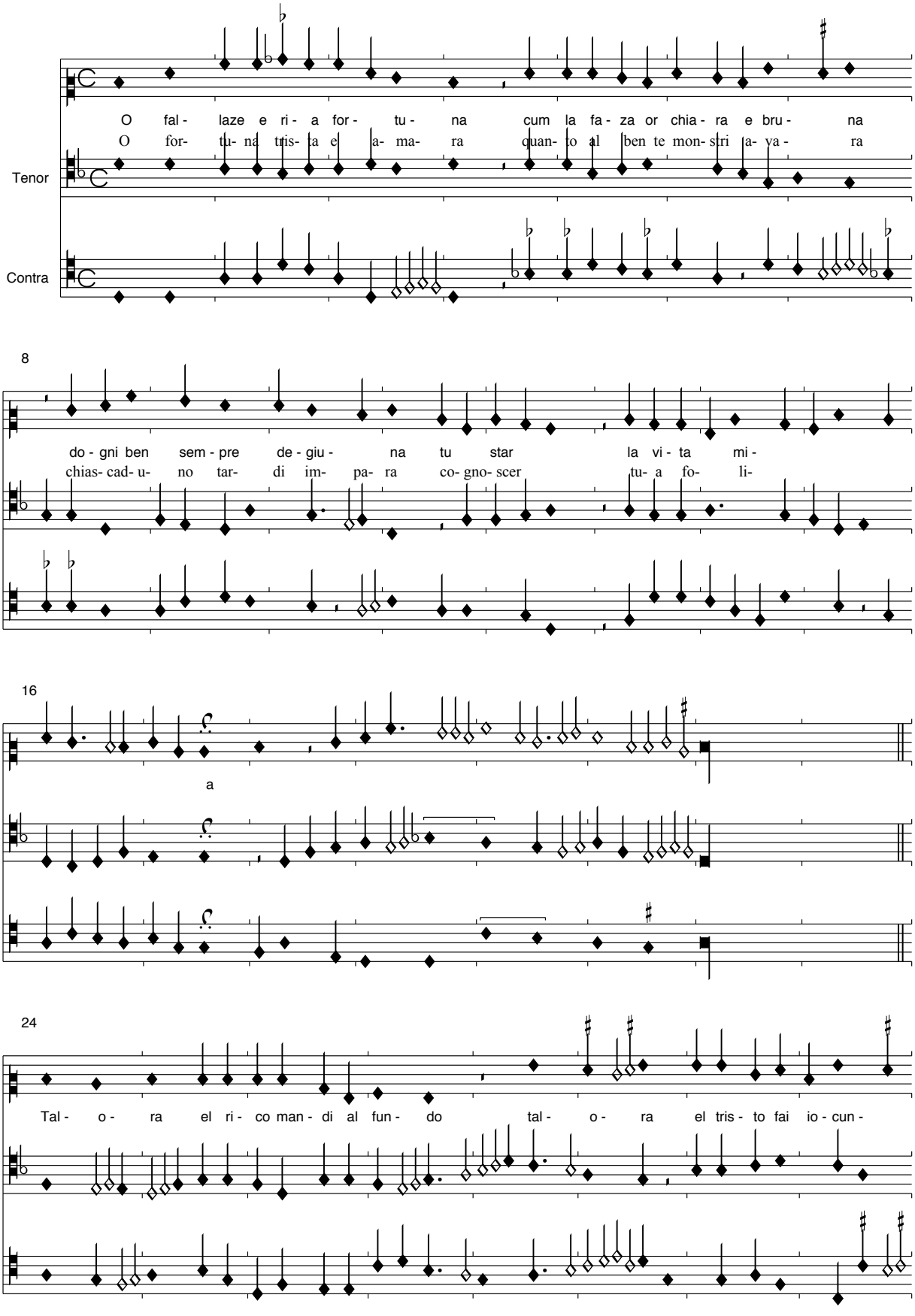
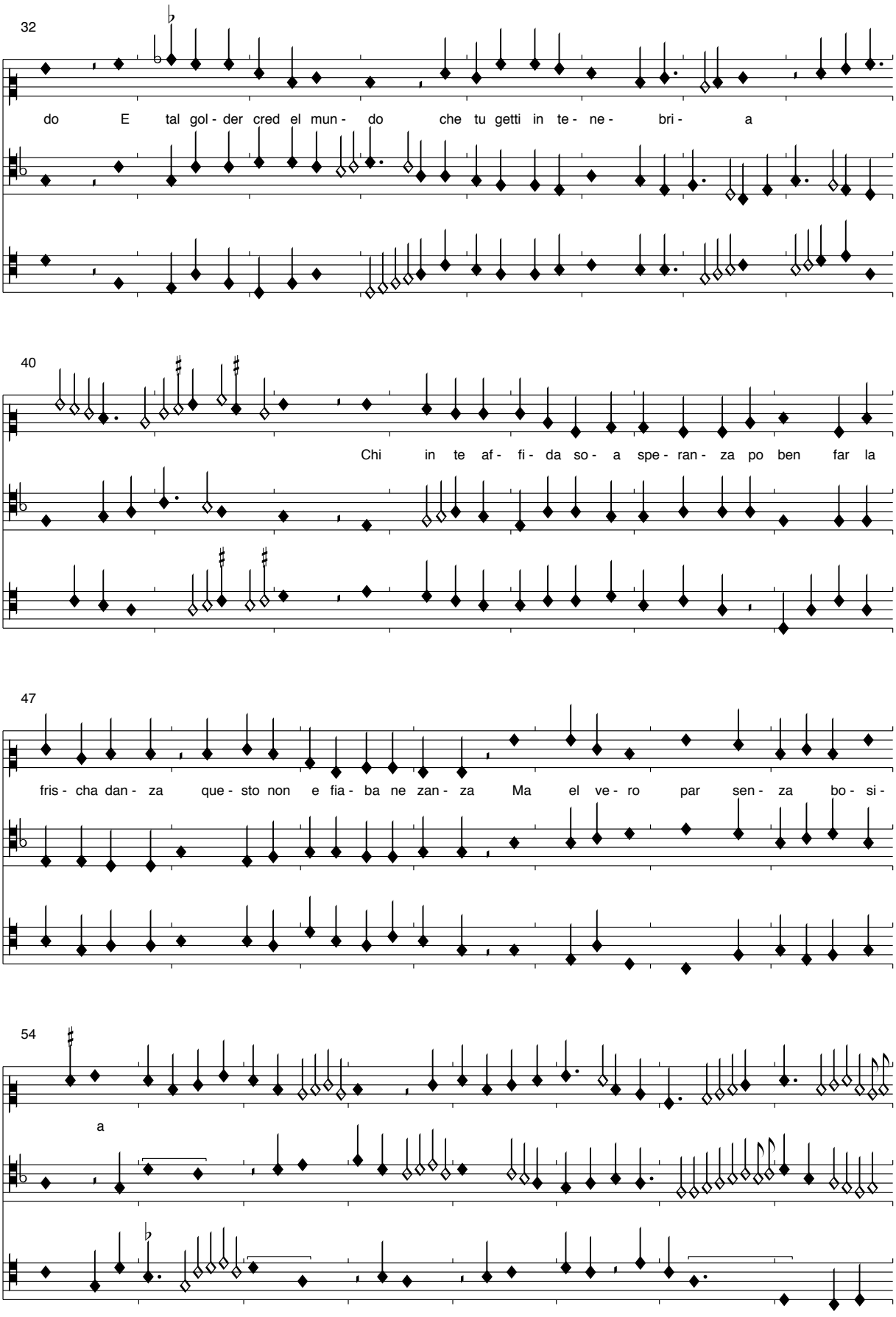
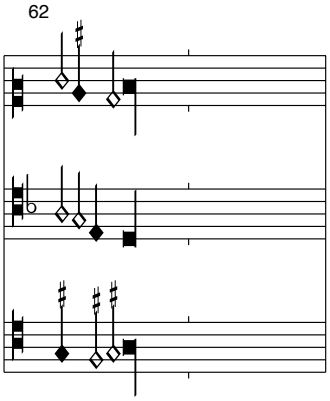
Robertus de Anglia: O fallaze e ria fortuna

Porto 714, Nr. 1

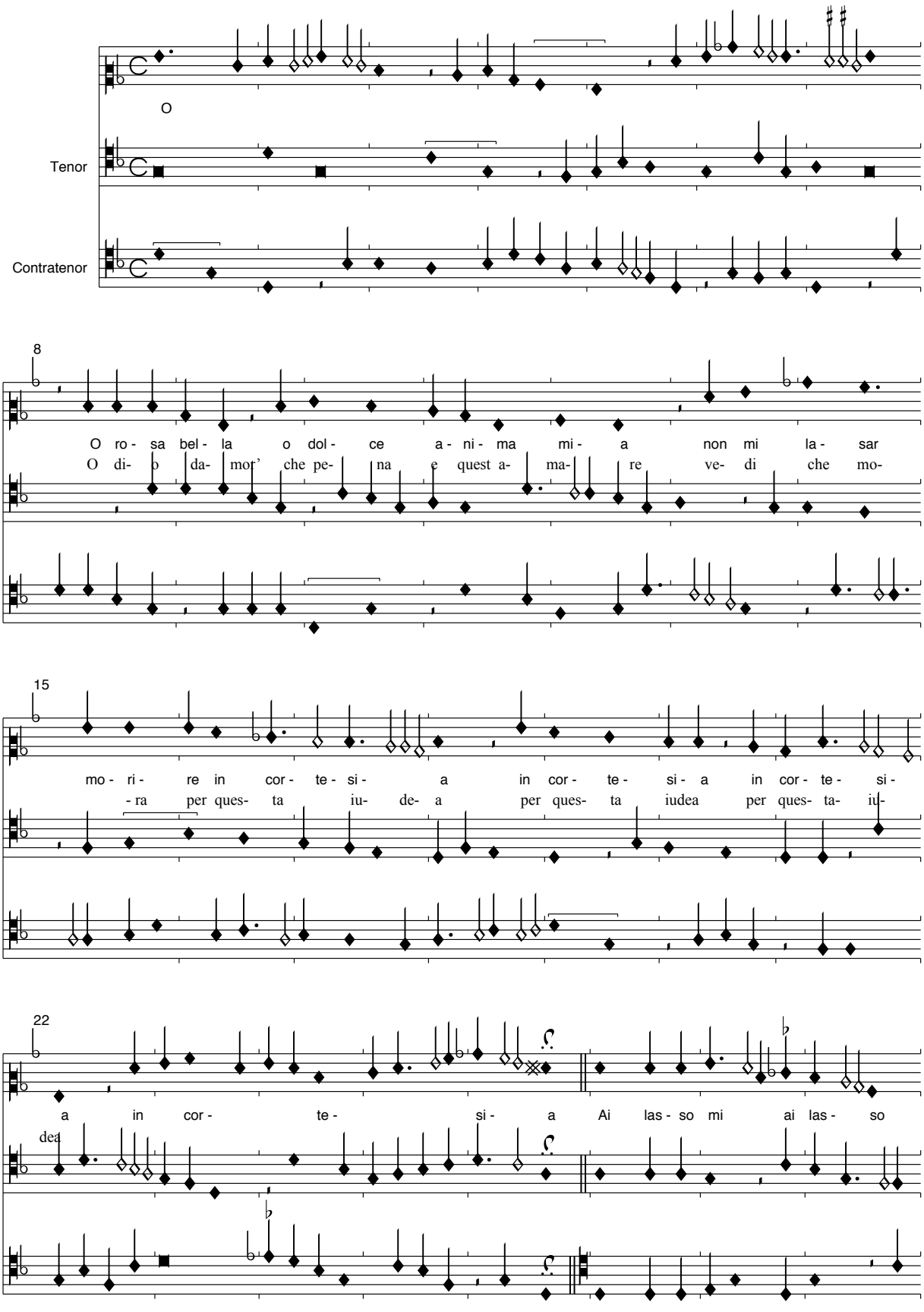


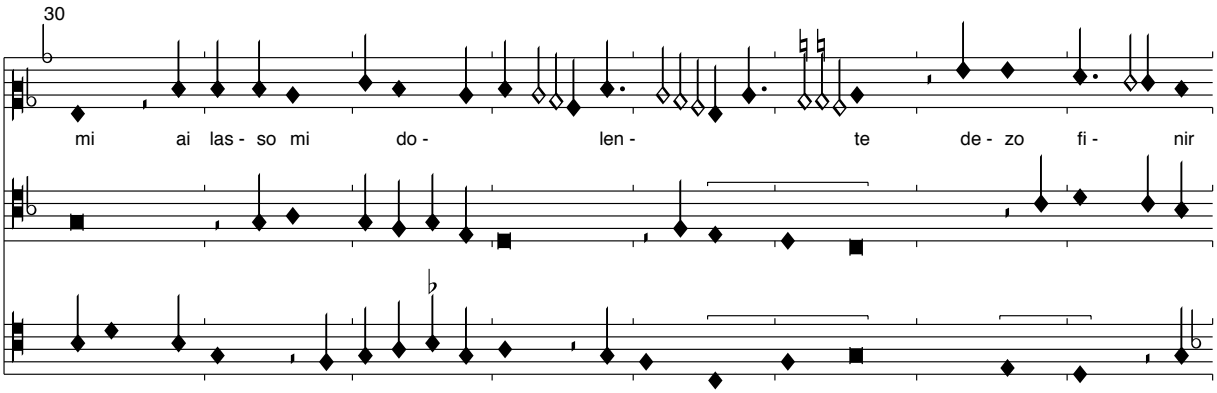

32
do E tal gol - der cred el mun - do che tu getti in te - ne - bri - a
40
Chi in te af - fi - da so - a spe - ran - za po ben far la
47
fris - cha dan - za que - sto non e fia - ba ne zan - za Ma el ve - ro par sen - za bo - si -
54
a

