

# Word/Music Relations in the Work of the Troubadour Gaucelm Faidit: Some Preliminary Observations on the *Planh*<sup>1</sup>

## I. Introduction

Many troubadours, beginning with the earliest ones known to us, proclaim in their verse that text and music go hand in hand<sup>2</sup>; in more recent times, however, these interdependent aspects of the repertory have been relegated to separate university departments. Yet if specialists of literature are to take these poems seriously as poems, they must heed the authors' declarations that the art of the troubadour is twofold. They must, in short, give more than passing attention to the melody when it has been preserved.

Certain difficulties are entailed, however, by the number and nature of the written sources. On the one hand, a relatively small proportion of the tunes is found in manuscript. Although the precise delineation of the melodic corpus is still open to discussion, it may be said that 10 percent of the roughly 2500 surviving poems exist

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<sup>1</sup> The present essay is part of an ongoing investigation of word/music relations in the work of Gaucelm Faidit. A preliminary version of this research was presented to the *Second Conference on Occitan Language and Literature*, University of Birmingham, England, March 1982.

<sup>2</sup> Two of the most explicit affirmations from the early periods are quoted below:  
— Guilhem de Peiteus, *BdT* 183, 11, vv. 39-42, in *Guglielmo IX d'Aquitania, Poesie*, ed. N. PASERO, Modena 1973, p. 198.

que'ls motz son faitz tug per egau  
comunalmens,  
e'l son, et ieu meteus m'en lau,  
bo's e valens

— Marcabru, *BdT* 293, 35, vv. 1-3, in *Poesies complètes du troubadour Marcabru*, éd. J. M. L. DEJEANNE, Toulouse 1909, p. 169:

*Pax in nomine Domini!*  
Fetz Marcabrus los motz e'l so.  
Aujatz que di:

For a systematic study of such assertions, cf. A. RONCAGLIA, *Sul 'Divorzio tra musica e poesia' nel Duecento italiano*, in *L'Ars nova italiana del Trecento*, IV, Atti del 3° Congresso internazionale sul tema *La musica al tempo del Boccaccio e i suoi rapporti con la letteratura*, Siena-Certaldo, 19-22 luglio 1975, ed. A. ZUÑO, Certaldo, Centro di studi sull'Ars nova italiana del Trecento, 1978, pp. 365-397 (esp. pp. 368-379).

with melodies. On the other hand, there is a question of plurality as well: the tunes that accompany some 51 texts (or approximately 20 percent of this group) are found in divergent multiple versions<sup>3</sup>.

These statistics may be regarded nonetheless in a more positive light. First, the poems preserved with tunes include some of the uncontested 'gems' of the literary tradition. Second, the study of the multiple melodic versions and of their relation to the verbal texts associated with them in the manuscripts can be an important source of insight into the processes of transmission, preservation, and performance of the repertory.

On the whole, the codices are compendia of the work of several authors, and none of the material thus transmitted comes to us directly from the hand of its composer<sup>4</sup>. A complex chain of written and oral transmission certainly preceded the establishment of these anthologies, but we can know the earlier process only insofar as the surviving documents reflect it. The musical evidence is, moreover, concentrated in a small proportion of the extant sources: of the roughly 95 troubadour manuscripts, only four contain a substantial number of melodies<sup>5</sup>. Although none of the four was compiled before the second half of the thirteenth century, they include tunes that were presumably composed as early as the first half of the twelfth.

Several features of the *chansonniers* make it difficult to ascertain at what point in its history a given version of the melody was coupled with a given version of the text. On the one hand, the general arrangement of the manuscripts suggests that words and music passed at times through separate channels of transmission. In some of the non-notated codices – as in the four principal notated ones – empty musical staves appear above the text of certain pieces. At other points in these same documents, space was left for staves that, in the end, were never drawn upon the page; still elsewhere, no room was left for staves at all. On the other hand, only two of the chief melodic manuscripts (Mss. *G* and *R*) are exclusively devoted to Old Occitan material. The remaining two (Mss. *W* and *X*) are northern French collections, and the Old Occitan texts included in them have undergone various degrees of linguistic contamination at the hands of Old French scribes<sup>6</sup>. The tunes recorded in such *chansonniers* may have been shaped in part by northern French melodic practices, as well as by interaction with their newly 'Frenchified' texts<sup>7</sup>.

<sup>3</sup> In the troubadour repertory as a whole, the melodies of two poems exist in four different manuscript versions; the melodies of 17 poems, in three different versions; those of 32 others, in two different versions. The rest are *unica*.

<sup>4</sup> The work of D'A. S. AVALLÉ remains the most complete study of the manuscript tradition as a whole: *La letteratura medievale in lingua d'oc nella sua tradizione manoscritta*, Torino 1961.

