cantus primus*.

The image shows a musical score for three parts: C1 (Cantus Primus), C2 (Cantus Secundus), and T (Tenor). The C1 staff is in treble clef with a 7/8 time signature. The C2 staff is also in treble clef with a 7/8 time signature. The T staff is in bass clef. The lyrics are: C1: 'si le o - çi o - çi o - çi / o - çi o - çi o - çi o - çi /'; C2: 'moy mer-ce mer-ce / per dy mer-ce mer-ce mer-ce mer-ce /'. There are 4:3 time signature markings above the C1 and C2 staves. A 'ms.' marking with three diamond symbols is above the C2 staff.

Example 15. *Hé, tres doulz roussignol*, mm. 17-20 (R)

The composer of this added part probably created the *cantus secundus* text starting with the lines containing these repetitions, then filling out the remaining parts with text segments taken from the *cantus primus*, or other highly formalized syntactic units. The absence of the second *ver* and *tierce* could be either accidental (i.e., due to an omission) or deliberate.⁷⁴

3. «RESCOES, RESCOES / RESCOES LE FEU»: POETIC TEXTS

Rescoes, rescoes / Rescoes le feu is an anonymous polytextual virelai transmitted only in R. The text is considerably more correct than *Hé, tres doulz roussignol*, copied by the same scribe, though it requires some revision.⁷⁵

74. Other virelais also lack the second *ver* and the *tierce*. This is likely because these text sections are usually copied in the *residuum*, as is done for the second *pie* and the *volta* in Italian ballatas (see Antonio Calvia, “Presunte anomalie e intertestualità verbale e musicale nell’opera di Nicolò del Preposto”, in *Musica e poesia nel Trecento italiano. Verso una nuova edizione critica dell’“Ars Nova”*, ed. Antonio Calvia and Maria Sofia Lannutti [Florence: SISMEL-Edizioni del Galluzzo, 2015], 143-88). Pirrotta (“On Text Form from Ciconia to Dufay”, in *Aspects of Medieval and Renaissance Music. A Birthday Offering to Gustave Reese*, ed. Jean La Rue [New York: Norton, 1966], 673-82, at 674) does not exclude that, in some cases, the omission may be intentional, so that the authors/composers themselves would have provided the text for the refrain and the first *ver* only (see also Hehrer, “A History of the Virelai”, 96-7).

75. The abbreviations are expanded as usual, a distinction is made between *u* and *v* and between *i* and *j*, punctuation and capital letters are introduced as in modern usage. The critical apparatus is negative and includes rejected readings. Previous edition in Apel, *CMM*, Vol. 53/3, XL-XLI (by Samuel Rosenberg).

*Rescoes, Rescoes / Rescoes le feu*R, f. 58r, C (lines 1-19), C2 (lines 1-26), *resid.* C (lines 20-25)**Cantus primus**

Metrical scheme: 6a 8b 8'c 8b 8'c; 8d 8e 8e 8a 8f 4a 8g, 8d 8e 8e 8a 8f 4a 8g, 6a 8b 8'c 8b 8'c.

Rescoes, rescoes
 l'orrible feu d'ardant desir,
 que mon cuer bruïst pour la belle;
 dont j'aroie, pour mort gesir,
 asses d'[un]e seulle estincelle. 5
 Or sus, Pitié, esveillies vous!
 Secores moy sans atargier!
 Et se ma dame fait dangier,
 thires à li, tires, tires!
 Sachies, sachies! Tires le hors! 10
 Et m'apportes
 de la douche yawe de Merchi,
 si que cil feus soit tous rescous
 qui ne fait que multiplier.
 Et vous confort veul suppliier 15
 thires à li, tires, tires!
 Sachies, sachies! Tires le hors!
 Moy confortes.
 Par m'arme, en dolour meur chi.
 Rescoes, rescoes! 20
 Po[r]tes à ce [tres] grant martir
 au[cun]e joyeuse nouvelle,
 pour le torment faire partir
 que [nu]it et jor se renouvelle.
 Rescoes etc 25

2. d'orrible] lorrille ♦ d'ardant] dardanc ♦ desir] desire 4. gesir] gessir 5. d'une] dame 21. a ce grant
 martir pontes 22. aucune] auame 24. nuit] imit

1. For the meaning of *rescoes* see below 5. The correction is by Rosenberg 9. *thires à li* see DMF, s.v. *tirer*, § II. A.3.a, *Tirer à qqc.*: “Viser à qqc., aspirer à qqc., tâcher d’atteindre, rechercher qqc.”; the pronoun *li* probably refers, as below, to the “cuer” that “bruïst” (v. 3) 10. For the meaning of *sachies* and *tires*, see below ♦ *tires le hors* ‘pull it out’ (implied ‘cuer’, v. 3) 19. *Chi*, that is *ci*, ‘here’: *ch* is Picard graphy for the voiceless palatal affricate (see Charles Théodore Gossen, *Grammaire de l’ancien picard* [Paris: Klincksieck, 1976], § 38) 21-22. The corrections are by Rosenberg 24. Rosenberg reads *nuit*, but the paleographic error is clear (*n* and *u* are quite distinct from one another).

