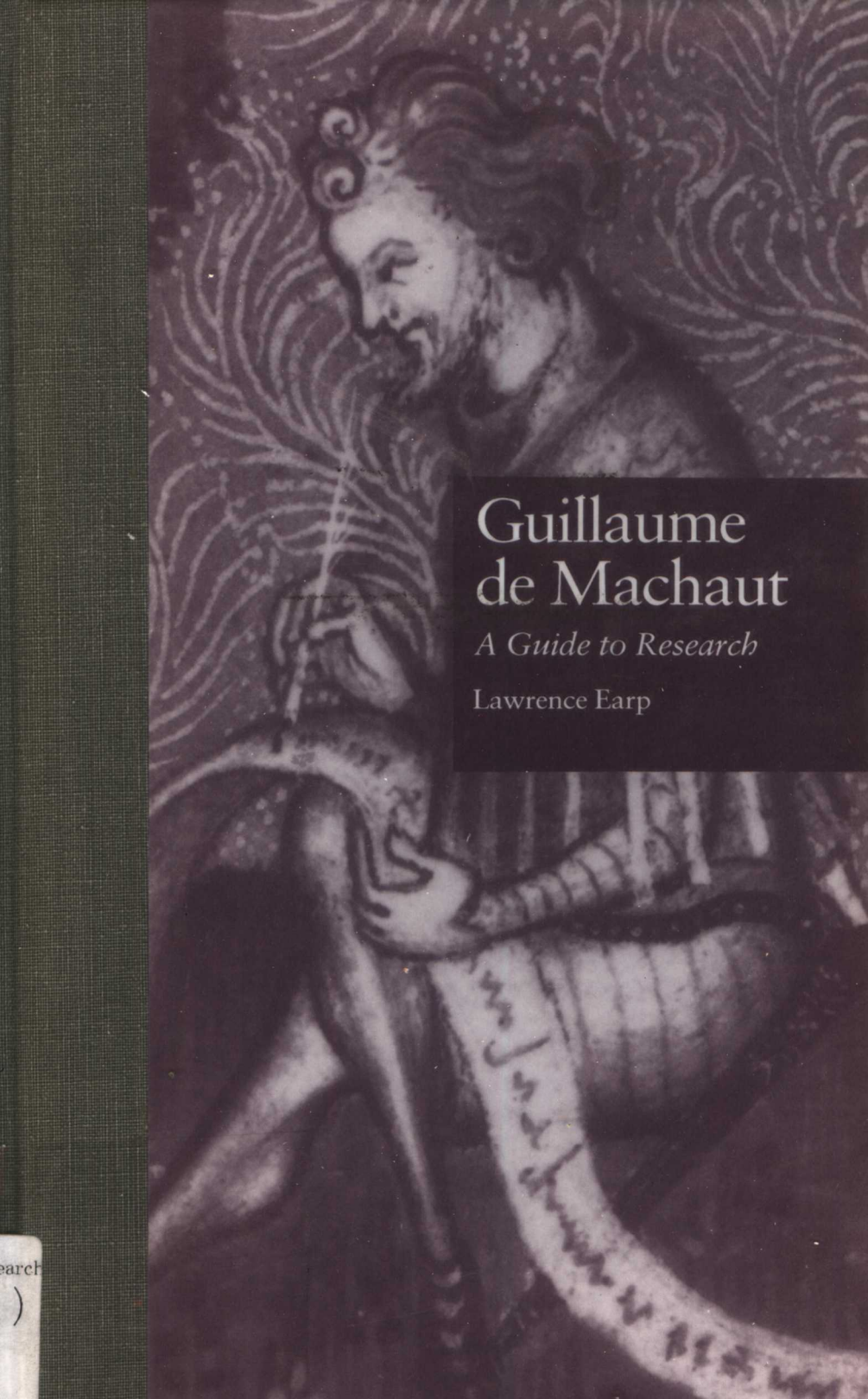




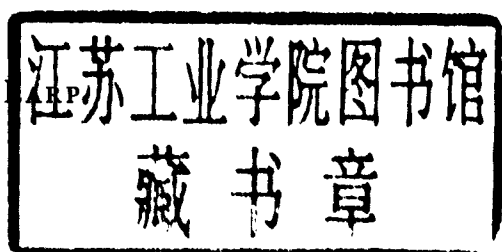
Guillaume de Machaut

A Guide to Research

Lawrence Earp

GUILLAUME
DE MACHAUT
A GUIDE TO RESEARCH

LAWRENCE



GARLAND PUBLISHING, INC.
NEW YORK AND LONDON
1995

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Library of Congress Cataloging-in-Publication Data

Earp, Lawrence Marshburn.

Guillaume de Machaut : a guide to research / Lawrence Earp.

p. cm. — (Garland composer resource manuals ; 36)

Discography: p. ***

Includes bibliographical references and index.

ISBN 0-8240-2323-4

1. Guillaume, de Machuat, ca. 1300–1377—Bibliography.

I. Title. II. Series: Garland composer resource manuals ; v. 36.

ML134.G956E3 1995

016.841'1—dc20

95-35044

CIP

MN

Cover illustration of Guillaume de Machaut composing a lyric, *Remede de Fortune*. BN fr. 1586, fol. 26. Illustration © the Bibliothèque Nationale, Paris. Reproduced by permission.

Printed on acid-free, 250-year-life paper
Manufactured in the United States of America

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Preface

Guillaume de Machaut (ca. 1300–April 1377) was the greatest poet and composer of the fourteenth century in France. He influenced two generations of poets, including Chaucer, Froissart, Deschamps, and Christine de Pizan, to name only the most important of his immediate successors, while the style of polyphonic chanson he probably invented remained viable for more than a hundred years after his death. Further, no other poet or musician of the Middle Ages was as careful as Machaut in insuring the survival of his works. Problems of attribution common in this period do not generally arise for Machaut, and we are assured, as is the case for few other figures, that his complete oeuvre is extant.

