

The Extant Troubadour Melodies

Transcriptions and Essays  
for Performers and Scholars

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## Preface and Acknowledgements

This book has a "razo" which deserves being related here. About twenty years ago, I transcribed most of the troubadour melodies for the sake of an introductory book about the music of the troubadours and trouvères. Since a German musicologist had already announced a forthcoming edition of all troubadour melodies, I did not anticipate ever publishing my own copies of that material. Much later, when the German edition was no longer expected, Professor Gerald A. Bond (a fellow faculty member at the University of Rochester, New York) and I decided to join forces and publish the extant troubadour songs. This work was completed in the summer of 1978 and submitted to a prestigious university press. After respected colleagues in the fields of medieval music and poetry had given positive evaluations of our work, a highly placed administrator of this press told us informally that his institute almost certainly would publish it. Half a year later, however, the same person informed us that the limited size of the market did not justify the high costs of producing this complex book. When the fruit of our joint endeavors returned to our desks after an absence of more than two years, we were both deeply involved in other projects. Shortly thereafter, we learned that an edition of all troubadour melodies had just been published by the Spanish musicologist Ismael Fernandez de la Cuesta. Each of us stored his copy of "The Extant Troubadour Melodies" in the lowest drawer of a remote filing cabinet. An almost disheartened probe, however, convinced me that there still was a place for this book; the essays in Part One, in conjunction with the manner in which the songs are presented and annotated in Part Two, constitute worthwhile material for researchers and performers alike. With considerable apprehension, I decided to take on the task of publishing it, although my commitments to other research projects and to teaching precluded my adding detailed references to studies published during the last several years.

In 1972, after having been rejected by several university presses, my introductory study referred to above was issued in the Netherlands by an independently thinking publisher to whom I still am very grateful. Since the musical legacy of the trouvères is many times larger than that of the troubadours, it contained far more references to the former than to the latter. Part One of this book reverses that imbalance by containing conclusions drawn from the troubadour repertory which for the most part are also valid for the trouvère songs. Because of its introductory nature, the earlier publication could not contain much music, so that most of the evidence for my conclusions remained hidden. I hope that Part Two of this book, together with my two-volume edition of trouvère melodies published in 1977-1979, will fill that gap. The three publications are intended to complement one another; the earliest one is the introduction without which the later ones may be difficult to understand. The later ones contain the evidence for the conclusions reached in the first one. The discourse in Part One of this book goes much further into details than was desirable in the first publication.

As implied above, I take complete responsibility for Part One. My friend and colleague Dr. Gerald A. Bond edited and annotated the Old Occitan texts in Part Two, while I did the same for the music. Since neither one of us was uninformed about the other's field of specialization, we frequently influenced and advised one another. Thus, I hope, the edition has a higher degree of uniformity than one has the right to expect from a collaboration between persons with rather divergent academic backgrounds. I happily thank Gerry for his devoted work and his expert advice. My criteria for delineating the troubadour repertory are given in Chapter I,3e after the discussion of the four primary manuscripts. The principles for editing the texts and the melodies are summarized in Chapter III,4.

Now that the camera-ready copies are prepared, I understand why the editor-in-chief of the above mentioned university press considered this a "complex" book. Without the help of Suzanne S. Stover and Donald R. Jones it might never have been finished, or it would have been published in a rather deplorable state. Don did a remarkably expert job on printing the melodies; after that, he cheerfully made the corrections which were needed because of my, not his, scribal errors. Suzanne printed the texts under the melodies, but she made her most valuable and most extensive contributions as critical reader for Part One and for the notes to the texts and the melodies in Part Two. In that function, she made numerous and well-considered suggestions for improvements in style and organization. The most complex part of the production was to put the music and the critical commentary together in such a way that Part Two would not be a complete jumble. The wide diversity of the components made it into a true challenge to achieve at least a semblance of uniformity in the layout of the strophes.

It is a privilege to acknowledge here contributions from several foundations and institutions. On behalf of my collaborator, Gerald Bond, I thank the Camargo Foundation and the Mellon Foundation; on my own behalf, I thank the Camargo Foundation and the American Council for Learned Societies; they enabled us not only to spend considerable time on the project, but also to check our transcriptions made from microfilms against the actual manuscripts. A contribution to the high costs of producing this book was received from the publication fund of the Eastman School of Music of the University of Rochester. The expert workers of St. Vincent Press and the Riverside Bookbindery, both in Rochester, New York, will take care of the final stages in the production. Their excellent work on an earlier publication of mine makes me feel confident about the result of their respective jobs. I thank them in advance for the care they will bestow upon this publication.

Hendrik van der Werf  
Rochester, New York  
Thanksgiving Day, 1984

## Part One: Essays

## Chapter I

## Dissemination and Preservation

## 1. Written and Oral Transmission

About two and one half thousand troubadour poems have come down to us in about thirty hand-written collections.<sup>1</sup> Some manuscripts contain a few dozen poems, others several hundred. Only four of them contain music, but none has the melodies for all of its poems. All in all, the music has been preserved for about one tenth of this gigantic treasury of medieval songs. Thanks to the large number of collections, a troubadour poem is likely to have been preserved in more than one manuscript but, more often than not, its readings will vary from one source to another.<sup>2</sup> The latter is true for the music as well; in the few cases in which a troubadour melody is found in two or more sources, the manuscripts differ on many points. The loss of more than two thousand melodies as well as the nature of the discrepancies among multiple versions is tied up with the manner in which the songs were disseminated and preserved in the extant manuscripts. Paradoxically, these issues are so complex that they can best be broached in a simplistic manner. Thus, we may briefly consider whether the differences among multiple versions are errors resulting from ignorance and inaccuracy on the part of performers and scribes or whether they are variants accordant with artistic freedom. In addition, we must investigate whether the transmission can have been either exclusively written or exclusively oral.

The first set of questions is definitely the more involved one and will figure prominently throughout Part One of this book; nevertheless, the final answer is relatively simple. Very few of the discrepancies among extant readings are demonstrably due to incompetence and sloppiness on the part of either performers or scribes. Instead, they reflect attitudes which are very different from those prevailing now. In the Middle Ages, a song was not a fixed entity, always to be performed with the exact words and pitches created by the poet-composer. The medieval scribes and, especially, the performers of poetry and music must have enjoyed a far greater freedom than their successors of today. In some instances a performer may have altered a song intentionally, while in other cases a lapse of memory may have forced him to improvise part of a text or a melody. Most differences, however, appear to be unwitting variants effected by someone performing a song many times to himself and to an audience. Such changes are not necessarily deteriorations and corruptions of the original; instead, several generations of singers may well have improved upon text and melody. Thus, a variant should be considered more as a development of a living

<sup>1</sup> This number refers only to medieval song collections. For a complete list of sources see Pillet-Carstens, *Bibliographie*, VII-XLIV.

<sup>2</sup> In most editions of troubadour poems textual variants are recorded in a manner which tends to obscure their exact nature. For a clear presentation of widely varying versions, see Pickens, *Rudel*.

entity than as an encroachment upon a finished product. Collectively, the variants can give us valuable insight into the manner in which the oldest known songs of Western culture were performed and disseminated. This in turn, can tell us much about the attitude of the poet-composers themselves.

In an exclusively written transmission, all extant readings of a song were copied, directly or indirectly, from the troubadour's autograph. An oral transmission consists of three stages: first, a troubadour "found" his song without the help of pen and ink; others learned the song from him by rote and passed it on to subsequent generations; finally, several scribes, independently from one another, wrote down the song as it was known to performers in different locales. In either case, changes could have occurred easily, but their character must have depended upon the nature of the transmission. In this respect, we should keep in mind that performers may have learned their repertory from actual performances as well as in deliberate teaching sessions. Furthermore, it is far from certain that the songs of the troubadours and trouvères were exclusively performed and transmitted by professional entertainers. Various kinds of connoisseurs may have been involved in the oral tradition without in any way being professional performers.

Many songs contain a dedication with a reference to the manner in which they were to be transmitted to the person concerned. I know of only one text in which a troubadour explicitly rejects the idea of communicating his feelings in writing. Jaufre Rudel says in one of his songs (P-C 262,5) that he "transmits his vers singing and without any writing on parchment". I also know of only one case in which a troubadour specifically mentions a written transmission. At the end of one song (P-C 70,17), Bernart de Ventadorn observes that, presumably because of circumstances mentioned in the poem, he is unable to send a messenger to the object of his love, and he certainly can not speak to her. Fortunately, however, she understands script so that he can send her the poem in writing. Neither Bernart's nor any one else's autographed declaration of love has come down to us. The entire episode rather clearly implies that this form of communication was far from usual. It is even possible that the reference to the written transmission and the lady's ability to read was prompted by poetic license rather than by reality. These two songs are exceptional in their explicitness, whereas most other ones are ambivalent concerning the topic at hand. Thus, we learn nothing about oral or written transmission from the many cases in which the poet literally orders his song to go and convey his message to the person of his choice. Equally ambivalent are the texts in which a messenger is requested to "take" ("portar") the song to a specifically named person, or in which the poet refers to "sending" ("tramerre" or "mandar") his song to the person to whom it is dedicated. Even the verb "cantar" can be ambivalent because it can mean "to make a poem" as well as "to sing". The verb "to say" ("dire") may seem ambivalent in a different respect because it could refer to a speechwise rendition. However, in various languages, and throughout the Middle Ages, the verb "to say" and related forms (for example, the Latin "dicere" and the French "dite") are often synonymous with our words "to sing" and "song". Although my knowledge of the references under consideration is far from exhaustive, I have no doubt that unambiguous references to an audible performance easily outnumber allusions to a written transmission. The latter are rare, while one could easily compile an impressive list of texts which clearly refer to performing a song for a listener; such a list would comprise the following songs by Jaufre and Bernart: P-C 70,5, 70,6, 70,21, 70,33, 70,44,

262,1, 262,3, and 262,5. One interesting variant among multiple versions should be mentioned here. The tornada of a poem by Peirol (P-C 366,33) contains the admonition that the song ("vers") was to be sung ("dire") only by someone who could sing ("dire") it well. In MS R, this tornada reads that the song was to be performed only by someone who could read ("lire") it well. According to Aston (Peirol, 49), MS R is alone among the tornada's eleven sources to have this reading. Finally, it is worthwhile to recall that the vidas and razos contain many references to singing, but not to reading and writing.

