

1BA 14

Extrait

de

ms. de Montpellier. II. 196.

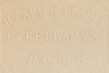
Quelques tenors français

de

ms. de Montpellier

-II- 196.

voir dans Deussenaker. Au harmonique
ceux qui ne figurent pas ici.



Quelques
 Vers français
 de ms. F. 16 de Montpellier.

fol. 330

C:

à Paris

etc.

fol. 17^{vo}

Bes y sablos (von loussemales)

fol. 87^o

Chose tassin (id)

fol. 339^{vo}

C: b

Chose doysel

fol. 31^o

C: b

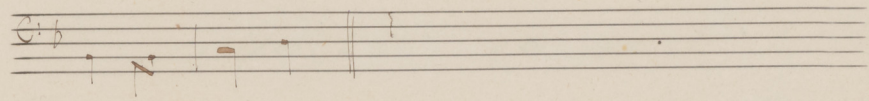
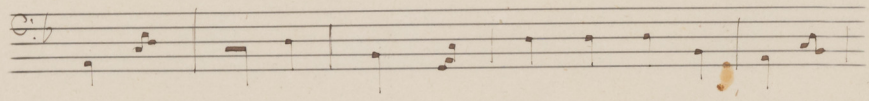
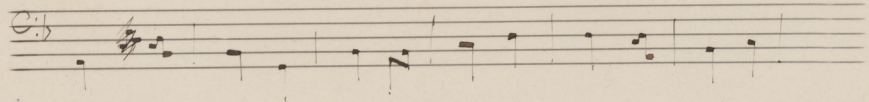
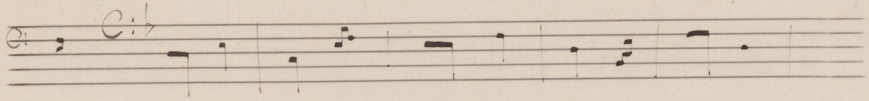
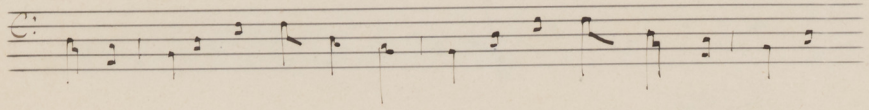
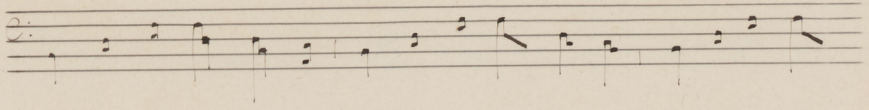
Cis a sui p sui amie (von lous)

fol. 301^{vo}

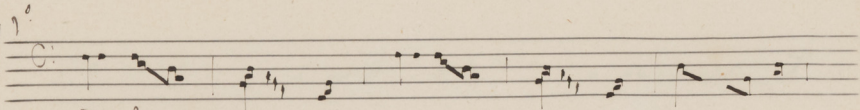
C:

Cis a sui p sui amie 7^o

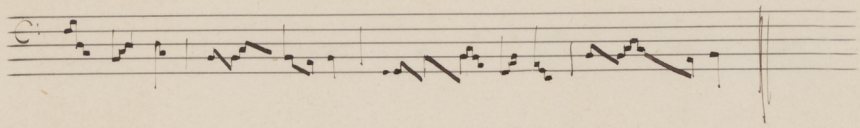
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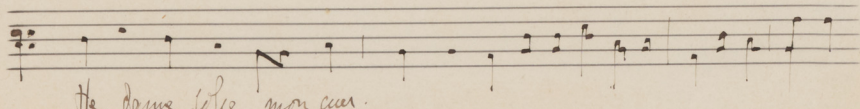
fol. 3



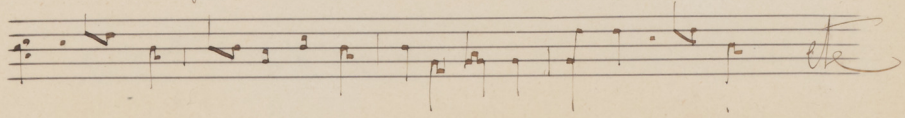
De son compagne (sic)



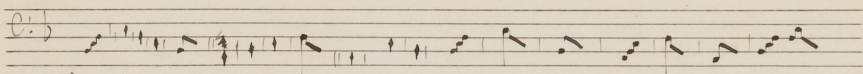
fol. 398



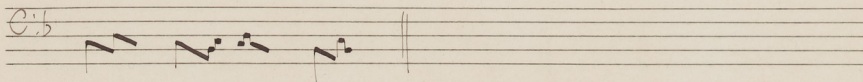
He dame folle, mon cuer.