The first surviving complete manuscript of Machaut's works (Paris, Bibliothèque Nationale, fonds français 1586) dates from a little later than 1350, around the midpoint of his career and may have originally been intended for Bonne of Luxembourg, wife of John, duke of Normandy, the future King John II of France (r. 1350–64). Many other manuscripts, beautifully illustrated books containing Machaut's poetry and music exclusively, were copied in the course of the 1360s and 1370s for rich patrons. A *Prologue* prefacing late manuscripts sums up his entire poetical and musical career and makes it clear that Machaut regarded these large books containing his complete oeuvre—no other poet or musician of the Middle Ages cultivated as many different genres—as unified works of art.

Many of Machaut's narrative and didactic poems (*dits*) were strongly influenced by the *Roman de la Rose*. As in the *Rose* of Guillaume de Lorris, Machaut wrote dream visions and used allegorical figures, and as in the *Rose* of Jean de Meun, he was eager to display his learning. But unlike the *Rose*, Machaut himself figured as a character in his *dits*, and his (pseudo-) autobiographical inclinations grew as his career progressed and his fame spread.

Two important *dits* incorporate lyrical insertions, some of them set to music. The *Remede de Fortune* (1340s) is a Boethian poem of comfort as well as a didactic treatise on the art of poetry that provides examples of each of the lyrical forms, all within the frame of an amorous *dit*. The *Voir Dit* (1362–65), a purportedly autobiographical work, includes in the course of the narrative over sixty lyrical poems, ten of them set to music, as well as nearly fifty prose letters exchanged between the sixty-year-old poet and a fifteen-to-twenty-year-old admirer identified as one Peronne.

In his lyrical poetry—the large collection of lyrics not set to music is labeled *La Loange des Dames* [the praise of ladies] in one late manuscript—Machaut carried on the tradition of *fin'amors* established by the troubadours and trouvères, though formally his statements are couched in the new “fixed forms,” mostly ballades and rondeaux.