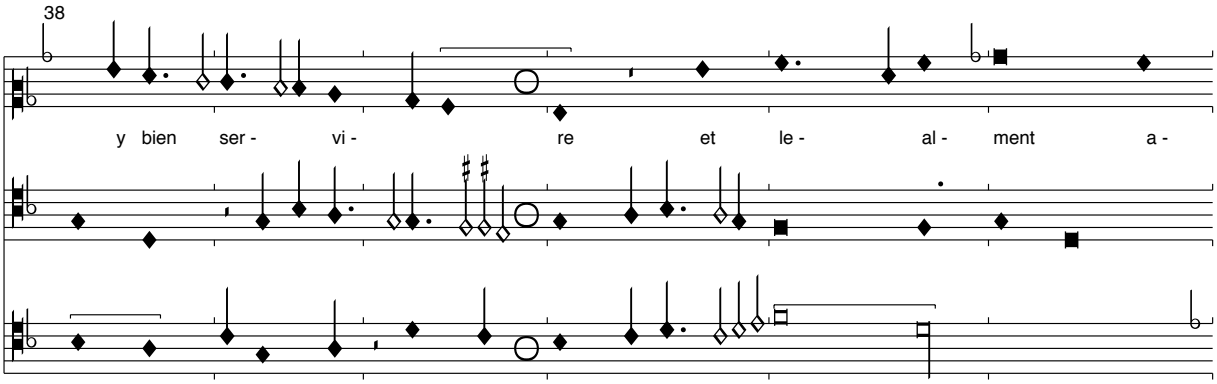

62

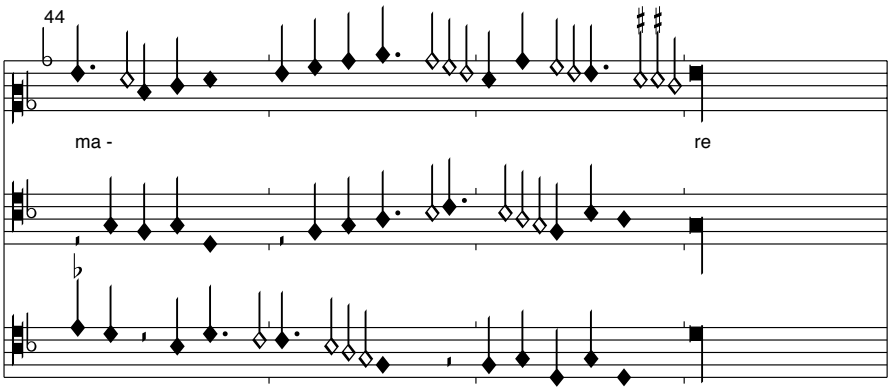
Joh. Bedyngham: O rosa bella

Porto 714, Nr. 2



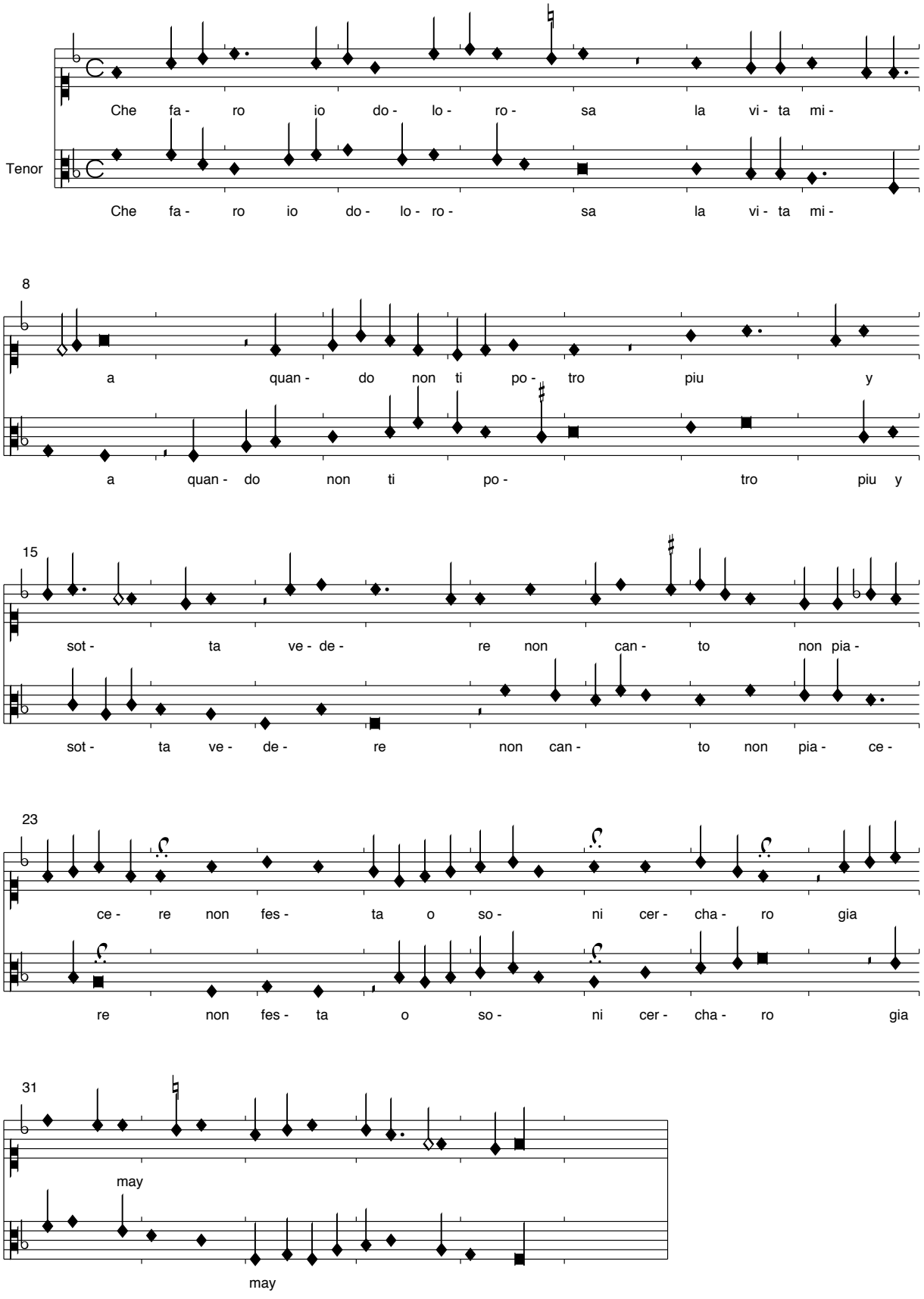

30
mi ai las - so mi do - len - te de - zo fi - nir


38
y bien ser - vi - re et le - al - ment a -


44
ma - re

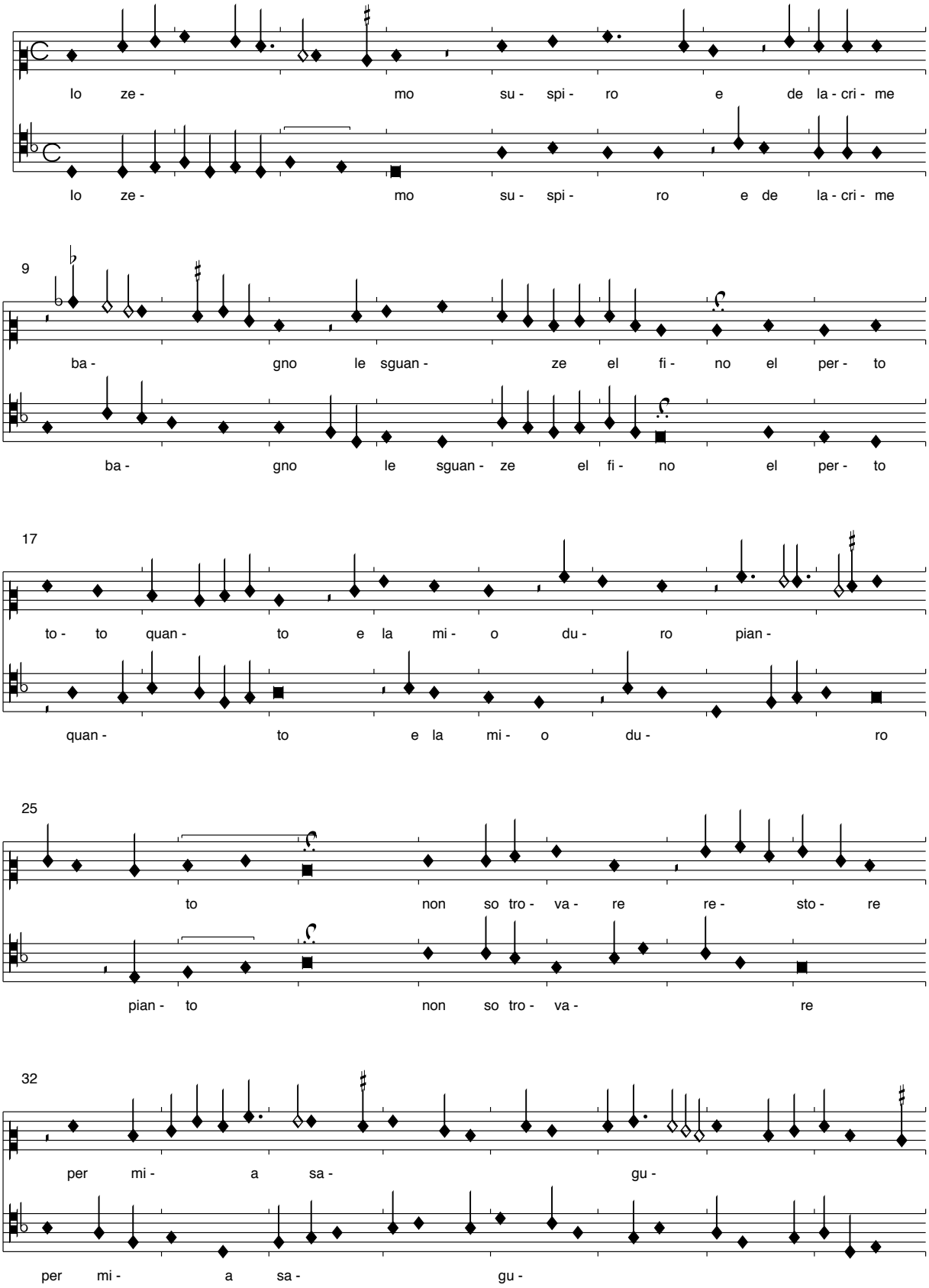
Galfridus de Anglia: Che faro io

Porto 714, Nr. 3

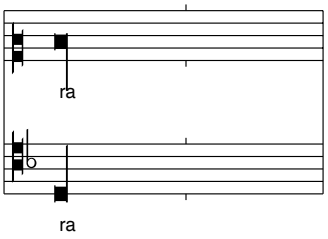


Galfridus de Anglia: Io zemo suspiro

Porto 714, Nr. 4

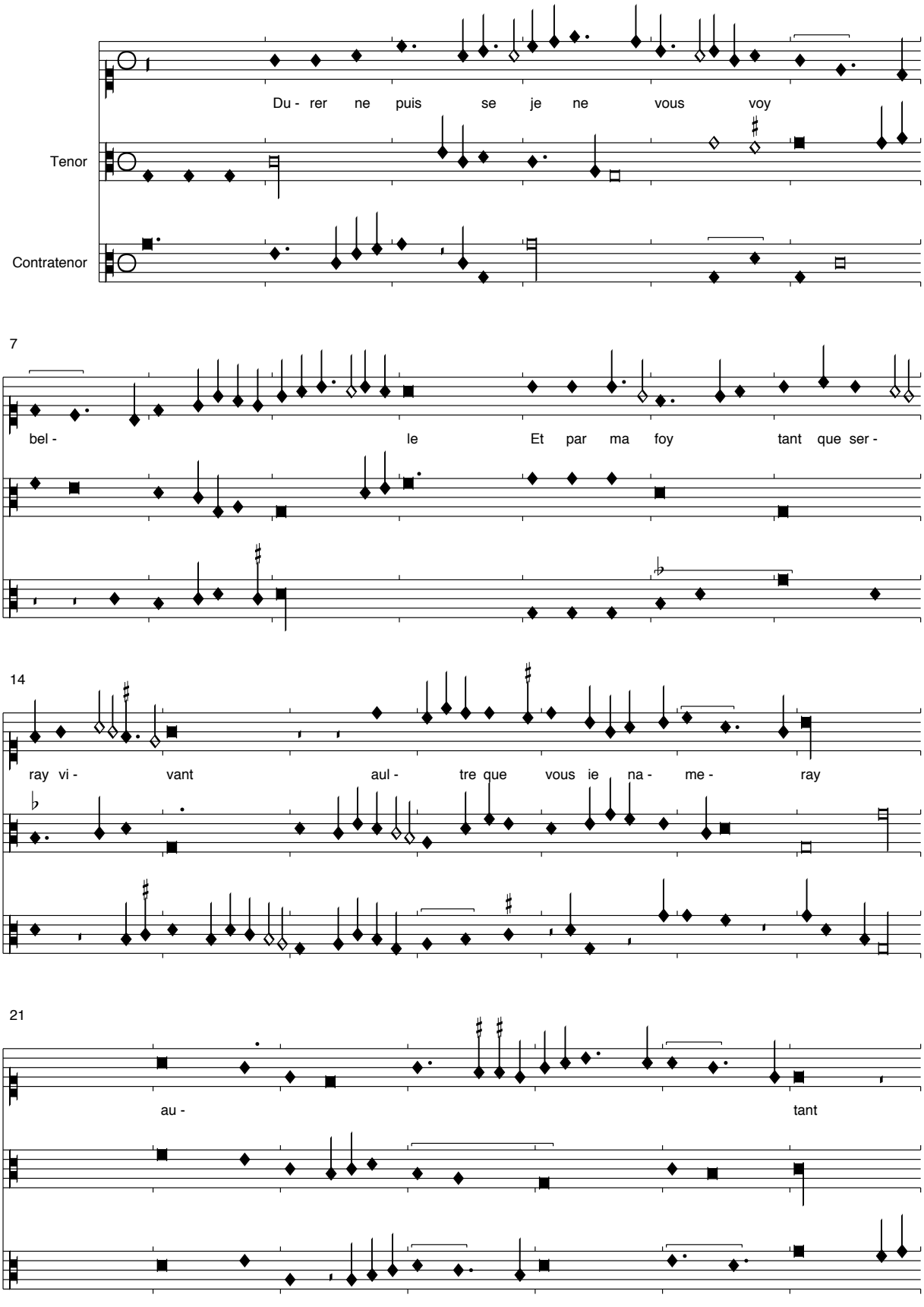


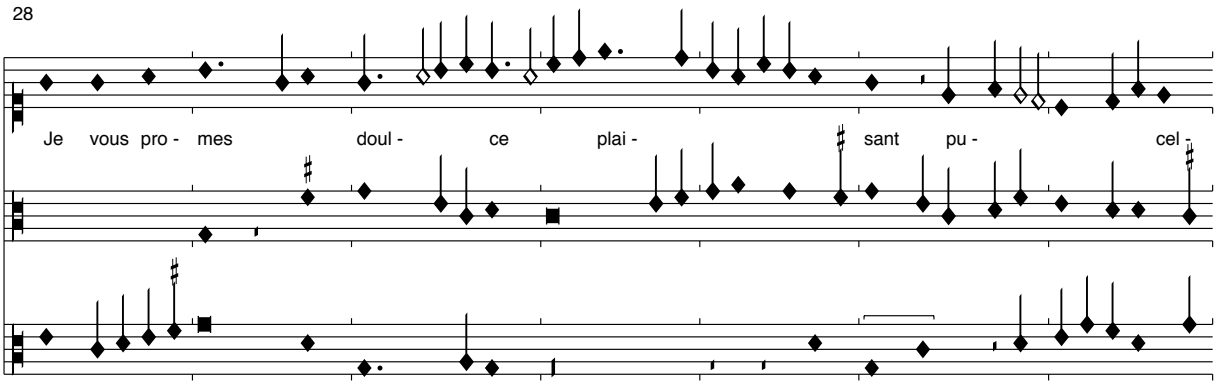
40

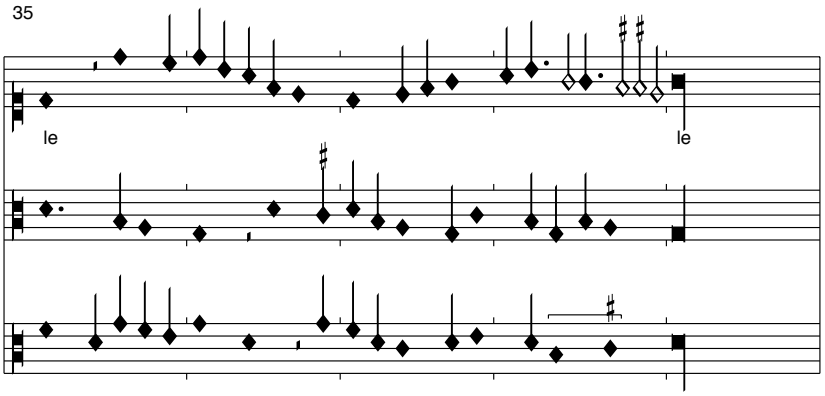


Bedyngham de Anglia: Durer ne puis

Porto 714, Nr. 5







In Escorial B ist nur ein ziemlich abweichender Cantus überliefert, dafür aber die restlichen Strophen. Dort ist das Stück Dunstable zugeschrieben.

