

# THREE CENTURIES OF FRENCH MEDIÆVAL MUSIC

NEW CONCLUSIONS AND SOME NOTES.

By AMÉDÉE GASTOUÉ

ALL the historians of our art admit that from about the third quarter of the XIth century till the corresponding quarter of the XIVth century, it was French music which dictated its laws to Europe. Monks of Limoges and Discantus singers of Notre Dame de Paris, Troubadours of the South or Trouvères of the North, such were the first masters of French music, which was to enjoy such great influence in the artistic world of the Middle Ages.

The few scholars who have studied this epoch, so curious, have generally sought to specialise in one or other of the scientific branches implied by these researches: it is to such researches that must be attributed the merit of such general views as one can hope to be able to construct on this ground. But, it must be admitted, what each of these specialists has sought to deduce in his own sphere,—or indeed, the greater part of the general views, too hasty as to the conclusions, attempted so far, whatever may have been the merit of their authors,—cannot give an exact and precise idea of the development of our art at this period.

I should like to contribute, therefore, by a few special points made in this study, to laying the foundations of a work which shall view the subject as a whole, a work of which I have been preparing the details for years, with a view to publishing later on the precious remains of French music of the Middle Ages.

## THE SOURCES

If we omit the few *incunabula*, or early examples, which, in any case, are still practically dead letters to us, dating from the IXth to the XIth century, we get at once to the precious manuscripts of the Limoges school, the earliest in date. Three volumes from the famous St. Martial's Abbey at Limoges, preserved at the Paris National Library, supply us with six different sources, with their additions, for the earlier part of the *ars antiqua*, that is, from about 1075 to 1180. As these volumes have not yet been examined

in detail by any modern musical scholar, I shall designate them by the sigla *S. M.* They include: 1° Bibl. Nat. Paris Latin 1139, fol. 32 to 82' (*S. M.*<sup>1</sup>)

This volume is a factitious miscellaneous collection of sundry pieces from the XIth century to the XIIIth century. The oldest part of it happens to be just the part that interests us; written in very small lettering (minuscule script) in the early Aquitainian musical characters, it is almost entirely by *one* hand and presents, paleographically, the characters of a manuscript copied in the first quarter of the XIIth century by a hand used to the small letter writing of the preceding century. It contains about 60 pieces, some in Latin and some in the vulgar tongue (French) of which one is in *organum*; three others are to be found, likewise in *organum*, in the later manuscripts of Limoges. The style of the Latin text is not earlier than the last quarter of the XIth century;—the same remark applies to the Provençal texts, which are thus contemporary with the first Troubadour, William VII of Poitiers. The musical style of the greater part of the pieces is that of the "pastourelles" or little pastoral poems, which were sung up to the XIVth century.<sup>1</sup>

2° The *Ms.* 3719 of the same collection, like the other, factitious, goes from the beginning of the XIIth century to the early years of the XIIIth. It offers four different parts, which are interesting as regards our own music.

ff. 23 to 32—*S. M.*<sup>2</sup> writing and notes of the music fairly resembling those of *S. M.*<sup>1</sup>; this is the most ancient of the four.

ff. 15 to 22—*S. M.*<sup>3</sup> same sort of notes, writing slightly later.

ff. 33 to 44—*S. M.*<sup>4</sup> music with clef letters, stave in point, from about the middle of the XIIth century.

ff. 45 to 89—*S. M.*<sup>5</sup> to a great extent a collection of *organa* of about the same period as the preceding one. This *Ms.* and the following one contain several Proses of Adam de Saint-Victor, arranged in florid *organum*.

3° The Latin *Ms.* 3549, another factitious collection, rather later on the whole, offers to us:

ff. 149 to 169—*S. M.*<sup>6</sup> consisting almost entirely of chants in *organum*.

I will add to these six principal sources the additions that are to be found in places such as the foot of the pages, the margins, and the blank sheets, and there will also be added a *conductus*, copied, in the writing of about the middle of the XIIth century, on a fly-leaf of the Latin *Ms.* 1087, from Cluny. (Cf. also *Ms. Additional* 36,881 of the British Museum, having the same characteristic.)