<sup>5</sup> These four manuscripts are: Ms. *G*: Milano, Biblioteca Ambrosiana; Old Occitan texts only; Ms. *R* 71 *sup.* (nunc Ms. S.P. 4); Old Occitan texts only; Ms. *R*: Paris, Bibl. Nat., Fonds Français 22543; known as the *Chansonnier d'Urfé*; Old Occitan texts only; Ms. *W*: Paris, Bibl. Nat., Fonds Français 844; known as the *Manuscrit du Roi*; Old Occitan and Old French texts (also classified as *trouvère* Ms. *M*); Ms. *X*: Paris, Bibl. Nat., Fonds Français 20050; known as the *Chansonnier de Saint-Germain-des-Prés*; Old Occitan and Old French texts (also classified as *trouvère* Ms. *U*).

<sup>6</sup> Cf. L. GAUCHAT, *Les Poésies provençales conservées par des chansonniers français*, in «Romania» XXII (1893) pp. 364-404; Manfred RAUPACH and Margret RAUPACH, *Französisierte Trobadordyrik*, Tübingen 1979.

<sup>7</sup> Cf. V. POLLINA, *Troubadours dans le nord: Observations sur la transmission des mélodies occitanes dans les manuscrits septentrionaux*, in «Romanistische Zeitschrift für Literaturgeschichte / Cahiers d'histoire des littératures romanes», IX (1985) pp. 263-278.

Under these conditions, the study of word/music relations calls for complementary approaches: fundamental research on the codices *per se*, and analysis of the repertory of specific troubadours – particularly those whose melodies exist in several different versions<sup>8</sup>.

The work of Gaucelm Faidit claims our interest both for its aesthetic merit and for the number and distribution of the written sources. Few troubadours have left such a high percentage of surviving melodies or of multiple melodic versions. Of the 65 poems attributed with some certainty to this composer<sup>9</sup>, 14 are preserved with music. Double melodic versions exist for four of these; triple versions for five; and a quadruple version for one: the *planh*.

The distribution of these melodies among codices of 'northern' and 'southern' origin is also of considerable importance. Since nine of the ten multiple melodic versions are included in both 'northern' and 'southern' manuscripts, the repertory of Gaucelm Faidit provides a solid basis for comparing the two branches of the tradition. The Old Occitan manuscript *G* merits attention in its own right, for it contains 11 of the poet's 14 extant melodies, including three of the four *unica*.

## II. Analysis

With these considerations in mind, let us turn to the *planh*, or funeral lament, that Gaucelm Faidit wrote in honor of Richard Lion Heart (+ 1199). The piece is preserved in three of the notated manuscripts cited thus far: the 'northern' Mss. *W* and *X*, and the Old Occitan Ms. *G*. It also appears in a more unusual source: an Anglo-Norman codex, housed in the Vatican Library, to which the Greek letter  $\eta$  has been assigned as *siglum*<sup>10</sup>. Full transcriptions are appended to this study<sup>11</sup>.

I do not propose to deal in an exhaustive fashion with the many issues raised by the *planh*, but rather to offer several examples of textual and musical analysis combined. The models for such a study, particularly of works drawn from this repertory, are scarce indeed<sup>12</sup>. In endeavoring to situate the four melodic versions in

<sup>8</sup> Cf. V. POLLINA, *Les tâches de la recherche occitane: La musique des troubadours*, in «Bulletins de l'Association Internationale d'Etudes Occitanes», 1 (1985), pp. 7-9.

<sup>9</sup> I refer to the attributions of J. MOUZAT, ed., *Les Poèmes de Gaucelm Faidit*, Paris 1965. Mouzat's text is quoted in the present study in all cases where no specific manuscript is mentioned.

<sup>10</sup> Roma, Biblioteca Vaticana, Reg. 1659, fol. 89v. The *siglum* of Ms.  $\eta$  was assigned by K. BARTSCH, *Grundriss zur Geschichte der provenzalischen Literatur*, Elberfeld 1872; the same manuscript is given the *siglum* of  $k$  by A. JEANROY, *Bibliographie sommaire des chansonniers provençaux*, Paris 1916. A photograph of this melodic version of the *planh* is included in E. MARRIOT BAXMISTER, ed., *Monumenta Vaticana di Paleografia Musicale Latina*, Lipsia 1913, Tav. 100a (Plate 522).

<sup>11</sup> The notational systems of the manuscripts – and consequently, that of the transcriptions – indicate pitch but not duration. My work is patterned on a widely accepted system of five-line notation that, to the best of my knowledge, was first applied to this repertory by C. APPEL *Die Singweisen Bernarts von Ventadorn*, Halle 1934. The neumatic groupings of the codices are respected; the second note of the *plica*, written smaller than the first, is joined to the preceding one by means of a slur with a vertical slash (as in Ms. *G*, line 1, syllable 9). Chromatic alterations are noted only at those points where they occur in the codices; no editorial accidentals are used. A "V" placed at the top line marks the end of the staff in manuscript.

<sup>12</sup> For the best *état présent* and bibliography, cf. H. VAN DEN WIEBE, *The Chansons of the Troubadours and Trouvères*, Utrecht 1972. Cf. also two exemplary studies by Professor C. S. McPHER of the University of Michigan: *Medieval Monophonic Song: «Kalenda Maia» by Raimbaut de Vaqueiras*, in

relation to the texts transmitted with them, I shall concentrate on three salient features:

- A. the use of melodic inflection;
- B. the use of sharp melodic profiles;
- C. the contrasting musical treatment of an important passage of the text.