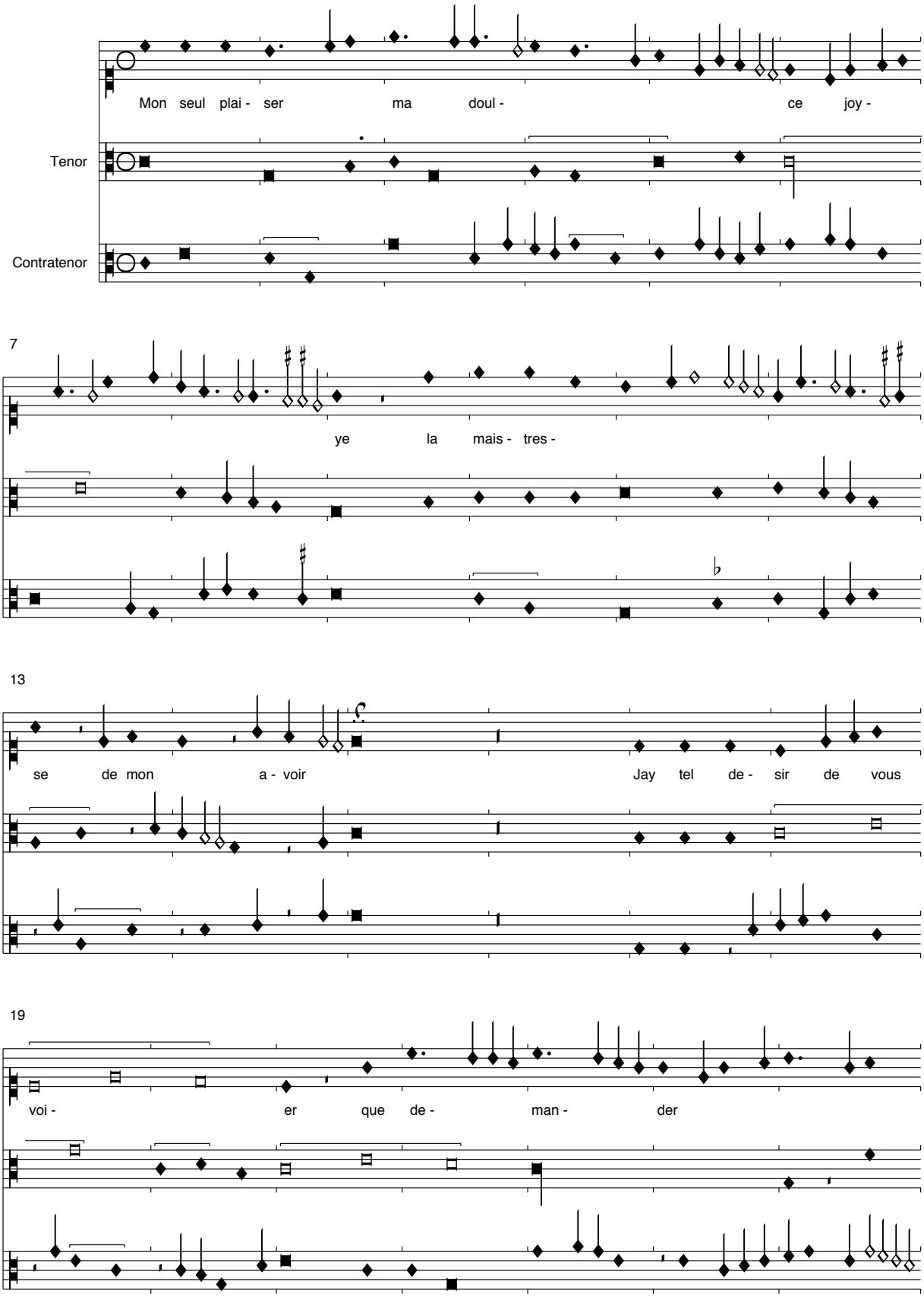
Souvent fois mamie vous appelle
Et puis je dis en haulte vois criant
Durer ne puis se je ne vous voy belle
Et par ma foy tant que serray vivant

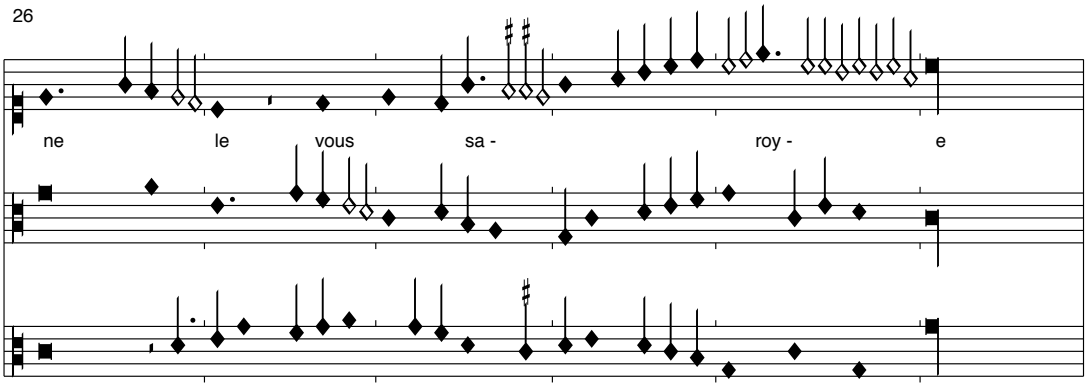
Tousjours et nuis vostre amour mestincelle
Et vos doulx ieulx qui sont si tres plaisant
Le cuer de moy se font en moy dormant
Gemir plaindre et puis quant je mesvelle

Durer ne puis…

Bedyngham de Anlia: Mon seul plaisir

Porto 714, Nr. 6





Die restlichen Strophen werden aus Cordiforme ergänzt:

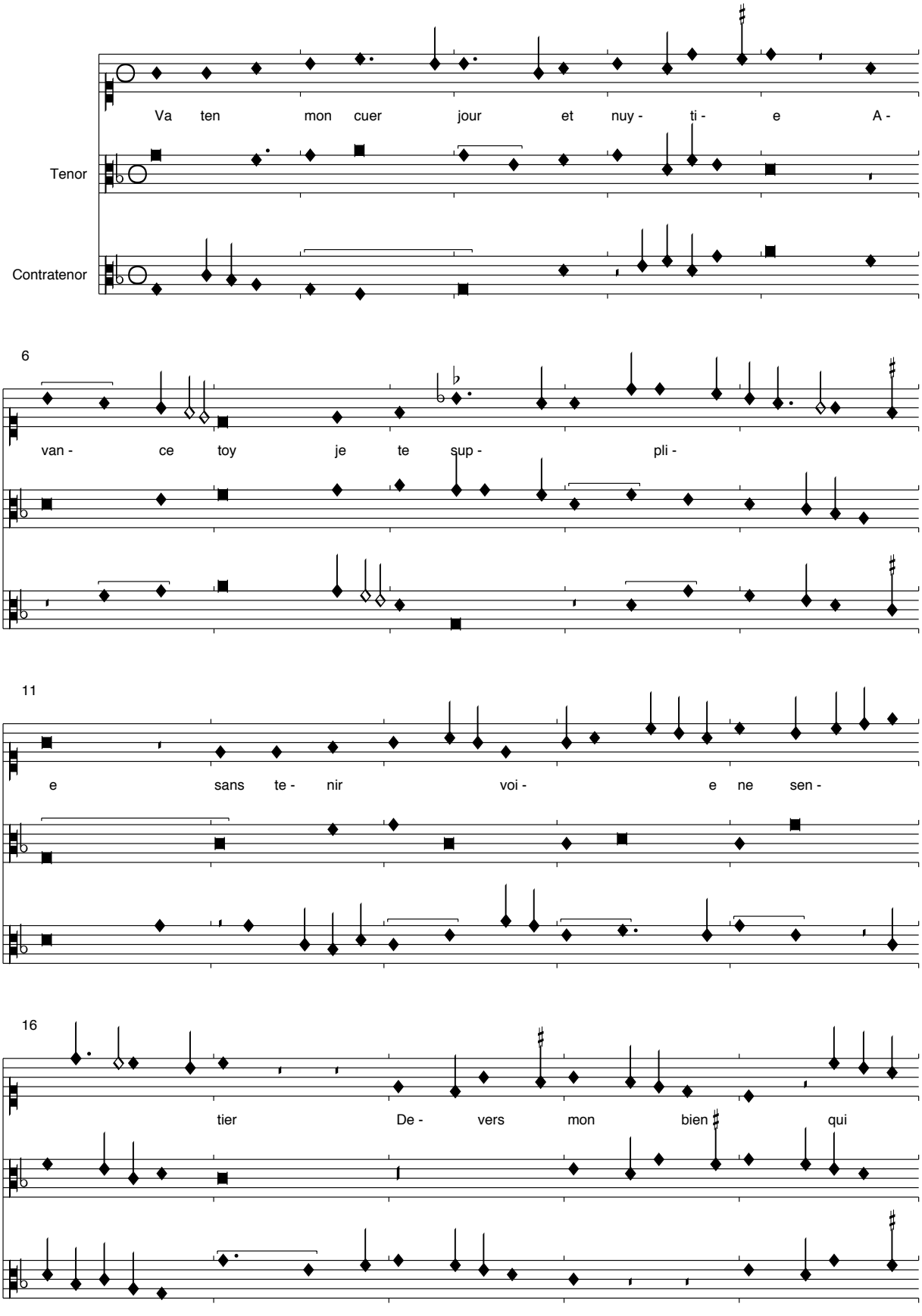
Helas pensez que ne pourroye
Nessung bien sans vous recepvoir
Mon seul plaisir ma doulce joye
La maistresse de mon avoir <espoir in anderen Quellen>

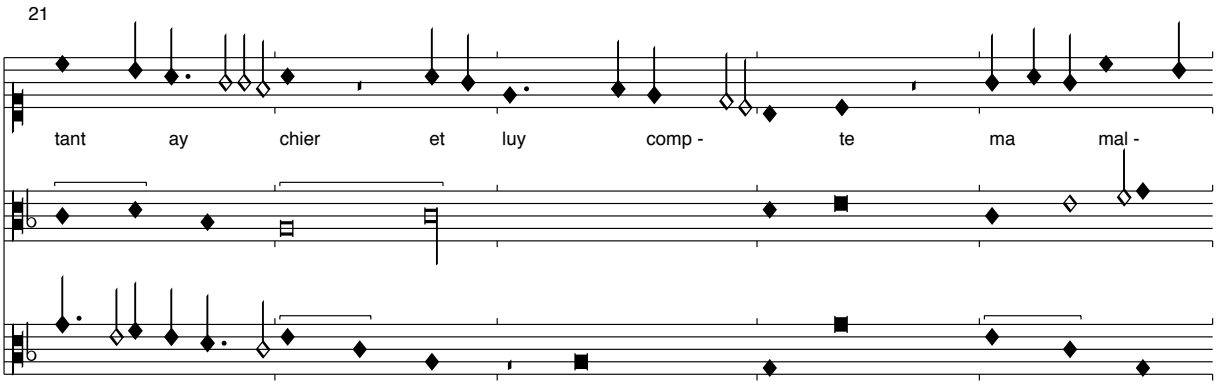
Et quant desplaisir me geurroye
Souvente fois a son povoir
Et je veul reconfort avoir
Esperance vers vous menvoye

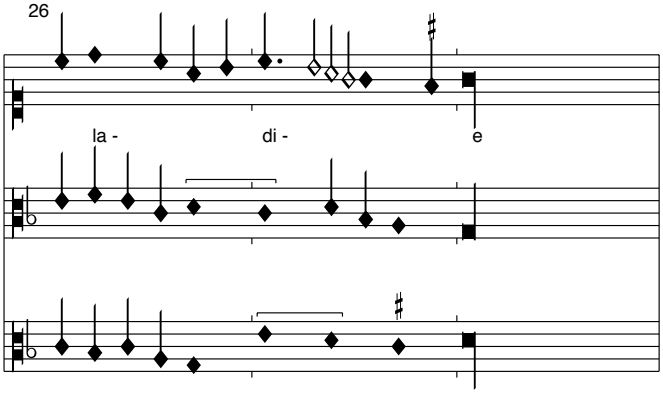
Mon seul plaisir ma doulce joye…

(Charles d'Orleans)

Dufay: Va ten mon cuer
Porto 714, Nr. 7







Der Text der Strophen wird aus Rohan übernommen.

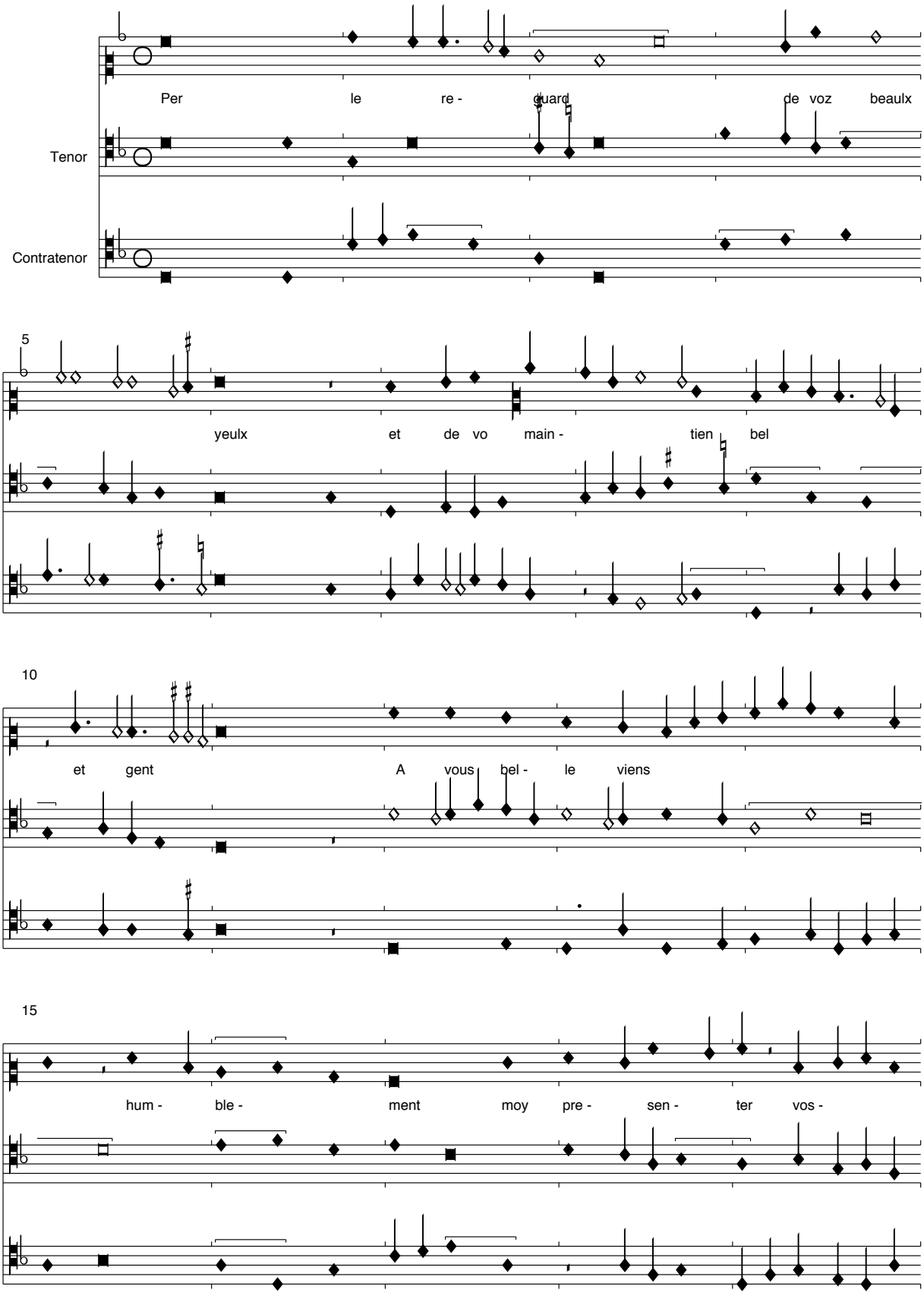
Tu sces que je me faings mye
Toute liesse mest fallie
Pour ce te pry sans atargier
Va ten mon cuer jour et nuytie
Avance toy je te supplie
Sans tenir voie ne sentier

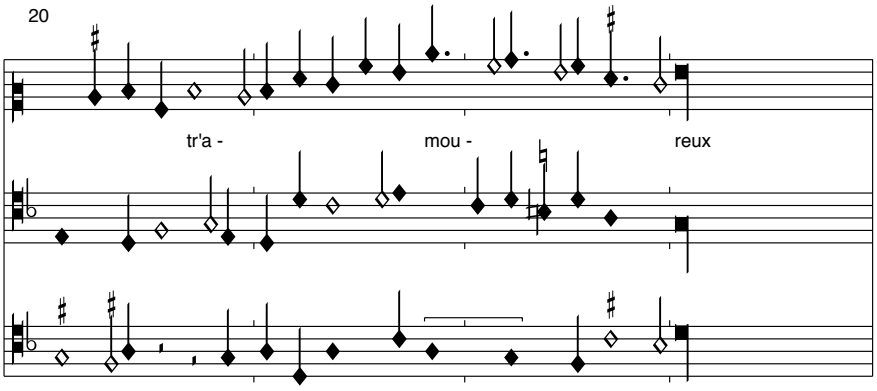
Remonstre luy de ta partie
Quil na en toy part ne moictie
Mais que tu es sien tout entier
Sil ne veult ma payne allegier
Mort suy ouce je te supplie

Va ten mon cuer….

