

Tout par compas suy composés,  
 en ceste rode proprement  
 pour moy chanter plus seurement.  
 Regarde com suy disposés  
 compaing, je te pri chierement.  
 Tout par compas suy composés,  
 en ceste rode proprement.  
 Trois temps entiers par toy posés;  
 chacer me pues joyeusement,  
 s'en chantant as vray sentiment.  
 Tout par compas suy composés,  
 en ceste rode proprement  
 pour moy chanter plus seurement.

All with a compass am I composed,  
 properly, as befits a round  
 to sing me more surely.  
 Look how I am disposed,  
 companion, I pray you kindly.  
 All with a compass am I composed,  
 properly, as befits a round.  
 Three times my circumference enclosed;  
 you can chase me with joy,  
 if in singing you are true to me.  
 All with a compass am I composed,  
 properly, as befits a round  
 to sing me more surely.

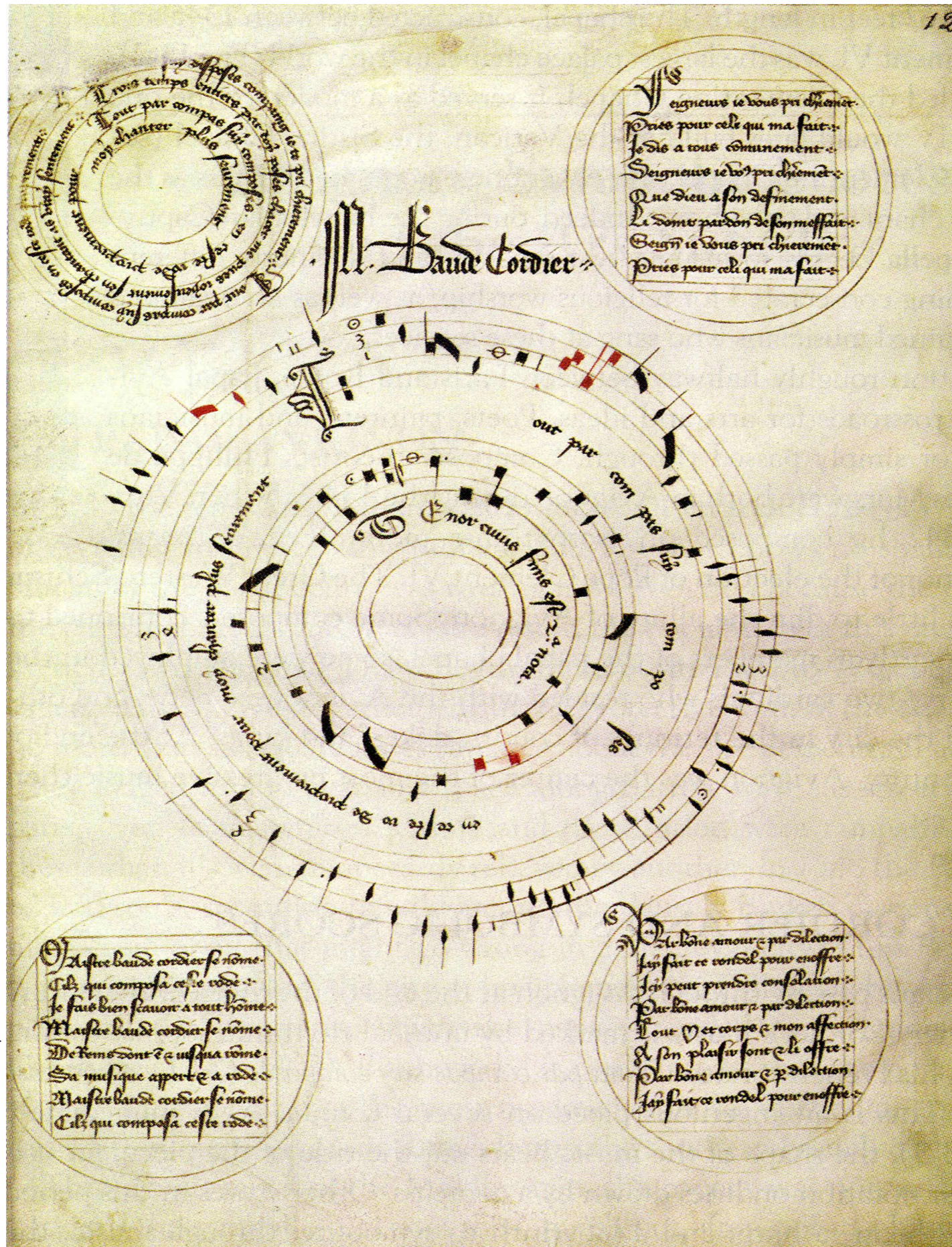
(Inner circle text)

Tenor cuius finis est 2a. nota.  
 Tenor ends on its second note.