The analysis which follows is based primarily on Strophe I, the only full stanza of the *planh* accompanied by musical notation in the manuscripts<sup>13</sup>. Comparison with certain of the other strophes, where different words are sung to the same notes, will conclude the discussion<sup>14</sup>.

#### A. Melodic Inflection

The version of Ms. G begins with recitation on the tone of A, followed by melodic inflection of a half-step (A / B-flat / A: syllables 3-4-5). In performance, this pattern lends itself to special emphasis of the B-flat:

1 2 3 4 5 6 7 8 9 10 (11)

1) FORT CHO - SA / OR - AZ E TOT LO HA - IOR DAN

The other three versions make no such inflection in the first member of the line. In Mss. W and η, the note of A is intoned throughout the first four syllables:

1 2 3 4 5 6 7 8 9 10 (11)

1) [FOR]T CHO - SE / AU - IAS ET TOT LOR HA - [IO]R DAN

1) FORT CHO - SE EST QUE TOT LE HA - IOR DAN

Notations and Editions: *A Book in Honor of Louise Cuyler*, ed. E. BORROFF, Dubuque, Iowa 1974, pp. 1-7; and *Kalenda Maia: A Study in Form*, in *Medieval Studies in Honor of Robert White Linker*, ed. B. DUTTON, J. W. HASSELL, and E. KELLER, Valencia 1975, pp. 141-154. H. VAN DER WERF, *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars*, Rochester [N. Y.] 1984 reached me too late for consideration in the present study.

<sup>13</sup> Although stanzaic order may differ from manuscript to manuscript, the troubadour codices show very little variation in the placement of the initial strophe. Moreover, when a tune is given it usually appears above the words of the first stanza alone. We have no specific record of the ways in which the words of subsequent strophes were related to the music, except in those few instances – chiefly in Ms. G – where notes were also placed above the opening words of the second stanza. (Strophe II, line 1, of the *planh* of Caucelm Faidit is, in fact, notated in Ms. G).

<sup>14</sup> I have refrained from evoking the question of musical rhythm in the present essay, for the major positions to be taken in the matter have been amply expounded and debated for several generations. (Cf. H. VAN DER WERF, *The Chansons*, ch. 3). In my view, the piece is best performed in a simple, declamatory style, based on the natural rhythm of the words. Indeed, the adaptation of words to music,

Ms. X also begins on A, yet departs from the pattern of recitation described above by placing two-note descending neumes over the third and fourth syllables of the verse:

1 2 3 4 5 6 7 8 9 10 (11)

1) OSEO CHO - SE ES QUE TOT LO HA - IOR DAN

In context, the B-flat of Ms. G is highly reminiscent of the Gregorian Mode I Office psalm tone in its 'authentic' form:<sup>15</sup>

STAN - TES E - RANT PE - IES NOS - TRI / IN A - TRI - IS TU - IS JE - KU - SA - LEM

It may be said that Mss. W and X also include the pattern of A / B-flat / A in the first line of the *planh*<sup>16</sup>. Yet only in Ms. G is this feature preceded by unbroken recitation of the A, as in the psalm tone, and only in this manuscript is the B-flat situated at the *coupe* – that is, at the prosodically significant fourth syllable of ten.

By the time that the fifth syllable of line 1 is reached – that is, just after the *coupe* – Manuscripts W, X, and η have already descended below the tone of A. In contrast, Ms. G resumes the recitation of the A, prolonging it one note beyond the *coupe* so that the melodic inflection to B-flat may have its full effect.

Ms. X begins its descent from A to G to F (which is the lowest note in all four manuscripts until the *finalis* on D in line 1) as early as the third syllable of the song. Nevertheless, it too is moving toward B-flat, albeit in the second member of the line. Like Ms. X, Mss. W and η will begin their ascent only after the *coupe*; in all three cases, the melodic contour of the verse will reach its apex in syllable 6.

The striking inflection of a half-step – a pattern to which the listeners' ears may

particularly in strophes other than the first, demands a suppleness of vocal style that may be harder to achieve in other rhythmic systems.

<sup>15</sup> Various features of the 'D-authentic' mode are found in each of the notated versions of the first line of the *planh*; however, the Mode I Office psalm tone is cited here as a melodic pattern familiar to medieval listeners from the daily psalmody of the Church, rather than as a step in modal analysis *per se*. The systematic assessment of modality vs. tonality in the four written sources of the tune falls outside the scope of this essay.

<sup>16</sup> The status of the B-flat in the first line merits further comment. As noted above, chromatic alterations are included in my transcriptions only at those points where they occur in the codices themselves; no editorial accidentals are used. In line 1 of the *planh*, Mss. G and X clearly flat the B at syllables 4 and 6, respectively. Although the B recurs without the accidental at syllable 7 of Ms. G, the flat at syllable 4 may be considered valid for the remainder of the staff in which it appears in manuscript (i.e., through syllable 9). Moreover, in the three cases just cited the B stands at the apex of a melodic contour, being preceded and followed by the tone of A. Although the version of Ms. W does not employ the accidental, the B in its first line – which is also preceded and followed by A – could be flattened in accordance with the dictum

Una nota supra Ia,  
Semper est canendum fa.