Dufay: Per le reguard de vos beaulx yeux

Porto 714, Nr. 8





Anstelle von “maintien“ hat die Quelle das zu Silbenüberzahl führende “maintelynge“. Die restlichen Strophen werden nach Mellon ergänzt:

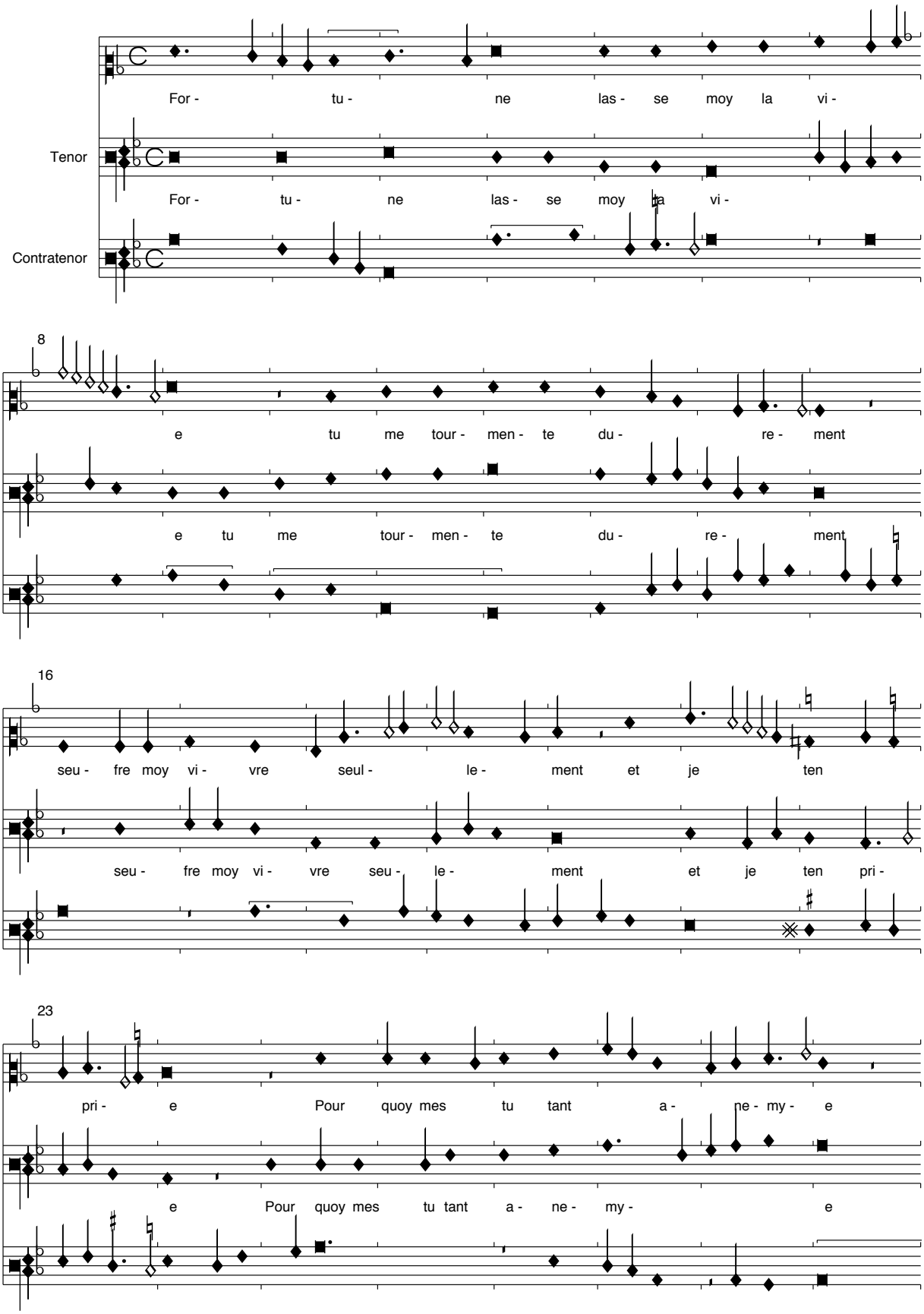
De vostre amour sui desireux
Et mon vouloir tout si consent
Par le reguard de voz beaulx yeux
Et de vo maintien bel et gent

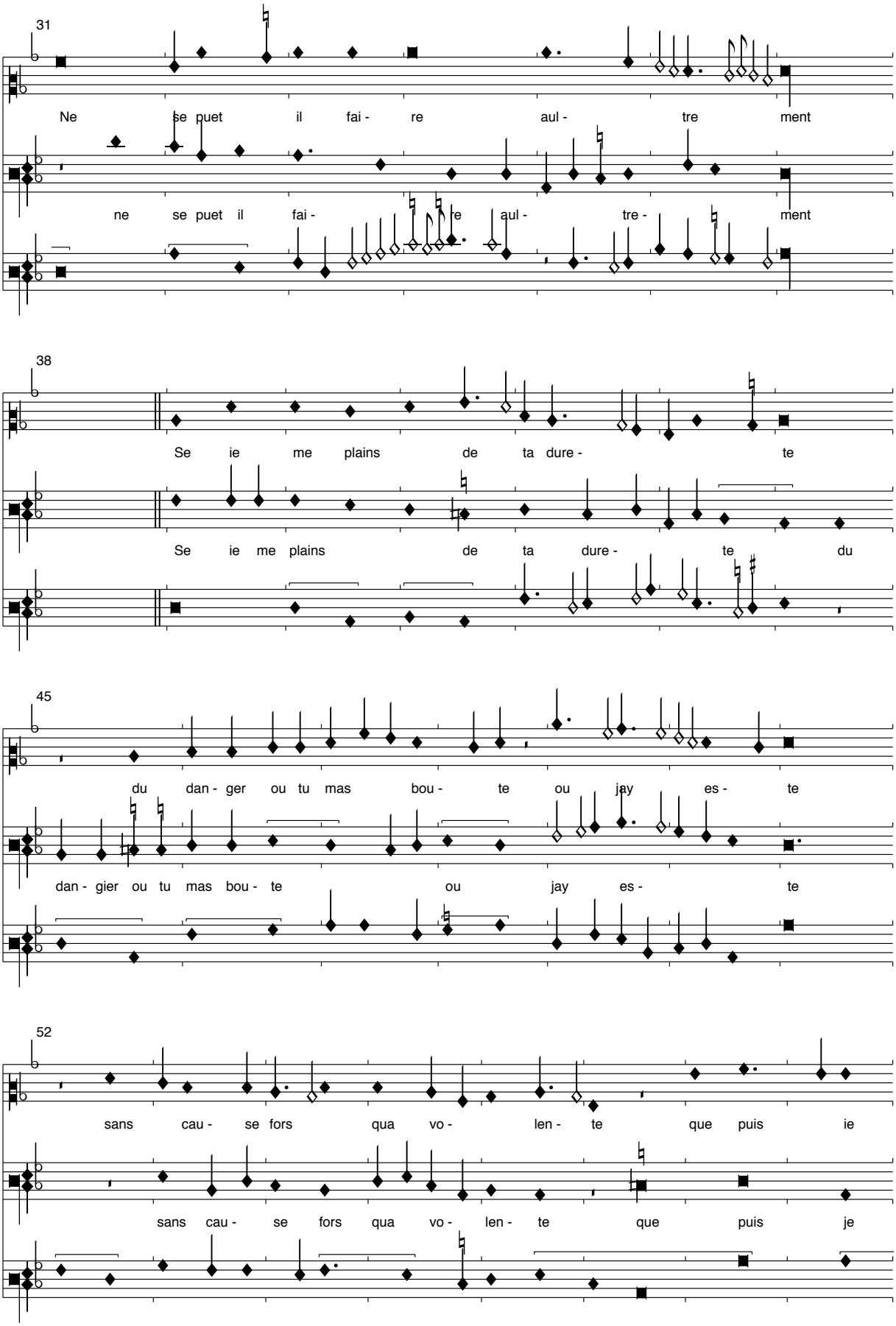
Or vous plaise cuer gratieux
Moy retenir ore ad present
Pour vostre ami entierement
Et je seray vostre en tous lieux

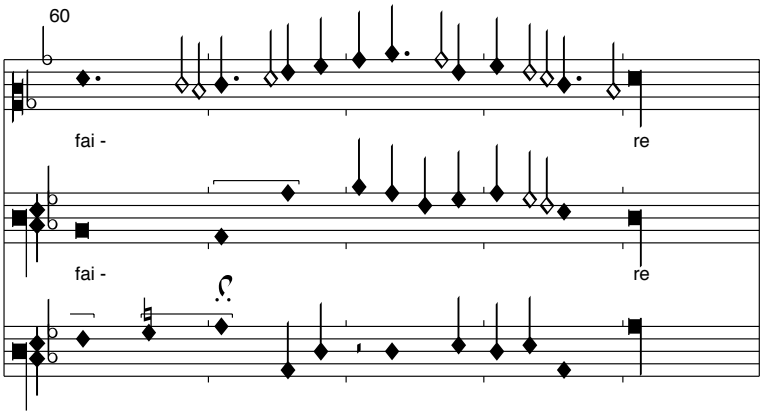
Par le reguard de voz beaulx yeux...

Fortune la(i)sse moy la vie

Porto 714, Nr. 9




31
Ne se puet il fai - re aul - tre ment
ne se puet il fai - re aul - tre - ment
38
Se ie me plains de ta dure - te
Se ie me plains de ta dure - te du
45
du dan - ger ou tu mas bou - te ou jay es - te
dan - gier ou tu mas bou - te ou jay es - te
52
sans cau - se fors qua vo - len - te que puis ie
sans cau - se fors qua vo - len - te que puis je



Der restliche Text wird aus Wolfenbüttel übernommen:

Gegenstrophe:

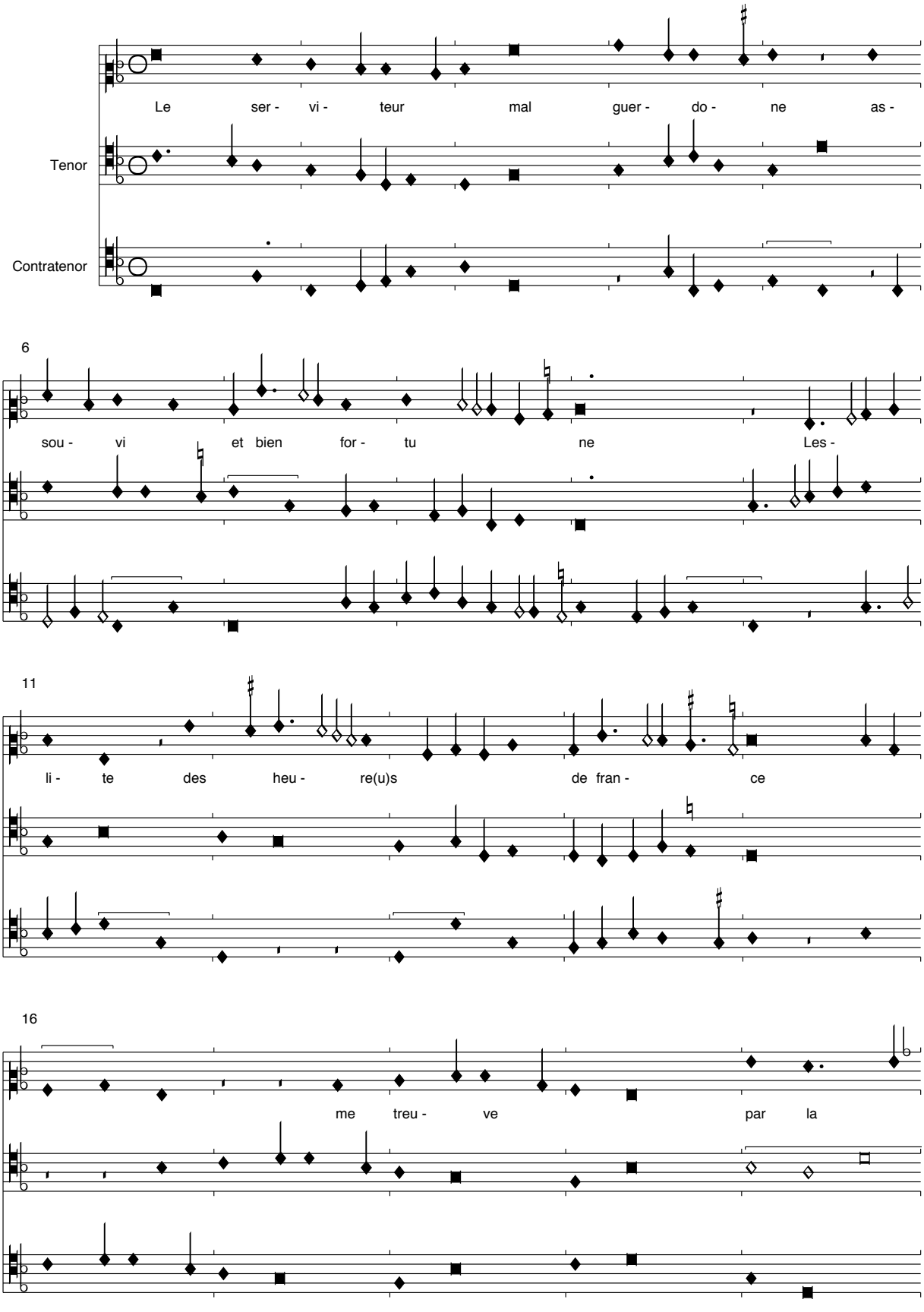
Tu donnes ou tu veulx seurte
Las pourquoy suis ie deboute
Jay loyaulte
Et loyaument me suis porte
Sans riens maiffaire

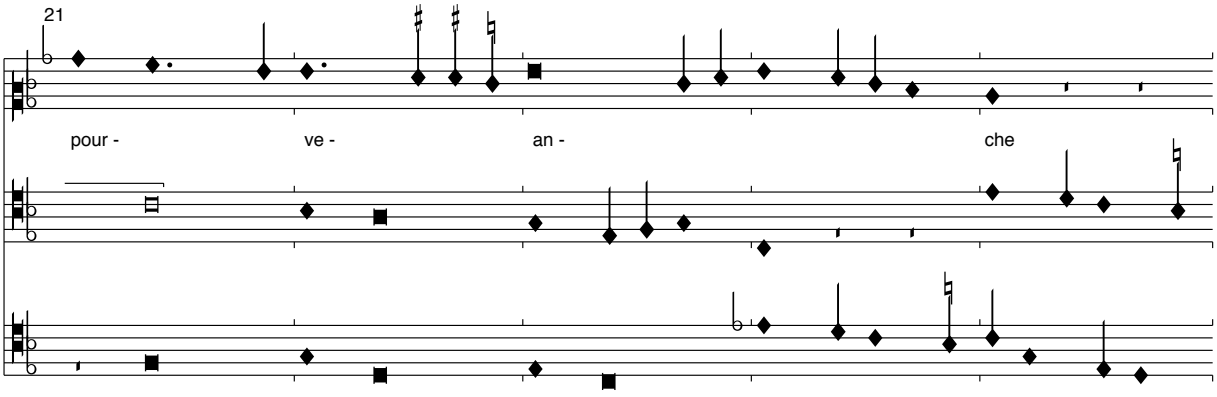
2. Strophe:
A chascun tu es bonne amye
Si non a moy aucunement
Jay bien cause certainement
Que je le die
Et si nay daultre aymer envye
Pource ie te pry humblement

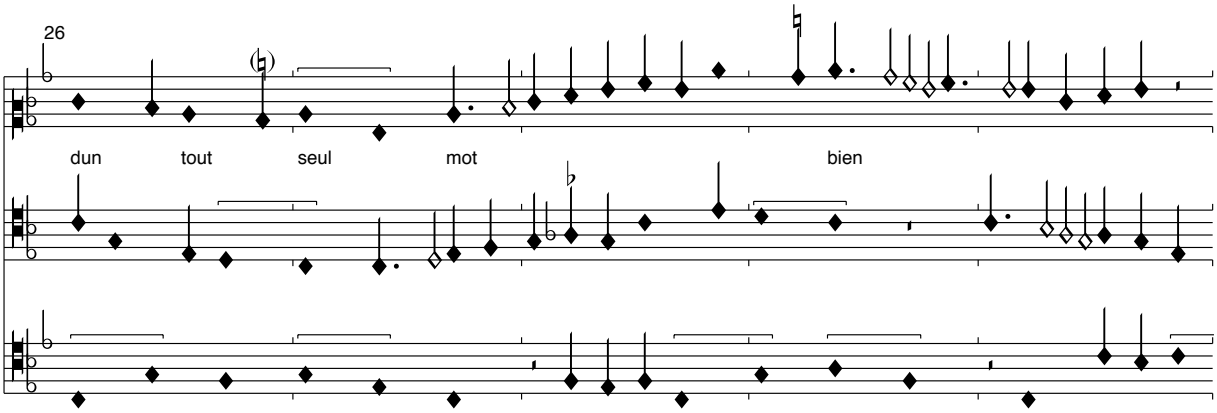
Fortune laisse moy la vie...