Translation: Extinguish, extinguish the horrible fire of burning desire, because my heart burns for the beautiful lady, and one spark would suffice to destroy [me]. // Hurry, Piety, wake up! Help me immediately! If my lady objects, go in search of it [the heart], go, go! Extract, extract! Pull out, pull it out [of the fire]! And bring me / Mercy's sweet water, // so that this fire, that continuously increases, may be completely tamed. I implore your solace, go in search of it, go, go! Extract, extract! Pull it out [of the fire]! Comfort me. I swear to you, in pain here I die. // Extinguish, extinguish! Bring to this great torture any news of joy, to keep away the suffering that always renews itself.

Cantus secundus

Metrical scheme: 9a 8b 8c 8d 8d 6b 6e 6e; 7'f 7'f 4g 7g 7f 10h 8h 7h 7'i, 7'f 7'f 4g 7g 7f 10h 8h 7h 7'i [*terce* missing].

Rescoes le feu, le feu, [le feu]
 le feu de mon loyal servant!
 Pitié, rescoes, rescoes!
 Si qu'il soit respitié de mort.
 Rescoes, rescoes le fort! 5
 Pour ce qu'en moy servant,
 pour durté ne dolor,
 il ne pense folour.
 À li pour ce vous envoie,
 ne faites sejour en voie, 10
 je vous en pri,
 car j'os, par son pitieux cri,
 qu'ardant desir le desvoye.
 Ales si ke tires à li, tires!
 [Tires], sa[chies! Sa]chies, tires! 15
 Aveuc vous Merci menes,
 que li estaindra l'ardure.
 Et li dites toutevoie
 qu'il apartient que je voye

1. le feu] *om.* 9. envoie] *ennoye* 15. tires sachies 20. servi] *serui* (*second line of u strikethrough*)

1. The editorial addition is suggested by the musical setting 9. Rosenberg reads *ennoye*, but the third letter is an *n* 15. The editorial additions are suggested by the musical setting. The repetitions of the cries are integrated considering both the overlap with the text of C1 and the omission of the note corresponding to the first *sachies*'s second syllable (see below). We assume that the first *tires* was omitted as an inadvertent error on the part of the scribe (eye-skip)

conment servi 20
 ma amours et deservi
 mes d[o]ns [qui à li] j'avoye.
 Mais [vous] pri[s] que tires à li, tires!
 [Tires], sa[chies! Sa]chies, tires!
 Que si est, et demenes 25
 cele flam[e] qui [p]ardure.

[*tierce missing*]

Rescoes le feu, etc.

22. mes dñs jauoie (d *obtained from an o*) 23. vous] *om.* ♦ pris] pri 24. tires sachies 26. flame] flama
♦ pardure] lardure

20-21. Rosenberg transcribes this as “conment servi m’a amours” (love has served me), but the context makes the reading meaningless. It is also possible that the *m* of *ma* is part of a palaeographic misrepresentation of the last two letters of *servi*, in which case it is possible to correct it as “servi a Amours” (he has served Love). 22. The manuscript has an incorrect reading, “mes dñs jauoie”. Rosenberg offers “mes onours [que] j’avoie”, perhaps meaning ‘the honors that I had’, referring to the woman’s virginity, but the line is hypometric and *bonneur* (virginity) is usually singular (see *DMF*, s.v. 2.b). It is preferable to interpret *avoie* as the first person present tense of *avoyer*, “mettre en route, faire partir” or “conduire” (see *DMF*, s.v. I.A.2 and *Dictionnaire de l’ancienne langue Française et de tous ses dialectes du IX^e au XV^e siècle et compléments*, ed. Frédéric Godefroy, 10 vols. [Paris: 1881-1902] = Godefroy, s.v. *avoier* 1, Vol. 1, 537-8), and then to correct *dns* in *d[o]ns* (that are *Merci* and *Pitié*) integrating “qui à li” 23. The correction is required by the meter 24. See line 15 25. *Que si est* (that’s what happens) is not a fully satisfactory reading 26. *lardure* is a meaningless reading due to the echo of the last word of the first *ver*.

Translation: Extinguish the fire ... the fire of my loyal servant! Piety, extinguish it, extinguish it! so that he may be saved from death. Extinguish it, extinguish it quickly! So that he does not change his behavior due to suffering or pain while he serves me. // I send you to him for this reason, do not delay along the way, I beg you, because I hear from his pitiful cry that an ardent desire leads him into error. Go in search of it, go, go! Extract, pull [it] out! Extract, pull [it] out! With you bring Mercy, who will extinguish his heat. // However, tell him that I must see how he served my love and deserved my gifts that I bring to him. But I beg you that you go in search of it, go, go! Pull [it] out, extract! Extract, pull [it] out! That’s what happens, and take care of that flame that persists.