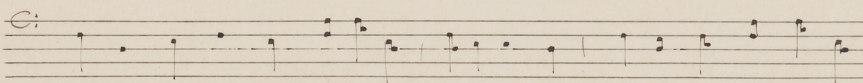
308^{no}



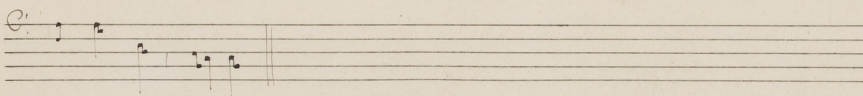
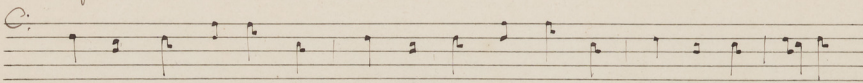
qui prendra à son cœur etc



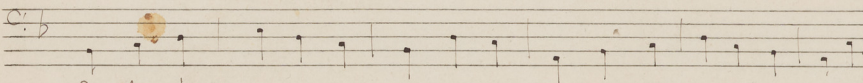
288^{no}



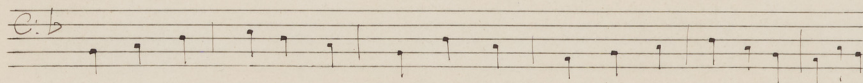
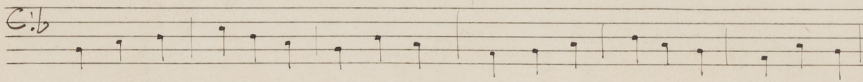
follement etc



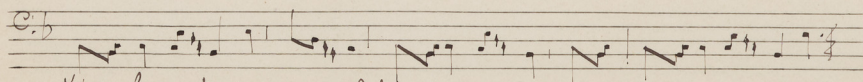
318



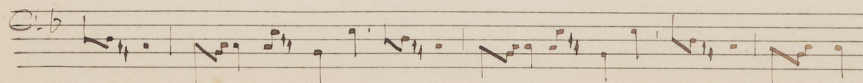
qui prendra



359^{no}



J'ai fait ~~dit~~ noyellement



Sixte de brans a l'empu vulgair

380

Handwritten musical notation on a five-line staff, starting with a treble clef and a common time signature (C). The melody consists of a series of eighth and sixteenth notes.

San tans a qui ne si m'la mie

Handwritten musical notation on a five-line staff, continuing the melody from the previous staff.

Handwritten musical notation on a five-line staff, concluding the first piece with a double bar line.

380^r

Handwritten musical notation on a five-line staff, starting with a treble clef and a common time signature (C). The melody consists of a series of eighth and sixteenth notes.

a Paris

Handwritten musical notation on a five-line staff, continuing the melody from the previous staff.

Handwritten musical notation on a five-line staff, concluding the second piece with a double bar line.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Or la terre trop dure
voit à ceu h'elle est simple.

Trop par outre ceides me lains
c'est par ceidore estre certains
de ceu he n'averat des mois
ou ou
c'est ceu he plus me blasen.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests.

338^{no}

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests. There are two '+' signs above the staff.

Je le suis trop esprete

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests.

367^{no}

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (Bb). The notes are mostly eighth and sixteenth notes, with some rests.

Ne me blasmez mie

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (Bb). The notes are mostly eighth and sixteenth notes, with some rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (Bb). The notes are mostly eighth and sixteenth notes, with some rests.

373^{no}

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests.

Un veuf mari

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notes are mostly eighth and sixteenth notes, with some rests.