Machaut was the last major poet to set his lyrics to music, and his manuscripts contain musical settings of a number of ballades, rondeaux, and virelais. Another form Machaut often set to music, the lai, was poetically of a complexity and subtlety to which later poet-musicians did not aspire. A few imitators carried it on as a literary form, but the lai as a musical genre died out in the early fifteenth century. Machaut also wrote isorhythmic motets, the most learned musical form of the late Middle Ages, in the style created by Philippe de Vitry. The largest musical work of Machaut, the Mass, is also his only liturgical work. It is the first known polyphonic setting of all sections of the Mass Ordinary by a single composer.

Guillaume de Machaut: A Guide to Research provides an overview of the current state of research on Machaut up to approximately 1993/94, with the beginnings of a listing for 1995. I have attempted to encompass the broadest range of subjects bearing upon Machaut studies, even though my own area of training and research is restricted to the musicological aspects of his work. Few other figures in the history of artistic endeavor call for the degree of interdisciplinary inclusion that Machaut does. Forays into fields not my own, including political history, literary history, codicology, and art history, are offered with apologies; my competence in these areas is limited. I nevertheless hope that the book will be of some service to scholars in these fields, even if only to spur on scholarship that will revise the views presented here. Too much specialization sometimes hinders our understanding of Machaut's achievements.

This book is organized, as the title indicates, as a companion to Machaut research, a guide to secondary sources, rather than a conventional bibliography. Yet it has been possible occasionally to offer some new interpretations. Chapter 1, a biography of Guillaume de Machaut, attempts to organize the documentary material from many sources in a fashion that will facilitate further research, and it will be obvious that much remains to be done in this area. Chapter 2 assembles mostly posthumous literary and musical references to Machaut, groundwork for further consideration of his literary and musical influence. Chapter 3 concerns the manuscripts, organized according to the various types of manuscripts in which Machaut's works circulated. Chapter 4 deals with art-historical aspects and includes a concordance of the miniatures in each of the illustrated Machaut manuscripts, with references to published studies and facsimiles. Chapter 5, on the large narrative poems or *dits*, provides a summary of literary scholarship on Machaut and pulls together the research of several literary scholars, not only scholars of medieval France but also a large sampling—by no means exhaustive!—of work on Machaut by Chaucer scholars. Chapter 6 is devoted to the lyrical poems not set to music, the fixed forms and *complaintes* of the *Loange des Dames*, and provides a new comprehensive concordance of these works. I have also collected together scattered bibliographical references concerning the lyrics. Chapter 7 summarizes the directions that musicologists have explored and provides bibliographical references to studies of each of Machaut's musical works. Finally, chapter 8, the discography, provides the most complete listing of Machaut recordings yet assembled and includes critical evaluations of those recordings that I have been able to hear, judged according to recent conceptions of fourteenth-century performance practice.

Author-date references key all of this to the large bibliography, arranged by author. I consider the author-date system easier for the reader than numbered references; in any case, it has allowed additions and revisions up to the last possible moment. The disadvantage is, of course, that the bibliography stands in a single alphabetical series, without division into categories, and thus is not intended for end-to-end reading. Unless the reader wishes to find works concerning Machaut by a specific scholar, access to the bibliography must usually be made through references in the chapters.

I know of only one other published bibliography that is devoted exclusively to Machaut: Hamzaoui 1981. Many of the citations in her work reference survey books little known outside France, and I have not duplicated all of Hamzaoui's entries. For political history I have consulted Chevalier 1905, the *International Medieval Bibliography* (University of Leeds, 1967–), and the *Bibliographie annuelle de l'histoire de France* (Paris: Centre National de la Recherche Scientifique, Institut d'Histoire Médiévale et Contemporaine, 1953–). Literary bibliographies with sections devoted to Machaut include Bossuat 1951 (with supplements published in 1955, 1961, and 1991 as Viellard/Monfrin 1991),

Holmes 1952, the short introduction in Knight 1982, Switten 1995, and the ongoing bibliographies in *Encomia: Bibliographical Bulletin of the International Courtly Literature Society* (1974–), the *Year's Work in Modern Language Studies* (1931–), and the yearly bibliographies of Klapp (1956–). In addition, the annual *MLA International Bibliography of Books and Articles on the Modern Languages and Literatures* (1956–) is available on CD-ROM.

