

The other use of melisma, which I have called formal, is best illustrated from the Florence Manuscript (thirteenth-century). Besides being a major source of Notre Dame polyphony from early in the century, the manuscript contains in fascicles 10 and 11 the largest single collection of monophonic Latin songs.⁵⁹ Those in fascicle 11 are *rondelli*, the Latin equivalent of the French *rondeaux*, and will be considered in chapter 5 below (on dance-song). The others are usually referred to as 'monophonic *conductus*', but many of them belong rather with the Latin songs that I have been calling *cantiones* in order to stress their status as art-songs and their apparent complete independence of the liturgy and of devotional festivity. Of the eighty-three poems, thirty-six or thirty-seven 'are attributed in various sources to Philip, chancellor of the Cathedral of Notre Dame from 1218 to 1236';⁶⁰ most are religious, though non-liturgical, and some are satirical and moral, after the style of Walter of Châtillon's 'Ecce torpet' (Ex. 17, above). Amongst the other songs are many of topical interest: they eulogize or elegize (which is not so different) personages as diverse as Henry II (Count of Champagne), William Longchamps (Bishop of Ely and Regent of England during the third Crusade), St Bernard of Clairvaux, Francis of Assisi, Peter the Chanter (the Paris theologian).⁶¹ Love is not at all as frequent a topic as the immoral greed of the clergy; and one of the few songs which deal with it, 'Olim sudor Herculis' (also in *Carmina Burana*), deals only to dispraise 'the love which takes the bloom from fame's deserts' (*Amor fame meritum / deflorat*).⁶² 'Olim sudor' is in fact a sequence, not a strophic song, but it will serve to introduce the problem of melismas. I give the opening line from the Florence MS and also from the Later Cambridge Songs:⁶³

Ex. 20

The image shows two staves of musical notation. The top staff is labeled 'F' and the bottom staff is labeled 'C'. Both staves show the beginning of a melody with the lyrics 'Olim sudor Herculis...'. The 'F' staff has a long horizontal line above the notes for 'Olim', indicating a melisma. The 'C' staff has a bracket above the notes for 'Olim', also indicating a melisma.

⁵⁹ See Source 10.

⁶⁰ Steiner (1966), 57–8; see also Raby (1957), 11.227–35, for an account of Philip the Chancellor's poems, and Peter Dronke's forthcoming article in *Das Ereignis Notre Dame* ed. W. Arlt and F. Reckow (Wolfenbüttel 1986–7).

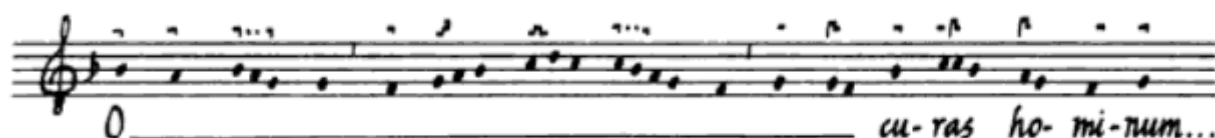
⁶¹ Steiner (1966), 56–7.

⁶² 'Olim sudor' (Anderson κ4): Florence MS, fol. 417.

⁶³ There are five sources, of which only Florence and Cambridge (fol. 300) have music (both in non-mensural notation). Anderson (1978b), 5–9, gives both in full, in a measured transcription (for which he argues in his article on the monophonic *conductus* (1978d)). The melismas, or *caude*, could conceivably have been added to the songs of MS F after their original composition; some have independent existence elsewhere (see Bukofzer, in *AnnM* 1 (1953) 65ff), including the initial melisma of 'Olim sudor'.

Some songs in the Florence MS have even longer *preludia* – especially the sequences, but the more ambitious strophic songs may also be introduced and concluded with long melismas:⁶⁴

Ex. 21



(In this case a shorter eight-note melisma decorates the second line of the verse also: 'O quorum studia . . .') These opening melismas are clearly not an integral part of the songs that they introduce, since they can be freely omitted, as in the Cambridge manuscript. Some scholars have related them to the *caude* of polyphonic *conductus*; but whereas the latter are normally copied according to the rules of a clearly defined mensural modal notation, the introductory melismas of the monophonic *conductus* are not. In this the different sources agree fairly consistently. The opening of 'Ve mundo a scandalis' in the important Wolfenbüttel MS (*W*¹), for example, is almost identical in notation to its opening in the Florence MS.⁶⁵ The *caude* in the latter are often broken up with short vertical strokes, such as are reserved elsewhere in this fascicle for important word-divisions and the ends of phrases; their meaning (see 'O curas hominum' above) in this context seems to be related to melodic structure – they are, as it were, phrase-marks. To sum up, these introductory melismas, as the Cambridge 'Olim sudor' demonstrates, are evidently not integral to the song. They lie outside the 'numbered' pattern and cannot possibly be incorporated into it. A melody with this type of opening may well proceed thereafter in a normal 'neumatic' style, with single notes and short note-groups; or it may introduce other melismas in introductory or final positions. Their intention and effect could be to heighten the style, to raise it perhaps above the level associated with courtly chanson on the one hand or festive *conductus* on the other.

IV Conclusion

A thorough stylistic analysis of the Latin songs in high style, the *cantiones*, in relation to other monody, is much needed and has not yet been undertaken.⁶⁶ I

⁶⁴ Steiner observes that '38 pieces begin with fairly long melismas, and 27 end with them. In 20 pieces there are melismas at the beginning of a new stanza within the work; in some there are further melismas within the stanza' ((1966), 70). 'O curas' (Ex. 21) is on fol. 424v.

⁶⁵ Wolfenbüttel MS (Source 40), fol. 185; Florence MS, fol. 426. Anderson K27. On this song, see the analysis of Steiner (1964), 95–102. The melismatic *cauda* in Las Huelgas MS (Source 4), fol. 157, is close melodically but not notationally.

⁶⁶ For studies of monophonic music in the Florence MS, see Source 10. Systematic wider study of the repertoire has not advanced far, partly because of the unavailability of usable transcriptions, partly because of the intractability of the rhythmic problem. The late Gordon Ander-