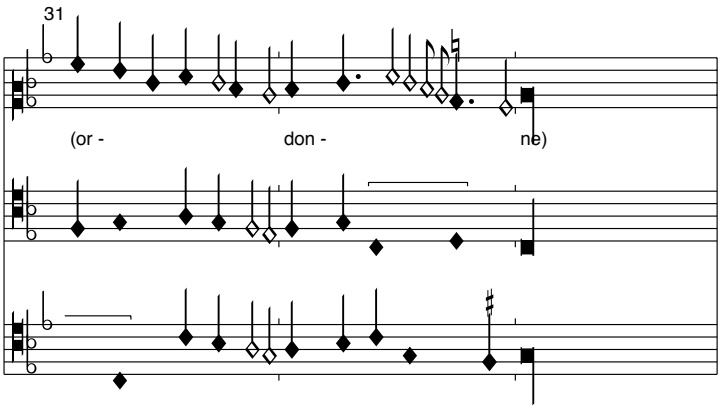
(Dufay): Le serviteur mal (hault) guerdonne

Porto 714, Nr. 10









Das “mal“ im 1. Vers ist unikal in der Quelle. Im Tenor musste T. 5,1 Sb-g ergänzt werden.

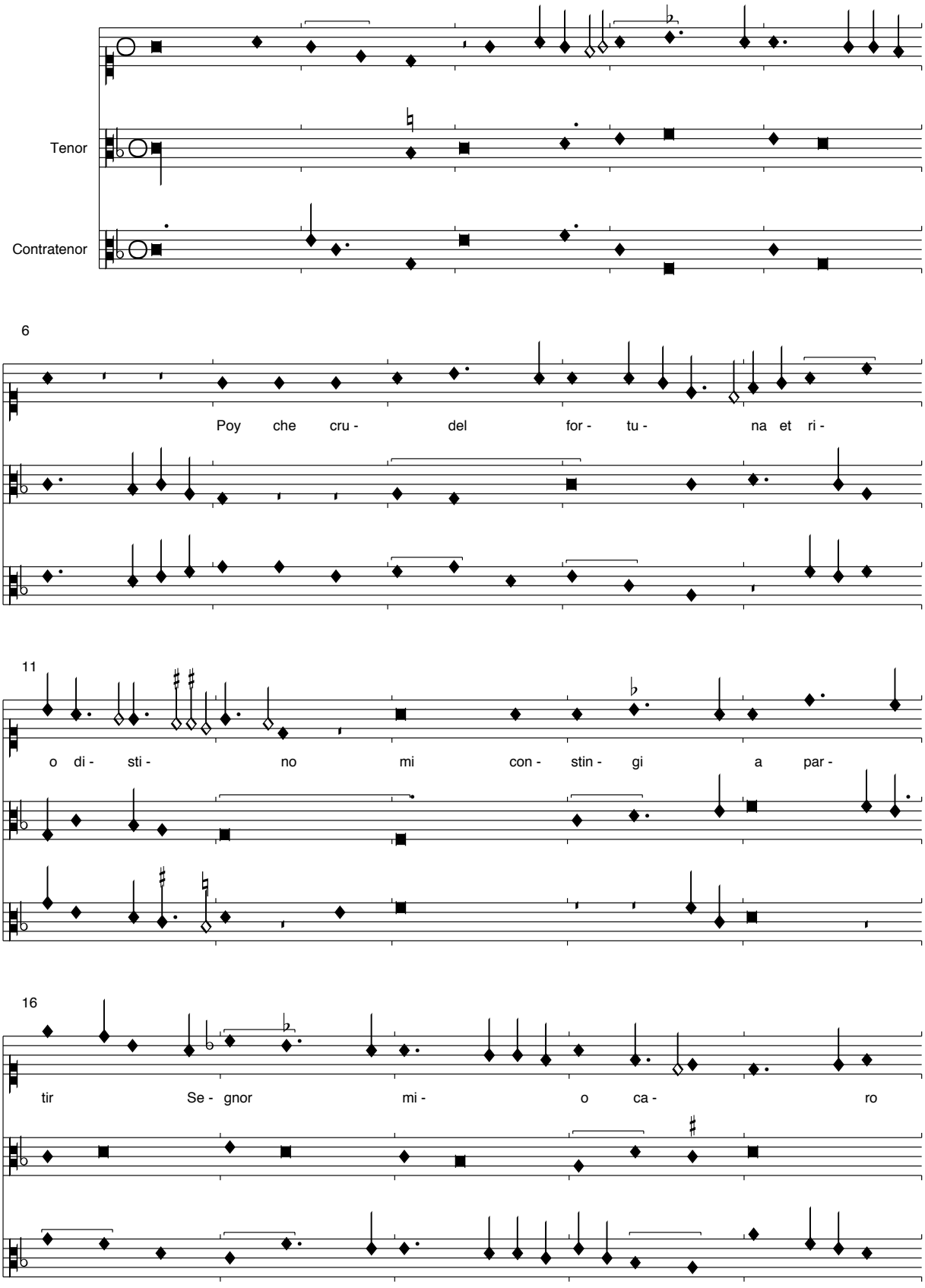
Il me semble au prime estre ne
Car apres deul desordonne
Suys fait par nouvelle alliance
Le serviteur mal (hault) guerdonne
Assouvy et bien fortune
Leslite des eureux de france

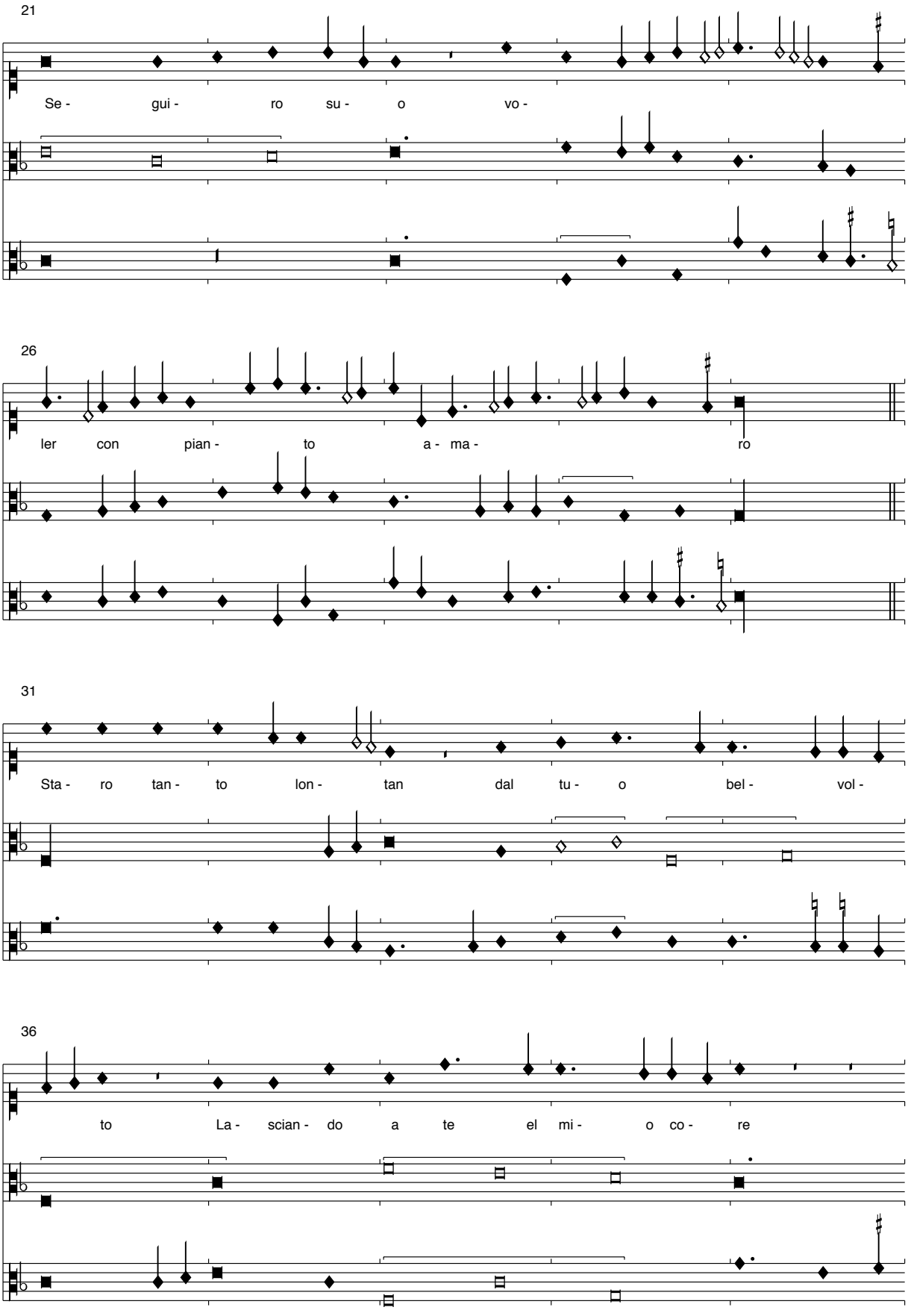
Jestoye ung homme habandonne
Et le dolent infortune
Lors quant vostre humble bienveullance
Voulz confermer mon esperance
Quant ce beau mot me fut donne

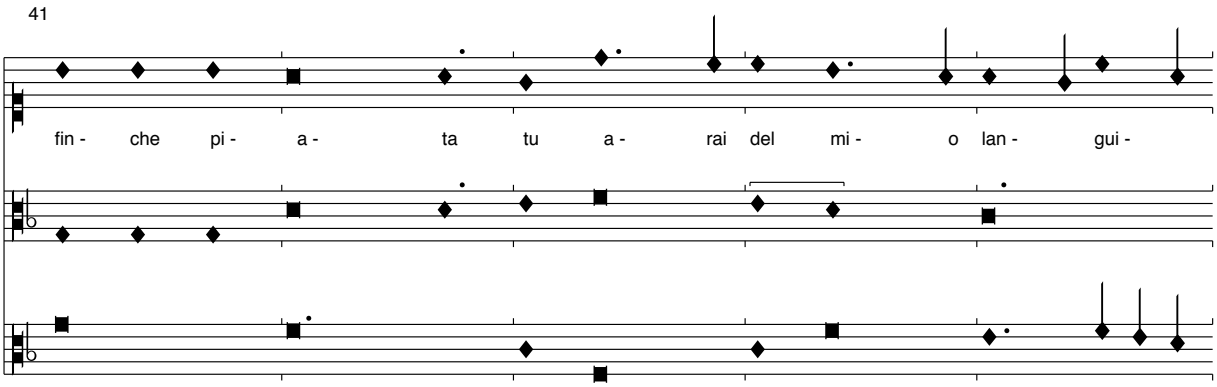
Le serviteur mal (hault) guerdonne

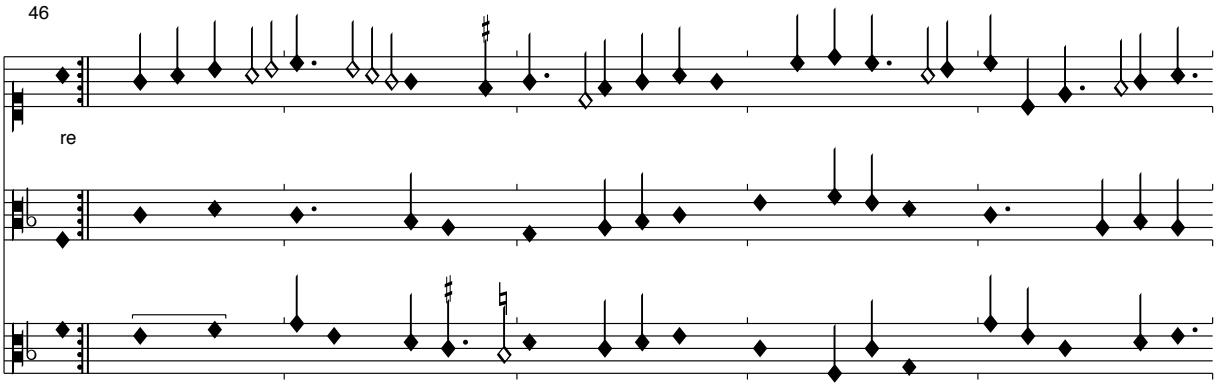
(Gilles) Joye: Poy che crudel

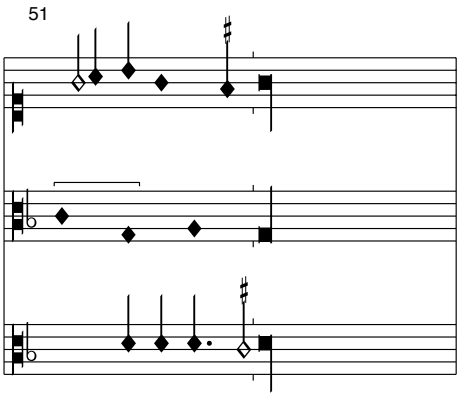
Porto 714, Nr. 11




21
Se - gui - ro su - o vo -
26
ler con pian - to a - ma - ro
31
Sta - ro tan - to lon - tan dal tu - o bel - vol -
36
to La - scian - do a te el mi - o co - re







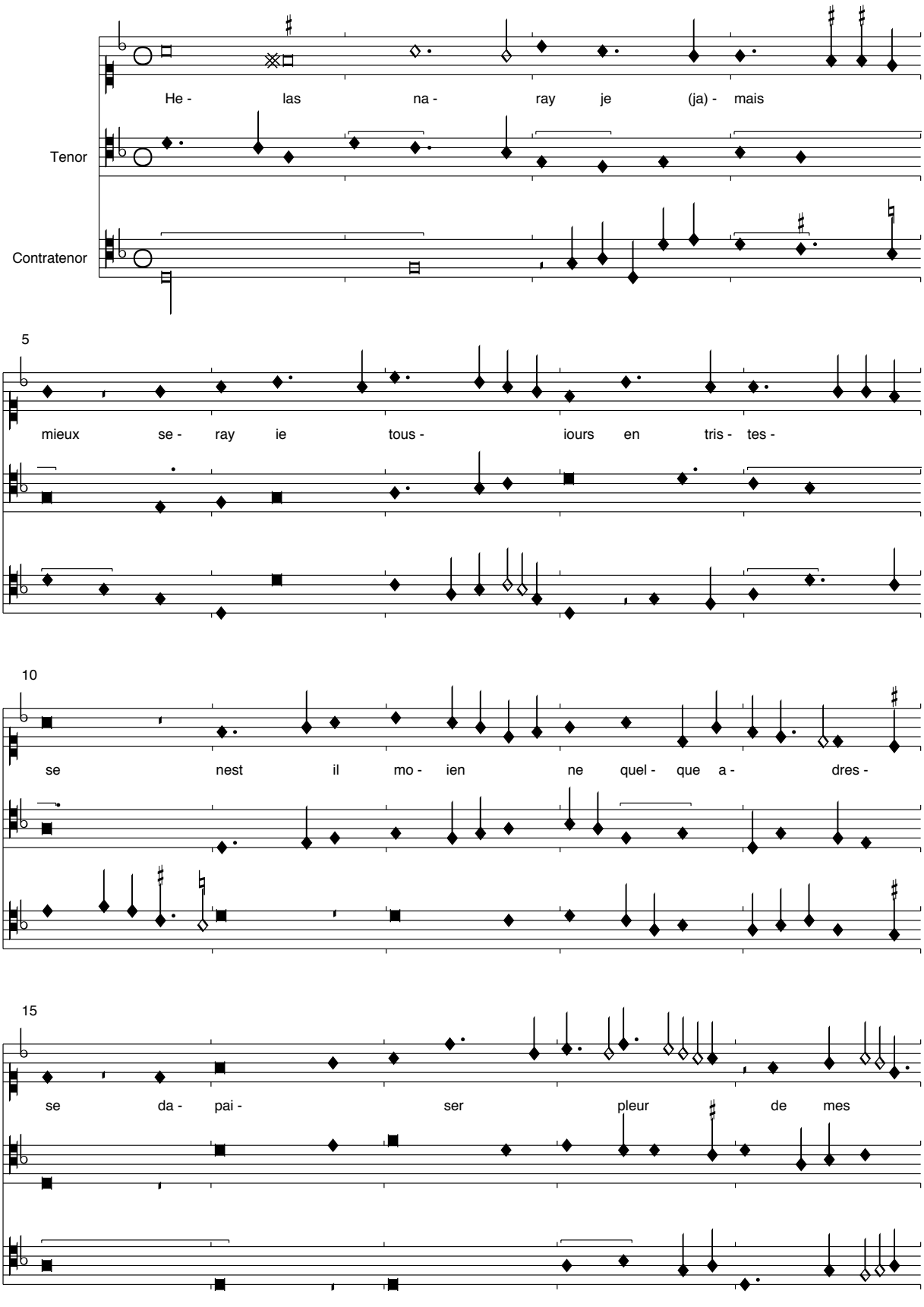
Im Tenor habe ich anstatt zwei Sb-g zwei Pausen eingefügt, um Oktavparallelen mit dem Cantus zu vermeiden.