The influence of Machaut on Chaucer is an area of enormously productive research, and thus bibliographies on Chaucer are also useful to Machaut scholars. I have used volumes by Griffith (1955), Crawford (1967), Baird (1977), Peck (1983; 1988), L.K. Morris (1985), Allen/Fisher (1987), Baird-Lange/Schnuttgen (1988), and the *Year's Work in English Studies* (1919/20–). For music I consulted Hughes 1980 and the yearly bibliographies *Music Index* (1949–), and *RILM* (1967–), now also partly available on CD-ROM. Near the end of my work on this project I ran across John Stinson's on-line bibliographies of fourteenth-century composers (Internet: gopher.latrobe.edu.au/70; World Wide Web: <http://www.latrobe.edu.au/music14.html>). His Machaut bibliography provided a welcome check for several items, provided some additional ones, and led me to reinstate some items I had previously rejected.

I gratefully acknowledge the help of several scholars. It was Margaret Bent who originally suggested that Garland should entrust me with this undertaking. James I. Wimsatt has been a source of great encouragement over many years, and his critical comments have improved several sections of this book. Many scholars have provided encouragement, advice, and materials, though they may not have known at the time what the result would be, including Lois Anderson, Wulf Arlt, Rebecca A. Baltzer, John W. Barker, Jacques Boogaart, Maureen Boulton, Kevin Brownlee, Alison Bullock, William Calin, Margaret Ehrhart, Paula Higgins, Sylvia Huot, Douglas Kelly, Michael Long, Laurence de Looze, Kumiko Maekawa, Jerome F. Weber, Daniel Leech-Wilkinson, and especially my colleague David Crook. Four graduate students at the University of Wisconsin have helped with this project, Ann Edahl near the beginning, Steven Kurr and Timothy Noonan near the middle, and Jeremy Packer near the end.

I have used the facilities of several libraries along the way, primarily, of course, the library of the University of Wisconsin-Madison (with special thanks to John Dillon, Geraldine Laudati, Alexander Rolich, and Steven Sundell), but also the Princeton University Library, the University of Pennsylvania Library, the Newberry Library, and the Pierpont Morgan Library. In Europe, I have made use of three Parisian libraries, the Bibliothèque Nationale (with very special thanks to François Avril, conservateur in the Département des manuscrits), the Bibliothèque de l'Arsenal, and the Bibliothèque de l'Institut, as well as the marvelous facilities and staff of the Institut de Recherche et d'Histoire des Textes. I have also consulted materials at the Bibliothèque du Musée Condé (Chantilly), the British Library (London), the Bodleian Library (Oxford), the National Library of Wales at Aberystwyth (with thanks to Dr. Cleridwin Morgan), the Bayerische Staatsbibliothek (Munich), and the Staatsbibliothek Preussischer Kulturbesitz und Kupferstichkabinett der Staatlichen Museen (Berlin).

Finally, I gratefully acknowledge grants from the American Philosophical Society (Travel Grant, Summer 1989), and the University of Wisconsin-Madison Graduate School Research Committee (Summers of 1990 and 1991), which generously helped to fund this project.

Lawrence Earp
5 September 1995
Madison, Wisconsin

Abbreviations

LINE NUMBERS for the narrative poems are cited according to Hoepffner 1908–21, unless otherwise indicated. For the *Remede*, I give line numbers both to the Hoepffner edition and to the edition of Wimsatt and Kibler (1988) when they differ. For the *Prise*, Mas Latrè 1877 is cited; for the *Voir Dit*, both line numbers and page numbers of P. Paris 1875 are cited. Line numbers for lyrical poems are cited after Chichmaref 1909. All translations not otherwise attributed are my own.