Tenor

Rescoes, rescoes! Rescoes, rescoes! Rescoes, rescoes! Tires à [li]!

li] *om.*

As with *Hè, tres doulz roussignol joly*, the text is characterized by the repetition of certain sounds with mimetic functions. The metaphor of the lover who burns with passion is here developed in a representative way, inserting into the virelai some cries probably related to the operations of extinguishing a fire. Unfortunately, there is a considerable lack of documentation on this topic,⁷⁶ but surely the verb *resco(u)rre/resco(u)er* (< EXCUTERE, with the double infinitive typical of the third conjugation) with the object *le feu* assumes the precise meaning of “repousser, combattre”,⁷⁷ translated by Rosenberg as ‘extinguish’.⁷⁸ The other cries, repeated several times in the *vers* of both voices, are the imperatives *sachies* and *tires*. They are synonyms (‘extract’, ‘pull out’)⁷⁹ and often occur in together,⁸⁰ but the lexicons do not indicate a particular meaning related to an fire extinguishing context.⁸¹

In *Hé, tres doulz roussignol joly*, the repetition of onomatopoeias was functional in wordplays based on homophony, in which the same sound was repeated with a different meaning. The repetitions of *Rescoes*, *Rescoes / Rescoes le feu* are also differently nuanced, but the differences are in the relationship between the texts of *cantus primus* and *secundus*. In the *cantus primus* the cries are placed in the mouth of the man who burns for love and asks for solace from the flames of desire, while in the *cantus secundus* they occur within the

76. “[Les incendies] n’ont pas suscité de traces écrites (chroniques, dédommagements, enquêtes, procès)”; Christine Felicelli, “Le feu, la ville et le roi: l’incendie de la ville de Bourges en 1252”, *Histoire urbaine* 5 (2002): 105-34: 105.

77. See for example the two lines interpolated in Ba (Paris, Bibliothèque nationale de France, fr. 1571) and Be (Torino, Biblioteca Nazionale Universitaria, L.III.22) of the *Roman de la Rose* by Jean de Meun, after line 21,255: “N’est nus qui le feu rescossist / se bien rescorre le vossist” (ed. Guillaume de Lorris and Jean de Meun, *Le roman de la Rose*, ed. Ernest Langlois, 5 vols. [Paris: Champion pour la Société des anciens textes français, 1914-1924], Vol. 5, 77), where the fire, set by Venus at the castle in which Bel Accueil is kept prisoner, can be interpreted as a translation of the passion for love, as in our virelai. For other examples of a similar use of the verb *rescorre* see Godefroy s.v., vol. 7, 90. A more explicit connection with the *Roman de la Rose* can be found in the virelai *Or tost a eux vous assemblez*, set to music by Pykini, in which the positive personifications of the *Roman de la Rose* are invited to enjoy the pleasures of spring (text in Apel, *CMM*, Vol. 53/1, LXV-LXVI).

78. Apel, *CMM*, Vol. 53/3, LXII.

79. See *DMF*, s.v. *tirer* I.A.2.b.

80. See Jean Bodel, *Des deus chevaus* (*The French Fabliau B. N. MS. 837*, edited and translated by Raymond Eichmann and John DuVal, 2 tt. [New York: Garland, 1984-1985]), lines 172-4 “Les neus font serrer et estraindre, / Mes, por tirer ne por sachier, / Ne les porent desatachier” and the *Roman de Renart* (*Le roman de Renart. Édité d’après le manuscrit O* [f. fr. 12583], ed. Aurélie Barre, Beihefte zur Zeitschrift für romanische Philologie, 356 [Berlin: Walter de Gruyter, 2010]), lines 1768-1769 “Tant ont et tiré et sachié / Que traîné l’ont sor le seuil”.

81. The same cries also occur in the contratenor of the four-voice version of Jean Vaillant’s virelai *Par maintes fois*, “Ho tyres, saches, tyres, suivies” (see Leclercq, “Questions à propos d’un fragment”, 201 and 218), but in a completely different context and integrated into a series of ornithological onomatopoeias.

request the woman addresses to Piety, to mitigate the man's suffering with the water of Mercy. The repetition of the same cries by man and woman has its perfect realization in the musical performance, where the overlapping of the two voices generates a chaotic effect, amplified by the tenor's repetition of the initial cry for help, *rescoes*, and the cry *tires à li*. Finally, it is important to emphasize that the *virelai* is not strictly dialogic, first because the two voices are sung at the same time, and secondly because, in fact, there is no dialogue, as the two cantus parts simply offer two different points of view on the relationship between the lovers.⁸²

4. «RESCOES, RESCOES / RESCOES LE FEU»: MUSICAL TEXT

As far as the musical text is concerned, very little remains to be added other than brief notes on three aspects: the notation, the presence of text fragments underlaid to the otherwise textless tenor, and some hypotheses regarding the *restitutio textus*. Regarding the first, it is interesting to note that while, on the one hand, there is no doubt that R presents the song in *tempus imperfectum cum prolatione maiore*,⁸³ on the other hand, it is also evident that several passages suggest ternary groupings of semibreves. In both his editions, Apel transcribed the entire composition in $\frac{6}{8}$ except for the last measure in $\frac{6}{8} + \frac{3}{8}$;⁸⁴ this is because, up to the final long, the second section consists of forty-three semibreves, indivisible by both two and three. Greene, on the other hand, opted for a free alternation of $\frac{6}{8}$ and $\frac{9}{8}$ measures, noting in the apparatus that this is not due to actual mensural changes, but instead to the fact that the piece is organized in semibreves instead of breves.⁸⁵ The advantage, therefore, is essentially practical and related to the modern notational appearance: it allows one to avoid transcribing the breves into two dotted quarters tied across the barlines. In general, we feel that Greene's solution is preferable to Apel's. Greene's solution is further confirmed by the fact that both the harmonic progressions and the prosodic accentuation suggest binary and ternary groupings and it is not possible to detect a recursive scheme. It is evident that, as Marco Gozzi states concerning some Zacara da Teramo works, from