Maistre Baude Cordier se nome,  
 cilz qui composa ceste rode.  
 Je fais bien sçavoir a tout home,  
 Maistre Baude Cordier se nome.  
 De Reims dont est et jusqu'à Rome,  
 sa musique appert, et a rode.  
 Maistre Baude Cordier se nome,  
 cilz qui composa ceste rode.

Meister Baude Cordier is named;  
 it is he who composed this round\*.  
 I make it clear to everyone,  
 Maistre Baude Cordier is named.  
 From Rheims, from where he is, to Rome,  
 his music and this round" are known.  
 Maistre Baude Cordier is named;  
 it is he who composed this round\*.

\* "rode" is onsistently used in the source to refer to "ronde," which means "round," which could refer to the eponymous circular dance or the caonic form known as "round" or "rota."



Seigneurs je vous pri chierement,  
 priés pour celle qui m'a fait.  
 Je dis a tous communement.  
 Seigneursm je vous pri chierement,  
 que Dieu a son definement  
 le doint pardon de son meffait.  
 Seigneursm je vous pri chierement,  
 priés pour celle qui m'a fait.

Lords, I pray you,  
 pray for the one who made me.  
 I say to all commonly.  
 Lords, I pray you,  
 that God has his definite,  
 the forgiveness of his sorry me.  
 Lords, I pray you,  
 pray for the one who made me.

(Outer Circle Text)

Tout par compas suy composés,  
 en ceste rode proprement  
 pour moy chanter plus seurement.

All with a compass am I composed,  
 properly, as befits a round  
 to sing me more surely.

Par bonne amour et par dilection  
 j'ay fait ce rondel pour enoffre,  
 icy peut prendre consolacion  
 par bonne amour et par dilection,  
 tout ceur et corps, et mon affection.  
 A son plaisir sont, et li offer  
 par bonne amour et par dilection  
 j'ay fait ce rondel pour enoffre.

By good love and dilection\*  
 I have made this rondel for an offering.  
 Here, one can take consolacion  
 by good love and dilection,  
 all heart and body, and my affection.  
 At his pleasure, and offered  
 by good love and dilection,  
 I made this rondel for an offering.

\*dilection - true and pure love

Note: This realization of the canon under Rondeau form holds true to both the text's suggestion that the piece is not only possibly a "round" but also a "ronde" or "rondeau." Furthermore, the text suggests that the circle only be fully traversed three times; in this realization, the truncated verses of the Rondeau provide for only three verses (1, 4, 5) to make a complete circle, verses 2 and 3 only completing most of the circle, up to the medial cadence on D.

Note: Given the text "Trois temps entiers par toy posés" ("You go around me entirely three times"), this solution proposes not only a three-fold completion of the circle, but also a three-beat or, three-semibreve, delay of the second "chasing" canonic voice.

Note: Only the first (top left) stanza of text - that most resembling rondeau form - has been set. However, all four outer stanzas may be set in a performance. Since these outer stanzas are shorter by five lines, it is suggested that instrumental interludes or textual repeats can fill in any verse gaps. Furthermore, since there seems to be no particular progression or narrative relation between the four stanzas, they may be added in any number or order.

# Tout par compas suy composés

( "All with a compass am I composed" )

- Rondeau in canon -

(version 1)

Baude Cordier (c. 1391)  
Transcription: Jordan Alexander Key

Descantus 1 & 2

1, 3, & 5 Tout  
All

(2) gar - - - - - de com suy dis -  
(Look) how I am dis -

(4) (Trois) temps en - tiers par toy  
(Three) times my cir - cum - fer - ence

bridge for end of verse 1 and 4

bridge for end of verse 2 and 3

T out

Tenor

Tenor cuius finis est 2a. nota.  
(Tenor ends on its second note)

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Red notes in source are represented both by colored transcription and disjoined brackets above the notes.

Ligatures in source are indicated by a bracket above the joined notes.

Mensuration signs appear in the transcription as they do in the manuscript.