Un veuf mari *le fin na*
pas de
dans le

383^{no}

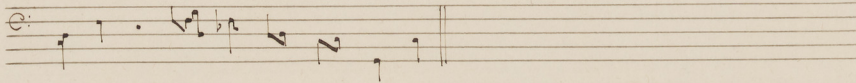
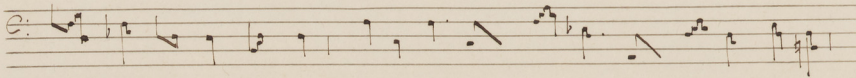
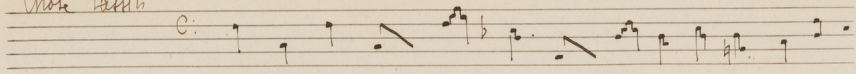
Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (Bb). The notes are mostly eighth and sixteenth notes, with some rests.

Piens ne vous pleut

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (Bb). The notes are mostly eighth and sixteenth notes, with some rests.

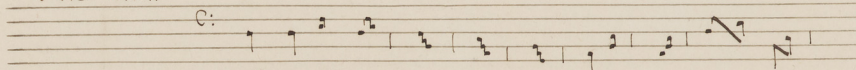
Amours dont je suis espris
L'ouïr au douz mois d'août
Chose Tassin

ff. 299 r.

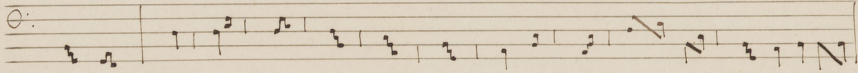


Je chanter me veut le plus
Bien doi basse auer hautement
Chose Tassin

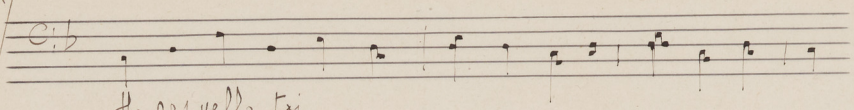
ff. 332



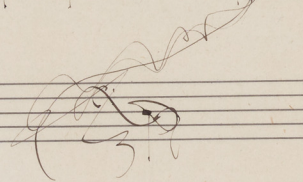
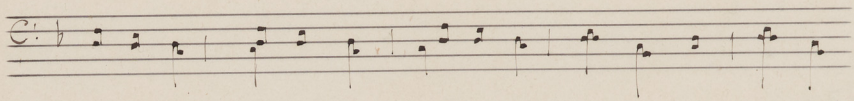
Chose Tassin



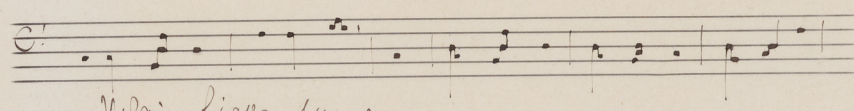
fol. 297



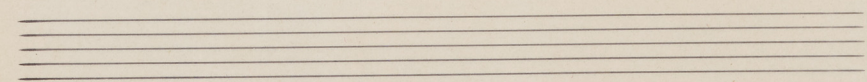
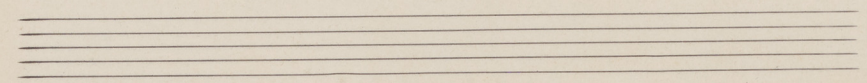
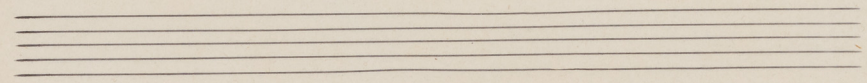
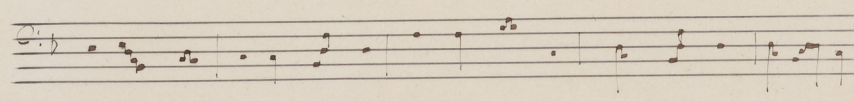
Je veu velle toi



fol. 261



Vilain lieve tu o



remarque que tous les tenors français sont dans le ms. M.
provenant du fol. 270.

Photogr.