82. The same situation can be seen in the polytextual virelai *Tres douche plasant bergiere / Reconforte toy Robin* (ed. in Apel, *CMM*, Vol. 53/3, XLIII-XLIV; see also Hehrer, "A History of the Virelai", 116).

83. It would be enough to consider that the breve rest with which the cantus primus begins must necessarily have the value of two semibreves to integrate with the tenor and cantus secundus.

84. Apel, *French Secular Music*, no. 73; Id., *CMM*, Vol. 53/3, no. 222.

85. "The music is organized in SB rather than B units placing B in irregular position; 6/8 and 9/8 bars used in transcr[ription] though t[empus] remains imperf[ectum]"; Greene, *PMFC*, Vol. 21, 178.

the performer's point of view, binary and ternary groupings do not create any problems.⁸⁶ We would like to add, however, that a "mensural" function of the *tempus* (*Imodus*) must be kept quite distinct from a "metrical" function that can be fully expressed only through systematic use of imperfect *tempus* or *modus*, that is, avoiding both the *imperfectio* and *alteratio* rules. Therefore, rather than an alternation of $\frac{6}{8}$ and $\frac{9}{8}$, we might indicate $2\sim 3\times\frac{3}{8}$, to be intended as a free alternation of binary and ternary groups of semibreves.

A feature of this virelai, not at all extraneous to the realistic subgenre, is the use of imitation, which in this case is extended to the tenor as well, albeit limited to some motives. What is remarkable, however, is that the imitation of these motives also involves the poetic text: fragments of text appear in this way underlaid to the tenor, which coincide with the keywords *rescoes*, in the first section, and *tires à li*, in the second. Apel and Hasselman argued that the addition of text fragments underlaid in an otherwise textless part may indicate that a mixture of voices and instruments were used in performance. Apel further hypothesized that an instrumentalist-singer may have sung the texted portions as a sort of musical surprise, or to amplify the text's drama.⁸⁷ Apart from issues of performance practice, which are beyond the scope of this study, this possibility has validity based on the relationship between text and music. As far as we know, in fact, in French secular polyphony, text fragments sporadically underlaid to the lower voices appear to be an exclusive trait of the realistic virelai.⁸⁸ The manuscript tradition, however, is not consistent in this regard. For example, only one of the witnesses to Jean Vaillant's *Par maintes foys* (BrG+Leclercq) presents some text

86. The performer, in fact, "batte la semibreve e non gli importa se una sezione è composta da un numero pari o dispari di semibreve, ma nel pensiero ritmico dell'autore è evidente che la strutturazione del *tempus* non è lasciata al caso"; Marco Gozzi, "Zacara nel *Codex Mancini*: considerazioni sulla notazione e nuove attribuzioni", in *Antonio Zacara da Teramo e il suo tempo*, ed. Francesco Zimei (Lucca: LIM, 2004), 135-67, at 155-6.

87. See Apel, *French Secular Music*, 15; Hasselman, "The French Chanson", Vol. 1, 113.

88. Instances of partial texting can be found in two ballades, both involving musical imitation: the anonymous *J'ay grant desespoir de ma vie* (transmitted in R, SL, Trém [lost], and as an intabulation in Fa) and Matheus de Sancto Johanne's *Science n'a nul annemi* (unicum in Ch); see Virginia Newes, "The Relationship of Text to Imitative Techniques in 14th-Century Polyphony", in *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts*, ed. Ursula Günther and Ludwig Finscher (Kassel: Bärenreiter, 1984), 121-54, at 132. The recently identified SL version of *J'ay grant desespoir* (f. 82v = 151v) does not change the overall picture, as it is untexted apart from the incipit in the cantus part ([I]Ay grant desespoyr). If we broaden our scope to include Italian repertory, it is no coincidence that the same phenomenon occurs in a caccia, the genre that shows the greatest affinity to the realistic virelai, precisely with regard to the text-music relationship. Specifically, I refer to the anonymous *Nella foresta*, where in two passages the onomatopoeia *bauff* (a dog bark) appears in the tenor, synchronously with the cantus primus (m. 15) and cantus secundus (m. 20). Ed. in Epifani, *La caccia nell' Ars Nova italiana*, 20 (text), 143 (music).

fragments (mostly onomatopoeias) underlaid to the contratenor.⁸⁹ As far as R is concerned, it is worth mentioning Senleches's *En ce gracieux tamps*, in which the phenomenon occurs in the triplum (Example 16).⁹⁰ Curiously, in the index (ff. 126v-127r) the song is not listed under the letter E (*En ce...*), but under the T: "Triplum cocu cocu cocu".