(Quoted by McPECK, *Medieval Monophonic Song: Kalenda Maia*, p. 3. A useful discussion of chromatic alterations in the troubadour repertory is found in pp. 1-3 of the same article.)

well have been conditioned by the tradition of Gregorian psalmody – enables the performer of Ms. *G* to make a strong connection between the melody, on the one hand, and the poem's syntax, prosody, and patterns of accentuation, on the other.

As in other Romance versification, the last syllable before the *coupe* is generally accentuated and may correspond to a natural syntactic break. Indeed, in all surviving versions of the text of Strophe I, the *coupe* marks the end of the first clause of the poem, whose word order has been inverted for greater emphasis. When the displaced verb appears, just before the *coupe*, the meaning of the first syntactic unit is complete.

In all but three of the extant manuscripts of the *planh*, including two of the musical ones (Mss. *X* and *η*), the verb is the monosyllabic *es* (rendered *est* in the Anglo-Norman Ms. *η*). The natural tendency in performance is to emphasize this syllable, given its position just before the *coupe* and its importance as the sole verb in the line. A bisyllabic verb is found in Mss. *G* and *W*; yet in these three cases also, the natural tonic accent on the second syllable falls immediately before the *coupe*.

As noted above, Ms. *X* begins its ascent toward the B-flat only in the second member of the line, with a neume that mirrors the one that preceded the *coupe* (G-F / F-G). This symmetry is striking to the eye; yet troubadour lyric was conceived for an audience of listeners, not readers. In the hands of certain performers, the repeated notes and highly stepwise structure of the passage might appear to weaken the effect of the *coupe*. On the other hand, a masterful singer of this verse could create a genuine aesthetic tension between the break in the prosody and the flow of the melody.

The expressive quality of the B-flat in Ms. *G* is far less contingent on the talent of the performer than is its counterpart from Ms. *X* (or, indeed, than are the versions of Mss. *W* and *η*, where the note of A must be intoned throughout the first four syllables). Although Ms. *G*'s approach to the first line may seem to us more energetic and direct, the more sophisticated symmetry of Ms. *X* (G-F / F-G) may have held greater appeal for its northern French scribe – a person who, by all indications, was well versed in a variety of repertoires.

### B. Sharp Melodic Profiles

Defining intervals – sharp melodic profiles – may be used to set a given passage of the text into bold relief. Due to the exceptional nature of such melodic differentiation and to its role as a technique of emphasis, no firm 'rule of usage' may be said to determine its occurrence. Certain intervals may however be considered significant in their own right. Given the normally restricted *ambitus* and step-wise structure of troubadour lyric, any leap greater than a third could be regarded as potentially meaningful. By this standard, an interval of a fifth would take on unquestionable importance.

The setting of the proper name *Richartz* in the sixth line of the *planh* is a prominent example of this phenomenon<sup>17</sup>. The manuscript tradition shows unusual

<sup>17</sup> The interval of an ascending sixth, which occurs in line 7, will be discussed in its context (cf. Section C, below).

stability in the matter. In every extant version of the melody we find a downward leap of a fifth at this point in the poem:

The image shows four musical staves, labeled G, W, X, and η, representing different manuscript versions of the sixth line of the poem. Each staff is in a treble clef with a key signature of one flat (B-flat). The lyrics are: 6) LO RIC VA - LEH KI - CHARTZ KEI BELS EH - GLEIS. A downward leap of a fifth is marked with a 'V' above the staff at the end of the line.

The strongly disjunct motion of the melody has an isolating effect on the word *Richartz*, which comes by no coincidence at the numerical center of the line. The musical setting of the name of the lamented king – a reference postponed until the sixth verse of nine – comprises the two most highly individuated syllables of the *planh*. Although the descending open fifth is significant in its own right, the unusual melodic profile of the verse as a whole results, precisely, from the interaction of the setting of *Richartz* with the pitches that prepare for it and follow it.

The music associated with the first six syllables of the line presents a twofold pattern in which markedly different melodic structures are borne within an identical range. All four versions of line 6 mount gradually from D to A over the course of several syllables before dropping back to D. In effect, the same range of pitches is treated in contrasting ways on the two sides of the *coupe*. An ascending fifth is followed after the *coupe* by a descending fifth, and relatively conjunct motion, spanning that same interval, is soon contrasted with disjunct motion. A shift also takes place in the apportionment of notes to syllables: whereas a minimum of one neumatic group is found before the *coupe* in every manuscript, the setting of the word *Richartz*, which begins the second member of the line, is starkly syllabic.

In all four versions the rising melody reaches its zenith only after the *coupe*, creating a musical 'bridge' between the two stylistically contrasting portions of the line. Since the starting point of the ascending motion and the end-point of the descending motion are identical, the segment that reaches from D to A and back to D may be perceived, upon audition, as a unit.

In the four notated codices, the balance of the line is strongly affected by the descent of a fifth. Adopting a more ornamented style which contrasts with the setting of the proper name, the melody then 'marks time' around the note of D – from the

second syllable of *Richartz* until the end of the line – much as the text simply reels off Richard's title, *reis dels Engles*.

