(Roughly chronological)

<https://www.youtube.com/watch?v=GLQC7vqgviE>

Pax in nomine Domini

<https://www.youtube.com/watch?v=Fpg8OrPfTZc>

Lo vers comens

both by Marcabru (French, 1100s)

It’s probably worth putting some stuff about the early troubadour tradition in here but I’m having trouble verifying that these particular examples are actually using the original melody, since several sources reiterate that only a few of his melodies survived, but don’t say which ones.

<https://www.youtube.com/watch?v=FHwd5lsJ2W0>

Ordo Virtutum by Hildegard of Bingen - (German, 1151) Morality play, mainly in plainsong (monophonic chant)

<https://www.youtube.com/watch?v=TJfM9QWKbLU>

Cantigas de Santa Maria written or co-authored by Alfonso X of Castile - (Spanish, 1200s)

Songs about the Virgin Mary, monophonic. Pitch notation survived but looks like there wasn’t any notation of rhythm so that will largely be up to interpretation in any recordings

<https://www.youtube.com/watch?v=hWVV74fiNFc>

One of the Cantigas de Amigo by Denis of Portugal (apparently a grandson of the above guy lmao) (Portugese, late 1200s or early 1300s) also in the troubador/lyric poetry tradition

*And then polyphony becomes a thing!*

<https://www.youtube.com/watch?v=NhmQiVEpVAQ>

Roman de Fauvel - (French, 1310) allegorical and satirical poem set to music. It is uncertain whether this might have been performed theatrically. It’s about a horse that basically becomes a member of the French nobility.

<https://www.youtube.com/watch?v=qJrclYubteg>

Fumeux fume par fumée bySolage - (French, late 1300s) In the ars subtilor style, which is pretty complex melodically and rhythmically

<https://www.youtube.com/watch?v=EyE_ztCpdBg>

Mit günstlichem Herczen by Oswald von Wolkenstein (from what is now Northern Italy?, late 1300s or early 1400s)

<https://www.youtube.com/watch?v=bXM36PacAF4>

Puisque m’amour byJohn Dunstaple - (English, early 1400s) Excerpt from his wikipedia page:

“The *contenance angloise,* while not defined by Martin le Franc, was probably a reference to Dunstaple's stylistic trait of using full [triadic harmony](https://en.wikipedia.org/wiki/Triad_(music)), along with a liking for the[interval of the third](https://en.wikipedia.org/wiki/Major_third). Assuming that he had been on the continent with the Duke of Bedford, Dunstaple would have been introduced to French [*fauxbourdon*](https://en.wikipedia.org/wiki/Fauxbourdon); borrowing some of the sonorities, he created elegant harmonies in his own music using thirds and sixths. Taken together, these are seen as defining characteristics of early [Renaissance music](https://en.wikipedia.org/wiki/Renaissance_music), and both Le Franc's and Tinctoris's comments suggest that many of these traits may have originated in England, taking root in the Burgundian School around the middle of the century.”

So that’s sorta the direction things are going, if we want something closer to Renaissance music!