The date of the manuscripts in relation to their contents also tells us something about the transmission. The earliest extant songs were composed in the beginning of the twelfth century, while the earliest preserved collections stem from the middle of the next century. The latest songs were composed near the end of the thirteenth century, while the tradition of collecting them continued well beyond the year 1300. The extant manuscripts were compiled not only in what is now southern France, the homeland of the earliest and of most subsequent troubadours, but also in what are now Italy, Spain, and northern France. Many songs traveled long and far before they were written down in the books which now reside in vaults of museums and libraries.

The manner in which the songs are organized within a source and the neatness with which they are written suggest that the scribes to whom we owe the extant collections normally copied from written material. In one precious instance, we even have a copyist's reference to a lacuna in his "exemplar" (P-C 248,57). Cases in which a couple of poems occur in the same order in two or more sources do not prove much because such similarity could be due to coincidence, it could be related to the way the songs were written down by the author, or it could have been caused by a custom to perform them in tandem. However, if a large group of poems appear in identical order and in near identical readings in two or more sources, we can be sure that the copyists involved derived their readings, directly or indirectly, from the same exemplars. There are many such groups, but it is rarely evident that the written versions go back to the troubadour, himself. Furthermore, no such group occurs in the same order in all sources, except for some which have been preserved in no more than two or three manuscripts. The most notable example of the latter consists of some fifty songs by Guiraut Riquier preserved in virtually identical order in two collections, to be discussed later.

The order of the strophes within a given song also yields some information about dissemination. Almost invariably, all sources agree on which strophe should come first,<sup>1</sup> but they disagree often on the order of subsequent ones.<sup>2</sup> In addition, there are many differences concerning the number of strophes preserved for a given song. In many instances, a strophe is a self-contained unit. The first one is usually a typical opening statement, while most of the others can go in almost any order. Accordingly, deliberate as well as inadvertent omissions and changes in the order can have occurred both in an oral and in a written transmission. Nevertheless, omitting strophes and reversing their order should have happened more easily to a person performing

<sup>1</sup> Significantly, the only exceptions to this feature occurring in Part Two concern versions preserved in the northern French manuscript W for P-C 70,19, 155,10, and 273,1.

<sup>2</sup> The tornada is not considered here, because its presence or absence is not necessarily related to a difference in transmission.

from memory than to someone copying what was under his eyes. Furthermore, the strophes which have been preserved in all or most sources usually appear at the beginning of the song, while those which are lacking in some sources are likely to occur near its end in other collections. This situation is compounded by a peculiarity of textual variants in general. In comparison to the first strophe, the later ones vary considerably from one source to another in the order and even in the choice of words. Taken one by one, most of these variants can be explained within either form of transmission but, when they are considered collectively, they fit much better in an oral than in a written transmission. One simply can not explain why a scribe would regularly make more numerous and more significant changes the further he progressed with copying a song. If, however, the variants in the number and the order of strophes are related to actual performances, they indicate that occasionally (often?) one of the last strophes was omitted. Accordingly, someone who learned songs from performances heard the initial strophes more often than subsequent ones and would therefore remember the former better than the latter.

This phenomenon is not unlike a peculiarity of musical variants in melodies whose form can be represented with the letters AB AB X. In them, the music for verses 1-2 is repeated for verses 3-4, while each of the subsequent verses is sung to music which does not recur within a strophe. A copyist would have no reason for making fewer changes in the music for the first four verses than in the rest of the melody. A singer learning a song by rote, however, hears the first part of the melody twice as often as the second, and should remember the former better than the latter. Even in the small troubadour repertory, this is borne out by the multiple versions of melodies in that form. More often than not, they resemble one another more in the recurrent than in other melody verses.<sup>1</sup> A significant departure from this tendency is found in melodies for which the extant versions differ on whether the first two melody verses should be repeated or not.<sup>2</sup>

The four troubadour collections that contain music are rather diverse in origin. Two of them (MSS X and W) stem from northern France; they date from the middle of the thirteenth century and are among the oldest extant troubadour sources. The other two (MSS G and R) are approximately half a century older and were compiled in northern Italy and southern France, respectively. It appears that, in general, the music scribes to whom we owe the extant troubadour melodies copied from written material.<sup>3</sup> We do not know when and by whom the models were made. The large number of troubadour manuscripts that do not and were not even intended to contain music show that the written transmission of texts was more prevalent than that of melodies. It is well known that large parts of MSS G and R are related to MSS Q and C, respectively, but the latter two have no music. Various phenomena, to be discussed later, strongly suggest that the text scribes of these four sources worked from models without music. Very few troubadour melodies have been preserved in more than one reading. In almost all instances the multiple versions differ considerably from one another and, barring a few exceptions, it is inconceivable that they were copied, directly or indirectly, from one written model. For example, I can not see how one would explain the wide

<sup>1</sup> See, e.g., P-C 70,12, 70,41, 167,30, 167,32, 372,3, and 406,20.

<sup>2</sup> See, e.g., P-C 70,6, 70,36, 167,43, and 167,53.

<sup>3</sup> As their readings for P-C 167,22 and for the contrafacts of 70,43, 183,10 and 242,64 show, MSS η and Chigi almost certainly are exceptions to this generalization.

divergences among the extant versions of the songs by Folquet de Marseilla as having come about in an exclusively written transmission. Two of the most famous melodies of the Middle Ages, one by Bernard de Ventadorn and one by Gaucelm Faidit, in juxtaposition to a little-known song by Matfre Ermengau, may serve as a touchstone for this conclusion.

If the number of medieval contrafacts for a given melody is a reliable indication for popularity, Bernart's song "Quan vei la lauzeta mover" (P-C 70,43) must have been very well known during the twelfth and thirteenth centuries. Approximately a century elapsed between Bernart's lifetime and the copying of its oldest extant version. Its melody is preserved in twelve manuscripts and, in comparison to the multiple versions of almost any other troubadour melody, its readings are remarkably uniform. If we consider the variants one by one, we probably can explain most of them as compounded changes made by several generations of copyists. This, however, does not prove that all versions of the melody were copied from one written model, and it certainly does not prove that Bernart personally wrote or dictated that model. Moreover, assuming that the melody was transmitted exclusively in writing has a serious weakness because it implies that the scribes made many changes, or many errors, in the process of copying this simple melody. Multiple versions of those *trouvère* melodies which we know to have been copied from one model show that, in general, music copyists made very few changes.<sup>1</sup> More importantly, we are dealing with an unusually well structured melody. Not only is its underlying structure (D-F-a-c) very strong, but also its division into melodic sentences is very clear and coincides well with the subdivision into textual verses. It is easy to remember the basic form and structure of each of the extant versions, but it may be difficult to retain every pitch in its place. In other words, the variants could easily have come about in an exclusively oral transmission. As I know from personal experience, when singing this tune many times from memory, one can hardly escape making some variants of the type prevalent among its medieval readings. Not surprisingly, no absolute conclusion concerning all versions is possible, but a few things are clear. The scribes of *trouvère* manuscripts P and X drew from the same exemplar for Contrafact III. If scribes a and d of Contrafact IV shared an exemplar for their melody, it was not the same as the one used for Contrafact III. The scribes of MSS R, W, and G did not share an exemplar. In summary, even if Bernart put this melody into writing, it is unlikely that all extant versions are direct or indirect copies of his autograph.

The transmission of Gaucelm Faidit's dirge in memory of Richard the Lionhearted (P-C 167,22) must have been very similar to that of Bernart's tune for "la lauzeta". The melody has been preserved in four sources with Gaucelm's text; six more readings have come down to us with an Old

<sup>1</sup> Because of the paucity of multiple versions for troubadour melodies, we have little information about the habits of the music scribes who worked on the extant troubadour sources. In order to fill this gap, we may occasionally turn to the copyists who preserved the *trouvère* melodies. Since the manner of collecting the texts appears to have been very similar, this approach certainly is valid. For a discussion of oral and written transmission of *trouvère* melodies, see van der Werf, *The Chansons*, 26-34. It is well-known that both the text and the music copyists of *trouvère* manuscripts K,N,P, and X shared exemplars; for a rather exceptional example of melodic variants among these sources, see van der Werf, *The Chansons*, 108-113. In addition, collections of songs by Thibaut de Champagne and Adam de la Halle circulated among the scribes of certain manuscripts; for a detailed discussion of the former, see Axel Wallensköld, *Les Chansons de Thibaut de Champagne* (Paris, 1925) pp. XVII; for the latter, see Deborah H. Nelson and Hendrik van der Werf, *Adam de la Halle* (forthcoming). For the melodies in multiple versions of both authors see van der Werf, *Trouvères Melodien* II, 3-311 and 483-680.

French contrafact. It is inconceivable that the versions in MSS X, G, and W were copied from one and the same model. Instead, it must have been the tune's strong underlying structure which made it easy to memorize its basic outline, so that the extant versions resemble one another closely. On the other hand, it is more than probable that the scribe of MS W copied his model for the melody both on f. 19b and on f. 191d (the former folio is in the section known as *trouvère* MS M). A decidedly different exemplar was used by the scribes of *trouvère* MSS K, N, P, and X; the four copyists were so precise in their work that including all four versions in Part Two of this book would have been more distracting than helpful. Most importantly, neither model can be proven to stem from Gaucelm Faidit.

A completely different situation pertains to the one extant melody by Matfre Ermengau (P-C 297,4), who was one of the last troubadours. The song has been preserved with music in four copies of Matfre's treatise "*Breviari d'Amor*". The four versions are so nearly identical to one another that it was superfluous to print all four in Part Two. Although this song, unlike the ones by Bernart and Gaucelm, was probably written down practically at the moment it was composed, and although its written transmission was very brief, it eloquently supports the notion that copyists made very few variants. The available information about Matfre's life and his role in medieval culture amply justify the assumption that he could read and write; therefore, it is likely that he, himself, made the first written copy of the poem. However, even during his lifetime (late thirteenth to early fourteenth century), the ability to read and notate music must have been extremely rare, so we do not know whether Matfre also wrote down the melody or whether he had to dictate it to a scribe who specialized in writing music.

Unfortunately, this book is not the appropriate place to examine textual variants in great detail. Nevertheless, I feel quite confident in stating that neither an exclusively oral nor an exclusively written transmission can account for the multitude of, and the wide divergence among the variants in text and music alike. I am convinced that most of the extant troubadour songs have come to us by means of an intricate web of oral and written dissemination. We have no evidence of a written transmission before the middle of the thirteenth century other than an extremely rare reference of a poet sending a written copy of his song to the lady of his choice. The most prudent point of departure for studying and editing a song is the assumption that it was initially disseminated in an exclusively oral transmission, unless one can prove otherwise. Towards the middle of the thirteenth century, a fashion for collecting songs in written form arose. An extant song is likely to have been written down by several collectors. Some of them worked alone, while others exchanged material; most collected texts only, some included melodies. Oral tradition by no means ended abruptly once a song was written down; it may not even have been affected by the beginning of a written transmission, for a manuscript with songs was rarely, if ever, a book from which to perform the preserved repertory. Thus, in the second half of the thirteenth century, performers continued to sing from memory as if nothing had ever been written down. We will never be able to identify and analyse all the forces that contributed to the differences and similarities among the multiple versions of a given song but, in the next few pages, we may discuss some general aspects of the roles played by various groups of participants in its dissemination, development, and preservation.