3  
2

- po - - - sés  
- po - - - sed

All with a com - pass am I com - posed, en ce - ste ro - de  
pro - per - ly, as be -

- po - - - sés,  
- po - - - sed,

look how I am dis - po - sed, com - paing je te pri  
com - pan - ion, I pray you

po - - - sés  
en - clo - - sed,

Three times is my cir-cum frence en - closed, cha - cer me pues joy -  
you can chase me with

**§**  
(at the end of verse 5, skip to coda)

1. 4. 5.

(1, 5) pro - pre - ment. Pour ment. Pour ter plus seu - re - ment. 2. Re -  
fits a round. To round. To me more sure - - - ly Look

(4) eu - se - ment s'en chan - s'en as vray sen - te - ment. 5. Tout  
joy if in if in you are true - to me. All

2  
1

2. 3.

(2) chie re - ment.      3. Tout  
kind - ly.                      All  
Tout...

(3) pro-pre - ment.      4. Trois  
- fits a round.              Three  
Tout...

2.

### Coloration

Red coloration in the manuscript represent a  $2/3$  diminution of the normal value of the notes when black. Thus, a red breve under  $\ominus$  is a half note rather than the normal dotted half note

### Mensuration Signs (Discantus)

- ⊙ *Tempus perfectum cum prolatione major* (circle with dot) and **3** *proportion tripla* (the  $3/1$  diminution) reduces the breve to the value of the normal semibreve, with the semibreve now equaling the normal minim. Thus, the *TP cum PM* prescribed by the circle-dot must now, by reason of the diminution, be written in the values of *modus perfectus cum tempus perfectum*, creating the sense of  $9/8$  meter with the tactus carried by the breve rather than the semibreve.
- $\ominus$  *Alla breve*: the circle with a horizontal line changes *tempus* (or in this case *modus* do to the prior diminution) to *imperfectus*, though retaining the diminution.
- 3** *Sesquialtera* (or hemiola), meaning three in the time of two (where there were two minims, there are now three).
- 2**
- Ⓒ Sign for *tempus imperfectus cum prolatione major*, meaning augmentation which cancels the prior diminution and restores the semibreve as the *tactus* unit.
- 4** *Sesquitertia*, meaning four in the time of three (where there were three semibreves normally, there are now four).
- 3** Cancels *sesquitertia*, since  $(4/3) \cdot (3/4) = 1$
- 4**

### Rondeau (forme fixe)

- |   |   |
|---|---|
| <p><b>A(1)</b> Tout par compas suy composés,<br/>en ceste rode proprement</p> <p><b>B</b> pour moy chanter plus seurement.</p> <p><b>a(1)</b> Regarde com suy disposés<br/>compaing, je te pri chierement.</p> <p><b>A(2)</b> Tout par compas suy composés,<br/>en ceste rode proprement.</p> <p><b>a(2)</b> Trois temps entiers par toy posés;<br/>chacer me pues joyusement,<br/><b>b</b> s'en chantant as vray sentiment.</p> <p><b>A(3)</b> Tout par compas suy composés,<br/>en ceste rode proprement</p> <p><b>B</b> pour moy chanter plus seurement.</p> | <p>All with a compass am I composed,<br/>properly, as befits a round<br/>to sing me more surely.</p> <p>Look how I am disposed,<br/>companion, I pray you kindly.</p> <p>All with a compass am I composed,<br/>properly, as befits a round.</p> <p>Three times my circumference enclosed;<br/>you can chase me with joy,<br/>if in singing you are true to me.</p> <p>All with a compass am I composed,<br/>properly, as befits a round<br/>to sing me more surely.</p> |
|---|---|

### Mensuration Signs (Tenor):

- $\ominus$  *Alla breve*: as in the discantus, this indicates diminution to *tempus* (modus under diminution) *imperfectus cum prolatione* (tempus under diminution) *perfectus* as in the cantus in the second bar.
- 2** *Proportion dupla* (since diminution is already functioning, the breve is now written as a long and the breve has half its former value).
- 1**
- Ⓒ *tempus imperfectus cum prolatione major* cancels the *dupla* and all diminution of previous tenor part, thus making this note the only one in the tenor that is in *integer valor*, or holding the semibreve as the *tactus* unit.