MINIATURES are through-numbered for each manuscript. Thus, "miniature C1," the first miniature in MS C, introduces the *Jugement Behaingne*, while "miniature Vg1," the first miniature in MS Vg, introduces the *Loange*. Since the concordance of miniatures in chapter 4.4 is arranged according to the order of works in MS F–G, it may be necessary first to refer to the index of miniatures and artists by manuscript (chapter 4.2), arranged according to the order of works in each manuscript, to locate a given miniature in the series.

MANUSCRIPT SIGLA. See the Index of manuscripts. For the main Machaut manuscripts I have retained the familiar *sigla* that derive mostly from the edition of the narrative poems by Ernest Hoepffner, well known to historians of both literature and music. *Sigla* of musical anthologies derive mostly from Besseler. For manuscripts only briefly mentioned, I employ *RISM sigla*, familiar to scholars of music. These follow a conventional format that abbreviates country, city and library, and shelf number, and can be found in the Index of manuscripts; for instance, *F:Pn 146* indicates the manuscript France, Paris, Bibliothèque Nationale, fonds français 146. For manuscripts containing works of Machaut I frequently refer to a manuscript both by *siglum* and by a number in square brackets, which is keyed to the through-numbered manuscript descriptions in chapter 3. For instance, *Trém* [58] indicates that a full description of this manuscript is found as item number 58 in chapter 3 (pages 122–23).

A. Paris, Bibliothèque Nationale, MS fr.
1584

Alerion. Le Dit de l'Alerion

Ar. Arras, Bibliothèque Municipale, MS
897

Ars. Paris, Bibliothèque de l'Arsenal, MS
683

B. Paris, Bibliothèque Nationale, MS fr.
1585

B–. Ballade set to music, numbered
according to editions of Ludwig (1926–54)
and Schrade (1956b).

Bc. Barcelona, Biblioteca de Catalunya, MS
8

Bk. Berlin, Staatliche Museen Preussischer
Kulturbesitz, Kupferstichkabinett, MS 78
C 2

Bn–. Numbers for the *ballades notées* in
Chichmaref's text edition (1909).

C. Paris, Bibliothèque Nationale, MS fr.
1586

CaB. Cambrai, Bibliothèque Municipale,
MS B.1328

Cerf Blanc. Le Dit du Cerf Blanc [*opus
dubium*]

Ch. Chantilly, Bibliothèque du Musée
Condé, MS 564

Confort. Le Confort d'Ami

Cp–. *Complainte*, numbered according to the
edition of Chichmaref (1909).