Examination of the extant books shows that the songs were entered in two stages, perhaps even by two different persons; one scribe copied the text before the other did the music. The text scribes left space for staves above the words of the first strophes but otherwise they do not seem to have been very concerned about the music. At best, they made fewer abbreviations in the first than in subsequent strophes, and they seem to have made an attempt at writing the first strophe more spaciouly than the other ones, but unlike those who worked with Gregorian chant, the text scribes of troubadour and *trouvère* songs did not reckon with the fact that, here and there, the music scribe would need much space for an unusually long group of notes over one syllable. The music scribes, on the other hand, paid close attention to the text and placed their notes precisely above the proper syllable.<sup>1</sup> Actually, more than two scribes may have been involved in the written preservation of a song. As was pointed out earlier, both the text and the music copyist worked from written models. Thus, we should try to distinguish between the contribution of what we may call the "notator" and that of the copyist, i.e., the person who realized the initial written version and the one who copied it onto the parchment of the extant manuscript. In fact, each song may have had two notators, one for the text and one for the music. Obviously, we have no way of knowing to what extent the copyist was also the person who made the exemplar.

The dearth of multiple versions hinders our evaluating the work of the persons who preserved the troubadour melodies. The *trouvère* repertory abounds with multiple versions of melodies which demonstrably were copied from common exemplars. They prove beyond any doubt that the scribes involved were capable of copying precisely what they had in front of them. I have found no reason to consider the music copyists of the extant troubadour sources any less competent. As will be discussed in the next chapter, some melodies seem incoherent and meandering. One cannot help but wonder whether one should blame notators for such apparent deficiencies. The melodies by Folquet de Marseilla, many of which have been preserved in multiple versions, effectively contradict such suspicions. Three of the extant sources preserve melodies by him. In most cases, they disagree considerably in choice of pitches, but they agree in having a melody which shows little internal structure. Obviously, it is much easier to write down well-designed compositions than to notate poorly structured ones. Thus, the medieval notators may have had more difficulty with the melodies by Folquet than with those by Jaufre Rudel, but it would be patently wrong to think that they ruined the former and did a good job with the latter.

In a number of instances, changes were made in the text of an extant manuscript by a hand which is decidedly different from, but seemingly contemporary to that of the main copyist. This is the most tangible evidence we have of someone whom we could call an "editor", who deliberately made changes in a written version of a poem. The editors are rather elusive, although not unimportant participants in the written preservation of the songs. They not only worked on some of the extant manuscripts, but they may also have caused the relatively few but not insignificant discrepancies among multiple versions which we know to have been copied, directly or indirectly.

<sup>1</sup> For some tell-tale exceptions to the latter statement see the version of P-C 167,22 in MS n and the contrafacts for P-C 70,43, 183,10, and 242,64 in MS Chigi. For many songs, the music scribes of *trouvère* manuscripts R and V paid noticeably little attention to the text.



from one model. In theory, we should differentiate between a notator, an editor, and a copyist; in practice, however, it is often impossible to distinguish clearly between their respective contributions so that we must hide our ignorance behind the general term "scribe" and hold him responsible for whatever is preserved in a given source. It goes without saying that scribes, human beings as they were, made errors; but it is equally obvious that they were in a unique position to correct, or otherwise improve upon the work of performers and authors.

It appears that the artistic freedom, mentioned above, also is reflected in the language in which troubadour texts have been preserved. In MSS X and W, the texts are given in a language which is neither French nor Occitan, but in what may be called a "Frenchified" version of the original language.<sup>1</sup> On a smaller scale, the language of MS G shows "Italianized" features. Bertoni, who published a diplomatic edition of the poems in MS G, found it impossible to determine whether the text scribe's native language was Italian or Occitan.<sup>2</sup> As explanation for his mixing the two languages, Bertoni brings in the human element of absentmindedness. Perhaps lack of concentration had something to do with the mingled linguistics of the texts, but it is more likely that the scribe's attitude toward language, in general, had an even stronger influence. His attitude is likely to have been almost the opposite of ours. Modern languages are precisely codified with the help of dictionaries, grammars, and the like. Especially when we write, we must stay clear from contaminating our language with foreign elements, and when we use a foreign word, we must italicize it. The scribe of MS G had no similarly fixed language, either in his professional work or in his daily life. Probably, he was hardly aware of his bringing Italian elements into Occitan poems. More importantly, we may be doing an injustice to the scribes of MSS G, X, and W by assuming that they alone were responsible for mixing languages. Singers may have done the same thing; they may even have done so before anyone thought of collecting the texts in written form.

Finally, we must turn to the collectors of the songs. To begin with, we can only speculate on the reasons why the poems were written down at all. If the people of that time were not too different from those living now, it is not impossible that owning a book was a status symbol. A book on a table or on a shelf would tell visitors that its owner had mastered the difficult art of reading; perhaps it even indicated that the reader was far beyond the point of having difficulty with deciphering commercial records and could read such eccentric writings as cansos and verses. On a more realistic level, we may surmise that collecting poetry had become one of several hobbies among the few who could read and write. We must keep in mind, however, that the surviving collections are likely to have been executed by professional scribes, and must have been costly. In this respect, it is interesting that the extant books with troubadour and troubère songs are not the most sumptuous manuscripts of the period. Contrarily, one of the sources with "Minnelieder", the "Manesse" manuscript, is among the richest books that have come down from the late Middle Ages.

<sup>1</sup> For a discussion of the texts involved, see Raupach and Raupach, Französische Trobadordlyrik.

<sup>2</sup> Bertoni, Ambrosiana, XXIV-XXVII.

The likelihood that the ability to read music was a rarity may account for the small number of troubadour sources with melodies. Since almost all of the large troubère manuscripts contain, or were intended to contain music, this explanation would imply that music readers were more numerous among French than among Occitan speaking people. We have insufficient data to prove or disprove this implication, but some support for it comes from the motet collections with music dating from the second half of the thirteenth century and stemming from northern France. The secular motet texts, most of them in French, show that these collections were not intended for liturgical use. Although there is some overlap, the motet and the troubère *chanson* seem to have been cultivated in different circles.<sup>1</sup> Nevertheless, the extant collections suggest that not a few connoisseurs of *chanson* and motet were interested in having the music along with the texts. This, in turn, suggests that the persons who commissioned these manuscripts had at least some ability to read music, unless, of course, owning a manuscript with melodies was a very snobbish status symbol for some persons wealthy enough to pay for the music but unable to read it.

The precise history of a song's transmission and preservation is undoubtedly beyond recovery; thus, for the sake of a workable point of departure for further research, we may define a manuscript version as a mixture of a performer's rendition and a scribe's interpretation thereof. Accepting this working definition implies that one abandons all hope of recovering the author's original in all its details, although not all details are lost. What we might consider the best reading of a given song or a given passage is not necessarily its original state, since performers and scribes could have improved upon it. Nor does the most frequently preserved version necessarily go back to the poet-composer himself, because an altered version may have become popular, while the original almost fell into oblivion. Even if we happened to have the original among the preserved versions, we would not be able to recognize it as such. A conflation, that is, a new version distilled from the extant ones, may have some merits for a public performance and for inclusion in an anthology, but it can not serve as the basis for scholarly research. Our greatest difficulty in the evaluation of a medieval song lies probably in the complete reversal of starting points. During the twelfth and thirteenth centuries, the connoisseur occupied himself with a song as he heard it, while we, in our literary criticism and musicological research, as well as in public performances of literature and music, habitually deal with texts and melodies in written form.

## 2. The Medieval Notation of the Troubadour Melodies

Normally, the first strophe of a song is the only one to have music, the implication being that all subsequent strophes were performed to the same melody. The music scribes of all extant troubadour and troubère collections (except MS X, to be discussed next) preserved the melodies in the square notation which was used also for Gregorian chant. With certain exceptions, each syllable received one notational symbol, usually called a "neume". For a syllable sung to one

<sup>1</sup> In an earlier publication (The Chansons, 71), I underestimated the role of the poetry in motets, in general. In a publication now in preparation, I hope to present a more realistic evaluation.

single pitch, the scribes wrote a square note with or without a stem (■ or ▣). For a syllable sung to two or more pitches, the notes were strung together into one compound neume, as illustrated below. This practice of stringing together all pitches for a given syllable not only saved space, but also served to indicate the distribution of the melody over the text. The latter feature is of great importance, since in medieval song collections the words are written closely together and polysyllabic words are not broken up, as is done in modern editions. In a few instances, a syllable is sung to an extraordinarily long string of pitches which, probably for scribal reasons, were broken up into two or more compound neumes. The ninth symbol in the illustration comprises two notes G, which in square notation could not be tied together. The scribes wrote such double notes close together in order to distinguish them from notes of the same pitch over consecutive syllables. As in Gregorian chant, double notes indicate lengthening of the pitch concerned; they appear in a descending passage as part of a compound neume; they often occur as the penultimate but rarely, if ever, as the final pitch of a song.



In MS X, the music is notated in what are usually called "Messine" neumes. This type of notation, which is presumed to originate from Metz, was used very widely for Gregorian chant. (From the eighth through the thirteenth century, the chant in the cathedral of Metz was highly respected and often imitated.) For us, Messine notation has an advantage over square notation in that double notes over one syllable (such as the double G at #9 in the above illustration) could be tied together into one compound neume.