6 quadruple	Viderunt	Coussennata	40^{vo}	41^{2o}
6 tripls	Alleluia	Coussennata	16^{vo}	17^{2o}
	Posui adulatorium	Coussennata	17^{vo}	18^{vo}
	Nativitas	9 ^{vo} -10 ^{vo} 10 ^{vo} -11 ^{vo} 11 ^{vo} -12 ^{vo} 12 ^{vo} -13 ^{vo}	12^{vo}	13^{vo}
	. Beate viscera	Coussennata		

{ fol. 66^{vo}
67^o } Noue me fu gies Coussennata.
In omni fratre suo

{ 94^{vo}
95^{vo} } In Salvatoris nomine 94^{vo}-95^{vo} 95^{vo}-96^{vo} # 96^{vo}-97^{vo}
In veritate conperi

{ 80 } Quare repare la verbon Coussennata
Flos de spine cum pilis

86 } Sequens conseritur (a copier)
Sequens.

93 Veni sancte Spiritus 92^{vo}-93^{vo} (a copier?)
93-94.

Quadruple . - Motets .

Chansonnette vertueuse

Dieu nous en fait souvent plaisir

fol.

39^v - 40^r

44^v - 45^r

Triple . - Motets .

Quand voi l'erbe reverdir

Quand repaire le verdor

Veux virgo beates tima

Amourousement

En non dieu que que mes dieu

Blancete comme fleur de lis

77^v - 78^r

78^v - 79^r

79^v - 80^r

80^v - 81^r

92^v - 93^r

114^v - 115^r

145^v - 146^r

217^v - 218^r

Double . Motets

Qui main au dy moi . 21-

Quand voi la fleur .

234^v - 235^r

264 - 265 .

Triple . Letz Copains - Bourgeois

277 - 278

278 - 279

Pour en déterminer l'extension de culte de S^t-Guillaume de Gellone
et, les directions qu'il a suivies,

Johanne.

25

Ne lui de qui se mo-
de bela est lo-
de bela en qui en fo

Musical staff with notes and a brace labeled "Johanne". The staff is in the key of E-flat major (one flat) and contains a sequence of quarter notes.

Musical staff with notes and a brace labeled "Johanne". The staff is in the key of E-flat major (one flat) and contains a sequence of quarter notes.

Musical staff with notes and a brace labeled "Johanne". The staff is in the key of E-flat major (one flat) and contains a sequence of quarter notes.

Empty musical staff.

Empty musical staff.

g^{mo}

telia virgo sub-
tra un dummum

Musical staff with notes and a brace labeled "Johanne". The staff is in the key of E-flat major (one flat) and contains a sequence of quarter notes.

Musical staff with notes and a brace labeled "Johanne". The staff is in the key of E-flat major (one flat) and contains a sequence of quarter notes.

Empty musical staff.

as^{mo}

gise in out ti quel d'amer

Musical staff with notes and a brace labeled "Johanne". The staff is in the key of E-flat major (one flat) and contains a sequence of quarter notes.

Musical staff with notes and a brace labeled "Johanne". The staff is in the key of E-flat major (one flat) and contains a sequence of quarter notes.

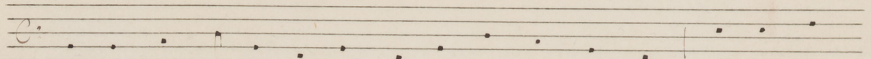
Empty musical staff.

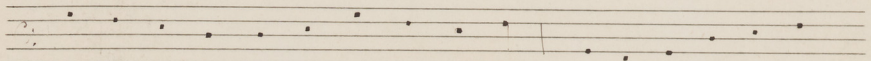
Empty musical staff.