D. Paris, Bibliothèque Nationale, MS fr.
1587

E. Paris, Bibliothèque Nationale, MS fr.
9221

F–G. Paris, Bibliothèque Nationale, MS fr.
22545–22546

Fa. Faenza, Biblioteca Comunale, MS
117

*Fonteinne. Le Dit de la Fonteinne
Amoureuse*

FP. Florence, Biblioteca Nazionale
Centrale, MS Panciatichiano 26

- Frib.** Fribourg, Bibliothèque Cantonale et Universitaire, MS Z 260
- Gr 3360.** Ghent, Rijksarchief, MS Varia D.3360
- H.** Paris, Bibliothèque Nationale, MS fr. 881
- Harpe. Le Dit de la Harpe*
- I.** Paris, Bibliothèque Nationale, MS n.a.fr. 6221
- Iv.** Ivrea, Biblioteca Capitolare, MS 115 (CXV)
- J.** Paris, Bibliothèque de l'Arsenal, MS 5203
- Jp.** *Le Jardin de Plaisance et Fleur de Rethorique.* Paris: Ant. Vêrard, [1501]
- Jugement Behaingne. Le Jugement dou Roy de Behaingne*
- Jugement Navarre. Le Jugement dou Roy de Navarre*
- K.** Bern, Burgerbibliothek, MS 218
- Kr.** New York, H.P. Kraus, MS (formerly Phillips MS 6740)
- L.** Bern, Burgerbibliothek, MS A 95 (10)
- L-.** Lai, numbered according to the text edition of Chichmaref (1909) and the music edition of Ludwig (1926-54). Schrade (1956b) edits only lais set to music. Thus, *Qui bien aime* (L22/16) is no. 22 in the editions of Chichmaref and Ludwig, and no. 16 in the edition of Schrade.
- La.** Lausanne, Bibliothèque Cantonale et Universitaire, MS 350
- Lis et Marguerite. Le Dit de la Fleur de Lis et de la Marguerite*
- Loange. La Loange des Dames*
- Lo-.** Ballade, rondeau, *chant royal*, or *virelai* in the *Loange*, numbered according to the edition of Chichmaref (1909).
- LoA-.** *Sotte chanson*, ballade, or *virelai* in the Appendix of Chichmaref 1909, vol. 2. I regard all of these lyrics as *opera dubia*.
- Lyon.** *Le Dit dou Lyon*
- M.** Paris, Bibliothèque Nationale, MS fr. 843
- M-.** Motet, numbered according to the text edition of Chichmaref (1909) and the music editions of Ludwig (1926-54) and Schrade (1956b).
- Maggs.** formerly London, Maggs Brothers; current location unknown
- Marguerite. Le Dit de la Marguerite*
- Mn.** Madrid, Biblioteca Nacional, MS 10264
- Mod.** Modena, Biblioteca Estense, MS a.M.5.24
- Nur.** Nuremberg, Stadtbibliothek, MS Fragm. lat. 9 and 9a
- P.** Paris, Bibliothèque Nationale, MS fr. 2165-2166
- Pa.** Pennsylvania, University of Pennsylvania Libraries, MS Fr. 15
- PadA.** Oxford, Bodleian Library, MS Canonici Pat. lat. 229; Padua, Biblioteca Universitaria, MS 658
- Pc.** Paris, Bibliothèque Nationale, MS fr. 1149
- Pe.** Cambridge, Magdalene College, Pepysian Library, MS 1594
- Pg.** Prague, Národní knihovna, MS XI.E.9
- Pit.** Paris, Bibliothèque Nationale, MS it. 568
- Pm.** New York, Pierpont Morgan Library, MS M.396
- PR.** Paris, Bibliothèque Nationale, MS n.a.fr. 6771
- Prise. La Prise d'Alexandre*
- Prologue. Le Prologue*
- R.** Paris, Bibliothèque Nationale, MS fr. 2230
- R-.** Rondeau set to music, or appearing in the music section of the manuscripts, numbered according to *rondeaux notés* of Chichmaref (1909) and the music editions of Ludwig (1926-54) and Schrade (1956b).
- Ra.** Paris, Bibliothèque Nationale, MS fr. 20026
- Remede. Remede de Fortune*
- RF-.** One of the seven lyrical-musical insertions in the *Remede*. Schrade (1956b) ranges the lai, the two ballades, the *virelai*, and the *rondeau* at the end of the series of works in each respective genre.
- Rose. Le Dit de la Rose*
- SL.** Florence, Biblioteca Medicea-Laurenziana, Archivio capitolare di San Lorenzo, MS 2211
- St.** Stockholm, Kungliga Biblioteket, MS V.u.22
- Str.** Strasbourg, Bibliothèque Municipale, MS M. 222 C. 22
- Ta.** Turin, Archivio di Stato, MS J.b.IX.10
- Trém.** Paris, Bibliothèque Nationale, MS n.a.fr. 23190
- Utr.** Utrecht, Universiteitsbibliotheek, MS 6 E 37 II
- V-.** *Virelai* set to music, or appearing in the music section of the manuscripts,

numbered according to the music edition of Ludwig (1926-54). Schrade (1956b) edits only virelais set to music. Thus, *Se je souspir* (V36/30) is no. 36 in the edition of Ludwig, and no. 30 in the edition of Schrade.