Both the square and the Messine notation are non-mensural, that is, they contain no indications for duration other than the occasional double note. In the past, many editors have assumed that the music of the troubadours contained precisely differentiated long and short notes, as are found in songs of more recent centuries.<sup>1</sup> At the beginning of this century, when the rhythm of thirteenth century motets and related genres was first deciphered, the research on this topic took a dramatic turn. The motet appeared on the scene in northern France in the late twelfth or early thirteenth century. It is a quaint and complex genre of poetry and music for two, three, or four voices, in which each voice has its own text. In many motets one voice has a Latin text while another has a French one. Most important for this discussion are the recurrent durational patterns, the so-called "rhythmic modes", which govern many motets. Several scholars have postulated that these rhythmic mode were also used by the troubadours and trouvères, but there was

<sup>1</sup> For a detailed survey of theories concerning rhythm in secular songs of the Middle Ages, see Burkhard Kippenberg, *Der Rhythmus im Minnesang* (München, 1962).

considerable disagreement concerning the manner in which the troubadours and trouvères were supposed to have applied those patterns. Consequently, there were usually as many interpretations of a given melody as there were editors.<sup>1</sup> Elsewhere I have discussed these issues extensively, so it should suffice to restate only the basic conclusions here.<sup>2</sup> Certain characteristics in text and melody, especially the variants among multiple versions, reveal that the individual pitches in troubadour and trouvère melodies were of indeterminate duration and that melodic accentuation was not laid out in regular and predetermined patterns. Therefore, it is impossible to reconstruct accentuation and duration in all its details. Certain variants and the occurrence of double notes over one syllable suggest that, where duration is concerned, most pitches may well have been approximately equal to one another, while some of them were so much longer than others that the scribes wrote them as double notes. At first encounter, these conclusions may seem frustrating, because they mean not only that we can not reconstruct the precise rhythm in which a given song was performed seven or eight centuries ago, but also that it was performed in a manner with which we are unfamiliar. More importantly, these conclusions indicate that the text could flow freely, unhampered by extraneous requirements for accentuation or duration. The indeterminate duration of individual pitches allowed the performers to make a number of subtle and some perhaps not so subtle nuances in tempo. Since such nuances can not be represented in the current notational system, a presentation of these melodies in our half notes, quarter notes, and the like would be misleading. Therefore, in Part Two, the melodies are transcribed in a somewhat modernized form of the medieval non-mensural notation. That is, the melodies are copied in oval notes onto five-line staves with G-clefs; the usual stems, dots, and flags, however, are omitted. In addition, the compound neumes are broken up into separate notes tied together with a curved line over or under the notes.

Occasionally, the music scribe of MS W wrote an elongated note which resembles the nota maxima or the duplex longa of mensural notation. It occurs only rarely, usually as part of a compound neume (e.g., ▣) over the last or the penultimate syllable of a song. In Part Two it is transcribed as an elongated oval note (e.g., P-C 16,5a, 29,14, 155,10, 167,30, 273,1, 297,4, and 364, 49). It can only indicate lengthening of the pitch concerned, but there is no way of telling whether there is a definable difference between this note and a double note. In a song by Jordan Bonel (P-C 273,1), a double note and an elongated one occur in immediate succession over the last syllable.

In the troubadour and trouvère collections, vertical slashes of varying length appear here and there on the staff. They occur primarily, but not exclusively, at the ends of verses, although by no means all verses are marked off in that manner. In the mensural notation of the same period, rests in the melody are represented with similar slashes, with the length of the slash indicating the length of the rest. In the troubadour and trouvère collections we can find no evidence of systematic differentiation in the length of the slashes; on the contrary, their length and position on the staff seem to be of no consequence whatsoever. Clearly, they are not

<sup>1</sup> For a critical evaluation of the arguments usually given in favor of modal rhythm in troubadour and trouvère melodies see van der Werf, *Chanter m'estuet*.

<sup>2</sup> See, *The Chansons*, 35-45, and *Deklamatorischer Rhythmus*. See also my discussion of accentuation and duration in *Gregorian Chant*, 22-42.

"rests" in the mensural meaning of the term; in a very haphazard manner, most of them mark off verses in the melody, while others serve as aids in indicating the exact distribution of the neumes over the text. So as not to encumber the transcription of the melodies with unessential symbols, these slashes were not included in Part Two.

Although there was no absolute pitch in the Middle Ages, the extant melodies are transcribed in Part Two at the level at which they are notated in the chansonniers. In a few instances, comparison of multiple versions was facilitated by transposition of one version. Obviously, each transposition is accounted for in the notes to the song concerned. In the discussions of the music, the notes are indicated with letters in accordance with the following chart.



Occasionally, a manuscript contains music for more than one strophe of the text. Most notable is troubère manuscript T, in which the staves run the full width of the page so that many songs have the music for the beginning of the second strophe, ranging from a few syllables to a couple of verses. It is important to note that the music of the second strophe is essentially the same as, but not always note for note identical to that for the first strophe. In general, the variants between first and second strophes resemble those among recurrent melodies within a strophe. For many songs, troubadour MS G also has staves above the first verse of strophe II. As will be discussed in the next section, however, the music scribe did not always enter neumes on those seemingly superfluous staves, and when he did so, he seems to have been less careful than he was with the music of the first strophe.

### 3. The Manuscripts

#### a. Manuscript G

This collection was written in northern Italy ca. 1300. In regard to its music, it may be said to consist of five sections, as follows:

- I f. 1-90d Typical troubadour songs, grouped by author; the name of the author is given at the beginning of the group; staves are drawn for all, but the music was entered for only 81 of them, which is slightly more than half of the songs in this section.
- II f. 90d-101b Thirty tensos and partimens without space for staves. The lack of space for staves is puzzling because troubère songs of this type are normally preserved with music; similarly, in MS R staves are drawn for two groups of tensos (f. 23c-25a and 33d-35b), although none of them happens to have music.
- III f. 101b-116c Troubadour songs, as in section I; most songs are anonymous and no song from

section I is repeated here. Although the text scribe left space for staves in the usual manner, staves are drawn only through f. 112c, but no notes are entered anywhere.

IV f. 116c-128c Poems of a different nature; no space was left for staves.

V f. 129a-130d Thirty anonymous coblas; no space for staves.

This division does not parallel the manuscript's composition in gatherings. Only once do the two come close to one another, namely at f. 113a, which is the first folio of a gathering and the first on which no staves are drawn even though the text scribe had left space for them.

Scribes who copied texts into the extant troubadour and troubère sources either filled every line to capacity, or they wrote only one verse on a line.<sup>1</sup> (Unusually long verses were accommodated in various ways which do not affect the issues under scrutiny here.) In books which contain music, the scribes tended to be economical: staves are drawn only over the text of the first strophe, and each line is filled to capacity. For sections I and III, the text scribe of MS G usually combined these methods. For the first strophe, he wrote all verses without interruption; for subsequent strophes, he entered each verse on a separate line. In the opening strophe of some songs near the beginning of the manuscript, however, he first entered the text giving only one verse on a line, and then he made elaborate erasures and revisions so as to fill all lines to capacity.<sup>2</sup> Over the erasures, the ink seems to have run a little, but I see no marked difference between the script of the original and that of the corrected sections of the text. I assume, therefore, that the changes were made by the main text scribe, although it is not impossible that someone else, perhaps the music scribe, was responsible. For P-C 155,27, for example, the copyist entered strophe I, giving one line to each verse. Subsequently, he erased verses 2-7; he expunctuated and crossed out verses 8-10; he then entered verses 2-10 anew, beginning in the empty space after verse 1 and continuing over the following six lines, filling each of them to capacity.<sup>3</sup> The music scribe, in his turn, entered the neumes over strophe I in its new position and left the staves over the expunctuated verses 8-10 empty. For the next song in the manuscript (P-C 155,10), the situation is even more curious because the revisions were carried out only on f. 8c but not on f. 8d. The text scribe first wrote the entire strophe I, giving one line to each verse and entering verses 1-7 in column c, verses 8-9 in column d. He erased the text from 2,4 through 7,7, then entered the same text anew, filling the lines; in so doing, he compressed onto five lines what first had taken six lines. He did not re-use the space freed by the erasure of verse 7 and he left verses 8 and 9 in their original position at the top

<sup>1</sup> For the sake of this and similar discussions later in this book, it is necessary to distinguish between what is one "line" in a manuscript and what is one "verse" in a strophe. Occasionally, it was desirable to use the term "melody verse" in reference to the music of one verse in a strophe.

<sup>2</sup> P-C 155,5, 155,8, 155,23, 155,27, 155,10, and 70,36. Since these erasures and corrections do not affect the music, they are not discussed in the notes to the transcriptions in Part Two.



<sup>3</sup> The verb "to erase" is used here in the meaning of scratching the text off the parchment. In medieval manuscripts, expunction (or underpointing) was used frequently to indicate that a certain portion of the text was to be ignored.

of column c. The music scribe wrote his neumes above the text in its new position. None of these corrections saved any space, yet they must have taken quite a bit of time. The empty staves show that the revisions were made after the staves were drawn, but before the neumes were entered.

Regardless of how much space was left after the concluding verse of strophe I the text scribe began strophe II on a new line. In a number of instances, he left space for a staff over the first verse of the second strophe. For about half a dozen songs, he even left space for staves over the entire second strophe. None of this seems to have been related to the availability of music. For example, in only three instances is any music entered for songs with staves for two strophes; two of them (P-C 70,31 and 366,26) have music for both strophes, while the third (P-C 70,41) has music exclusively for the first strophe. Similarly, the music scribe did not always enter neumes for verse II,1, even when he notated the first strophe. Furthermore, in a disproportionately high number of instances, he appears to have been rather careless when he did enter neumes for the second strophe (e.g., P-C 10,12, 167,34, 167,43, 167,56, 194,6, 194,19, 234,16, and 366,31,); in two cases, he even entered the wrong melody (P-C 370,13 and 406,7). As will be discussed in the next chapter, there are also some discrepancies between the two strophes concerning chromatic alterations. In the notes to the transcriptions, reference is made to neumes given for the second strophe, with a description of the discrepancies between strophes I and II.

For the first song in this manuscript (P-C 155,16), the space allotted for a staff equals that used for four lines of text; for the staves of most subsequent songs the space for the staff is reduced to that of three lines of text. Throughout the collection, a staff comprises a varying number of lines; in the first song it ranges from five to seven; for most other songs a staff has five or six lines without any apparent relation to the ambitus of the melody.

Several of the above peculiarities suggest that the text copyist slowly developed a familiarity with features peculiar to a music manuscript. More importantly, they also suggest that, at least initially, he copied from exemplars which did not contain the melody; otherwise, he might have solved in advance the problems which he seems to have worked out while copying the first dozen or so songs. In this context, I may reiterate that section I of MS G contains music for slightly more than one half of its songs. All of this forces us to reckon with the likelihood that the text and the music of these songs reached the copyists along divergent paths,<sup>1</sup> a process which can be proven to have taken place for parts of trouvère MSS M and T.<sup>2</sup>

The music copyist of MS G was definitely an expert. The neumes are clearly placed on the lines or in the spaces of the staves, and the distribution of the neumes over the text is rarely problematic. As will be discussed later, we would wish him to have been clearer in his notation of flat signs. His only other weakness to be mentioned here is his tendency to give a somewhat rounded form to the ascending last note of a compound neume (e.g.,  and ). Consequently, it is impossible to distinguish between liquescent and normal notes, and a transcriber must interpret either all or none of them as liquescent notes. Because of their position in the melodic

<sup>1</sup> This conclusion was reached already by Ugo Sesini; *Ambrosiana I*, 13.