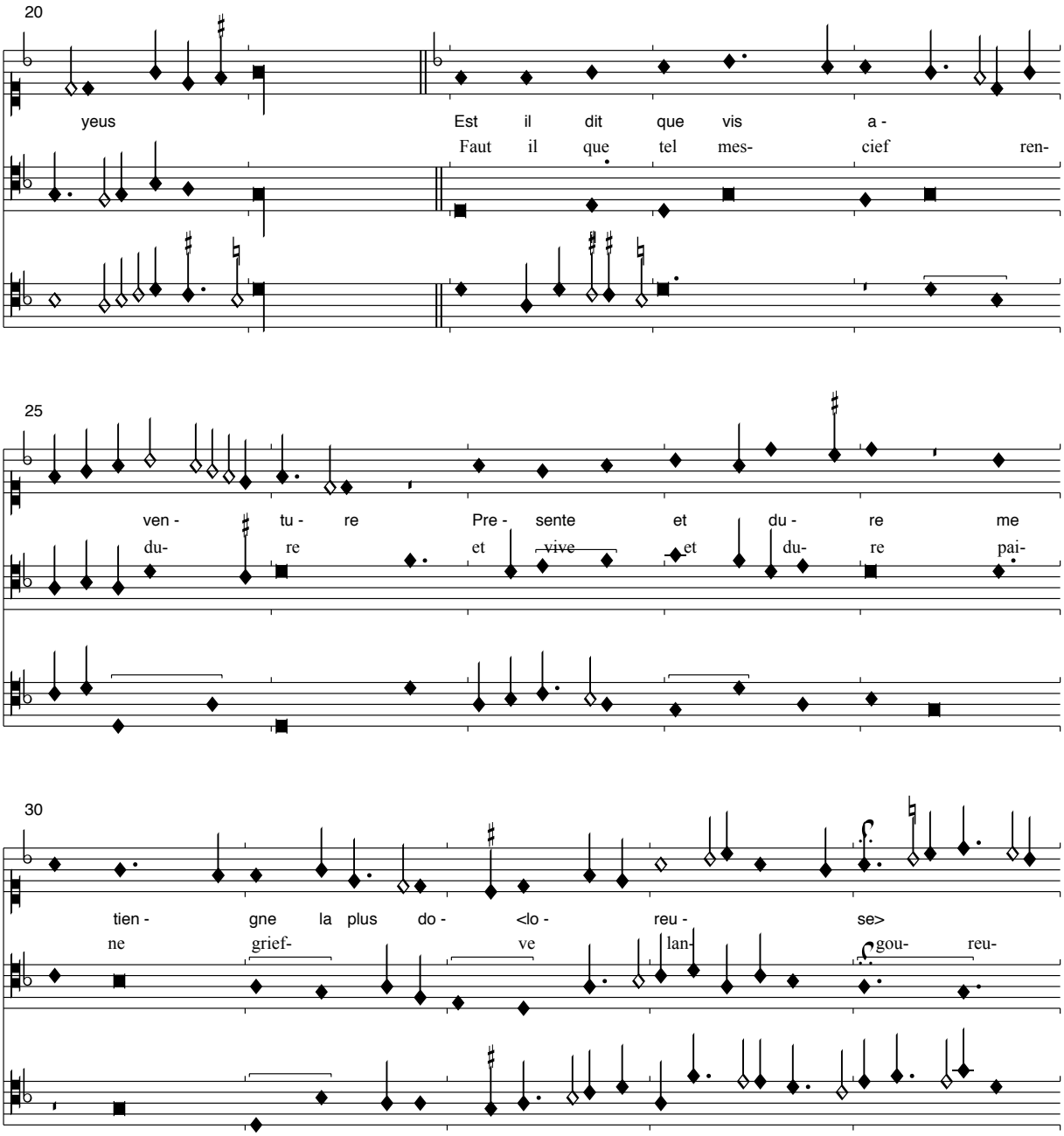
Text zur Wiederholung des B-Teils:

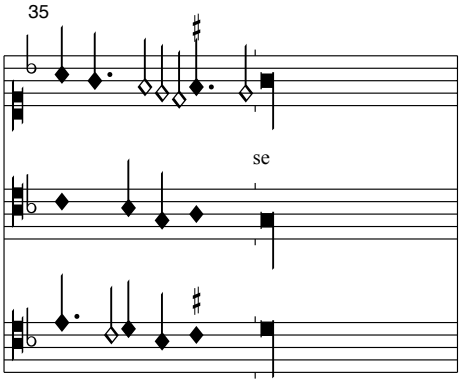
Ne per altra giamai ti sero tolto
Se ben volesse amore tenendo sempre in te
fermo el desire

<Dufay?>: Helas naray je(ja)mais mieux

Porto 714, Nr. 12







Fallows hält diese hervorragende Bergerette zu Recht für eine Komposition von Dufay.

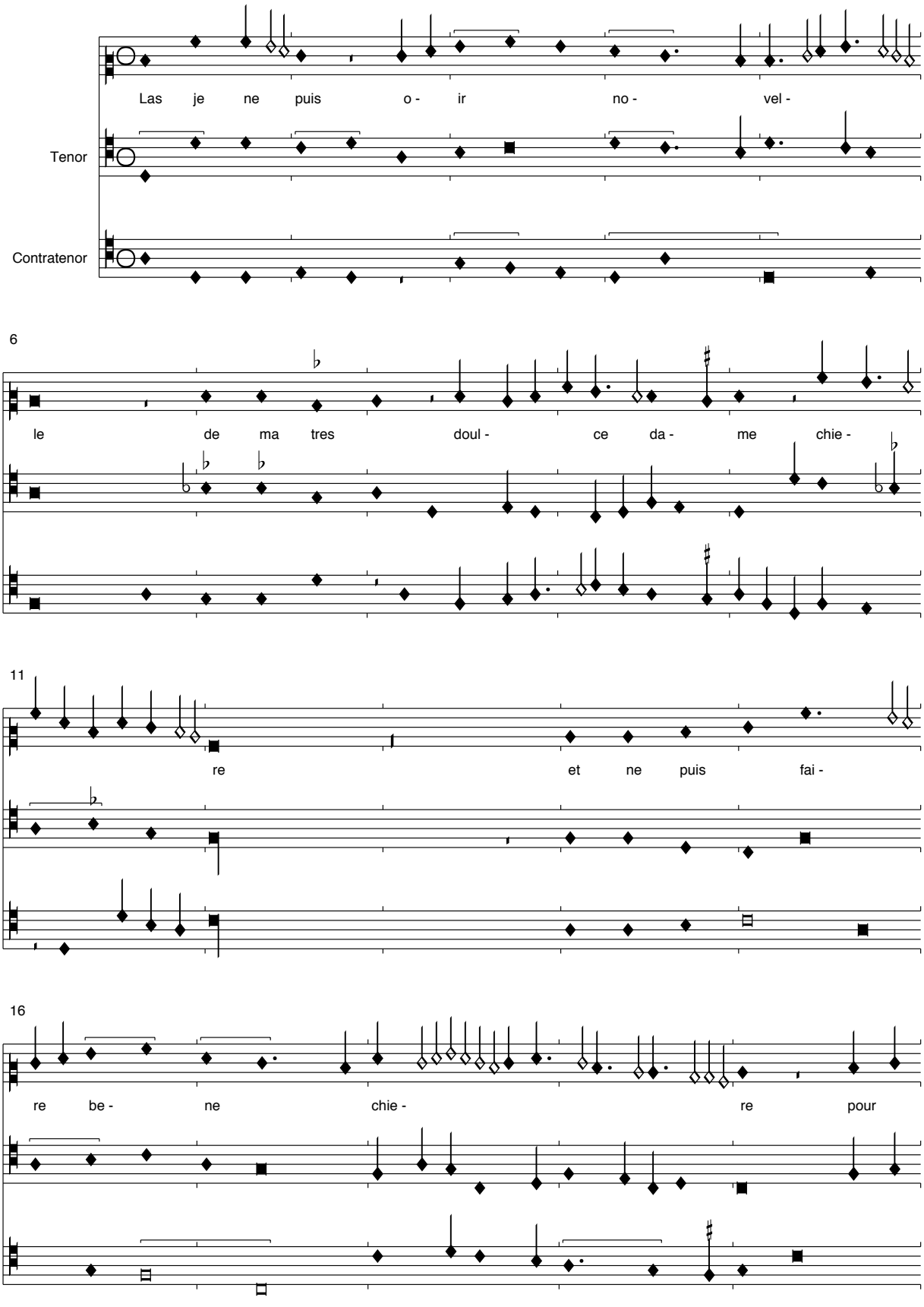
Der Text der Gegenstrophe wird ergänzt und die 2. Strophe aus Cordiforme übernommen:

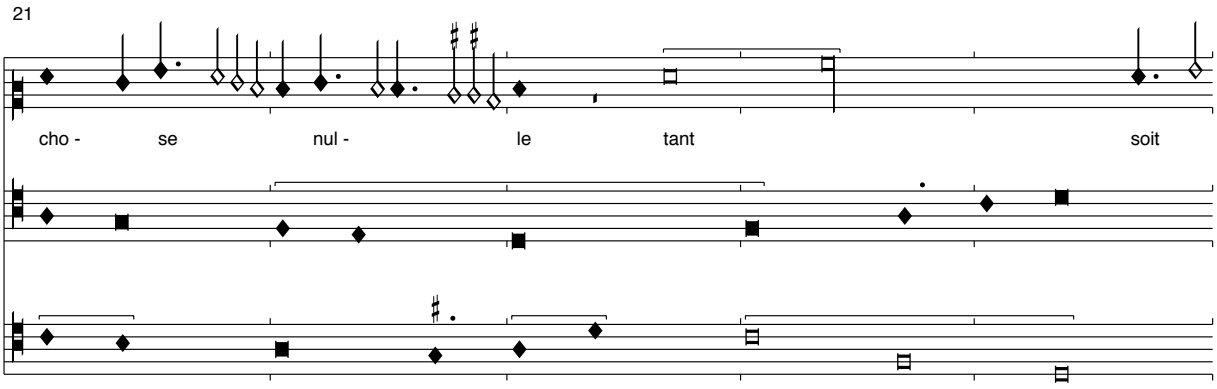
De ces meschefs me durent tieulx (=tels)
La mort depressera en presse
Mon cuer qui de crier ne cesse
Piteusement ouvrez les yeulx