Tr
8
co - cu co - cu co - co - cu co -

C
8
hau - te vois: / co - cu co - cu co - co - cu co - cu, /
dens le bois / co - co co - co co - co - cu co - cu, /

T

Tr
8
cu

C
8
sa - liant de bui - son en bui - son.
et ne di - soit au - tre can - son.

T

Example 16. Jacob de Senleches, *En ce gracieux tamps joly*, mm. 39-50; 49*-50* (R)

Another similar case is that of *La cornailhe*, another unicum in R, where the fragment "le cocu" appears underlaid in both the tenor and contratenor parts (Example 17).

89. The edition of this version is in Leclercq, "Questions à propos d'un fragment", 222-7 (cantus primus from Man). Greene's edition (*PMFC*, Vol. 21, Appendix no.1; cantus primus form Ch) omits some text fragments in the contratenor part.

90. The situation in the other witnesses is as follows: PadB – in which the part bears the paratext "[C]ont(ra)tenor de ence siue t(ri)plum", – agrees with R; ModA does not include any text fragments. Unfortunately, we cannot know what pertained in Strasbourg. See Virginia Newes, "The Relationship of Text to Imitative Techniques", 130-1.

The image shows two systems of musical notation for a three-voice setting. Each system consists of three staves: a soprano (C), a contratenor (C), and a tenor (T). The first system has lyrics: "can - teir haut le nuit de may / le" on the soprano staff, and "le cu - cu" on the contratenor staff. The second system has lyrics: "cu - cu par son va - se - la - ge /" on the soprano staff, and "le cu - cu" on the tenor staff. The music includes various note values, rests, and dynamic markings like *4:3* above the soprano staff in the first system.

Example 17. *La cornailhe*, mm. 15-16

More interesting is what occurs in Grimace's *A l'arme, a l'arme*; here the presence of the text fragments figures among the several different readings exhibited by Ch and R, which transmit the virelai in four and three voices, respectively (C₁, C₂, T, Ct/C, T, Ct, where the cantus of R corresponds to the cantus secundus of Ch).⁹¹ In R, whenever tenor and contratenor imitate the cantus's cry of *A l'arme, a l'arme* their parts include the text; in Ch this never occurs, but the onomatopoeia "tru" appears in the tenor's first two *tempora*, perhaps serving as an acoustic signal (Example 18).⁹²

91. See Ursula Günther, "Bemerkungen zum älteren französischen Repertoire des Codex Reina (PR)", *Archiv für Musikwissenschaft* 24 (1967): 237-52, at 247-9, where she argues for the authority of Ch's version. The question, however, deserves to be reopened and more thoroughly probed, as it seems to us that, on the contrapuntal level, the three-voice version is more convincing.

92. Greene interprets it differently: "The word 'tru' or 'trou' means 'opening' or 'keyhole'. The lover is thus likened to a well-fortified castle which has suddenly been broken into; he shouts for help as a watchman would do" (*PMFC*, Vol. 19, 197).

R

C
A l'ame, [a] l'ar-me, sens de-mours et sens se-jour car mon las cuer si est en plour

Cr
ms. †

T
A l'ame, [a] l'ar-me,

Ch

Cr
A l'ar-me a l'ar-me sans se-jor et sans de-mor car mon las cuer si est en

C2
A l'ar-me a l'ar-me sans de-mor et sans se-jor car mon las cuer si est en plor

Cr
#

T
Tru tru tru

Example 18. Grimace, *A l'arme, a l'arme*, mm. 1-7

Rescoes, rescoes is, in this respect, very close to Grimace's virelai: both emphasize a cry for help and exploit imitation technique between the two cantus parts and the lower voices. If it is fair to assume that the presence of a passage in imitation led to the underlaying of the corresponding portion of text, as in *A l'arme, a l'arme*, *Rescoes, rescoes*, and *En ce gracieux tamps*, musical reasons to do so for *La corneille* are less obvious, though perhaps the double meaning of the word *cucu* (the bird and the call) played a role.

We come now to a final and purely editorial issue regarding *Rescoes rescoes*: R, the sole witness to this virelai, presents some problematic areas that must be fixed. The first lacuna appears in the cantus secundus at m. 2, but this is an obvious case of *saut du même au même* that can be easily corrected. The situation at mm. 28-30, however, is much less clear. While both tenor and cantus secundus undoubtedly lack a semibreve, determining precisely where it was located is far from obvious.⁹³ The solutions proposed by Greene and

93. It is fair to assume that the cantus primus does not contain an extra semibreves. A dittography would have presumably have repeated a semibreve, duplicating the entire word *tires* or *sachies*.

Apel, identical but for details regarding the cantus secundus, deserves discussion (Example 19).

