

19. Beauté parfaite bonté souveraine

85

Ballade

Idem

[Anthonello de Caserta]

I-MOe5.24, f. 13r.

[Superius]

Teneur

Contre teneur.

(1. E,
(2. Me,)

Beaute parfaite.

Beaute parfaite.

1. Beau - té fait par lan - fai - te, bon - té e so - lon-
2. me fait lan - guir en co[n] - tré - e lon-

Text cf. Ms Machaut C with 4 syllables:
v[e] - - - ray - - - ne

vray - - - ne gra - ce sans
tay - - - ne en dé - si -

Text cf. Ms Machaut C:

et dou - - - çour es-me - ré -
per ra[n]t dou da - - - me dé-si - ré -

24 CAS:

1. e.

2. e.

30

3. Si ne puis pas a - -

Si ne puis.

Si ne puis.

36

- voir lon - gue du - ré - e et ma do - lour lon -

Ms. G

42

- gue - mant en - du - - - rer,

47

4. puis - - - - - que dé-sir

Puisque desir.

Puisque desir.

57

ne me las - se du- rer.

Ms: D Ms: G
(Rei has G as well)

65

CAS: (b) (b)

[Instr.]

References

- JCuC, <http://jechante.exeter.ac.uk/archive/text.xql?id=SeMiB004ca&view=scholar>
- Apel 1961:418-422
- Stoessel 2002:171-172
- Chenette 2010:1-4
- Editions: CS2:158-162, 371-373; PMFC 20:7; WilLou:168; CMM 053-01:5-6; FSMLFC:29, 31*; CAS:132-134
- Concordant source: Rei:46v

Together with *Amour m'a le cuer mis* (ModA 63), this work—the only time a Machaut text was set to music by someone other than Machaut himself (Stone 2005/2013:79)—enjoys a remarkable popularity with present-day performers, a popularity quite possibly established by the haunting recording of this ballade by Mala Punica (directed by Pedro Memelsdorff) in 1995. The two ballades do have something in common: both display a remarkably expressive Cantus line and both make a show of rhythmic and mensural complexity by the use of displacement syncopation, proportions (in this ballade by the use of coloration) and multiple concurrent mensurations. The Tenor is written in a stable C-mensuration, whilst the Cantus' complexity is considerable with its combination of mensuration change and coloration (where minima equivalence is abandoned); the Contratenor, too, contributes to the overall complexity of the work by changing its mensuration a number of times.

There appears to be some confusion regarding the correct title of the work: sometimes it is called *De beauté parfaite*, as it seems to begin with the word 'De', implying a scribal error as the initial is clearly a 'B' rather than a 'D'—or it would be a rather unusual way to write a capital 'D'. In this edition, we have opted for the 'B' so that the first syllable of *Beauté* (Be-) is repeated, as is the case with the second stanza beginning with the word 'Me'. In *Rei* the work starts with 'jaute' (there is no initial 'B') and so appears to confirm this. On the other hand, assuming 'De' solves the problem of syllable inconsistency at the beginning ('De beaute parfaite, bonte sovrayne, de grace sans per, douçour esmeree' vs. 'Me fait languir en contree lontayne en desirat madame').