

NICOLAUS GRENON

4. JE NE REQUIER DE MA DAME p. 4

Two 15th century sources of this Ballade recently came to light. The first, Montserrat, Biblioteca del Monestir, 823 (*M*) had simply not been brought to the acquaintance of the musicological community. It is a series of half-pages, some in black notation, some in white, with concordances in particular to *O*. Indeed, its repertory is of early 15th century Franco-Burgundian chansons. An inventory with complete transcription will be published shortly in *Musica Disciplina* by Maria Carmen Gomez. The Grenon piece appears on f.3v (bars 18–31⁴ of the Cantus) and f.8 (end of Tenor from bar 35 on, plus second and third stanzas of text). --- The other manuscript is the property of Dr Stanley Boorman, New York (*N*). It was first mentioned by Craig Wright in his book *Music at the Court of Burgundy (1364–1419), a Documentary History* (Henryville, Pa., 1979), 176. *N* consists of a single bifolio in black notation bearing the original folio numbers 124 and 125 at top left verso on each folio. The compositions are all well-known chansons by Grenon, Dufay and Binchois, though anonymous in *N*. The Grenon Ballade appears in the middle of the bifolio on what may now be called f.1v–2. The extensive variants for the two sources are listed below.

Text: M has lines 5–7 of stanza 1 under the music, plus the text alone for stanzas 2 and 3. *N* has stanzas 1–2 only, and much of stanza 2 is illegible, while both stanzas contain many errors.

Text variants: 2 fors . . . acquerir: que sa grace seulement aquerir *N*//3 elle: ele *N*; veuil: vuel *N*; avoir en: avoye on *N*//4 puisse advenir: puis aveyr *N*//5 car: quar *M*; aultre: autre *N*//6 seray né par: sera né *N*; bon': un *N*//7 certainement: certey- *N*//8 mais tant: mais *N*; grace: -sce *N*; demeure: devenir *N*//9 eslue: -ute *M*; sûr: suy *N*, en *M*//10 celle: che- *M*; est: soit *M*; plaisir: plas- *N*//11 des: de *M*//12 cuer: cor *M*; amour soutenir: amours soustenir *M*//13 et en plaisance et: Quar en plaisanche *N*; lyesse: lieche *M*//14 tous jours: en tous tamps *M*//15 dedens: dedans *N*; cuer: cor *M*; deffayllir: defallir *M*, *N*//16 mais tant: mais *M*, *N*//18 que me vueyle mes: quy (hole) *M*; tolir: tollir *M*//19 mesdissans: -disans *M*; faulse: -sse *M*//20 ou: et *M*; envieulx: -ux *M*; vullient: voellent *M*; assaylir: -alir *M*//21 grever ou: g(. . .) et *M*//22 la voudront dolour fayr: ia ne verront de leur fait *M*//23 par . . . avenir: pour poissanche quy leur puist advenir *M*//

Text underlay: Cantus:

10² 11¹ 11² 11³ 11⁵ 12¹ 12³ 12⁶ 12⁷ 13a *N*//

que sa gra-ce seu-le-ment a--- que-rir

19³ 19⁶ 20¹ 20³ 20⁵ 20⁶ *M*//24² *N*//
20⁴ 20⁵ 20⁶ *N* de un (s.m.v.)

bien ne me vient a de--sir

27¹ 27² 27⁴ 27⁶ 27⁸ *M*//

26⁶ 26⁷ 27¹ 27⁴ 27⁶ 27⁸ 28a *N*

le puis croy-re et te--nir

35³ 35⁴ 35⁶ 36¹ 36² 36³ *N*//

sa gra-sce de--v--nire

Tenor (N only) (s.m.v.): 1⁴ 2¹ 2² 2³ 3³ 3⁴ 4¹

Je ne re-quier de ma da-

4³ 5 6a 7¹ 7³ 8 9¹ 10 12 13 15 16 17 18¹

me et de ma da-me que sa gra-ce seu-le-ment, car

18³ 18⁴ 19a (no more text)

au-tre byen

Musical variants: «CANTUS»: 5² b *N*//12⁴ F; followed by G crossed out *N*//

S

13³ c *N*//16¹⁵ G *N*//16^{17–18} GE *N*//20^{3–5}

F G a b a (rest om.) *N*//21a–22a missing *N*//

MMMMB

23¹ c *M*//23^{2–5} c b flat a GF sharp G *N*//24^{1–2}

MM MMM M

GDD *N*//24^{2–5} DDE F M (G erased after E)//29⁵

SMM

MMMM M

2M *M,N*//30¹ M *M*//30^{3–4} bc *M*//33² om. *N*//37² b

N//38b c bba *N*//

M:sss

«CONTRATENOR»: 21b G *N*//27a sharp on G line precedes (M) *N*//28², 29a sharp om. *N*//30⁴ B *N*//33^{2–3} MM *N*//33⁷ natural om. *N*//

TENOR: 1a BS *N*//2b–4 BS|BSBS|BSBS *N*//17 G *N*//18 BSBS *N*//

20 BS-SB *N* (no coloration *N*)//21a BS *N*//34–35 L| BSBS *N*//36b natural om. *M*//

40a BS *N*//

HUBERTUS DE SALINIS

3. ET IN TERRA p. 47

I am very indebted to Dr Margaret Bent for bringing to my attention the ms fragment Bologna, Civico Museo Bibliografico Musicale, Q 1 (fragment 23) (*BLI*). The fragment is the upper half of a single folio now measuring 19 by 22 cm. Six staves remain, and on the verso is the *Cantus 1* of Salinis' Gloria, followed by the first 40 bars