Example 19. *Rescoes, rescoes*, ed. Greene, mm. 28-31 (= mm. 33-38 ed. Apel)

First, while the cantus secundus lacuna is reported in the apparatus, Apel and Greene do not mention that of the tenor: for some reason both editors considered the final breve of the ligature *a-G-C* to be ternary. This led to their acceptance of the fourth *a-d* produced at m. 28 between the cantus primus and tenor. While it is true that fourths do occur between outer voices in a few passages (mm. 6 and 26), these result from momentarily incomplete 3-6 sonorities, and thus are completely incidental and due to the rhythmic profile of the tenor (Example 20). We may infer that the composer did not consider the fourth a structural interval.

Example 20. *Rescoes, rescoes*, mm. 6-7; 26-27

In light of the lacuna in the tenor part and of the fourth *a-d* that results when

following Apel's and Greene's solution, we propose an alternative reading. The lacuna of the tenor part can be placed before the ligature *a-G-C*, assuming a semibreve rest or a *punctus perfectionis* missing after *D* at m. 28. Consequently, we emend the cantus secundus at m. 29 $d \uparrow \downarrow$ in $c d \uparrow \downarrow \blacklozenge$ (Example 21).

Example 21. *Rescoes, rescoes*, mm. 27-31

For similar reasons, a further improvement can be made at m. 26, where the dissonant sonority *D-aa-b* clearly indicates that one of the two cantus parts contains an error. Apel and Greene corrected the cantus secundus's *aa* to *g*, implying the fourth *D-g*; in order to avoid the fourth, the cantus primus could be corrected, emending *b* to *d* (Example 22). This error, moreover, could have been easily caused by the previous phrase (mm. 23-24), which presents the sequence $aa g f e d \downarrow \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$ that a scribe could have replicated unchanged at the lower third ($f e d c b \downarrow \blacklozenge \blacklozenge \blacklozenge \blacklozenge \blacklozenge$).

Example 22. *Rescoes, rescoes*, mm. 26-27;
 (a) Apel and Greene; (b) alternative emendement

APPENDIX I

«HÉ, TRES DOULZ ROUSSIGNOUL JOLY» / «ROUSSIGNOULET DU BOIS»

Editorial criteria

The music has been transcribed in modern notation. Ligatures are indicated by horizontal brackets; *color* passages by half-brackets above the staff. Accidentals are valid only for the note that follows and its immediate repetitions. Editorial accidentals are placed above the staves; they should be considered prescriptive (except for those in parentheses, which are merely suggested). In *clos* endings, small notes indicate the portion of the music taken from the repeated section and not notated twice in the manuscript. Editorial additions are enclosed in square brackets. The apparatus records all rejected readings, indicating **bar/s** number; **voice**; **note/s** (numbered according to their position within the measure), **pitch**, and **duration** (based on the actual note shape).

General remarks

The edition follows Ch only; a diplomatic-interpretative edition of the R version is provided. Triplum and contratenor are presented in reduced staves since they are regarded as parts of dubious authenticity (see, for instance, mm. 17-18, where Tr and Ct involve different and incompatible harmonic progressions, $e_3/6 \rightarrow d_5/8$ and $a_5/10 \rightarrow d\sim/8$ respectively). The Tr, however, may be part of the original conception. A two-voice (cantus-tenor) performance poses no problems; three- and four-voice performances are possible, but they require adequate ficta. We hesitantly provide an edition that allows for a performance for four voices. In this regard, explicit accidentals in the C or T have took priority over implicit or explicit accidentals in other parts. For instance, the $\alpha\sharp$ in the cantus at m. 27 was rejected by Apel and Greene evidently because of clashes with the other parts, but $\alpha\sharp$ makes perfect sense without the Tr and Ct. Thus, it cannot be considered an error and the manuscript reading must be retained.

Repetitions of the Tr (mm. 13-24; 25-36*) are written out in full; the final semi-breve rest has been integrated at the end of the two musical sections (mm. 24, 36 and 36*). For the text edition see above, § 2.

Notation

The mensuration is *modus imperfectus, tempus perfectum cum prolatione minore*. All witnesses lack mensuration signs. Black mensural notation, conforming to Ars Nova principles. Occasionally, red mensural notation occurs in the Ct; only one passage is given in void notation, at m. 26, with the same meaning as the red notation. Original note values are reduced by 1:8. Both the paratext “per diminutionem” in Strasbourg and the “translated” version of R and Gr led us to conclude that a 1:8 ratio better

reflects the original conception than a 1:4 ratio. In all likelihood, the choice of notating the work in 20 instead of C is related to the minims in the cantus part and might originate from a reluctance to use semiminims (during the fourteenth century, the legitimacy of note values smaller than a minim was a subject of much theoretical discussion). Rhythmic figurations such as $\downarrow\blacklozenge$ or $\blacklozenge\downarrow$ are stemmed together ($\overline{\downarrow\blacklozenge} / \overline{\blacklozenge\downarrow}$) in order to reveal the resulting binary pattern within the ternary meter.

