

"Le ray au soleyl"

Prolation Canon

Source: Mancini Codex/Lucca Codex
I-PEc MS 3065 no. 9 f. LXXXIII

Johannes Ciconia (?) (c. 1370 – 1412)
Transcription by: Jordan Alexander Key


I. 
Le ray au so - leyl qui dret som kar-mey - ne
(The ray of sun - light in whose true en-chant-ment,



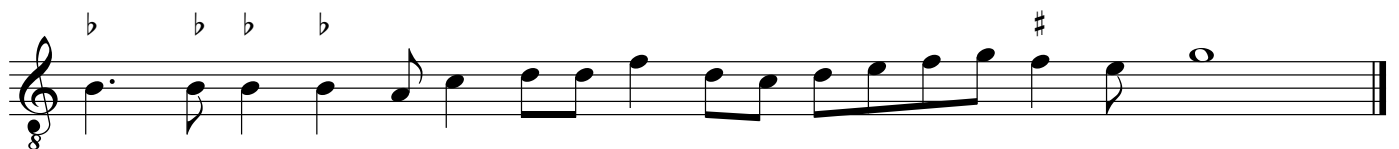
En soy bra - çant la dou - ce tor - to - rel - le.
in his em - brace, sleeps the sweet tur - tle - dove.



La-quel com-pan-gnon on - ques re - no - vel - le, A bon droyt
Ev - er re - ju - ven - a - ting, that be - lov'd one faith - ful - ly makes his



sem - bla que en toy per - fect re - gne.
ap - pear ance in your per - fect king - dom.)



Dum tria percurris quatuor va[let]. While three traversed four counts,
Canon: Tertius unum - subque diapa[son] the third, one - an octave below
sed facit alba moras." but it makes white delays.

* these notes appear as white notes heads in the original. These having no mensural interpretation in this piece, they seem to bear import to solving the riddle canon.

Metered Realization

1 (3+2+2) (3+2+2+2)

Le___ ray au so - leyl___ qui dret som kar-mey - ne_ En___ soy bra -

6 (3+2)

çant la dou - ce tor - to - rel - le.---

12 (3+2+2) (3+2+2+2) (3+2+2)

La - quel com-pan-gnon on - ques re no-vel-le, A bon_ droyt

17

sem - bla que en toy per-fect re - gne.---

21 (2+2+2+3) (2+2+2+3) #

Canonic Realization

"While three transversed four counts,"
The melody is augmented so three beats in II spans four beats in I.
Alternatively, while one voice sings three perfect minims (quarter note triplet),
the other sings four imperfect minims (four 8th notes).

1

I
Le ray au so - leyl qui dret som kar-mey ne

II
Le ray au so - leyl qui dret som kar - mey - ne

III

"The third one - an octave below, but it makes white delays."
The melody of I is transposed down an octave and delayed so that one minim in III is equal to
both three minims in II and four minims in I. On the white notes in the manuscript, III should rest.

3

I
En soy bra - çant la dou - ce tor - to - rel - le.

II
En soy bra - çant la dou -

III
*(e) (e)

5

I
ce tor - to - rel - le.

II
ce tor - to - rel - le.

III

* On parenthetical notes, it is suggested that there should be rests according to the riddle instructions and due to the non-idiomatic harmonies these notes generate

7

8

La-quel com-pan-gnon on - ques re - no - vel - le, A bon droyt

9

8

sem - bla que en toy per-fect re - gne.

8

La-quel com - pan-gnon on - ques re - no - vel - le, A bon

11

8

droyt sem - bla que en toy per-fect re - gne.

8