These different sources occasionally reproduce the same pieces, which enables the expert to class them exactly; a few are dated, as for instance, those written for the first Crusade, and after the taking of Jerusalem.<sup>2</sup> In all they furnish us with nearly *one hundred and fifty* pieces of music, sacred and secular, among which about sixty are in *organum*, and two *motets*,<sup>3</sup> the only ones discovered so far. *S. M.*<sup>1</sup> has hardly anything but monodies. In the following sources, the proportion of the *organa* increases; the two motets are in *S. M.*<sup>5</sup> and *S. M.*<sup>6</sup> which are the latest and, while confirming the deductions of F. Ludwig and Pierre Aubry on the origin of this form, they throw new light on the subject.<sup>4</sup>

The manuscripts of the Northern schools, (XIIth century), hardly offer anything but the Latin Proses in the discantus of the manuscripts of Douai, the type of which is represented by the *Verbum bonum* published in De Coussemaker's "Art harmonique." Four other manuscripts of the XIIIth century, respectively from a church in the North (which I have not yet been able to identify)<sup>5</sup> from the Abbey at Lire in Normandy,<sup>6</sup> from the Cathedrals of Rheims<sup>7</sup> and Rouen<sup>8</sup>; lastly, two other manuscripts of the XIVth century, which bring us back to the South, since they come from Fontevault<sup>9</sup> and Perigueux,<sup>10</sup> have the same sort of repertory. There is no reason whatever to suppose that these pieces are anything but very slightly older than the manuscripts containing them.<sup>11</sup>

With the XIIIth century, we have abundant and voluminous sources: fifteen great manuscripts for Singers or Minstrels, with music. They are either from the North (works of the Trouvères) or of the South (works of the Troubadours) not to mention those of Gautier of Coincy (died in 1236) of which we have a dozen different examples; about the same number of motets and *conductus* (a sort of motet); and the great *discantum volumina* of the repertory of Notre Dame de Paris. In all, fifty manuscripts, some being of considerable importance, fully initiate us into the different forms of the musical art of this period. Treatises on the theory of music complete these sources of information.<sup>12</sup>

The same styles of music occur in some other manuscripts of the XIVth century, which help to clarify completely a repertoire of music which is so greatly appreciated by connoisseurs, and which reached its finished form in the compositions of the greatest master of this period, Guillaume de Machaut.

Born a little before 1300, Guillaume de Machaut, who died after 1362, has till now been studied more on account of his literary work<sup>13</sup>—for he is one of our principal French poets—than

for his music.<sup>14</sup> This latter is considerable in quantity, and we possess several excellent manuscripts. The most ancient, which in all likelihood date from the lifetime of the author, are: Bibl. Nat. Paris, French, 1584; 22,545-46; 9221. They contain seventeen "lays"; twenty-three motets, some secular, some sacred, for three and four voices; two of them are written with tenor and counter-tenor parts; and four parts for instruments, which by preludes and interludes, alternate with the vocal passages; the celebrated Mass for four voice-parts; an instrumental piece for three voice-parts, entitled "David"; forty-five ballads with music, with or without instruments; twenty rondels for two and three voices; thirty-three "chansons baladées" or monodies, nearly all with a *refrain*; finally, six pieces of various kinds, a "complaint," a "chanson royale," etc., scattered through his poem *Remede de Fortune*. (I have collated the works of Guillaume de Machaut, in order to establish the text of his compositions. Some were still being sung during the Renaissance).

#### ON THE CHRONOLOGY OF SOME MUSICIANS.

The Troubadours and Trouvères have had the good fortune to interest the philologists in their literary works. Everything that can possibly be known about them is found in minute detail in numerous works. But the masters of this epoch, who were merely musicians, are not so well-known, and inaccurate details have often been published as to the approximate dates of their careers.

I therefore in the following make a point of offering dates and reliable synchronisms on some of these masters of the XIIth and XIIIth centuries and their identity.