4	Ct	2, <i>a</i> Ch (corrected according to Gr)
7	T	\flat placed immediately after <i>b</i> (it is assumed to affect the following <i>b</i> as well)
11-13	C	imprecise text underlay
17	C	<i>cc</i> # appropriate for two- or three-voice performances
	Tr	<i>bb</i> \natural , <i>g</i> # and <i>f</i> # suitable without Ct (but with <i>cc</i> # in the cantus part)
17-19	C	imprecise text underlay
18-19	Ct	3- -1, <i>d e</i> Ch (probably the result of the scribe's skipping to the following <i>d e</i> $\blacklozenge\blacklozenge$; it should be noted that Gr has the same reading as Ch but the values are halved)
20	Tr	# on <i>cc</i>
31*-34*	C	3- -3, text omitted (it is assumed to be phonetically and graphically identical to the first <i>ver</i>)
34*	C	3-4, the correct syllables, "que mon", are misplaced at the <i>ouvert</i> ending; 4, preceded by a semibreve rest
35*	Tr	# placed between the two <i>cc</i> s

Hé, tres douz roussignol joli / Roussignoulet du bois

Borlet

[Ch c. 54^r]

Triplum

Cantus

Tenor

Contratenor

5

Tr

C

T

Ct

10

Tr

C

T

Ct

1. Hé, tres douz rous - si - gnol jo - li,/ qui dit « oc - cy oc - cy oc - cy »./
 4. Hé, da - me, puis qu'il est ain - sy,/ qu'[en] vo mer - ci mer - ci mer - ci/

Rous - si - gnou - let du bois

je te de - pri - e/ que sans de - try/ vois - ses à ma
 ay mis ma vi - e,/ je vous su - pli,/ de mon po - vre

dou - nes au vi - lain le mal et puis

da - me jo - li - e/ et dy, de par
 cuer que men - di - e/ que vous te - nes

la mort Rous - si - gnou - let du bois

16

Tr

C

T

Ct

moy, et af - fy - e/ que o - cy o - cy o - cy/ o - cy o - cy o - cy o -
 en vo bai - lli - e,/ que mer - ci mer - ci mer - ci/ [mer - ci mer - ci mer - ci] mer -

dou - nes au vi - lain le

20

Tr

C

T

Ct

cy/ m'a, se son dur cuer n'a - mou - li - e./
 cy/ ay - es, mer - cy, ma vraie a - y - e./

mal et puis la mort

25

Tr

C

T

Ct

2. A - lou - e - te que vas vou - lant/ si tres haut et si cler chan -
 3. à ma da - me se - ras er - rant./ [Si] or li va tan - tost di -

Rous - si - gnou - let du bois dou - nes

30

Tr

C

T

Ct

tant/ dou - ce chan - çon:/ «li - re li - re li - re li - re/ li - re li - re
sant,/ par ma chan - çon:/ l'i - re l'i - re l'i - re l'i - re/ l'i - re l'i - re l'i - re

au vi - lain le mal et puis

34

Tr

C

T

Ct

li - re li - ron»/ tout vo - le - tant/ l'i - re que mon/cuer va sen - tant./

la mort la mort

Ma tre dol rosignol goly / Aluette cyante / Rosignolin del bos golin

[R f. 53r]

Cantus 1

1. 5. Ma tre dol ro-si - gnol go - ly,/ que dyt o - çi o-çi o-çi/
4. [...]

Cantus 2

1. 5. A - lu - et - te cy-an-te_ap-pres/ li ry - si - gnol o-çi o-çi o - çi/ che
4. [...]

Tenor

Ro - si-gno - lin del bos go - lin do - nes

6

C1

prei - c/ sen - sa do - tri/ vo-ces a moy da - ma go - ly - e/

C2

vos en pre-ye/ por far un bon a - cor/ en - tre moy e ma da - me

T

al vi - lan le mal may - tin e poy la

12

C1

le di - a par mo fe fy - e/ si le o - çy o - çy o -

C2

go - li - e/ e si lui pri - e da par le ro - si - gnol/ che la da moy mer - ce mer - ce/ per

T

mort Ro - si - gno - lin del bos go - lin do - nes al vi -

19

C1
 sy/ o - sy o - sy o - sy/ e da mon cuer pu - ret y - re da m'a-mi - e/

C2
 dy mer-ce mer-ce mer-ce mer - ce/ gil fa - ra per ma fe ma da-me my - e/

T
 lan le mal may - tin e poy la mort

25

C1
 2. A - lu - e - te che va vo - lant/ sy trops alt - e sy cle - re can -
 3. a ma da-me g'y - ai - e ratt/ a le - y va da par moy di -

C2
 2. ma tre dol ro - si - gno-ly go-ly/ a - lu - ec - te che va vo - lant e di-cant/
 3. [...]

T
 Ro - si - gno - lin del bos go - lin do - nes

30

C1
 tan - do/ se cian - çon/ li - ry li - ry li - ry li - ry/ li - ry
 cant/ dol - sa cian - çon/ li - ri li - ri li - ri li - ri/ li - ri

C2
 tan - ti - ny tan - ti - ny tan - ti - nj tan/ li - ry li - ry ly - ry ly - ry ly -

T
 al vi - lan le mal may - tin

34

C1 1. li-ry li-ry/ tu va vo-lant 2. li-ri li-ri/ che ver mon cuer va sal-tant/

C2 ry/ ve-nis a moy a par-lier/

T e poy la mort e poy la mort

APPENDIX II

«RESCOES, RESCOES» / «RESCOES LE FEU»

For editorial criteria see Appendix I.