# Tout par compas suy composés

( "All with a compass am I composed" )

- Rondeau in canon -

(version 2)

Baude Cordier (c. 1391)  
Transcription: Jordan Alexander Key

The score consists of several parts:

- Descantus 1 & 2:** A short melodic fragment on the left, marked with a '3' and a 'T' (Tenor), and the word 'out' below it.
- Vocal Lines:** Three staves of music in 3/4 time, with lyrics underneath. The lyrics are:
 

1, 3, & 5 Tout par com - pas suy com -  
 All with a com - pass am I com -  
 (2) - gar - - - - - de com suy dis -  
 (Look) how I am dis -  
 (4) Trois temps en - tiers par toy  
 Three times my cir - cum - fer - ence
- Bridge:** A short musical phrase labeled 'bridge for end of verse 1 and 4'.
- Tenor:** A single staff of music at the bottom, with the instruction:
 

Tenor cuius finis est 2a. nota.  
 (Tenor ends on its second note)

3  
2

- po - - - sés  
- po - - - sed  
All with a com - pass am I com - posed, en ce - ste ro - de  
- po - - - sés,  
- po - - - sed,  
look how I am dis - po - sed, com - paing je te pri  
com - pan - ion, I pray you  
po - - - sés  
en - clo - - sed,  
Three times is my cir-cum frence en - closed, cha - cer me pues joy -  
you can chase me with

**S**  
(at the end of verse 5, skip to coda)

1. 4. 5.      4      3

(1, 5) pro - pre - ment. Pour moy chan - ter plus seu - re - ment. 2. Re -  
fits a round. To sing me more sure - - - ly Look  
(4) eu - se - ment s'en chan - tant as vray sen - te - ment. 5. Tout  
joy if in sing - ing you are true to me. All  
(to bridge)

2. 3. 4 3 4 3 4

(2) chie re - ment.  
kind - ly. (Tout...)

(3) pro - pre - ment.  
fits a round.

### Rondeau (forme fixe)

**A(1) Tout par compas suy composés,  
en ceste rode proprement**

**B pour moy chanter plus seurement.**

**a Regarde com suy disposés  
compaing, je te pri chierement.**

**A(2) Tout par compas suy composés,  
en ceste rode proprement.**

**a(2) Trois temps entiers par toy posés;  
chacer me pues joyeusement,**

**b s'en chantant as vray sentiment.**

**A(3) Tout par compas suy composés,  
en ceste rode proprement**

**B pour moy chanter plus seurement.**

**All with a compass am I composed,  
properly, as befits a round  
to sing me more surely.**

**Look how I am disposed,  
companion, I pray you kindly.**

**All with a compass am I composed,  
properly, as befits a round.**

**Three times my circumference enclosed;  
you can chase me with joy,  
if in singing you are true to me.**

**All with a compass am I composed,  
properly, as befits a round  
to sing me more surely.**

Note: Given the text "Trois temps entiers par toy posés" ("You go around me entirely three times"), this solution seems less likely, since to complete the text in any strophic fashion, the canon must be repeated more than three times. However, this direction could be in reference to the proposed three-beat delay of the second canonic voice.

# Tout par compas suy composés

( "All with a compass am I composed" )

- Perpetual Canon or Round -

Baude Cordier (c. 1391)  
Transcription: Jordan Alexander Key

(Finis)

1, 3, & 5 Tout par com - pas suy com -  
All with a com - pass am I com -

(2) - gar - - - - - de com suy dis -  
(Look) how I am dis -

(4) (Trois) temps en - tiers par toy  
(Three) times my cir - cum - fer - ence

Descantus 1 & 2

T out

bridge for end of verse 2 and 3

Tenor

*Tenor cuius finis est 2a. nota.  
(Tenor ends on its second note)*

3  
2

- po - - - sés  
- po - - - sed  
All with a com - pass am I com - posed, en ce - ste ro - de  
- po - - - sés,  
- po - - - sed, look how I am dis - po - sed, com - paing je te pri  
com - pan - ion, I pray you  
po - - - sés  
en - clo - - sed, Three times is my cir-cum frence en - closed, cha - cer me pues joy -  
you can chase me with

4  
3

4:3

4:3

3  
4

#

(1, 3, 5) pro - pre - ment. Pour moy chan - ter plus seu - re - ment. 2. Re -  
fits a round. To sing me more sure - - - ly Look  
(2) chie re - ment. 3 & 5 Tout  
kind - ly. All  
(4) eu - se - ment s'en chan - tant as vray sen - te - ment. 4. Trois  
joy if in sing - ing you are true to me. Three

2  
1

C