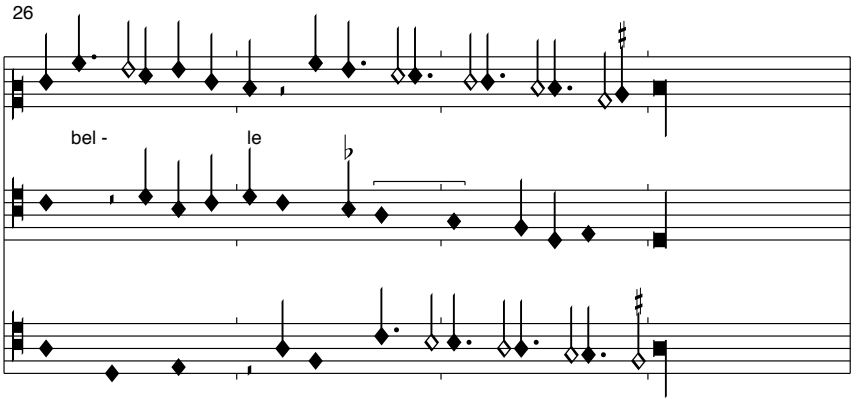
Helas naray je jamais mieux…

(Legrant): Las je ne puis oir novelle

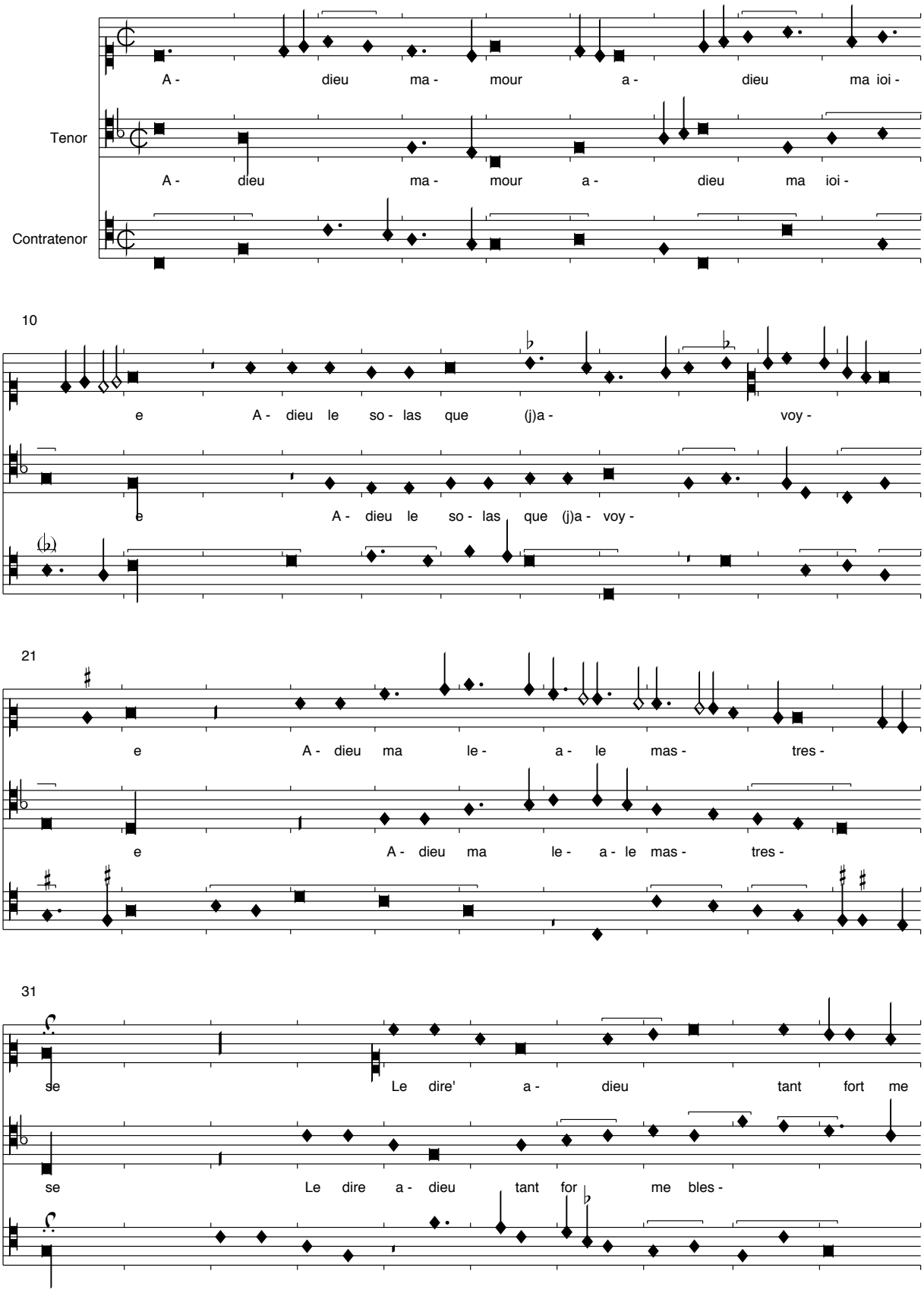
Porto 714, Nr. 13

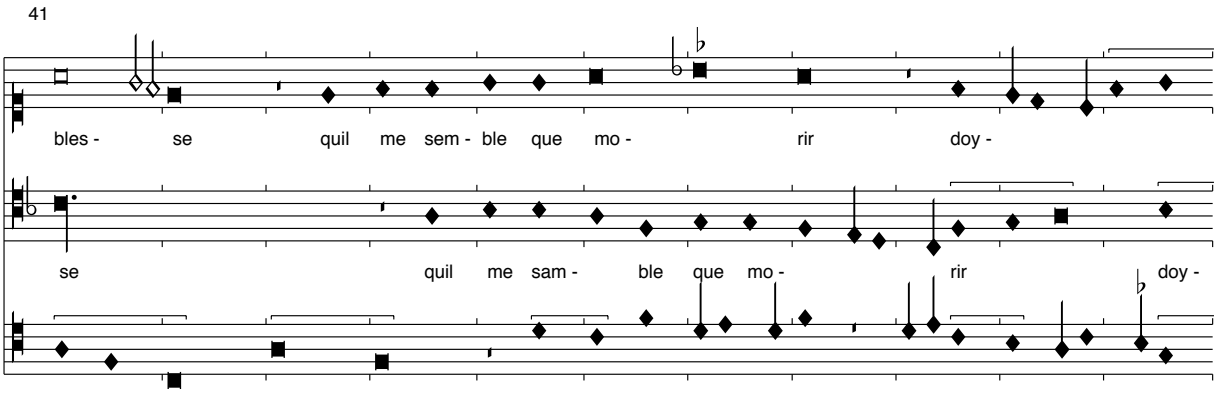


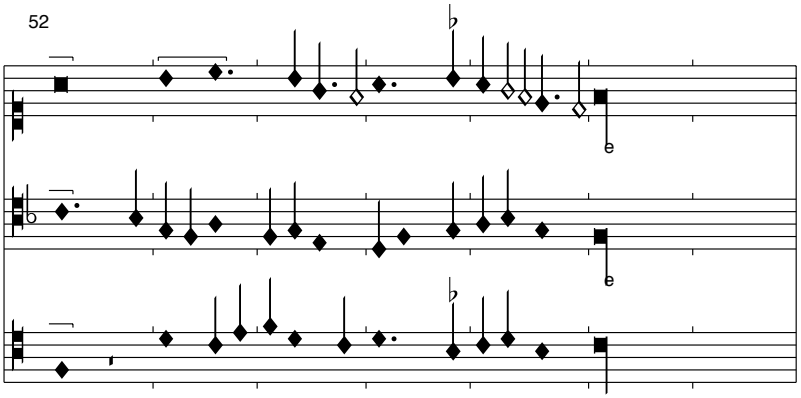

21
cho - se nul - le tant soit


26
bel - le

Dufay: Adieu mamour
Porto 714, Nr. 14







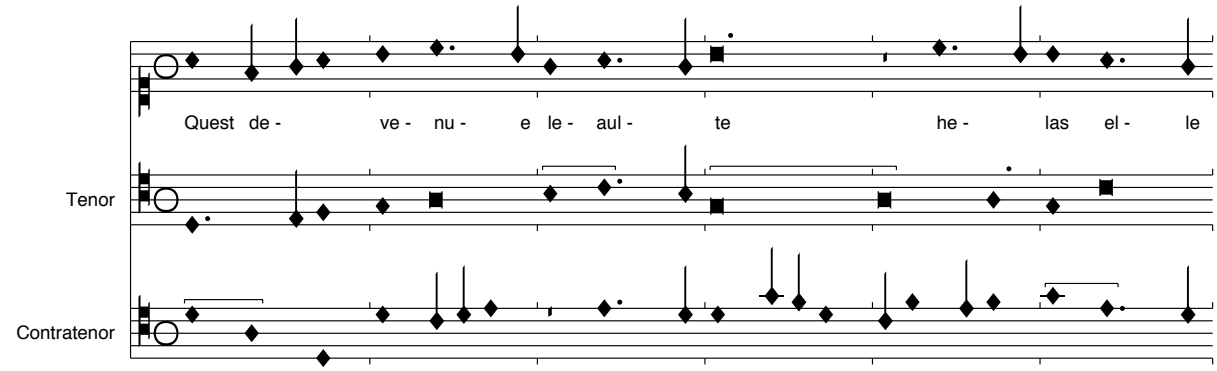
Die Strophen werden nach Rohan ergänzt:

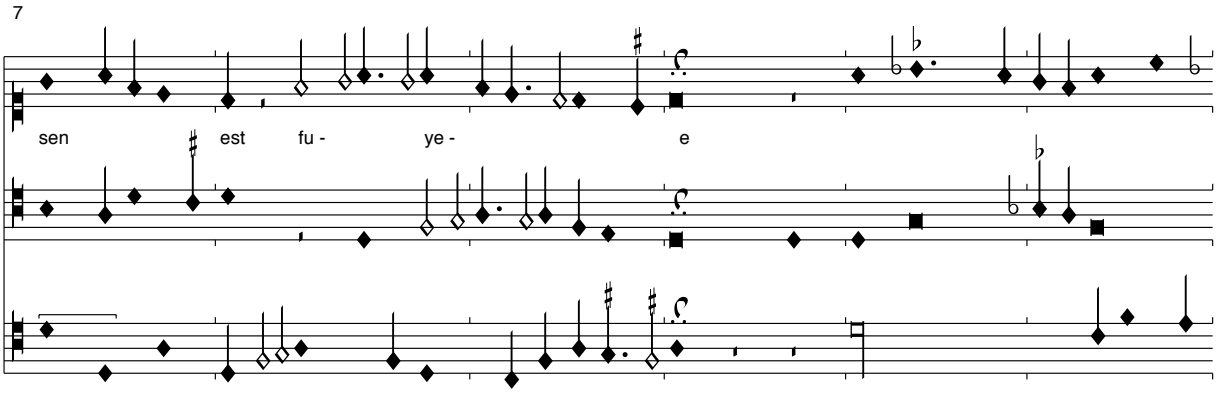
De desplaisir souvent lermoye
Il nest reconfort que je voie
Quant vous eslongne ma princesse
Adieu mamour adieu ma joie
Adieu le solas que javoie
Quil me semble que morir doye

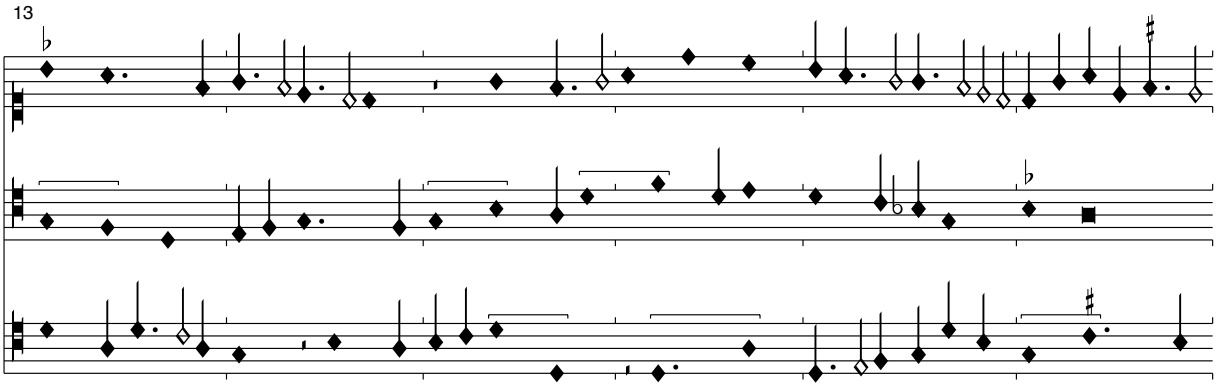
Je prie a dieu qui me convoie
Et doient que briefment vous revoie
Mon bien mamour et ma deesse
Car alors tout ennuy me delesse
Et apres payne joie aroie

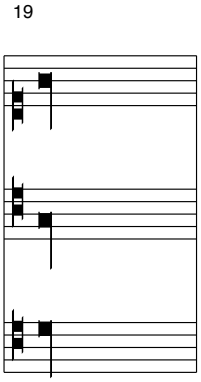
Adieu mamour adieu ma joie…

Dufay: Quest devenue leaulte
Porto, 714, Nr. 15





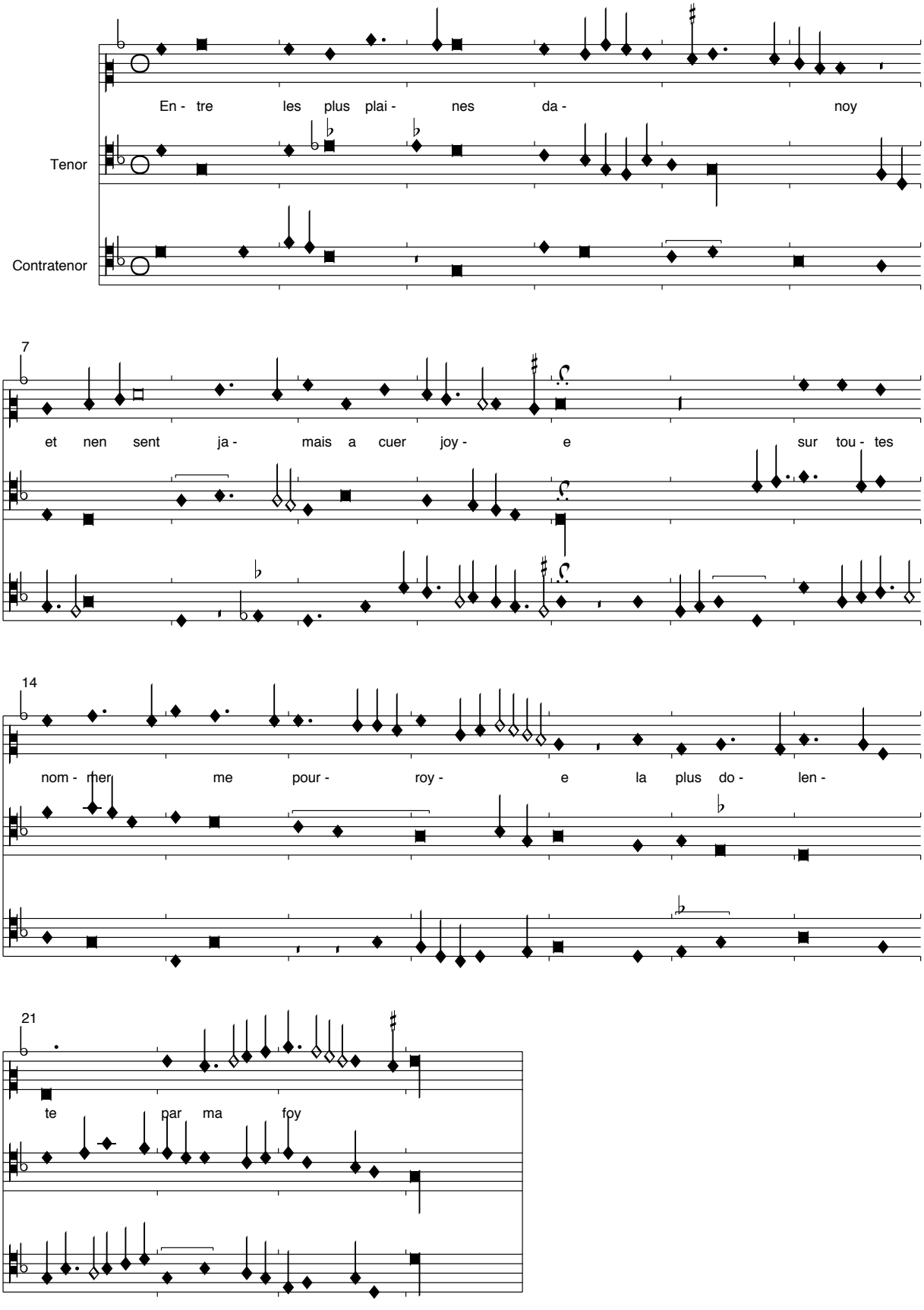




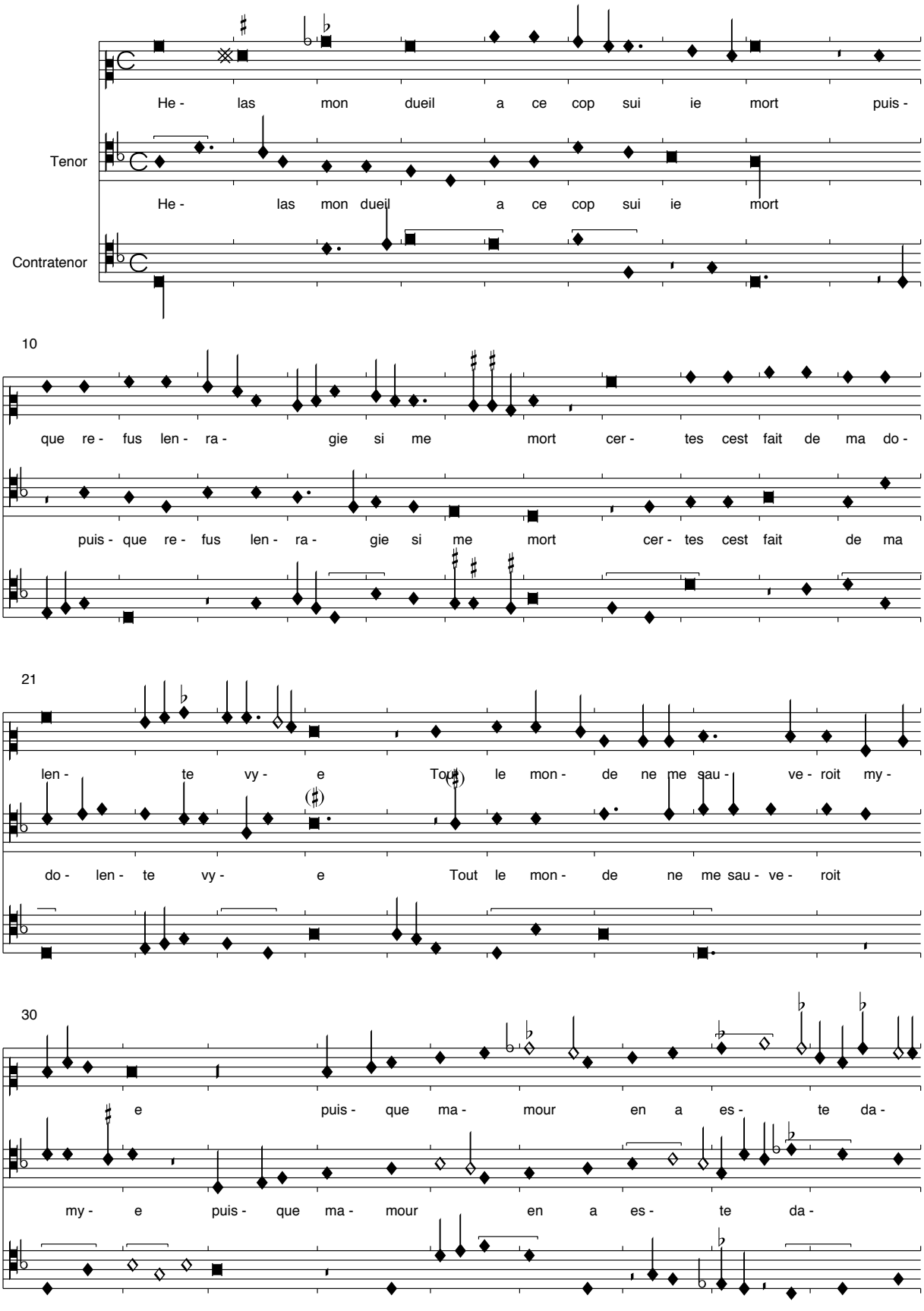
In dieser unikalen Quelle sind nur zwei Verse erhalten.