VD-. Lyrical insertion in the *Voir Dit* (see table 5.3, pp. 224-27).

Vergier. *Le Dit dou Vergier*

Vezi les biens. Vezi les biens que ma dame me fait

Vg. New York, Wildenstein Collection, MS without shelfmark

Vn-. Numbers for the *chansons balladées notées* in Chichmaref's text edition (1909).

Voir Dit. Le Livre dou Voir Dit

W. Aberystwyth, National Library of Wales, MS 5010 C

Wm. London, Westminster Abbey Library, MS 21

Ys. Paris, Bibliothèque Nationale, MS fr. 1595

Machaut's musical works (with a few works not set to music, but given in the music fascicles of the manuscripts and included in Ludwig's numbering), here arranged by genre according to Ludwig/Schrade numbers, are given short incipits as follows:

Lyrical insertions in the *Remede*:

RF1/L19 *Qui n'aroit* (lai)

RF2 *Tels rit* (complainte)

RF3 *Joie, plaisance* (chant royal)

RF4/B41 *En amer* (ballade)

RF5/B42 *Dame, de qui* (ballade)

RF6/V33 *Dame, a vous* (virelai)

RF7/R22 *Dame, mon cuer en vous* (rondeau)

Lais:

L1 *Loyauté, que*

L2 *J'aim la flour*

L3 *Pour ce qu'on puist*

L4 *Aus amans*

L5/4 *Nuls ne doit*

L6/5 *Par trois raisons*

L7/6 *Amours doucement*

L8 *On parle*

L9 *Amours, se plus* (*Le Paradis d'Amours*)

L10/7 *Amis, l'amour* (*Le Lay des Dames*)

L11 *Se quanque Diex* (*Le Lay du Mirouer Amoureux*)

L12/8 *Un mortel lay* (*Le Lay Mortel*)

L13 *Maintes fois*

L14/9 *Ne say comment* (*Le Lay de l'Ymage*)

L15/10 *Contre ce dous* (*Le Lay de Nostre Dame*)

L16/11 *Je ne cesse* (*Le Lay de la Fonteinne*)

L17/12 *S'onques* (*Le Lay de Confort*)

L18/13 *Longuement* (*Le Lay de Bonne Esperance*)

L19/14 *Malgré Fortune* (*Le Lay de Plour*)

L20 *Je ne me say* (*Le Lay de la Souscie*)

L21/15 *Pour vivre joliment* (*Le Lay de la Rose*)

L22/16 *Qui bien aime* (*Le Lay de Plour*)

L23/17 *Pour ce que plus* (*Un Lay de Consolation*)

L24/18 *En demantant*

RF1/L19 *Qui n'aroit*

Motets:

M1 *Quant en moy / Amour*

M2 *Tous corps / De*

M3 *He! Mors / Fine*

M4 *De Bon Espoir / Puis que*

M5 *Aucune gent / Qui plus*

M6 *S'il estoit / S'Amours*

M7 *J'ay tant / Lasse!*

M8 *Qui es / Ha! Fortune*

M9 *Fons / O livoris*

M10 *Hareu! / Helas!*

M11 *Dame, je sui / Fins cuers*

M12 *Helas! pour quoy virent / Corde*

M13 *Tant doucement m'ont / Eins*

M14 *Maugré mon cuer / De ma dolour*

M15 *Amours qui a / Faus Samblant*

M16 *Lasse! comment / Se j'aim*

M17 *Quant vraie amour / O series*

M18 *Bone pastor / Bone pastor*

M19 *Martyrum / Diligent*

M20 *Trop plus / Biauté*

M21 *Christe / Veni*

M22 *Tu qui gregem / Plange*

M23 *Felix virgo / Inviolata*

Mass:

Messe de Nostre Dame

Hocket:

Hoquetus David

Ballades:

- B1 *S'Amours ne fait*
 B2 *Helas! tant*
 B3 *On ne porroit*
 B4 *Biauté qui*
 B5 *Riches d'amour*
 B6 *Dous amis, oy*
 B7 *J'aim mieux*
 B8 *De desconfort*
 B9 *Dame, ne regardez*
 B10 *Ne pensez pas*
 B11 *N'en fait*
 B12 *Pour ce que tous*
 B13 *Esperance*
 B14 *Je ne cuit*
 B15 *Se je me pleing*
 B16 *Dame, comment qu'amez*
 B17 *Sans cuer m'en / Amis / Dame*
 B18 *De petit po*
 B19 *Amours me fait*
 B20 *Je suis aussi*
 B21 *Se quanque amours*
 B22 *Il m'est avis*
 B23 *De Fortune*
 B24 *Tres douce dame que*
 B25 *Honte, paour*
 B26 *Donnez, signeurs*
 B27 *Une vipere*
 B28 *Je puis trop*
 B29 *De triste / Quant / Certes*
 B30 *Pas de tor*
 B31 *De toutes flours*
 B32 *Plourez, dames*
 B33 *Nes qu'on*
 B34 *Quant Theseüs / Ne quier*
 B35 *Gais et jolis*
 B36 *Se pour ce muir*
 B37 *Dame, se vous m'estes*
 B38 *Phyton*
 B39 *Mes esperis*
 B40 *Ma chiere*
 RF4/B41 *En amer*
 RF5/B42 *Dame, de qui*

Rondeaux:

- R1 *Dous viaire*
 R2 *Helas! pour quoy se demente*
 R3 *Merci vous pri*
 R4 *Sans cuer, dolens*
 R5 *Quant j'ay l'espart*
 R6 *Cinc, un*
 R7 *Se vous n'estes*
 R8 *Vo dous regars*
 R9 *Tant doucement me sens*
 R10 *Rose, lis*
 R11 *Comment puet*
 R12 *Ce qui soustient*
 R13 *Dame, se vous n'avez*
 R14 *Ma fin*

- R15 *Certes, mon oueil*
 R16 *Dame, qui vuet*
 R17 *Dix et sept*
 R18 *Puis qu'en oubli*
 R19 *Quant ma dame les maus*
 R20 *Douce dame, tant*
 R21 *Quant je ne voy*
 RF7/R22 *Dame, mon cuer en vous*

Virelais:

- V1 *He! dame de vaillance*
 V2 *Loyauté vueil*
 V3 *Aymi!*
 V4 *Douce dame jolie*
 V5 *Comment qu'a moy*
 V6 *Se ma dame m'a*
 V7 *Puis que ma dolour*
 V8 *Dou mal*
 V9 *Dame, je vueil*
 V10 *De bonté*
 V11 *He! dame de valour*
 V12 *Dame, a qui*
 V13 *Quant je sui*
 V14 *J'aim sans*
 V15 *Se mesdisans*
 V16 *C'est force*
 V17 *Dame, vostre*
 V18 *Helas! et comment*
 V19 *Diex, Biauté*
 V20 *Se d'amer*
 V21 *Dame, le doulz*
 V22 *Se Loyauté*
 V23/21 *Je vivroie*
 V24 *Cilz ha bien*
 V25/22 *Foy porter*
 V26/23 *Tres bonne*
 V27/24 *En mon cuer*
 V28/25 *Tuit mi penser*
 V29/26 *Mors sui*
 V30/27 *Liement*
 V31/28 *Plus dure*
 V32/29 *Dame, mon cuer emportez*
 V33 *Je ne me puis*
 V34 *L'ueil, qui est*
 V35 *Plus belle*
 V36/30 *Se je souspir*
 V37/31 *Moult sui*
 V38/32 *De tout sui*
 RF6/V33 *Dame, a vous*

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