*Maître Léonin*.—Nothing very precise is known about Maître Léonin, the author of the first *Liber Organi* of the Cathedral of Paris. Nothing in the Cathedral archives nor in those of St. Victor justifies one in identifying him with the canon Léonin, nor with the poet Leonius (a conclusion rather hastily drawn by some musical scholars). Furthermore, Maître Léonin could not have been a titular canon of the Cathedral, for musical functions such as those filled by him were entrusted to those called "matins clerks," whose leader, the "Cantor matutinarum," had a share in the prebends of the chapel of St. Aignan in the City, founded in 1119 by the only too notorious Etienne de Garlande.<sup>15</sup>

Oswald Koller,<sup>16</sup> who places Léonin about the beginning of the XIIth century, makes him, therefore, live at too early a date.

But we know from the references in treatises of the following century that Léonin wrote a little earlier than Pérotin, surnamed "the Great."

*Pérotin the Great.*—Numerous mistakes have been made about Pérotin. Musical scholars generally fix by mere estimate his activity at about 1150; Koller<sup>17</sup> makes him live a little later than the beginning of the XIIth century; Pierre Aubry, incidentally in his "Cent Motets" (III. 9) places him in the first years of the XIIIth century. Let us try to fix, a little better, if possible, the period when this interesting composer lived.<sup>18</sup>

Maître Pérotin "the Great" was the first to write for three or four voices.<sup>19</sup> He re-composed, for the choir of Notre-Dame de Paris, the book of his predecessor Léonin, introducing new rhythms and a chromaticism that was unusual for his time. We are sure of several of his works, because they are quoted by theorists of the XIIIth century. Some of these are the pieces for four voices, the "quadrupla" *Viderunt* for Christmas Day; *Sederunt* for the Feast of St. Stephen; the "tripla," no less famous, of the Alleluia *Nativitas*, for September 8th, and of the *Posui adjutorium*; among these "conduits" for three voices, the *Salvatoris hodie*; among those for two voices *Dum sigillum summi Patris*; among those for one voice, *Beata viscera et Justitia*. Now the synchronism of many of these details is easily demonstrated. FIRST, The name of "the great church of the Blessed Virgin," (commonly called "Notre-Dame") for the Cathedral of Paris, the same choir in which Robert de Sabilon officiated, in the XIIIth century, only applies to the present edifice, of which the first stone was blessed by Pope Alexander III in 1163, and of which the choir was finished and the high altar consecrated twenty years later. SECOND, Two acts of Bishop Odon de Sully,<sup>20</sup> mention for the first time, the quadruple *Viderunt*, among the pieces to be sung at Christmas (letter of 1198) and the quadruple *Sederunt* on St. Stephen's Day, for the singers of which he provides in his will (he died in 1208) certain gratuities. THIRD, We know one of the "libretto-writers"—to use a modern term—who supplied Pérotin with words for his pieces, for instance, for the "conduit" *Beata viscera*: the celebrated Parisian Latin poet Philippe de Grève,<sup>21</sup> who seems to have begun to write about 1190, was Chancellor of the Church of Paris from 1218 on, and died in 1236. FOURTH, The volumes of "discantus" and of "*organum*," which have preserved the "conduits" or motets of Pérotin, such as the famous Book of the Choir of Notre Dame, improperly known as the "Antiphonaire de Pierre de Mediciis."<sup>22</sup> Other pieces, of which the words are by Philippe

de Grève, above named, accompany these works. Contemporary events are here made use of, such as the death of the celebrated Peter the Chorister, precentor<sup>83</sup> of the Church of Paris, who died in 1197; that of St. Guillaume, formerly Canon of the same church, afterwards Archbishop of Bourges, who died in 1209; that of King Philip-Augustus in 1223; or of St. Francis of Assisi in 1226, etc.

All these dates are absolutely concordant, therefore perfectly decisive: Maître Pérotin le Grand composed for the choir of Notre Dame, after 1183; he wrote works which correspond with the decisions of Bishop Odon de Sully in 1198 and 1208; was a collaborator of Philip de Grève, who flourished as a poet about 1190-1236. Consequently the career of Pérotin must be placed approximately between the dates 1183-1236.<sup>84</sup>

*Conclusion on Léonin.* The epoch in which Léonin, the most remarkable of his immediate predecessors, lived, can hardly be placed earlier than in the second half of the XIIth century.