### C. Contrasting Musical Treatment of an Important Passage of the Text

The setting of *Richartz* – an exceptionally stable feature of the musical tradition – is perhaps the most memorable trait of the *planh*. Nevertheless, the words *es mortz*, which proclaim the death of Richard, represent the culmination of the stanza. The significance of the passage is highlighted by its prosody: it is the strophe's only clear example of enjambment, a technique that in this repertory is reserved for the creation of special emphasis.

In the first member of line 7, the proclamation of the death is associated with prosodic and syntactic discontinuity. Due to the enjambment of *es mortz*, a clause ends, exceptionally, on the second syllable of a verse. The ensuing interjection (*Ai, Dieus!* or its analogues) is bounded by syntactic breaks, the first of them arising at the end of the enjambment, the second coinciding with the *coupe*. Three of the four notated manuscripts display melodic discontinuity as well. In these sources, an ascending major sixth – an unusual interval in medieval monody – is found at either the third or the fifth syllable of the verse.

The vigorous musical setting of Ms. *G* clearly delineates the syntactic features of the passage. An unbroken melodic contour, rising from D to E, spans the enjambment from the sixth line to the seventh; then a solemn drop of a third on *es* is reinforced by repetition of the note of C on *morz*. The syntactic breaks surrounding the interjection *A, Dieus!* are marked, on the one hand, by a dramatic upward leap of a sixth, and, on the other, by the *coupe*. The interjected words themselves are set to an elaborate nine-note figure that is equalled in length only by the cadence on *paire* in verse 5 of the same manuscript:

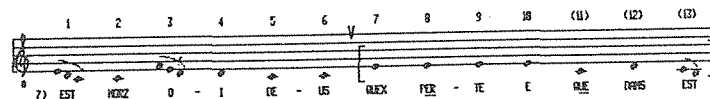


Ms. *W* is the only version to ascend a third, instead of a second, in the course of the transition from line 6 to line 7. After descending a fourth in stepwise fashion on "es mors", Ms. *W* – like Ms. *G* – marks the syntactic break before the interjection with a striking upward leap from C to A. Ms. *W*'s treatment of syllables 3 and 4 is less elaborate than that of Ms. *G*; yet as in the latter codex, this setting ranges from A to D and stands among the most ornamented figures of the piece:

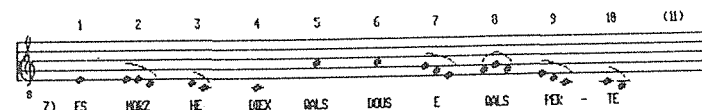


In Ms. *η*, the treatment of *reis des Engleis / est morz* differs from that of Ms. *G* in only one respect: its stepwise, rather than open, descent of a third on *est*. An

ascending fourth – rather than a sixth – marks off the placement of *Oi, Dieus!*, whose melodic setting, in turn, covers the range of a fourth. Although the striking upward leap from C to A does not occur in Ms. *η*, the syntactic break after *est morz* and the *coupe* after *Di, Dieus!* are highlighted by the use of parallel neumatic groups, each cadencing on C:<sup>18</sup>



Ms. *X* descends a third in the space of the first four syllables of line 7 – far too many syllables, in a sense, for the small interval here covered. In performance, the repetition of D on both sides of the first syntactic break (*morz / He*) stands to weaken the effect of the interjection:



The strongly conjunct motion of the melody may argue for attenuation of the break between the second and third syllables; nevertheless, a skillful singer of this passage would strive to reconcile the potentially conflicting demands of its words and music. Ms. *X*, whose settings are at times ornate, in this case presents greater melodic simplicity. Moreover, the listener has been prepared for what he hears in verse 7, since the treatment of *He, Dieus!* is a repetition of the cadential formula from line 3 of the same manuscript.

Comparison of the four sources has shown that three of them introduce a leap from C to A at some point in line 7 and that Mss. *G* and *W* place this ascending sixth on the third syllable of the verse. Due to the superposition of melodic and syntactic breaks, line 7 of these two codices falls naturally into groups of 2 + 2 + 6 syllables. In contrast, Ms. *X* has maintained the more usual subdivision of the decasyllabic line into two parts, of four and six syllables respectively. By placing the upward leap of a sixth only after the *coupe*, this manuscript has in a sense created the effect of a four-syllable – rather than a two-syllable – enjambment. Musical considerations have thus prevailed to some degree over syntactic ones; yet it may also be said that melody has been placed in conformity with prosody through deferral of the leap to A until after the *coupe*.

In sum, all four melodic versions have reacted in striking but different ways to

<sup>18</sup> Line 7 of Ms. *η* is hypersyllabic, for, unlike the other three sources, this codex sets two neumes to each diphthong of the verse (*O-i* and *De-us*). Moreover, later in the line Ms. *η* does not appear to provide for the elision of *per* with *e*: the same tone is repeated four times over three words (*ques, per*, and *e*). As a result, this masculine line bears 13 syllables instead of the usual 10. The placement of the *coupe* is consequently problematic, although a break in both verbal syntax and melodic contour follows syllable 6.

the first member of verse 7, whose message is underscored by means of interjection and enjambment. The new sentence that begins on the fifth syllable of the line restores prosodic and syntactic regularity: this lamentation, like those that will comprise lines 8 and 9, flows without interruption to the end of its verse.