<sup>2</sup> See van der Werf, *The Chansons*, 31-32.

movement, most of them are likely to be normal notes. For that reason, I have transcribed all of them that way. It is my impression that other transcribers, most notably Sesini and La Cuestas, came to the same conclusion.

As did the scribes of chant manuscripts of Italian provenance, the music scribe of MS G was consistent in notating a custos at the end of a staff, thus announcing to the reader the position of the first note on the next staff. It attests to the great accuracy of this manuscript's copyist that in only a few instances the custos fails to correspond to the first pitch on the next staff. Interestingly, he rarely wrote a custos at the end of strophe I, even when he gave music for the opening verse of strophe II. He often wrote a custos at the end of whatever passage he entered for the second strophe. In the notes to the transcriptions, the custos in this position is not listed as such; instead, it is treated as a note given for strophe II.

#### b. Manuscript R

This manuscript was written in southern France, near the year 1300. According to Beck, it contains over 1100 song texts; it preserves music for no more than 160, while it has empty staves for 696 of them.<sup>1</sup> In comparison to other troubadour and trouvère collections it is rather erratic, and one cannot help but wonder about the intentions of the person who compiled this source. Most other collectors knew from the very beginning which songs they were going to include (see, e.g., the description of MS W). In MS R, the texts are grouped by author, but not all songs by a given author follow one another in immediate succession. For example, not only songs 1-10 but also 48-50 are attributed to Marcabru; songs 80-86, 394, and 472-498 are all assigned to Bernard de Ventadorn.<sup>2</sup> The collectors of other chansonniers evidently decided in advance whether their books were to contain texts and melodies or exclusively poems. If they decided to include the music, space was left for staves from the first song on. For the first 75 songs in MS R, however, the text scribe left space for staves only for numbers 4, 10, 15, 19, 22, 39, 43, 51, 58, 65, and 74; those for songs 19, 39, 65, and 74 remained empty. Song 43 (P-C 242,69) is actually the first strophe of number 41, which has no music. Beginning with song 76 (which is the 26th in a group of 29 songs attributed to Guiraut de Borneill) and going through song 925, the capriciousness is reduced slightly and staves are drawn for all songs, but very few of them are supplied with neumes. To simplify the tally, we may consider these entries to fall into five groups: 1) ## 76-305: only # 256 has music; 2) ## 306-745: approximately one fourth of the songs have music; 3) ## 746-872: only empty staves; 5) ## 873-925: a group of 53 songs by Guiraut Riquier,

<sup>1</sup> Beck, *Melodien*, 11.

<sup>2</sup> The numbers are taken from Meyer, *Les derniers troubadours*, 157-198. To some extent, his numbers differ from those written recently in the margin of the manuscript; for example, Meyer gives two numbers (41 and 43) to the double entry of P-C 242,69, discussed later in this paragraph; in the MS it is numbered 41 and 41a. In addition, one leaf is missing after folio 72; as the manuscript's medieval table of contents reveals, this leaf comprised 13 songs, all of which are included with numbers in Meyer's list. From this point on, Meyer's numbering of the folios differs from that in the MS. Especially for the sake of readers studying the manuscript from a microfilm, the folio numbers given in Part Two correspond to the ones in the manuscript, not the ones used by Meyer and Pillet-Carstens. For a recent study of this collection, see Elizabeth Aubrey, *A Study of the Origins, History, and Notation of the Troubadour Chansonnier Paris, Bibliothèque nationale*, f. fr. 22543, unpublished dissertation University of Maryland, 1982.

48 of which have music. The rest of the manuscript contains pieces of various natures, none of which have music; only for those on the very last couple of folios did the text scribe leave space for staves. (The composition of the manuscript in gatherings is unrelated to this makeup.) The haphazard presence of staves and music makes it very unlikely that the melodies preserved in MS R came from one single written source. Instead, for almost every song, the collectors must have had great difficulty finding someone who either knew the melody or had a written copy of it.

The notation in this manuscript is somewhat less uniform than usual so that we must investigate whether its melodies were entered by one or by several copyists. In the use of stems, the notation of MS R differs considerably from that in other troubadour and trouvère sources. Almost all single neumes have a downward stem on their right side, as do the virga of Gregorian chant and the longa of mensural notation. Mensural notation in which all single notes are long rarely makes any sense. In many chant books of this period, however, the virga is the normal shape for single notes, while in others the punctum appears in that function. (In MS X, most single neumes are puncta). Most compound neumes in MS R have a downward stem on their right side but the stem, normally found on the left side of descending neumes, is usually lacking. Where shape is concerned, some of these neumes are more common to mensurally notated polyphony than to Gregorian chant, but transcription according to the rules of mensuration produces absurd results. Thus the stems do not have mensural meaning; instead, the circumstances under which they appear suggest that they mark the last pitch for a syllable. Whenever a group of notes over one syllable needed to be broken up into two or more neumes, the stem on a syllable's final pitch proved helpful in determining the intended distribution of the melody over the text. No study is available of Gregorian chant sources from the late thirteenth and fourteenth centuries so that it is not known to what extent this practice is found in chant manuscripts of the area in which MS R was compiled. In some sources of the thirteenth century, including the earliest manuscripts with polyphonic music of the "Notre Dame School", all single notes have a downward stem on their right side which, however, is decidedly shorter than those found in mensural notation and in MS R.

It must be pointed out that the use of stems in MS R is not consistent, as is aptly illustrated in a song by Bernart de Ventadorn (P-C 70,4, Plate III in Appel, Bernart). So far as pitches are concerned, verses 2 and 4 are virtually identical to one another. Where the shape of the neumes are concerned, they differ only over their fourth syllables. The descending neume of 4,4 consists of two adjoining square notes, each of which has a stem, while the neume over 2,4 is an oblique one of the type to be discussed below. In total, the binaria FE appears six times in this song; the one over 4,4 is the only one to consist of square notes. The first stem of 4,4 does not seem to have any melodic implication; perhaps it merely indicates that the scribe wrote the neume in two rather than in one motion. In another song by Bernart de Ventadorn (P-C 70,1, Plate I in Appel, Bernart), the scribe provided the syllables of 1,5, 1,6 and 7,7 with double notes, the second one of which is liquescent (the shape of the original neumes is written above the transcription in Part Two). In the first two passages, he followed his usual procedure and left the first note without a stem; in the third passage, however, he gave the first note a stem even though it does not seem to serve any purpose. These conclusions are not necessarily contradicted by the fact that someone took pains to erase a few such superfluous stems. He seems to have done so primarily in the beginning of the collection. For example, in P-C 155,14, this


person made such an erasure over 3,5, but left equally superfluous stems in the ternaria of 3,4 and in the binaria of 8,3; in 155,22 a stem was erased over 2,7, but the superfluous stem over 4,6 was left untouched.




In a few cases, especially in the first two melodies, both attributed to Marcabru, the use of stems on single neumes resembles that of the semi-mensural notation found in some trouvère sources.<sup>1</sup> For the first song (P-C 293,30), the alternation of stemmed and unstemmed single notes is almost consistent and suggests first or second mode. For the second song (P-C 293,18), however, this alternation is too irregular to be related to modal rhythm. In both songs, the scribe gave a downward stem to the last note of almost all compound neumes, including double notes. Transcription of those neumes according to the rules of mensural notation does not make sense for either song. The seventh melody, attributed to Guiraut de Borneill (P-C 242,45), has several unstemmed single notes in an alternation which is too irregular to indicate modal rhythm. Much later in the manuscript, in a melody by Bernart de Ventadorn (P-C 70,1), stems are attached to single neumes in a manner which hints at modal rhythm; as in the first two songs, however, the compound neumes all end with a stem, and belie any notion of modal rhythm or mensural notation. For the two songs by Marcabru, as well as for the one by Bernart, the shapes of the neumes are given with the transcriptions. For other melodies, it would have been in reverse proportion to the importance of the issue involved to present in Part Two a detailed description of absence or presence of stems. In the notes to the transcriptions, therefore, stems are mentioned only when there was a special reason to do so, most specifically when the distribution of the neumes over the text was in question (see, e. g., P-C 47,3, 70,12, 70,23, 155,18, 167,52, 202,8, 248,8, 248,78, 262,6, 392,18, and 406,12).

One more peculiarity of the first two melodies requires some attention. Throughout the manuscript, the notes vary somewhat in size, but those of the first two songs are decidedly smaller than those for most later entries. At first glance, this feature, in combination with their semi mensural notation, suggests that the first two songs were entered by someone other than the main scribe of this source. The difference in neume size, however, is likely to be related to the fact that the staves of the first four melodies (i.e., the two by Marcabru, P-C 323,15 by Peire d'Alvergne, and 80,37 by Bertran de Born) are narrower than subsequent ones. The former occupy about as much space as two and one half lines of text, while the staves of most later songs take up as much space as three lines of text. Thus, the size of the neumes was almost predetermined by the text scribe who decided how much space his colleague would have for his staves.

In the very first melody, the scribe used two different clefs; one of them is the common c-clef which is found throughout the manuscript. Its size and shape vary from one appearance to the other so that it is of no help in determining how many persons were involved in notating the melodies. The other is a rather unusual g-clef which returns on f. 87a in a song by Raimon de Miraval (P-C 406,31). Since the neumes of Raimon's melody have stems in the manner typical for this source, the unusual clef does not support the notion that it and the first melody by Marcabru were notated by someone other than the main scribe. The second song also has two clefs,

<sup>1</sup> For a discussion of semi-mensural notation, which by some is called "early mensural", see van der Werf, The Chansons, 36-37, and Chanter m'Estuet, 544-545.

namely, the usual c clef and the F-clef in the shape of the letter F. Although this F-clef is used very widely in medieval sources, it occurs in MS R in only a few songs, including ## 3, 4, and 6, the neumes of which have stems in the manner typical for this manuscript. The same clef, although with thicker lines, recurs on f. 69d in a tune by Peire Cardenal (P-C 335,67); in this song, not only the lines of the clef are thicker than on its earlier occurrences, but also the notes are somewhat larger than they are elsewhere. Although this melody lacks the oblique descending neumes to be discussed in the next paragraph, it has stems on single and compound neumes as discussed above. Beginning with the fifth melody (P-C 242,69),  is the most frequently used F-clef in this manuscript. Together with the g-clef, it occurs also in the song by Raimon de Miraval, discussed above (P-C 406,31); it also occurs in the melody by Bernard de Ventadorn (P-C 70,1) in which the single neumes hint at modal rhythm.