*Robert de Sabilon.* Likewise, Pérotin gives us the clue for one of his principal successors, Robert de Sabilon, who can have flourished only during the second third of the XIIIth century. Thus the treatises *Discantus positio vulgaris* and the Anonymous Ms. VII, forming part of his teaching, should be attributed to the same period. Besides, these treatises speak of motets later adapted to *organa* of Pérotin, or having Philippe de Grève for an author, or figuring for the first time in the additions to the Miracle Plays of Gautier de Coincy, who died in 1236. Robert de Sabilon and these two treatises are, then, not anterior to 1236.

*Jean de Garlande, senior.* The conclusions of divers scholars have placed him successively either towards the end of the XIIth century, (Koller *op. cit.*) or in the first quarter of the XIIIth century (Allix in *S. I. M.*) or in the very wide interval (which has the advantage of agreeing with all opinions) between 1190 and 1264 (Joh. Wolf). But beyond his character as a musician, Jean de Garlande is a personage known and identified, a fact which hitherto seems to have escaped the notice of scholars: he appears as a professor at the University of Toulouse from 1229 to 1231. Besides his *De Musica*, he composed a *De Grammatica*; and lastly he is mentioned as a poet about 1252.<sup>85</sup> These dates coincide with those given for the preceding musicians; furthermore they explain how it is that Jean de Garlande forms the connecting link between them and the treatises or books on singing in which is met with, for the first time, *proportional notation*; in fact, these manuscripts,—a thing amply demonstrated either

by the dates they bear, or by internal evidence,—follow each other between about 1260 and 1275. It is at this time that Aristotle Beda<sup>86</sup> and Francon of Paris, the real inventors of proportional notation,<sup>87</sup> appear as theorists; and as composers, Adam de le Hale and those responsible for additions to the *Roman de Renart* and to that of *Fauvel*. These are the immediate predecessors of Guillaume de Machaut.

#### REMARKS ON THE INSTRUMENTS.

In 1914, at the Paris Congress of the I. M. G., I was rather severely criticized by several colleagues for the part, however modest, that I had accorded to the instruments in the accompaniments of vocal music, on the occasion of the recital of the Early French Masters at the Sainte Chapelle.

With no desire to treat “ex professo” of instrumental music in the Middle Ages, I should merely like here to set down a few justifying remarks:

*1st.* Treatises so early as those of *organum* in the Xth century and in the XIth century<sup>88</sup> teach us that in harmonisation we are not to go below the “plaga triti” of the low tetrachord, (= Ut C.) because the *organum* does not go any lower than this note. What does this mean? We have here the amphibology of the term *organum*, meaning both the *organ*, instrument, and the vocal harmonisation established according to the same principles as the playing of the organ. Now, the organ, at this period, did not, as a matter of fact, go down lower than this note (A. in the tablature of Notker Labeo). I conclude from this that the vocal *organa* (of course those which are mixed with diaphonies) were accompanied on the organ.

*2nd.* The anonymous Ms. iv of de Coussemaker (Scriptores, I, 363) cites the case in which the *organa* are accompanied by stringed instruments.

*3rd.* There are numerous illustrations in the manuscripts or in stained glass windows of the XIIth and XIIIth centuries in which there are secular singers accompanying themselves on instruments with bows, with a hand-wheel or with plucked strings; and in which church singers play on little portative hand-organs. (*portatilia*).

*4th.* In the monasteries of the Cluny Order, harmonic pieces were accompanied on the organ as far back as the XIIth century; this usage spread rapidly.<sup>89</sup>

*5th.* There was an organ at the Sainte Chapelle, Paris, as early as the XIIIth century.<sup>90</sup>



6th. Let us recall the passage of the "Roman de la Rose," already quoted by our colleague, Mr. H. Quittard, where the poet recalls the "little portative organs"

Où il meismes souffle et touche,  
Et chante avec, à pleine bouche,  
Motès, ou treble, ou teneure.<sup>51</sup>

Whereon himselve he bloweth and toucheth,  
Singynge the while full lustily  
Motés, or treble, or teneure.