Now that the ascending sixth of line 7 has been studied in context, it may be compared with the other strong melodic leap of the piece, the descending fifth of line 6. Of these two intervals, the latter is the more firmly anchored in the manuscript tradition. The drop of a fifth occurs at the same point in all four notated codices, whereas the open sixth is found in only three of the four sources, two of which agree upon its placement within the line.

Each occurrence of these prominent intervals is linked to traits of verbal syntax, or prosody, or both; yet the leap of the sixth and that of the fifth differ in their relation to the musical context. Despite its unusual nature, the descending fifth forms an organic part of the melodic contour of line 6. In all four versions, a progressive rise from D to A precedes the drop from A to D, which falls, in turn, within the confines of the bisyllabic proper name.

The presence of the open sixth is not similarly prepared by the melodic structure of the piece. The leap from C to A suspends the flow of melody, either before the interjected words of syllables 3 and 4 (Mss. *G* and *W*) or before the exclamation that begins at syllable 5 (Ms. *X*). Whereas the drop from A to D, centered on a single word, serves a primarily emphatic function, the ascending major sixth may be regarded in this instance as 'melodic punctuation' of the verbal text.

### III. Word/Music Relations in Successive Strophes

Let us now consider briefly the effects of these musical traits upon successive strophes of the poem.

In line 1 of Ms. *G*, the inflection to B-flat marks the end of a clause, highlights the placement of the *coupe*, and underscores the use of inverted syntax as a rhetorical device. A syntactic break of equal strength does not occur at this same point in every other stanza; only in the first two strophes does the initial member of line 1 contain a complete clause. Yet even when the syntax of the line is underscored less sharply by its prosody, the relationship of the repeated melody to the changing words is, on the whole, a graceful one, largely because the B-flat corresponds to the prosodic 'marker' of the *coupe*.

In line 6, the descending open fifth was clearly conceived with Strophe I in mind. The four notated codices agree as to the pitches set above the word *Richartz* and the placement of that word in the verse, even though the surrounding portions of the line present some musical and textual variants. The overwhelming importance of the proper name, combined with the marked drop of a fifth, no doubt contributed to the stability of the manuscript tradition in this matter.

As stated above, the descent from A to D, although exceptional, is all of a piece with its musical context. In each of the four written sources the early notes of verse 6 scrupulously prepare for the setting of *Richartz*. The consistent melodic texture of the line can in fact enable the performer to downplay the striking contour of the interval in other stanzas. In this way the repetition of the open fifth need not prove distracting to the listener; at best, it can serve as a musical reminder of the passage

where it first was heard and, thereby, of the personage whose death inspired the creation of the *planh*.

The advent of the ascending sixth, in contrast to that of the descending fifth, is melodically unprepared in all three codices. As noted above, the leap from C to A (line 7, Strophe I) occurs either at the syntactic break between *es mortz* and *Ai, Dieus!* (Mss. *G* and *W*) or just after the prosodic break of the *coupe* (Ms. *X*). Let us now consider the effects of the placement of this interval on the performance of successive stanzas of the *planh*.

The interjection of line 7 coincides with no specific trait of prosody. In Mss. *G* and *W*, the presence of this feature is signaled by the open sixth. When coupled with the interjected words, the leap from C to A is highly effective; yet when it recurs in the remaining stanzas, where no comparable syntactic trait is found, this unusual melodic interval is far less welcome. Indeed the introduction of a bisyllabic word, spanning syllables 2 and 3, is sufficient to disturb the pattern established in Strophe I, as the *tornada* of Ms. *G* will attest:



In response to the uninterrupted syntax found at the same point in other strophes, many a performer would seek to downplay this break in the melodic contour of the line. Given the range of the interval and the melodic structure of the verse, however, the task is not a simple one.

Ms. *X*, in contrast with Mss. *G* and *W*, places the ascending major sixth just after the *coupe*. In this way, the most pronounced melodic feature of line 7 falls upon the exclamation which begins the second member of the verse. In the absence of the leap from C to A, the effect of the preceding interjection is attenuated; yet when placed just after the *coupe*, this strong melodic interval is far more easily adapted to the words of later strophes. Although perhaps less prominent in Ms. *X* than in Mss. *G* and *W*, the open sixth can be applied more universally when it occurs at the fifth syllable of the line.

### IV. Conclusion

The examples drawn from this rich lyric poem suggest how the study of variation and stability in the manuscript tradition of Gaucelm Faidit may further our understanding of word/music relations in troubadour monody. The musical features treated above are used, in essence, as stylistic markers — as means of drawing attention to the text. Most of the traits here studied also happen to be linked, directly or indirectly, to instances of linguistic postponement: in line 1, to the deferral of the verb to the end of the first clause; in line 6, to the long-delayed reference to *Richartz*; and in line 7, to the enjambment of the verb *es mortz*.

