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A Lost Trouvere Melody Found

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vertical collection which is formed by a compendium of all the interval classes contained by the opening motifs and completes the large-scale process of liquidating the distinctive features of the original motivic ideas. This event is formally marked by the first of two accompanied cadenza-like sections, which elaborate and prolong the structural 'compendium chord' until the opening orchestral phrase is reconstituted from it. Rihm's dramatic conception of both form and the interaction of soloists and orchestra is clearly an important factor in the creation of the work's expressive power, which originates, however, in the suggestive ambiguity of the title, a line from Baudelaire's *Fusées* for which Rihm provides three possible translations that have obviously been a fruitful source of musical images.

The scores are reproductions of the composer's manuscript and are legible despite their considerable reduction, which is a real impediment to easy comprehension of the often densely filled page. It would have been helpful if Rihm's crossings-out had been removed.

CRAIG AYREY

## CORRESPONDENCE

*To the Editors of 'Music & Letters'*

### A LOST TROUVERE MELODY FOUND

As a footnote to my review of *Polyphonic Music of the Fourteenth Century*, xv: *Motets of English Provenance*, ed. F. Ll. Harrison (*Music & Letters*, lxii (1981), 466–70), it may be mentioned that the vernacular poem associated with the tenor of his fourth motet, 'Ade finit perpete—Ade finit misere—A definement d'esté lerray', has been located in the Bodleian MS Douce 308, as the fourteenth item in the fourth section, devoted to *pastorelles*. It is by no means an obscure text, as these things go: as well as being listed in the Raynaud–Spanke and Mölk–Wolfzettel bibliographies (Nos. 436, 236) it has been printed by Alfred Jeanroy in his *Les Origines de la poésie lyrique en France au moyen âge* (Paris, 1889, 4th edn. 1965), pp. 507–9, by Georg Steffens in his diplomatic edition of Douce 308 ('Herrigs Archiv', xcix), p. 82, by André Mary, *Anthologie poétique française* (Paris, 1967), i. 316–19, and most recently by Samuel N. Rosenberg and Hans Tischler in their anthology *Chanter m'estuet* (London, 1981), No. 86. The motet itself was listed in Gennrich's *Bibliographie der ältesten französischen und lateinischen Motetten* (Darmstadt, 1957), and it is surprising that Gennrich, with his notable eye for such things, seems not to have made the connection. But perhaps it is for Oxford scholars to be embarrassed, since the two manuscripts concerned, Douce 308 and New College 362, are shelved a few yards from each other in the Bodleian Library.

Since Rosenberg and Tischler do not print the melody with the poem, it may be opportune to do so now (Ex. 1). In fitting the first stanza to the tenor of the motet, I have used Rosenberg's reading of the text, and I have retained the ligatures of the melody (as given by Harrison) in order to demonstrate how much (or how little) the tenor presentation differs from what must have been the original form of the tune. Though the motet uses the melody three times, it is written out only once in the manuscript. (In bar 22 Harrison reads the *a* as a *longa plicata*, which he renders as *a-g* in crotchets. I cannot detect the plica in the manuscript. His minim *a* in bar 46 of the motet does not reflect a scribal distinction, since the melody is not repeated.) In line 4, it seems better to tie the repeated *c'* (bar 15) than to observe either of the two preceding ligatures, as this would result in an

impossible accentuation. This reading also makes for a satisfactory musical parallel with line 6. I have retained Rosenberg's emendation of line 5, originally 'J'ai trop esteit en folie', for the sake of the rhyme.

Ex. 1

A de - fi - ne - ment d'es - tiet Lai - rai ma jo -  
 7 - li - e - teit; Y - vers vient tous a - pres - ties,  
 13 Froi - du - re re - pai - re: J'ai trop en fe -  
 19 - lie es - teit. Si m'an voil re - trai - re.

8 stanzas

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#### 'HANDEL'S FIRST ITALIAN OPERA'

In his article on Handel's first Italian opera (*Music & Letters*, lxii (1981), 12–29) my colleague J. Merrill Knapp gives a misleading account of the development of the score. He identifies the three major sources, Silvani's 1700 Venice libretto *Il duello d'Amore e di Vendetta* (discovered, incidentally, before Reinhard Strohm's important article in the *Rivista italiana di musicologia*), Handel's untitled and incomplete autograph, and the libretto for the 1707 Florence production, *Vincer se stesso è la maggior vittoria*, but has placed them in the wrong order and so drawn incorrect conclusions. He is unquestionably right in stating that Handel's autograph was composed in Rome during the summer of 1707, before he went to Florence for the production in late autumn. There is conclusive proof of this in the fact that much of the aria 'Per dar pregio' at the end of Act I was copied from the cantata *Il delirio amoroso* (May 1707 or earlier) by Giuseppe Antonio Angelini, who copied most of Handel's Roman cantatas for Ruspoli; he worked closely with Handel, for the two hands alternate throughout the aria, which is an integral part of the manuscript, not an insertion.

What Handel set was not the 1700 libretto but an adaptation of it from which one character had been removed and in which three arias had been modified or replaced, one transferred to another character, and nine had reached the final form of the Florence libretto. But the autograph version was not the one performed. The 1707 libretto proves that there was a second revision involving not only the removal of some 64 lines of Silvani's recitative text in six different scenes, all set in the autograph, but major changes to the music, including seven additional or substituted arias. It is a fair assumption that Handel put this in hand after his arrival in Florence. Knapp assumes that it precedes the version in the autograph.



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CORRECTIONS

In reviewing Nigel Wilkins's *Chaucer Songs (Music & Letters, lxiii (1982), 171–2)* I overlooked the fact that in introducing the rondeau 'Now welcom somer' in *The Parlement of Foules* the poet remarks (line 676) 'The note, I trowe, maked was in Fraunce'. This may not affect my general conclusions very much, but it alters the balance of the argument in Dr. Wilkins's favour. I apologize for an elementary oversight.

In my letter about the chanson 'A definement d'esteit' (*ibid.*, 384–5), the last words of lines 1 and 3 have appeared as 'estiet' and 'apresties'. The correct readings are 'esteit' and 'apresteis' respectively. The note-groups in bars six and seven should have ligatures.

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ROBERT SIMPSON SOCIETY ARCHIVES

The Robert Simpson Society has deposited its archives, consisting of manuscripts of works by Dr. Simpson, printed scores, scrap-books, articles, letters, recordings and other memorabilia, in the Music Department Library of Royal Holloway College, University of London. Enquiries are welcomed from anyone wishing to consult the archives.

The society would like to increase its holding and would be glad to hear from anyone willing to deposit material with the archives.

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