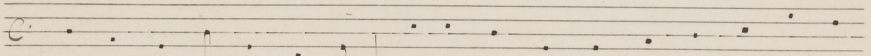
286 { *Ames equal et sans cesse*
Johann

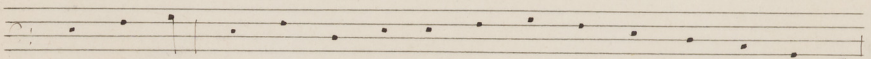
305 { *Quand vien tu mai*
Ma foi que je te
Johann

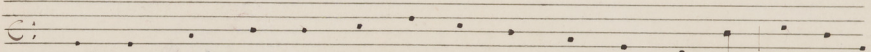
317 { *La belle est de la mer*
La belle est par un fo
Johann *comme un fol 25*

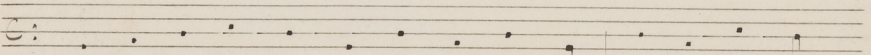

 2. ve. vir-go re-gi-na Ma-ter chri-sti. e. Vir-go ple-

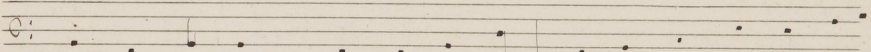

 na gra-ti-a re-gi-na glo-ri-ae fe-ni-tri-a e-ge-gi-

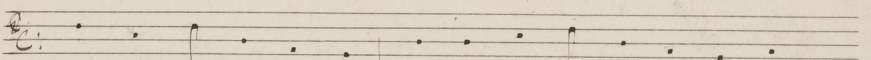

 a pro-lis cae-li. mi-a. qua se-des in glo-ri-a cae-li. ter-

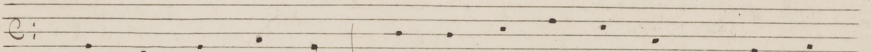

 re-cti. e. re-gis cae-li re-gi-na Ma-ter et fi-li-a

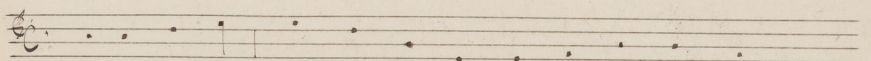

 cae-li. quae di-ci-tur. et alia. qua prae-si-a in thro-no

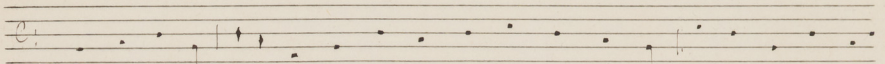

 mi-ni-steria re-si-des. R. ui. a. ag-mi-na mi-

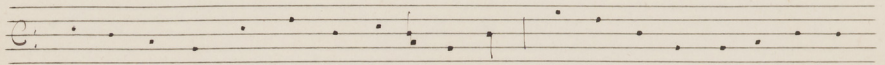

 -li. cae-li. cae-li. mi-ni-steria. re-cur-sum. la-ti-ti-a

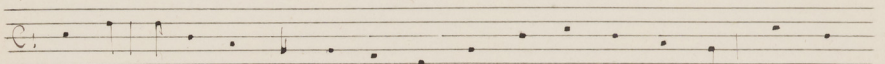

 ti-bi. qua prae-pri-a. can-ti-cae. sym-pha-mi-a. tem-

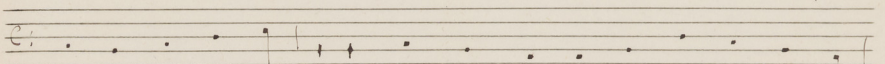

 mul-ti-pha-si-a. tu. ten-te. po-ten-ti-a. lan-te

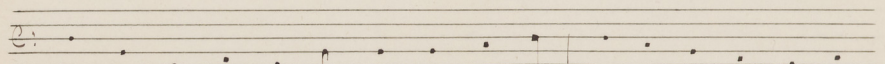

 me-to-ri-a. for-ma. tam. e-ge-gi-na. me-ter

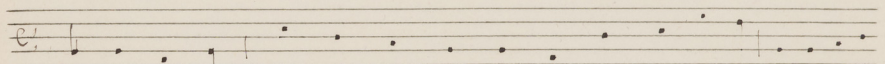
C: 
e: ce - les - ti - e ma - jor - u - ni - ti - e - ge - ni - tus - que pro - ce - dit a - bo - na - mi - ni - sti - ti -

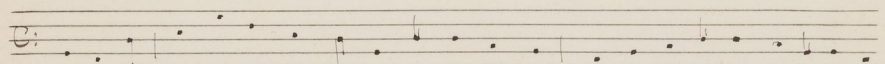
C: 
e: ce - les - ti - a ce - ti - lu - mi - na - ri - a stu - pe - fi - unt de - us - e - que -