Notation

The mensuration is *tempus imperfectum cum prolatione maiore*. No mensural signs. Black mensural notation, conforming to *Ars Nova* principles. As already observed (see above, §4), the work appears to be organized in semibreve units, resulting in a fluctuating *tempus* expressed by groups of binary and ternary semibreves. Original note values are reduced by 1:4. For the text edition see above, § 3.

2	C2	4-6, omitted, probably a scribal error; it is noticeable that <i>le feu</i> completes all the T and C1 exhortations (<i>rescoes</i>)
10	C2	2, <i>b</i> (emended to <i>a</i> , after Apel and Greene)
26	C1	1, <i>b</i> (see above, §4)
27-28	T	♩ (a missing final dot is assumed; see above, §4)
27-30	C2	1- 1, text underlaid imprecisely and only once for both <i>vers</i>
29	C2	3-4, <i>d</i> ↓ (see above, §4)

Rescoes, rescoes / Rescoes le feu

[R c. 58r]

Cantus 1

1. 5. Res-co-es, res-co-es/ l'or - ri - ble feu d'ar -
 4. Res-co-es, res-co-es! Po[r] - tes à ce [tres]

Cantus 2

1. 5. Res-co-es le feu, le feu, [le feu]/ le feu de mon loy-al ser -
 4. ...

Tenor

Res-co-es!

4

C1

dant de - sir,/ que mon cuer bru - ist pour la bel - le;/
 grant mar - tir/ au - [cu - n]e jo - yeu - se no - vel - le,/
 Res-co-es, res-co-es!

C2

vant!/ Pi-tié, res-co-es, res-co-es!/ Si qu'il soit res-pi - tié de mort./ Res-co-es, res-co-es

T

Res-co-es, res-co-es!

9

C1

dont j'a - roi - e, pour mort ge - sir,/ as - ses d'[u - n]e
 pour le tor - ment fai - re par - tir/ que [nu]it et

C2

le fort!/ Pour ce qu'en moy ser - vant,/ pour dur - té ne do -

T

Res-co-es, res-co-es!

14

C1
seu - lle es - tin - cel - le./ 2. Or sus, Pi - tié, es - ve - illies
jor se re - no - vel - le./ 3. si que cil feus soit tous res -

C2
lor,/ il ne pen - se fo - lour./ 2. À li pour ce vous en - voy - e,/
3. Et li di - tes tou - te - voi - e/

T

19

C1
vous!/ Se - co - res moy sans a - tar - gier!/ Et se ma
cous/ qui ne fait que mul - ti - pli - ier./ Et vous con -

C2
ne fai - tes se - jor en voi - e,/ je vous en pri,/ car j'os, par son pi - tieux cri,/ qu'ar -
qu'il a - par - tient que je voy - e/ con - ment ser - vi/ ma a - mours et de - ser - vi/ mes

T

24

C1
da - me fait dan - gier,/ thi - res à li, ti - res, ti - res!/
fort veul sup - pli - ier./ thi - res à li, ti - res, ti - res!/

C2
dant de - sir le des - voy - e./ A - les si ke ti - res à li, ti - res!/ [Ti - res,]
d[o]ns [qui à li] j'a - voy - e./ Mais [vous] pri[s] que ti - res à li, ti - res!/ [Ti - res,]

T
Ti - res à [li!]

29

C1
Sa - chies, sa - chies! Ti - res le hors!/
Sa - chies, sa - chies! Ti - res le hors!/
Et m'ap - por - tes/ de la dou - che
Moy con - for - - -

C2
sa - [chies! Sa] - chies, ti - res!/
sa - [chies! Sa] - chies, ti - res!/
A - veuc vous Mer - ci me - nes,/ que li es - tain -
Que si est, et de - me - - -

T

34

C1
ya - we de Mer - chi,
- - - tes./ Par m'ar - me, en do - lour meur chi./

C2
dra l'ar - du - re./
- - - nes/ ce - le fla - m[e] qui [p]ar - du - re./

T

ABSTRACT

In his edition *French Secular Music of the Late Fourteenth Century*, Willi Apel labeled a small group of virelais “realistic” due to their expressive modules (descriptive texts, extensive use of onomatopoeias), and suggested a common origin in Northern France or perhaps Flanders. The most comprehensive source for the realistic virelais is, however, Italian; the Reina Codex, which is not only the largest surviving multilingual anthology, but also the source containing the largest number of virelais (29). We focus on the realistic virelais copied by Scribe W, and provide detailed analyses and a critical edition of two works, *Hé tres doulz roussignol joly / Roussignolet du bois*, attributed to Borlet in the Chantilly Codex, and the anonymous *Rescoes, rescoes / Rescoes, le feu*, unique to the Reina Codex. Our research has raised questions about the texts, their traditions, and their implications for performance. The results highlight the problematic status of the realistic virelai as a subgenre. While the intertextual links are evident, our analysis of the music, the variety of structural solutions and stylistic divergences point to a geographically circumscribed production over a relatively long period of time.

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