And compare with this the Spanish poem by Juan Ruiz, slightly more modern, it is true, but not less characteristic:

Dulce caño entero sal con el pandurete  
Con sonajos de azofar fassen dulce sonete  
Los Organos dizen chansones é motete.<sup>52</sup>

A rich soft strain will come out from the bandore  
With brass instruments will sweet songs be performed  
Organs will chant chansons and motets.

#### ON RHYTHM AND TRANSCRIPTIONS

Down to the period when the notation expresses *completely*, in precise values, the *duration*, and up to a certain point, what we now call the *time*,—that is, until the epoch of *Fauvel*, about 1315<sup>53</sup> there is, in all the different kinds of chants, whether monodies or polyphonic chants, cultivated since the end of the XIth century, a rhythmic feature which escapes us. I will go further and contend on the basis of the hundreds and hundreds of the pieces of this period that have passed through my hands: *in each separate genre quite a large part of this rhythmic system will always remain a sealed book*. Here is the reason:

1st. We know with scientific certainty, because the treatises say so, and because the notation indicates it, that the *polyphonic* pieces, from the time of Pérotin are *measured* by *ternary rhythms*, and we know how to interpret their notation. (This interpretation is greatly facilitated for us by the transcriptions of motets composed after the *organa*).

2nd. We also know, for analogous reasons, and by the transcriptions made of them from about 1260 on, that the *monodies* with *syllabic* chants, or presenting but *rarely groups* or ligatures, were chanted in the same way, and that this rhythm was applied



to songs or to Latin pieces of the same kind, as far back as the earliest period.

But we also know:

3rd. That the polyphonic style, prior to the Pérotin period, ignored these proportions; that it had but *long notes of binary rhythm* or *short notes of non-isochronal duration*, and there is nothing to show how the groupings are to be interpreted rhythmically.

Also, we do not know:

4th. How to render the monodic pieces with numerous and extended ligatures. For (a) if we simply transcribe them according to the mere "modal rule" of verses, we get musical *absurdities* and practical *impossibilities*.<sup>34</sup> (b) These songs, when they were transcribed in proportional notation towards the end of the XIIIth century were *modified*, (c) or else the melodies were recast (*see* the transcriptions below).

Two facts are especially typical:

I. The manuscripts (of the XIIIth century) which have preserved for us the songs of the XIIth century, *do not agree with each other*, either in their groupings or in the succession of the notes, with reference to these earlier pieces;

II. If we take the work of an author living at the period when proportional notation was established, Adam de le Hale (between 1260 and 1280), we remark this strange fact, which the experienced editor (de Coussemaker) had well noticed long ago: the music of the Rondeaux and Motets—that is, the polyphonic pieces—as well as that of the "Pastourelles" or pastoral songs, in other words, syllabic monodies or nearly so, has the notes written in conformity with the Franconian doctrine, of ternary rhythms. On the contrary, the music of the songs having ligatures (including the "jeux-partis") is written with disconnected notes, in *free notation* like that of plain chant.

I therefore consider that certain pieces should be interpreted in *ternary rhythms*, according to the precise directions given by the manuscripts of the time. These pieces are: 1st. Monodies in the simple style. 2nd. Polyphonic pieces from the period of Pérotin.—On the other hand we ought to consider as being in *free rhythm*: 1st. The earlier *organa*, such as those of Limoges or the works of Léonin. 2nd. The monodies with developed ligatures.

Moreover, as to the latter point, the treatises compel that interpretation. Indeed, the examples of the sixth "manerie" or "(rhythmic) mode," entirely composed of short notes, are uniformly notated either with three tone ligatures or with mixed ligatures,—which would appear to be conclusive.