Differences in the shapes of the neumes form another object for consideration. From the seventh melody on, we frequently find an oblique ligature for a descending group of two notes; it occurs both by itself and as part of a larger neume. Thus, configurations like , , and  are found in many melodies, including the one by Raimon de Miraval (P-C 406,31) which has the unusual g-clef noted above. Curiously, this oblique ligature often lacks a final stem, but a stem seems to be present when it is needed to indicate the distribution of the melody over the text. As mentioned in the notes to the transcription, a melody by Raimbaut de Vacqueiras (P-C 392,18) contains a few unusual neumes with somewhat obscure endings; however, neither the clefs nor any of the other neumes in this song suggest that the scribe of this song is one other than the main music scribe of MS R.

In a very few instances, including melodies 2-4 (P-C 293,18, 323,15, and 80,37) and the one by Peire Cardenal mentioned above (P-C 335,67), the scribe gave a custos, most often in the form of a normal note written behind the staff. A somewhat differently shaped custos occurs on f.30c, in a melody by Pons d'Ortafas (P-C 379,2). However, all other features in the notation of these songs suggest that they were entered by the main scribe. It should be noted that even in these songs, the scribe was not consistent in notating a custos at the end of each staff.

Despite the lack of consistency in the notational habits, it seems safe to conclude that all melodies in manuscript R were entered by one person who was not very consistent in his methods and who, especially in the first few songs, groped for the proper way of presenting troubadour melodies. If this conclusion is wrong, and if several copyists were involved, one must conclude that they had very similar habits, and that the few departures from the prevailing notational style are unrelated to either the character of the song or the identity of its composer.

### c. Manuscript W

The troubadour collection designated with the siglum W consists of a relatively small part (two gatherings) in a large book containing primarily Old French songs, which in the trouvère literature has the siglum M, and which dates from the middle of the thirteenth century.<sup>1</sup> The

<sup>1</sup> Photographic reproduction: Beck, Le manuscrit du roi. List of troubadour songs: Beck, Melodien, 19-20.

entire manuscript was written in northern France; the troubadour texts are given in a mixture of Old Occitan and Old French.<sup>1</sup> Crudely executed removal of miniatures has severely mutilated many songs (e.g., P-C 70,45 and 167,22). In its present form, the book is bound out of order, several folios have disappeared altogether, and it is mixed with a smaller collection, which is usually designated with the siglum Mt and which contains almost all of the chansons by Thibaut de Champagne, king of Navarre. In Beck's edition, the original order is restored on the basis of the medieval table of contents; empty pages are inserted for the lost ones, and the collection of Thibaut's songs is appended at the end.<sup>2</sup>

Unlike those of MS R, the compilers of MS W must have had a rather precise plan for their book and, before they put one word on parchment, they must have had almost all of their songs either in written form or in their memory. In its original order, the collection opened with four songs to the Virgin Mary, followed by over 400 additional trouvère songs. The trouvère songs were grouped by author; the authors were ordered such that noblemen preceded commoners. Then followed a section with troubadour songs (ff. 188a-204d in the manuscript's present state; ff. 178a-196d in Beck's reconstruction which accounts for two lost folios) and a section with French motets. (In the literature on polyphonic music of the 13th century, the motet section of this MS bears the siglum R.) Three anonymous lais, with their melodies, were given at the very end; the first one, almost all of which is lost, has an Old French text; the other two are in Old Occitan.

In several respects, the troubadour section of this book differs from the trouvère part. All of the trouvère songs, except the four in honor of Mary, are assigned an author; moreover, various scholars have found the attributions in this collection to be more reliable than those in most other sources. Many of the troubadour songs, on the contrary, are anonymous and several of its attributions are contradicted in a majority of the other sources. The text scribe appears to have been very concerned with preserving all strophes of a given poem. Here and there in the trouvère section, he left space for missing strophes or even for entire songs. He must have had great difficulty with the troubadour songs, because for most of them he recorded no more than one or two strophes and, judging by the many open spaces, he had hoped to find more strophes for almost all of them. Staffs were drawn for all songs; neumes were entered for most, but the percentage of poems without music is higher in the troubadour than in the trouvère section. Thus, it appears that the troubadour songs were not copied from exemplars imported from the South, but they must have been known in the North. This evaluation is further supported by the following two items. Trouvère MS V contains (without music) a religious song (R 229) which clearly imitates a song by Folquet de Marseille (P-C 155,10). The first verse of the contrafact is virtually identical to the first verse of Folquet's song in MS W, which, however, is the beginning of the second strophe in the troubadour manuscripts. The first verse of another song by Folquet de Marseille (P-C 155,22) appears in a motet preserved in four motet collections from the North.

<sup>1</sup> For a discussion of this language, see Raupach and Raupach, Französische Troubadourlyrik.

<sup>2</sup> All references in recent literature, including this book, pertain to the foliation of the collection as it stands now. I have noticed only one error in Beck's restoration; f.213 (f.207 in Beck's numbering) is reversed so that the verso side precedes the recto.

The motet and the text in MS W begin with the word "molt", whereas all other versions begin with the word "tant". Moreover, the first melody verse of the motet is related more closely to the version in MS W than to those in MSS G and R.

Excepting the cases to be discussed shortly, the music was written by one hand. In general, the notation is very clear and carefully executed. The only serious problem concerns some upward stems which seem to have been written rather casually, and which are rarely straight and often very short. Consequently, it is not always clear whether a given stem was intended to mark a liquescent note, or whether it is related to a scribal habit. Since the music scribe of this collection appears to have been well in control of his trade, I have interpreted all notes with an upward stem as liquescent, although I am not convinced that this approach is correct.

As noted above, the original music scribe failed to enter the melody for a number of songs. Later scribes entered melodies on the empty staves over quite a few trouvère poems (not over any of the troubadour texts). Some of the songs concerned happen to occur in other manuscripts as well. Almost invariably, the melodies in the other sources have nothing in common with the late entries in the collection under discussion.<sup>1</sup> Similarly, here and there in the manuscript (not in the troubadour section), entire compositions were entered either in the spaces left empty by the original text scribe or on folios added for this purpose. No author is given for any of these late entries. Among them are some songs with Latin text and some presumably instrumental pieces entitled "estampie" or "danse". There are also songs with Old French or Old Occitan text which have nothing to do with the troubadour and trouvère repertoires; instead, they are of the virelai type which was practiced widely during the fourteenth century. Understandably, these late entries are not considered in the present study.<sup>2</sup> Among these additions, we find a poem which is known to have been written by the troubadour Blacasset (P-C 96,2 formerly 461,50). It is included in Part Two, although it is open to question whether we deal here with the melody composed by the author of the poem. Including this one, MS W preserves the melodies for 42 troubadour songs.

#### d. Manuscript X

Troubadour collection X actually consists of three brief sections (ff.81-82, 84-91, and 148v-150r) with troubadour texts in a source containing primarily Old French material, which in the trouvère literature bears the siglum U.<sup>3</sup> As in MS W, the troubadour texts are given in a mixture of Old French and Old Occitan. The part of this book of direct importance to the present edition, ff. 4-91, was compiled in the middle of the thirteenth century and may well be the oldest extant

<sup>1</sup> See, e.g., the following songs in van der Werf, *Trouvères Melodien I* (Kassel, 1977): R 1953, pp. 112-113; R 1565, pp. 155-158; for a possible exception see R 1006, pp. 438-439. Beck's contention that some of these late entries are composers' autographs is unfounded (*Le Manuscrit du Roi*, [160]-[177]).

<sup>2</sup> Some such songs have been included in other troubadour studies under the P-C numbers 461,20a, 461,51a (=244,1a), 461,92, 461,196, and 461,230.

<sup>3</sup> Photographic reproduction: Meyer-Raynaud, *Saint-Germain*.

troubadour and trouvère source to contain music. Even though all poems in this section seem to have been written by one scribe, they were entered without any preconceived order. No names of authors are given and songs by a certain author may appear in diverse places of the collection.

Through folio 91, staves are drawn for all songs, but the music was entered for only about three fourths of them, including 22 troubadour songs.<sup>1</sup> No staves were drawn from f. 92 on, although in many instances space was left for them. If more than one music scribe worked on this book, their notational procedures were so similar that I dare not go into details of differences among them. I certainly see no systematic difference between the notation of the Old Occitan and that of the Old French songs. As discussed above (I,2), the music copyist wrote Messine neumes; he was an expert and did his work very precisely.<sup>2</sup> It needs only to be mentioned that he frequently wrote single notes, rather than a compound neume, when one syllable received two or more pitches. Nevertheless, the distribution of the neumes over the text is generally quite clear. Considering the care with which the music scribe fulfilled his task, it is curious that in three of the instances in which a melody begins on the recto side and is continued on the verso, no music was entered on the latter (see f. 37v, 38v, and 89v; the last case concerns P-C 370,14). This symptom of neglect may be offset by a positive feature, for it is not impossible that it was the music scribe who added in the margin words omitted by the text scribe, and then entered the appropriate neumes on a specially drawn staff (see ff. 9r, 18r, 56v, 86v; the last case concerns P-C 167,52).

#### e. Delineation of the Troubadour Repertory

The songs preserved with music in the above four sources form a fairly well unified genre. They are strophic and monophonic, they date from the twelfth and thirteenth centuries, and almost every one of them is attributed to an author in at least one source, although not necessarily in a source with music; with relatively few exceptions the poems are lyric in contents. As such, the extant manuscripts provide a useful delineation of the material to be considered in this book. Rather than taking the language as the sole criterion for defining a "troubadour song", I chose to consider also the time of origin, the poetic content, the strophic form, the monophonic state of the music, and the attribution. This approach secured inclusion of almost all Old Occitan poems preserved with music and attributed to a known troubadour. It excluded only songs which are much better treated in studies devoted to other genres or to other periods. In the first place, I chose not to consider here the three religious songs which date from the eleventh or early twelfth century and are preserved in an Aquitanian manuscript (Paris, B.N. f. lat. 1139; Gennrich, *Nachlass*, 1-3). They certainly are important as forerunners of the trouba-

<sup>1</sup> One of the songs in "Frenchified" Occitan (P-C 461,12) does not belong to the troubadour repertory proper because it is a dancing song and may not be of Occitan origin; compare Raupach and Raupach, *Französische Trobadoryrik*, 41.