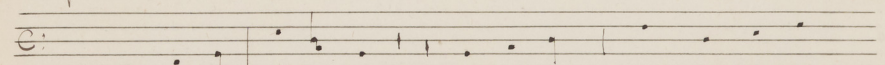
C: 
e: si - e ad - ve - lu - na - cum - la - que pro - ce - dit a - bo - na - mi - ni - sti - ti -

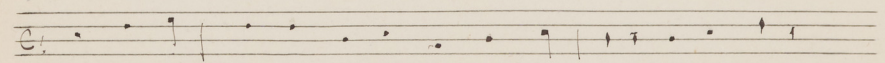
C: 
e: ce - les - ti - a ce - ti - lu - mi - na - ri - a stu - pe - fi - unt de - us - e - que -

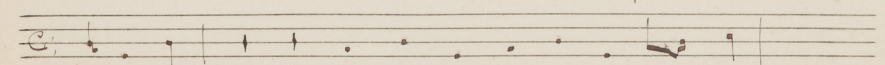
C: 
e: si - e ad - ve - lu - na - cum - la - que pro - ce - dit a - bo - na - mi - ni - sti - ti -

C: 
e: sub - si - di - um tu - um tu - um tu - um tu - um tu - um tu - um tu - um tu - um

C: 
e: gra - ti - a pro - ce - dit a - bo - na - mi - ni - sti - ti - e - que pro - ce - dit a - bo - na - mi - ni - sti - ti -

C: 
e: no - ta - ti - um no - bis a - sis pro - ce - dit a - bo - na - mi - ni - sti - ti -

C: 
e: de - cu - li - mi - ni - sti - ti - um tu - um tu - um tu - um tu - um tu - um tu - um tu - um

C: 
e: me - ni - tum nos - tra - ces - ad - ve - lu - na - cum - la - que pro - ce - dit a - bo - na - mi - ni - sti - ti -

Hæc dies

81^{re} *Quand voi verrez le saint
Virgo virginum*

81^{re} *Hæc dies*

87^{re} *Quelques de nos rudités
Au commencement d'esté*

87^{re} *Hæc dies. Da -*

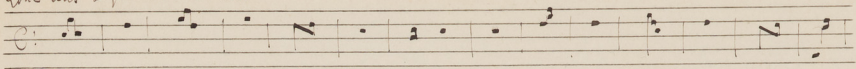
88^{re} *Même gent
doye de doler*

88^{re} *Hæc dies*

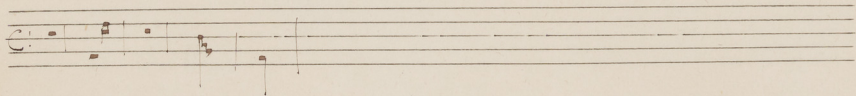
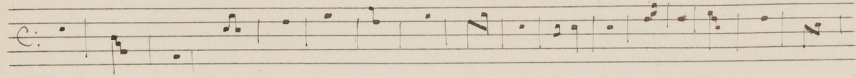
Et sperabit

Leu m'a toute la vie
donc tous a que me si ma vie

116 v°

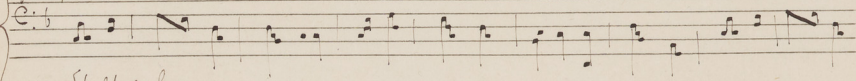


Et sperabit

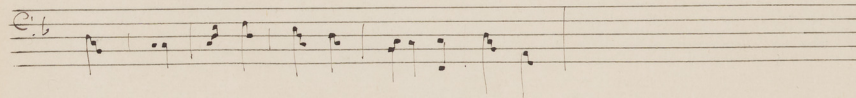


Ne soi ou confort honer
Que por moi reconforter

117 v°

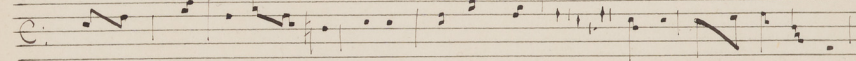


Et sperabit



Je p'chante
Dm doi amer

118



Et sperabit