The following are a few examples:

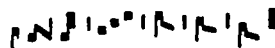
- A. Example of the sixth mode (reproduced by Joh. Wolf, *Handbuch*, p. 232):



- B. Another example, extracted from the treatise of Amerus Cap. xxiv (ed. Kromolicki):



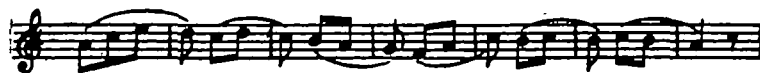
- B<sup>1</sup>. Another, from the treatise of Beda:



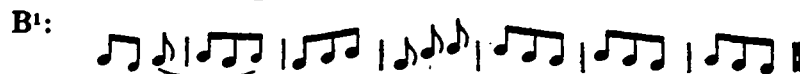
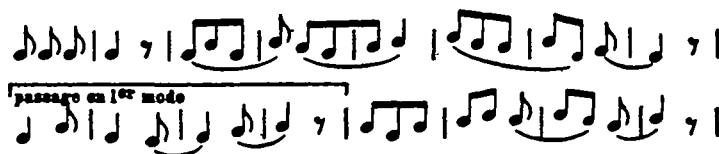
- C. Another, from the same treatise:



#### A: TRANSCRIPTIONS



#### B: [Passage in the 1st mode]



I have not divided these examples into bar-line measures, but have simply separated the rhythm groups by dotted lines, because these "maneries" are not real "bars," as we understand the word now, but merely rhythmical elements, which are analogous to the foot or the meter in ancient verse.

Several of these "maneries" would have to be put together to make one of our musical "bars" or measures. That is why, in measured pieces, I have habitually adopted the quaver ♪, the crotchet, ♩, the dotted crotchet ♪., to represent respectively the short note, the short "altera" or imperfect long note, and the perfect long, grouping these values according to the connections of the "maneries" in  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ , etc., time according as these maneries are grouped in *ordo primus*, *secundus*, *tertius*, etc. For it is the *ordo* which effectually corresponds, in most cases, to our "time."

Thus, where my predecessors have written a series of measures in three time,




which only account for the constitutive elements of the rhythm, I write:<sup>55</sup>



For the pieces and passages in which the rhythm is uncertain or free, I employ the simple note (without a stroke) • for the ordinary "punctum," the small note • for the plicas and the following, ♩ for the notes having the great length of the *organa*.

#### EXAMPLES OF TRANSCRIPTIONS

All these examples are transcribed, for the convenience of the reader, in the tenor clef of sol: 

#### MONODIES

##### I Latin song for the First Crusade (1095-1099).

S. M.<sup>1</sup> f° 50.

Probable rhythm, 1st anacrusic mode.



<sup>55</sup>This line has divers variants, according to the verses.

## II Pastourelle of the Troubadour Marcabru (before 1147)

Ms. Chansonnier provençal (Provençal song-book) R. f. 5.

Rhythm indicated by the notation, which is semi-proportional, in this Ms.:  
2nd mode.

L'antrier, jost u - na se - bis - - sa, Tro-bey pas-to - ra mes - tis - sa;  
De joi e de senmas-sis - - sa, Si com fil-ha de vi - - la - na.  
Cap'e go-nel'e pe - lis - sa,  
Vest e ca-mi-sa tres - lis - sa, Sot-lars e canssas de la . - na.

N. B.—For the 3rd mode, I note it thus: ♯ = ♯ ♯ ♯

III Fragments of the song “Rose ne lis” (“nor rose nor lily”) by  
Blondiaus (end of XIIth century) after three Mss.

Rythm free, uncertain; divergent melodic versions.

... Car la vall - lanx à cui mes cuers s'a - tent M'a  
(très belle)  
fait lonc-tens ren-voi - sier en par - don... je mor - ral.

## POLYPHONIES

## I Florid or ornamented organum of the ancient school with uncertain rythm.

S. M.<sup>5</sup> f. 46<sup>1</sup>—S. M.<sup>6</sup> 159<sup>1</sup>.

San - cti Spi - - ri - tus ad . .



## II Organum by Pérotin.

(Beginning of the *Alleluia* & *Posui*).

Rhythm certain (Mss. of the Liber Organi of Notre Dame).



## III Fragment of the "Conductus" "*Flos de spina*."

Same kind of notation and rhythm; same mss.<sup>58</sup>



## NOTES

<sup>1</sup>The "pastourelle" is characterized by a simple air of a popular turn; with only one note to each syllable, or nearly always so; and having the rhythm strongly marked according to the poetic accentuation of the words.