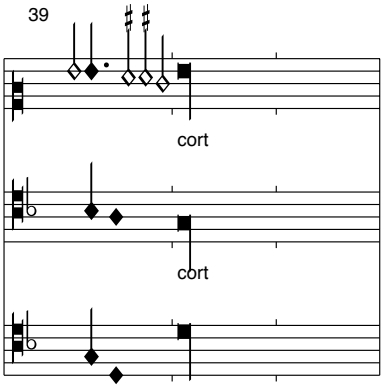
Dufay: Entre les plus plaines danoy

Porto 714, Nr. 16



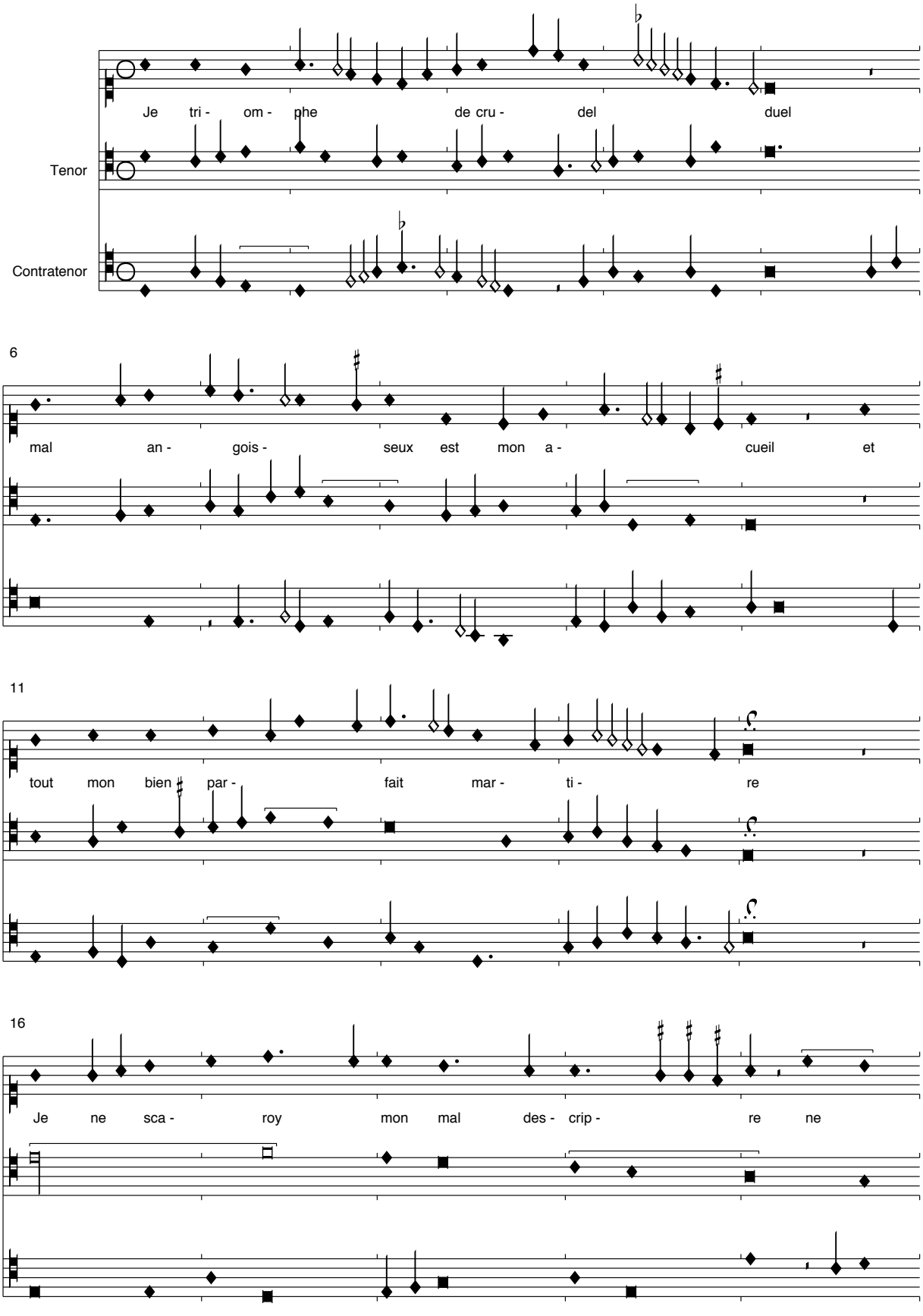
Dufay: Helas mon dueil
Porto 714, Nr. 17

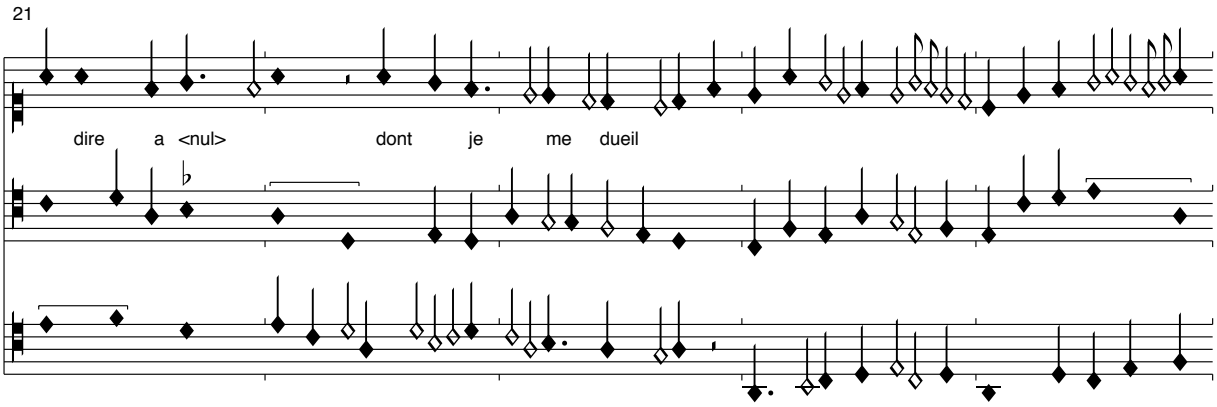


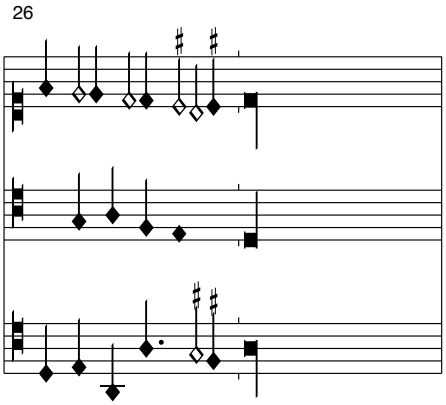

39
cort
cort

Dufay: Je triumphe de crudel dueil

Porto 714, Nr. 18







In Porto ist nur der Refrain überliefert, die wohl richtige Version findet sich in Rohan, woher auch die Strophen übernommen werden. Fallows hat überzeugend vorgeschlagen, dass es sich bei diesem sehr kunstvollen Rondeau um einen Klagegesang auf den Tod von Binchois (1460) handeln könnte.
Im Contratenor muss in T. 11,2 M-a zu Sb-a korrigiert werden.

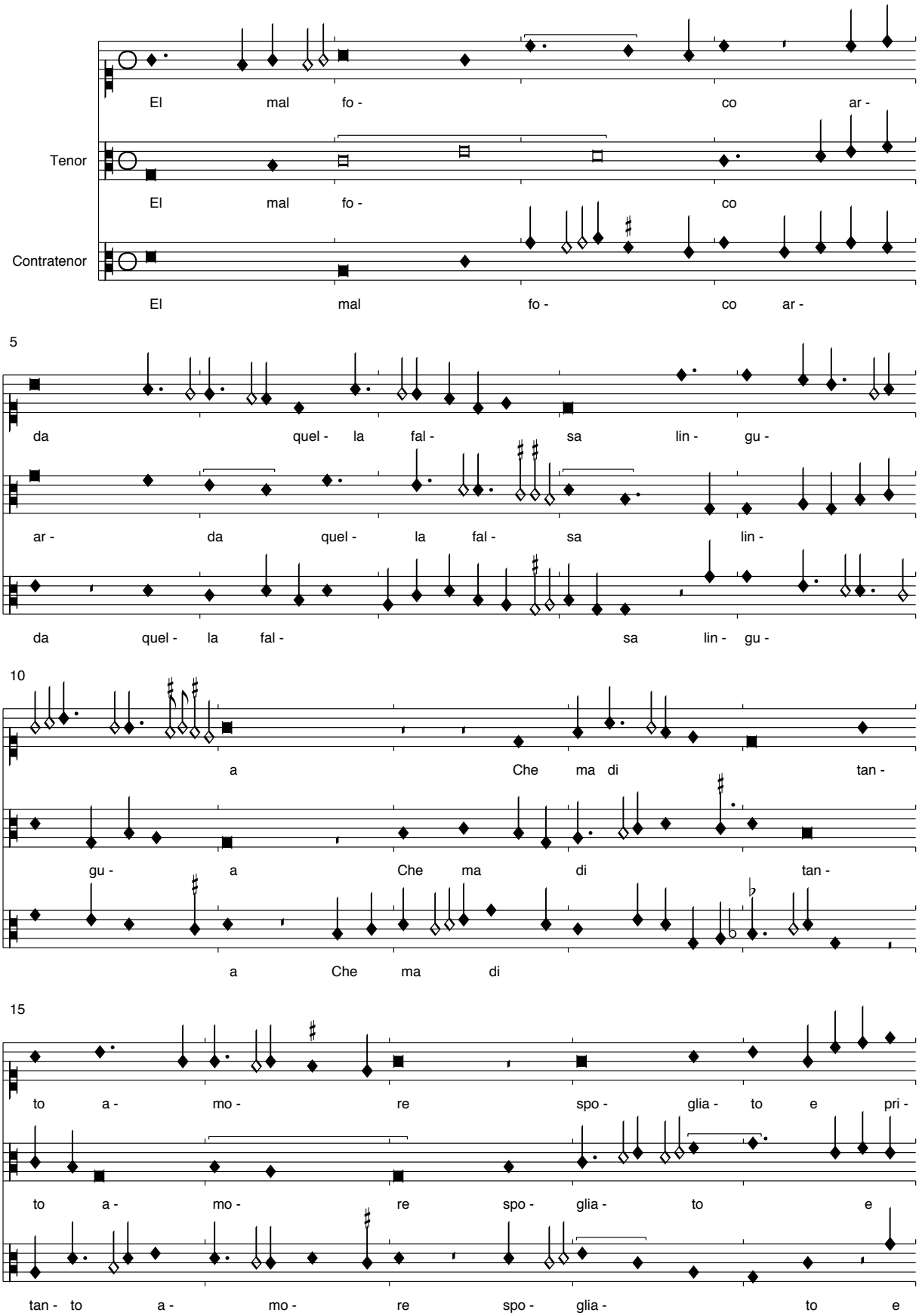
En triumphant de cruel dueil
Dueil angoisseux est mon accueil
Et tout mon bien nest que martire
Et ne saroie man mal desrire
Ne dire ce dont je me deuil

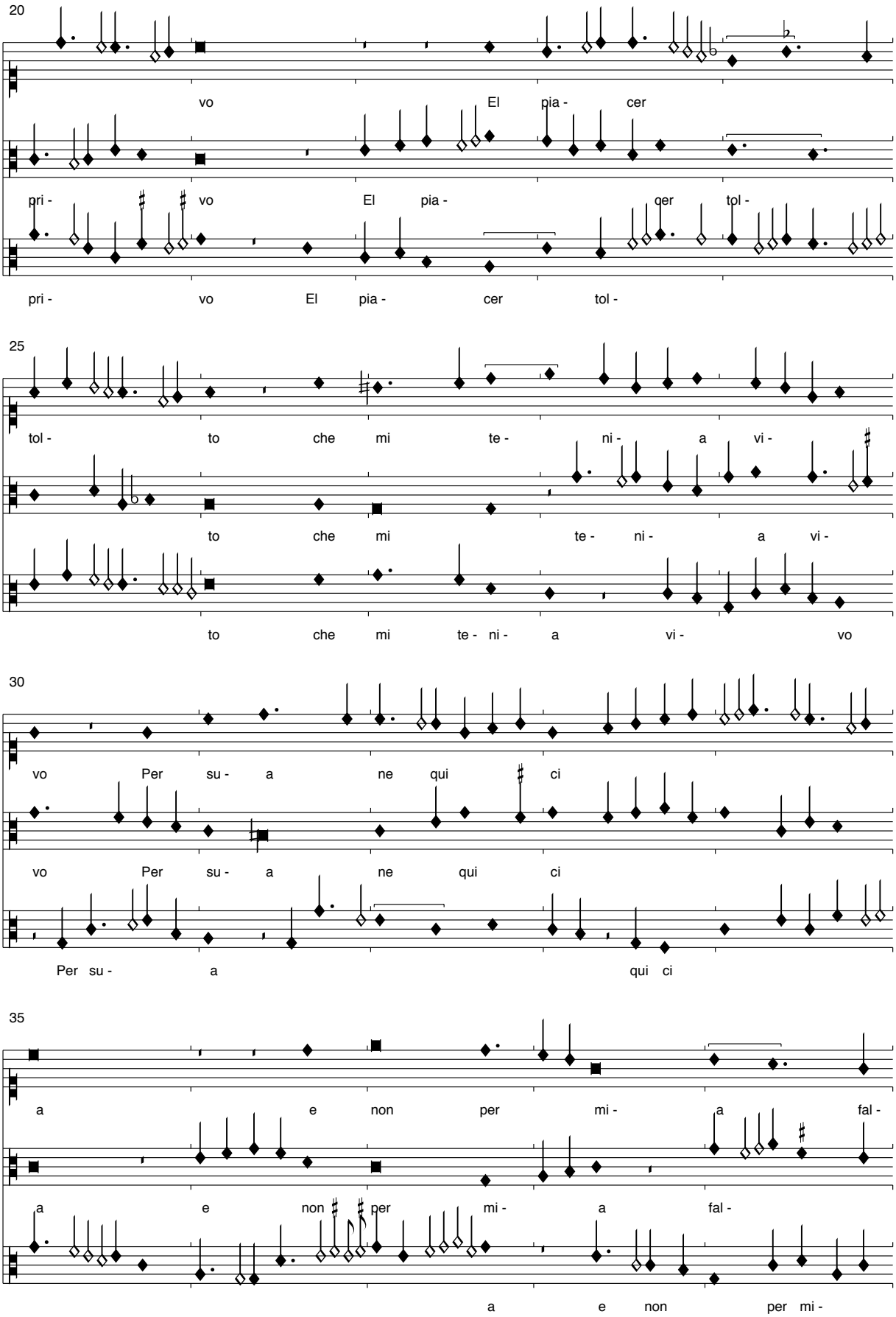
Triste plaisir mon seul recueil
Macompaignera a son vueil
Et me fera plorer pour rire
En triumphant de cruel dueil
Dueil angoisseux est mon accueil
Et tout mon bien nest que martire
La mort sera mon seul escueil
Maiz que je soie en ung ser
Prestement bonte sans plus dire
Nautre ne quiers je avoir pour mire
Pour mavancer ce que plus vueil

En triumphant…

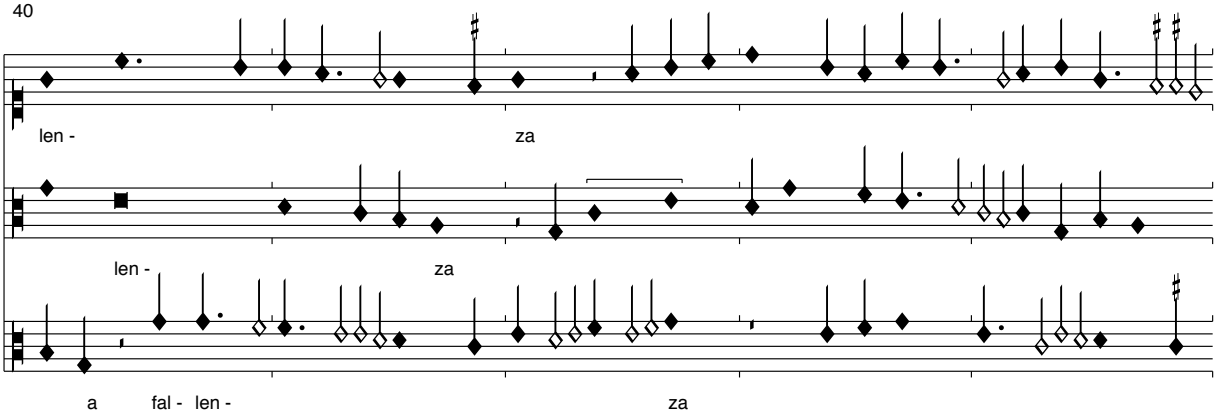
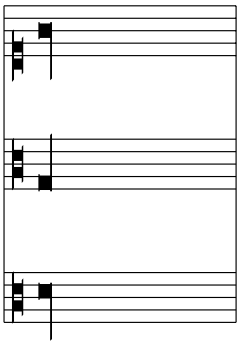
Robertus de Anglia: El mal foco arda

Porto 714, Nr. 19




20
vo El pia - cer
pri - vo El pia - cer tol -
pri - vo El pia - cer tol -
25
tol - to che mi te - ni - a vi -
to che mi te - ni - a vi -
to che mi te - ni - a vi - vo
30
vo Per su - a ne qui ci
vo Per su - a ne qui ci
Per su - a qui ci
35
a e non per mi - a fal -
a e non per mi - a fal -
a e non per mi -

40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