<sup>2</sup> In his discussion of this chansonnier, Julius Brakelmann erroneously evaluated its music notation as "flüchtig". (*Archiv für das Studium der neueren Sprachen und Literaturen*, vol. 42, 1868, pp. 49 and 376). In part on the basis of that serious misinterpretation, he concluded that this manuscript had been made for or by a jongleur. During the more than 100 years since this pronouncement, the entire idea that jongleurs performed from manuscripts has been quietly put aside so that it is best to ignore Brakelmann's theory concerning the origin of this manuscript.

dour songs, but they should not be isolated from the other antecedents, most notably the polyphonic and monophonic Latin songs, called "versus", which were preserved in various Aquitanian sources.<sup>1</sup> A thorough study is needed of the large song family which comprises the Latin "sequence", the Occitan and French "lai" and "descort", the German "Leich", as well as the instrumental "estampie" and "dansse". Such a study must be completed before the few Old Occitan lais, some of which are mensurally notated, are ever edited again (P-C 10,45, 205,5, 461,37, 461,122, and 461,124; Gennrich, *Nachlass*, ## 182, 184, and 280-282). The Old Occitan motets have been published and studied in the context of thirteenth-century polyphony; from musicological point of view, they are out of place in a study on troubadours (Gennrich, *Nachlass*, ## 283-286). A few other Old Occitan songs are treated better in studies of the large fourteenth-century song family which comprises the French "virelai" and the Italian "ballata". In this group belong some of the mensurally notated additions to MS W mentioned above, as well as the non-mensurally notated songs in the now lost fragment of San Joan de les Abadeses, (Gennrich, *Nachlass*, ## 257-263).<sup>2</sup> Songs in MS Chigi, which are unrelated to known troubadour songs, were omitted because they may stem from the fourteenth century and, above all, because most of their melodies are so poorly notated that they do not contribute much to a study of medieval music (Gennrich, *Nachlass*, ## 247, 248, 250, 251, 256, and 265-279). Understandably, almost arbitrary decisions were made for some of the other anonymous songs. Thus, the well known dancing song "A l'entrada del tans clar" (P-C 461,12) was left out, even though the estampie "Kalenda maya" by Raimbaut de Vacqueiras (P-C 392,9) was included.

#### 4. Guiraut Riquier

Where the number and the diversity of extant works are concerned, Guiraut Riquier is a very unusual troubadour. We have 48 melodies for him, which constitutes approximately one fifth of the extant troubadour corpus. He left us not only the usual types of troubadour songs, but also some unusual ones and even rhymed letters. The most extraordinary aspect of his heritage is the manner in which it has come down to us. His works have been preserved in MSS C and R, the former of which has no music. In a prefatory remark to Guiraut's poems, the scribe of MS C claims that they were transferred ("translatat") from a book written by Guiraut himself ("libre escrig per la sua man") and that he is presenting them in the order in which they occur in Guiraut's book.<sup>3</sup> Medieval statements of this nature do not deserve much credence without corroboration. Thus, this claim raises three questions pertinent to our discussion of dissemination and preservation. Were the texts in MS C, and perhaps also those in MS R, copied from exemplars stemming from Guiraut? Did the melodies also come from exemplars notated or dictated by him? Did these exemplars form a (bound) book?

<sup>1</sup> The music of this repertory is discussed and transcribed in two dissertations. Leo Treitler, *The Aquitanian Repertories of Sacred Monody in the Eleventh and Twelfth Centuries*, unpublished dissertation Princeton University, 1967. Sarah Ann Fuller, *Aquitanian Polyphony of the Eleventh and Twelfth Centuries*, unpublished dissertation U.C. Berkeley, 1969.

<sup>2</sup> These songs form the subject of an article entitled "The Last Unpublished Troubadour Songs", by Gerald A. Bond, to be published in a forthcoming issue of *Speculum*.

<sup>3</sup> For the complete text of this statement, see Pfaff, *Riquier*, 1 and Mölk, *Riquier*, 19.

For the sake of discussing the manner in which the poems were transmitted, we may divide them into six groups as follows:<sup>1</sup>

- I MSS C and R. A group of 53 chronologically ordered songs, ranging in date from 1254 to 1292. Only MS C has all of them. MS R lacks the last three; it also lacks the music for the last five of the remaining 50. The songs in this group are labeled either "canso" or "vers".<sup>2</sup> In both sources, cansos and verses are intermingled, but in MS C the songs of each category are numbered independently. Because of an error in counting the verses (# 12 is lacking), each group contains 27 entries.<sup>3</sup> In MS R, only "la premeira canso" is numbered.
- II MSS C and R. A group of three numbered and chronologically ordered retrohenchas, ranging in date from 1270 to 1278. In MS C, the third retrohencha has four strophes; in MS R, it has one strophe which is incomplete because, according to a note in the manuscript, it was "deficient in the exemplar". MS R has music for all three, except for the lacking syllables of the third one.
- III MS C only. A group of six numbered and chronologically ordered pastourelles ranging in date from 1260-1282.
- IV MS C only. A group of six chronologically ordered songs of sundry nature, dating from 1257 to 1285. The first and the fifth entries are albas; the first one is numbered ("la primeira alba"), the second is entitled "Alba de la maire dieu".
- V MS R only. A group of 16 rhymed letters and similar documents; most are dated and range from 1256 to 1282; they are not numbered and are given in rough chronological order. They are not strophic, they have no music, and are not likely to have been sung.
- VI MS R only. 22 tensos. A group of 15 tensos appears well before the above songs. Still earlier in the collection, a group of three and a group of two tensos appear among such songs by various authors. Two additional tensos to which Guiraut may have contributed appeared on a now lost sheet. The tensos are the only songs by Guiraut without rubrics. All have staves, none has music.

Each song in groups I-V is preceded by a "rubric" which is written (in red ink, as the name implies) by the same hand as the poem. (The rubrics from MS R are included in Part Two.) These brief introductions contain not only obvious items such as the name of the author and the label of the genre, but also highly unusual bits of information such as the year, the month, and, oc-

<sup>1</sup> Excepting a few of the tensos (group VI), all poems are published in Pfaff, *Riquier*; the cansos were edited again in Mölk, *Riquier*.

<sup>2</sup> In a discussion of genres, Mölk (*Riquier*, 121-133) comes to the conclusion that Guiraut's distinction between vers and canso is not "justified". I can only add that I have not been able to find any systematic distinction in the music of the two categories.

<sup>3</sup> One song (P-C 248,67) is called "canso" in MS R, but "vers" in MS C, where its number fits in the tally of the verses.



asionally even the day on which it was made. As an extreme example of the latter, we note that on four successive days in February of 1276 Guiraut was unusually creative, and made a poem a day. For each of these songs, the rubric comprises not only the day of the month and the year, but also the statement that it was written "in one day". Either such information is fictitious or it came from the author himself. If the latter is the case, which is likely, it suggests that both copyists derived the poems - along with the rubrics - from models supplied by no one less than Guiraut Riquier. The texts of the cansos and verses appear in identical order and in very similar readings in MSS C and R. There can be no doubt that they were copied, directly or indirectly, from the same exemplars. In many cases, the rubrics in MS C contain details which are lacking in MS R; this precludes the possibility that the text scribe of MS C drew upon MS R for his readings of the texts. Conversely, a number of other peculiarities, especially textual variants, make it unlikely that the scribe of MS R copied the texts from MS C. An exhaustive examination of similarities and differences among the readings of Guiraut's poems and rubrics was well beyond the limits of my research. Thus, I must leave undecided the issue of whether the two scribes used the same exemplars for the texts of group I. The situation is different for group II; the incomplete state of the third retrohencha in MS R proves that, at least for this song, the two text copyists worked with different exemplars.

In MS C, groups I, II, III, and IV follow one another separated by one empty line. This arrangement does not preclude the possibility that they were copied from a book. However, the preface of this MS speaks not only of "verses", "cansos", "pastorellas", "retrohenchas", and "albas", but also of "descortz" and "autras diversas obras". Both group IV and group V can be said to consist of "divers other works", but no "descortz" by Guiraut have been preserved and there is no reference to the tensos, unless they belong to the "other works". Thus, certainly the absence of group V, and perhaps the absence of group VI, argues against the notion that the scribe of MS C copied from a book containing all the works of Guiraut Riquier.

In MS R, groups I and II, both of which are incomplete, are separated by four and one half empty columns. Groups III and IV are lacking, and the tensos of group VI are given in bits and pieces far before any of the other poems by Guiraut. Between groups II and V stand the coblas esparsas by Bertran Carbonel de Marcelha and Guillem de l'Olivier d'Arles. These coblas fill three folios; they are preceded by three empty columns and followed by about one and one half empty columns. Considering the scribes' economy with space, the empty columns are puzzling. As mentioned in the preceding section, the text scribe of MS W often left space for missing songs or missing strophes. If this is the case here, too, the text scribe of MS R knew that group I contained more than fifty songs and that groups III and IV existed, but he did not know how much space would be required for them.<sup>1</sup> Thus, the text scribe of MS R is not likely to have copied from a book containing all the works of Guiraut Riquier.

<sup>1</sup> The one and one half empty columns between the first two groups is much more than would have been needed for the three songs lacking from group I. Neither the three empty columns before, nor the one and a half columns after the coblas esparsas would have been enough for the 12 songs of groups III and IV, in addition to the part that was lacking from the third retrohencha. Contrarily, the four folios between groups II and V form a much larger space than would have been needed for them.

It is not easy to answer the question whether the melodies of Guiraut Riquier came to the music scribe of MS R by means of models supplied by the composer, or whether they reached him by an oral transmission. Guiraut's melodies do not have any characteristics which convincingly show that he composed them with the help of notation. Thus, we have no way of knowing whether he was able to read and write music, and we must glean our information from the manner in which the melodies and their rubrics appear in the manuscript. As implied in the conclusion concerning manuscript R, the notational features of the melodies by Guiraut Riquier do not differ from those in any other group of songs preserved in the same source. This does not preclude the possibility that Guiraut's melodies were copied from the troubadour's autographs, because a music scribe may have unified the notational style of all the melodies he entered. Neither does it rule out the possibility that we might owe all the melodies in MS R to the efforts of one notator, who had to hunt for them among the troubadours and other connoisseurs of his region.