The stylistic effects of these delays befit the event itself and the personage lamented. The initial syntactic inversion establishes an air of solemnity; next, by means of the phrase *m'aven a dir en chantan e retraire* (line 4), the poet relates the

sorrow he feels to its artistic expression. Only then, in lines 6 and 7, does he refer explicitly to the distressing news. We can assume, however, that there was in fact no 'news' to give: certainly the death of Richard was already common knowledge by the time it was proclaimed in melody and rhyme scheme. The real news, then, is Gaucelm's portrayal of the event in song. By inducing a sense of anticipation, the postponed reference to the subject of the *planh* is intended to recapture and rechannel some of the emotion that King Richard's death must have inspired in the poet's audience.

Despite their differences, the four melodic versions all display a highly refined relationship between words and music, particularly in the first stanza. The study of successive strophes reveals further aspects of the question. We have seen, for instance, that the adaptation of the melody to the remaining stanzas is facilitated when a musical marker coincides with an invariable prosodic feature; that the performer is best able to highlight or downplay a sharp melodic contour if it bears a strong relationship to the surrounding musical structure; that a melodic marker that coincides with an exceptional syntactic trait, but with no specific feature of the prosody, may be of limited effectiveness when set to other words.

Future research on this repertory will have to answer several questions as to the occurrence of striking intervals. In what contexts do they tend to appear? What tonal range is covered? Since the ascending and descending forms of a given interval do not necessarily occur with equal frequency, and the effectiveness of any trait as a stylistic marker depends somewhat on its rarity, pitch direction must also be considered.

Although it is in many ways typical of the repertory as a whole, *Fortz chauses* remains, nonetheless, an exceptional work composed in honor of a celebrated figure. Certain of the passages considered in these pages embody the ideal to which the art of the troubadours aspired; yet it would be premature to generalize on the basis of this one example. One cannot conclude, for instance, that the important words in troubadour lyric are ornamented musically and that the less important words are not. Even in the opening stanza of a song, where word/music relations are usually the strongest, the placement of an ornament is often arbitrary. The strophic nature of the genre itself imposes other limitations on relationships of text and melody throughout the piece.

In the last analysis, word/music relations in the lyric of the troubadours may not have been intended as a perfect synthesis, but rather as a cooperative venture between two parallel systems of expression. It is up to the performer to make that venture work, from strophe to strophe, from version to version, and from song to song. The scholarly rediscovery of this relationship is also, by necessity, a cooperative matter in which the contributions of philology and musicology make performance possible.

Although many aspects of the topic await exploration, the basic framework of the enquiry is clear. Both partners to the marriage of words and music claim their autonomy; each of them occasionally asserts its sovereignty; and nonetheless the two remain profoundly interdependent. Gaucelm Faidit expresses this condition memorably in the fourth line of the *planh*, where the terms pertaining to both aspects of the poet's task are fused into a single phrase: *dir en chantan*.

VINCENT POLLINA

## TRANSCRIPTIONS

(167, 22): Mss. G, W, X, and Y

(167, 22) Ms. G

(MILANO, BIBL. AMBROSIANA, R 71 Sup. [Nunc: Ms. S.P. 4]), Fol. 29v.

	1	2	3	4	5	6	7	8	9	10	(11)
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1) FORT CHU - SA / OI - AZ E TOT LO HA - IOR DAN

2) ET HA - IOR OUL LAS R'EU NE HAIS A - VES

3) E SO QUE EU DE - GRA DER EH PLO - RAN

4) H'A - IEN A DER ER CHU - TAN E RE - TRAI - RE

5) RE CIL R'E - RA LE VA - LORS CHS E FAI - RE

6) LO REC VA - IEN RI - CHAKT REI DEIS ER - GUES

7) ES HEC A DEIS DAL FER - DA / E DAL DAN ES

8) DAN ES - TRANE NOT DAN SAL - VA - GE / AD HA - ZIR

9) EH A DER DER TOZ HON RE - L POT SOS - FROR

(167, 22) Ms. W  
 (PARIS, BIBL. NAT., FR. 844), FOL. 191v.  
 (Melodic *lacunae* completed from anonymous Old French lyric "El serventois" [Raynaud 381], Fol. 19r).

1 2 3 4 5 6 7 8 9 10 (11)

1) [FOR]T CHO - SE / AU - LAS ET TOT LOR HA - [JO]R DAN

2) ET GREI - GOR DOL QUE [OH - GUES HAI]S O - GES

3) QUE CE C'OH LEIT TOZ IOR [PLAH DR'E]N PLO - DAN

4) N'EST REL A DOR EN CHAN - [TAN ET B]E - TRAI - KE

5) QUE CIL QUI ES DES VA - LEHS [CHIEF E]T PAI - KE

6) LOU REIS VA - LEHS KI - CHAS KEIS DES EN - GUES

7) ES HORS HE LAS DUAL DOL ET COH FER - DEIS

8) COH ES - TRAG NOT ET SAL - VA - GE / A AU - ZOR

9) COH A DOR COR TALS HON QUI POT SUF - FRIR

(167, 22) Ms. X  
 (PARIS, BIBL. NAT., FR. 20050), FOL. 87v.