<sup>2</sup>These pieces have been the object of numerous studies on the part of philologists and historians: see the *Repertorium Hymnologicum* of UL. CHEVALIER, Nos. 9451 and 12071.

<sup>3</sup>Later on, I intend to devote a special article to them.

<sup>4</sup>A luminous exposition of these deductions was made by PIERRE AUBRY in "*Cent motets du XIII<sup>e</sup> Siècle*" (Paris, Société Internationale de Musique, 1908) Vol. III; I shall return to this subject, later on, when studying the two motets of the Limoges school mentioned here.

<sup>5</sup>This is the supplement of the Ms. of the repertory of Notre Dame de Paris contained in the Ms. of Wolfenbüttel, 677. (Helm, 628): this supplement consists of proses and tropes, of which part have never been in use in and around Paris, but only in cities such as Arras, Noyon, Marchiennes, those of Artois and Flanders, and even, in two cases, at Canterbury and Hereford.

<sup>6</sup>London, British Museum, *Addit.* 16975.

<sup>7</sup>Assisi Ms. 695. The German scholars did not know of the publication and identification of this Ms. made by UL. CHEVALIER in Vol. VII of his "*Bibliothèque Liturgique*." So it is not a "Prosaire" of Paris, either, as Ludwig rather carelessly suggested.

<sup>8</sup>Rouen, Ms. 277 (anc. Y. 50).

<sup>9</sup>Limoges, 2 (17).

<sup>10</sup>London, Brit. Mus. Egerton, 945.

<sup>11</sup>I am, therefore, by no means in agreement with LUDWIG, *Repertorium organorum et motetorum*, (Halle, 1911), who considers these sources to be those of the earliest repertory.

<sup>12</sup>The readers of this Review are begged to excuse me for not giving in detail all these sources, the mere statement of which would take several pages, and of which they will find the equivalent in Aubry, Beck, Ludwig and Wolf.

<sup>13</sup>See CHEVALIER "*Répertoire Bibliographique*," and the "*Histoire de la Littérature Française*," by PETIT DE JULLEVILLE, the two most recent works with information as to the sources on Guillaume de Machaut.

<sup>14</sup>The only study of any length on the musical works of this great composer is to be found in JOH. WOLF *Geschichte der Mensural Notation* (Leipzig, 1904). To this may be added the additional observations made on this subject by LUDWIG as a bibliographical review of Wolf's work in the *Sammelbände* of the I. M. G. VI, 604 and after.

<sup>15</sup>One might profitably consult CHARTIER's book: "*L'ancien Chapitre de Notre Dame de Paris* (Paris, Perrin, 1897), Chap. III and IV.

<sup>16</sup>The article on *Léonin* in the *Quellen-Lexicon* by EITNER, in which he sums up his former studies.

<sup>17</sup>Id. op. art. *Pérotin*.

<sup>18</sup>The data on *Pérotin's* work (as also on that of *Léonin*) are given by the "*Anonymus IV*" and JOHN DE GARLANDE (*Scriptores*, published by De Coussemaker, Vol. I.) I recapitulate them here.

<sup>19</sup>Without prejudice to the possible imitation of English popular music, much might be said on the penetration of the musical, university and ecclesiastical circles in France by English elements: one of the *Léonins*, John of Salisbury, John of Garlande, John Balloche, (or Ballox), Stephen Langton, are only a

few of the most qualified representatives. I may recall the intimate relations existing between St. Thomas à Becket, the celebrated Archbishop of Canterbury, and the Abbey of St. Victor in Paris.

<sup>10</sup>These Acts are to be found in the Cartulary of Notre Dame. "*Cartulaires Episcopals*." LXXVI, and CXCI (ed. GUÉRARD, Vol. I, 76, and IV, 108).

<sup>11</sup>Aubry, at the time of his death (1910) was preparing the materials for an edition of Philippe de Grève: I owe him several bits of information that are to be found in this article. The equivalent will be found in a work, quoted above, published by Ludwig the following year.

<sup>12</sup>Florence, Laurentian, Pluteus XXIX, 1. An account of this Ms. will be found for the "conduits" and "rondeaux" in Leopold DELISLE *Annuaire Bulletin de la Société de l'Histoire de France* of the year 1885.

<sup>13</sup>The Precentor, or lay-clerk, "Monsieur le Chantre," as he was called in later times, in the Church or Diocese of Paris, had only the supervision of the teaching in the Parisian Schools; his musical prerogatives were purely honorary and conventional. The singers of the Cathedral, men and choir-boys, were under the immediate supervision of the sub-chanter or *succentor*, and it is uncertain whether this personage had any share in the conducting of the music, although in the course of time we find several sub-chanters having previously fulfilled the actual function of choir-master. (See Chartier, op. cit., 193).

<sup>14</sup>The name of "Pérotin" is but a diminutive and familiar name for "Pierre;" hence it may well be that Pérotin was the sub-chanter Pierre, whose signature is to be found in many places in the pieces contained in the Cartulary of Notre Dame between 1208 and 1238. Le Beuf, however, thinks this Pierre to have been a former Vicar of the parish of St. Jean-en-Grève.

<sup>15</sup>See CHEVALIER "*Répertoire Bibliographique*," with the names of all the works on this subject.

<sup>16</sup>Modern musical scholars affect to call this theorist the "Pseudo-Aristotle" or "Pseudo-Beda." Why so? The names of Aristotle and Beda are much used in the Middle Ages. Until we have further knowledge on the subject, I shall continue calling this personage by the two names under which his works are mentioned.

<sup>17</sup>In agreement with the majority of my colleagues, I had long quoted as of highest rank, Walter Odington, whom we believed to have lived 50 years earlier, confusing Walter of Enesham and Walter of Evesham, but the excellent notice in the "English National Biography" has placed the theorist at his proper date, that is to say, in the first third of the XIVth century.

<sup>18</sup>*Musica enchiriadis*; *Scholia enchiriadis*; and the *Micrologus* of Guido d'Arezzo, inspired, let us not forget, by French musical teaching.

<sup>19</sup>See the very curious and very precise texts quoted by me in my book on "*La Musique d'Eglise*" (Lyon, Janin, 1911, p. 63 to 66).

<sup>20</sup>See MICHEL BRENET, *Les musiciens de la St<sup>e</sup> Chapelle*, Paris, 1910, p. 12 and 2.

<sup>21</sup>*Teneurs*—tenor, that is to say the plain-chant with long values; *moths*—the part of the counter-chant above the tenor; *treble*, still used in English, is the highest part, *triplex*.

<sup>22</sup>Quoted by Arthur George Hill, "*Medieval organs in Spain*," in *Sam-melbände*," I. M. G. 1913, v. 14, p. 490.

<sup>23</sup>The musical interpolations of the *Roman de Fauvel* have been published in fac-simile of the Ms. Fr. 146 of the Bibliothèque Nationale, by Aubry (Paris, Geuthner, 1907).



"I refer the reader here simply to the transcriptions that Aubry and Beck, especially the latter, have tried, after this system, of the songs having "ligatures." Their rhythm, thus transcribed, corresponds to *nothing* of what we know of the music of the Middle Ages. I will say as much of the attempts of Hugo Riemann, which border on pure fantasy.

"I employed this method as far back as 1898 for the "*Custodi nos*" sung under the direction of Mr. Drees at one of my first lectures, then published and performed again at the recital in the Sainte Chapelle, Paris, in 1914, on the occasion of the Congress of the I. M. G.

I pointed it out to Aubry, who tried it in his article on "*Un Explicit on musique du Roman de Fauvel*," (Paris, Champion, 1906), and who, while quite recognizing its soundness, did not, however, dare to utilize it. (Cent Motets, III, 139).

"Compare for these series of ternary or varied ligatures, the examples of the vi<sup>th</sup> mode and the *conductus* No. 3 given below.

"I follow the version of the Ms. W<sup>1</sup>.

"Version of St. Gall, 383.

"Type of the "currentes," the only sort of "diminutions" existing in the classical music of this period.

(Translated by H. Morette)