1 2 3 4 5 6 7 8 9 10 (11)

1) GREU CHO - SE ES QUE TOT LO HA - IOR DAN

2) ET GREI - GOR DOL QUE OH - GUES HAI]S AU - GUEZ

3) ET TOT DAN C'OH DEU - ROIT PLAH - DE / EN PLO - DAN

4) CO - VENT O - IR EN CHAN - TANT ET RE - TRAI - KE

5) DAN CIL Q'ES - TOT IE VA - LOR CHIEF ET PAI - KE

6) LI RECH VA - LEHS KI - CHAS KEIS DES EN - GUES

7) ES HORS HE DOR DALS LOUS E DALS FER - TE

8) COH ES - TREHS HOS SAL - VA - GES A O - IR

9) HOLT A DOR DIER HAS HON KE - L POT SUF - FRIR



(167, 22) Ms. 7j

(ROMA, BIBL. VATICANA, REG. 1659), FOL. 89v.

1 2 3 4 5 6 7 8 9 10 (11) (12) (13)

1) FORT CHO - SE EST QUE TOT LE HA - UR DAN

2) ET LE HA - UR DOEL LAS QUE OUC MES A - GES

3) ET CO DORT DEI TOZ TORZ PLEN - DEE EN PLO - RANT

4) M' A - VI - ENT A DUR EN CHH - TANT ET RE - TISE - RE

5) QUE CIL QUE EST DE VA - LUR CHÉ - EFS ET PAI - RE

6) LO RIS VA - LEHZ KI - CHAZ RUI DES EN - GLEIS

7) EST HORZ O - I DE - US QUEX FER - TE E QUE DAVIS EST

8) E CUM DUR NOT CUM SAU - VA - GE A - UR

9) BIEN A DUR QUEX TOZ HEN CUM PU - ET SOF - FRUS

NOTES: v. 1: Ms. 1/3 higher;  
 v. 7: [ ] = Ms. 1/3 lower;  
 vv. 8-9: Ms. 1/4 lower.

## L'enigma di Guzmán de Alfarache

1. Bisogna evitare di farsi dei nemici, spiega il galeotto Guzmán de Alfarache, interrompendo il racconto delle prime esperienze ladresche, perché

un enemigo (...) es una atalaya que con cien ojos vela, como el dragón, sobre la torre de su malicia, para juzgar desde muy lejos nuestras obras (...). ¿Quieres conocer quién es? Mírale el nombre, que es el mismo del demonio, enemigo nuestro, y ambos son una misma cosa<sup>1</sup>.

Mateo Alemán propone così un enigma al lettore, e nel contempo lo strumento per scioglierlo, l'*interpretatio nominis*<sup>2</sup>.

La presenza della parola *atalaya* nell'enigma può destare nel lettore curioso il desiderio di applicare l'onomastica al nome scelto da Alemán per il narratore e protagonista della sua «poética historia», e per intitolare questa, attribuendo poi al libro e al personaggio il ruolo di *atalaya de la vida humana* nel sottotitolo.

Nella finzione autobiografica, è lo stesso narratore a spiegare lo pseudonimo adottato prima di partire per vedere il mondo:

para no ser conocido no me quise valer del apellido de mi padre; púseme el Guzmán de mi madre, y Alfarache de la heredad adonde tuve mi principio<sup>3</sup>.

Il nome Guzmán deriva dalla pretesa parentela con l'alta aristocrazia vantata dalla madre; pretesa così diffusa nella società spagnola del Secolo d'Oro da rendere proverbiale e derisoria l'espressione «ser de los Guzmanes», osserva A. San Miguel,

<sup>1</sup> Mateo Alemán, *Guzmán de Alfarache*, a cura di B. BRANCAFORTE, Madrid 1979, t. I, p. 295. D'ora in poi userò la sigla GA.

<sup>2</sup> La soluzione è facilitata in questo caso dall'identità fra 'nemico' e 'demonio', che rinvia all'etimo ebraico di Satana, l'avversario. Il rapporto tra *dragón* e *atalaya* (qui è la 'sentinella', la 'vedetta' nemica, con un senso aggressivo di 'spia'), è mediato dall'acume attribuito alla vista del grande serpente mitico. Cfr. p. es. Sebastián de Covarrubias, *Tesoro de la lengua Castellana o Española según la impresión de 1611*, a cura di M. DE RIQUEN, Barcelona 1943, s.v. *dragón*: «según escriben los naturales es de perfetissima vista; el che ne fa un simbolo della vigilanza: «Entre las demás insignias que llevan los Romanos con sus estandartes en una el dragón (...) para significar la suma vigilancia». Nello stesso spirito di mōnito da decifrare Alemán punta con l'indice, in effigie, verso l'emblema che illustra il frontespizio delle prime edizioni del *Guzmán*: un ragno, che rappresenta il demonio e la malvagità nel simbolismo cristiano, in agguato sopra la sua vittima, un serpente in riposo; il motto è *ab insidiis non est prudentia*.

<sup>3</sup> GA I, p. 142.