If Guiraut, when writing down a poem, had planned to enter the melody as well, he almost certainly would have left extra space after a syllable which was sung to a melisma. If the text scribe of MS R had copied from autographs which contained both text and music, he most likely would have retained those spaces. Yet, he entered the text for Guiraut's unusually ornate song (P-C 248,46) in the same way he wrote all other poems, so that the music scribe must have had some difficulty entering all the notes for the melismatic passages. This case reduces the possibility that Guiraut notated his melodies "with his own hand". It does not preclude the possibility, however, that he sang them for a music scribe who made the exemplar which was used by the music copyist of MS R. Nor does it preclude the possibility that it was the music copyist of MS R who made this exemplar.

The rubric for the "canso ... encadenada" (P-C 248,66), composed in 1282, explains in detail how the poem and the melody must be combined. The melody comprises two sections of equal length. For the odd numbered strophes, according to the rubric, the music is to be sung as given in the manuscript but, for the even-numbered strophes, the two sections of the melody must be sung in reverse order so that the second half of the melody comes before the first. In MS R, the half-way point is marked with a cross on the staff; there is no such mark in MS C, even though it is mentioned in the rubric of both sources. Five years later, Guiraut wrote a poem in a similar form and called it a "vers encadenat".<sup>1</sup> In both sources, its rubric is a truncated version of that for the above "canso encadenada". There is no reference to a half-way mark, and the directives about the performance are too incomplete to be helpful without recourse to the precise indications for the first song. If these two rubrics stem from Guiraut, it is likely that the melody of the first song and its half-way mark were also derived in writing from the troubadour himself. Accordingly, one would assume that all of Guiraut's melodies reached the copyist of MS R that way. However, this assumption is weakened considerably by the fact that, from the "vers encadenat" on, MS R has no music for the cansos and verses, while it has music for the retrohenchas.

<sup>1</sup> P-C 248,72, the music of which has not been preserved. Text edition: Pfaff, *Riquier*, 69.

Turning once more to the text scribe of MS R, we face some uncertainty concerning his exemplar for the songs in group I. The rubric of the "canso encadenada" (P-C 248,66) implies that it contained music, while the opposite is suggested by the manner in which he entered the text of Guiraut's extraordinarily melismatic song (P-C 248,46). Furthermore, he left space for staves for all of Guiraut's songs, but the music copyist failed to enter the music for the last five songs in group I, even though he did include the music for group II. Thus, it is not certain that the text scribe of MS R worked from an exemplar which contained music.

All in all, it is unlikely that any of the extant poems and melodies by Guiraut Riquier were copied from a book written by the troubadour himself. It is probable that, early in his career, Guiraut had made it his habit to write down each poem as soon as it was finished and to add the date of completion. Indirectly, these autographs served as the basis for the textual readings in MSS C and R. It is not certain that the initial autographs contained the melodies as well. Nevertheless, it is possible that the music in MS R was derived from exemplars which were made in collaboration with Guiraut. The complete absence of music for groups III and IV and, especially, the incomplete state of the music for group I suggest that Guiraut dictated his melodies at some late date in his life and that this task was never completed. Perhaps, Guiraut undertook this enormous project for the sake of a "complete edition" of his works which, however, appears to have remained unfinished. Whatever the precise chain of events may have been, the manner in which Guiraut's poems and melodies reached us is highly atypical for the transmission of the troubadour songs, in general. As such, it supports the conclusion that, initially, the songs were disseminated exclusively by word (and pitch) of mouth.

## Chapter II

### The Melodies

#### 1. Melodic Analysis

In order to analyse a melody properly, one should know which of its notes are correct and which are wrong. However, distinguishing between legitimate variants and demonstrable scribal errors presupposes a knowledge of the melodic style not only of the troubadours in general, but also of any individual whose music has been preserved. The analysis of medieval music has not progressed sufficiently to break this circle. Nevertheless, we can single out various melodic characteristics, and determine how they occur in troubadour songs in comparison to the trouvère repertory and Gregorian chant.

In studies of the Gregorian repertory it is customary to distinguish between "syllabic", "neumatic", and "melismatic" chants. Although no precise standards for demarkation exist, the term "syllabic" is normally reserved for chants in which a syllable is sung to one single pitch, with perhaps a few syllables receiving a couple of pitches. In "neumatic" chants, a syllable is sung to a relatively short string of pitches, as many as a medieval scribe would normally notate as one compound neume. The "melismatic" chants are prevailingly neumatic or syllabic with, here and there, a long string of pitches, a "melisma", over one syllable. Melismas can come anywhere in a chant, but they occur remarkably often over the last or the penultimate syllable. In Gregorian chant, a melisma of more than twenty pitches is not unusual, whereas in troubadour and trouvère songs, a group of six or more is a rarity. So as not to dilute the meaning of the terms "melisma" and "melismatic", it may be better either to avoid them in reference to non-liturgical songs or to use them only for unusually long strings of pitches over one syllable. The troubadour and trouvère repertories comprise some strictly syllabic songs as well as some prevailingly neumatic ones; more often than not, however, syllabic passages occur side by side with neumatic ones. In these syllabic-neumatic songs, groups of two or more pitches over one syllable usually occur towards the end of a verse, and more often towards the end than in the beginning of the song. Songs or passages in which many syllables receive a group of pitches often are called "ornate". Actually, this term is not always appropriate, because the group of pitches is often more essential than ornamental to the flow of the entire melody. For the present discussion, I shall use the term nevertheless, because distinguishing between ornamental and essential pitches would lead us too deeply into analytical details.

One would have to calculate the ratio between syllables and pitches in order to determine whether the percentage of ornate passages is higher in the troubadour than in the trouvère repertory. It is easy to establish that the most ornate Old Occitan song, Guiraut Riquier's "Jhesu Crist, filh de Dieu vieu" (P-C 248,46), is more ornate than its Old French counterpart,

either "Belle Doette" (R 1352) or "En un vergier" (R 594). Both of the latter are anonymous and occur with their melody only in *trouvère* MS U; both are narrative songs and as such stand on the verge of the *trouvère* repertory. Obviously, it depends upon one's definition of the term "*trouvère*" whether these songs should even be included in the present comparison. Among the *troubadour* and *trouvère* melodies, the range of ornateness is much narrower than it is in Gregorian chant but, thanks to Guiraut Riquier, it is slightly wider in the Occitan than in the French repertory. If romances, pastourelles, and the like are considered to fall outside of the *trouvère* repertory, the range between syllabic and ornate is much wider in the *troubadour* than in the *trouvère* repertory. Despite this difference, however, the degree of ornateness in the *troubadour* melodies as a group does not differ much from that in the total *trouvère* repertory, but it does vary from one individual composer to another. For example, the songs of Gautier de Dargies or the Chastelain de Coucy are much more ornate than those of Moniot de Paris or Colin Muset.<sup>1</sup>

Variants among multiple versions affect a melody's syllabic or neumatic character in some, but not all respects. Normally, the degree of ornateness of the total song remains constant, while a given syllable may be treated syllabically in one but neumatically in another version. In a melody by Aimeric de Peguillan, for example (P-C 10,25), the two extant versions resemble one another closely in melodic contour and overall neumatic character. However, not only the number of pitches for a given syllable, but also the distribution of a melody verse over the text differs somewhat from one version to the other. The extant versions for the songs of Folquet de Marseilla differ rather widely in choice of pitches, but they resemble one another in their neumatic character. Bertran de Born's "Rassa" (P-C 80,37) and its contrafact are identical to one another in their near-syllabic style despite some remarkable differences in pitch level and strophic form. Bernart de Ventadorn's song about "la lauzeta" (P-C 70,43) presents us with a special problem. In many versions, the first syllable of verse 5 has a group of four or five pitches. In MS G, this group is divided over the first two syllables at the transition to a new staff, while a seemingly superfluous neume appears towards the end of the verse over a contraction. As will be discussed in the next chapter, the occurrence of two neumes over a contraction is not necessarily erroneous; therefore, it is impossible to determine whether the music copyist erred in the distribution of pitches over the text, or whether he made the melody hypermetric by treating a contraction as two separate syllables. Somewhat subjective considerations prompted me to "correct" the melody of this verse.

One does not need to count intervals to determine that in Gregorian chant as well as in *troubadour* and *trouvère* melodies the second appears most frequently; it probably occurs as often as all other intervals combined. It is less obvious whether the third or the prime is next in frequency of occurrence. This unqualified prevalence of narrow intervals gives the entire monophonic repertory a very conjunct and smoothly flowing character. Nevertheless, some wider intervals do occur in all three repertories, and it is up to the transcriber to determine whether they are intended or erroneous.<sup>2</sup> Intervals wider than a fifth primarily occur in the transition from one

<sup>1</sup> The melodies of the first two are readily accessible in van der Werf, *Trouvères Melodien I*, 123-282; those of the other two are in *Trouvères Melodien II*, 402-445.

<sup>2</sup> The augmented fourth and diminished fifth will be discussed in the next chapter in reference to chromatic alterations.

verse to the next or from one strophe to the next and, more often than not, there is no compelling reason to consider them erroneous. For example, a melody by Peire d'Alvergne has a minor seventh between verses 5 and 6; immediately after this unusual ascent, the melody descends in seconds, leaving its conjunct character relatively unaffected. A song by Albertet de Sestaro (P-C 16,17a) has an upward minor seventh between verses 2 and 3, after which the melody continues to ascend. Although this passage may be startling on first encounter, and although some of us might like the tune better if verse 3 started on *g* rather than on *f*, the unusual interval in itself is not demonstrably erroneous. A song by Gaucelm Faidit (P-C 167,43) is of special interest; in MS R, its melody is very conjunct, whereas it has two wide intervals in the other two versions. In the transition to verse 6, the melody jumps up an octave in MS G, but a tenth in MS W. Between the last two syllables of verse 8, the melody goes down an octave in both versions, but it jumps from *d* to *D* in MS W and from *b* to *B* in MS G. Due to the wide divergences among the three versions, we can not even come close to recovering Gaucelm's original. Perhaps none of the extant versions corresponds to what Gaucelm sang, but all three readings may well represent the song as it actually was performed by different singers. Clearly, we lack the objective criteria by which to judge the authenticity of a given interval; nonetheless, it is obvious that wide intervals do occur and that variants can affect the conjunct character of *troubadour* melodies.

In most music of recent centuries, each tone performs a function, such as tonic or dominant, on the basis of its position in the scale. This is not the case in medieval music; even the eight so-called "church modes" are of little or no help for a trenchant analysis. Instead, the underlying structure of a medieval melody consists of relatively small intervals stacked on top of one another.<sup>1</sup> On an earlier occasion, I concluded that in the *troubadour* and *trouvère* repertories, the third often functions as a structural interval and the fourth occurs only rarely in that position. I still believe the former to be true, but I may have to revise my opinion on the latter point. Through my research on Gregorian chant, I became familiar with a phenomenon of which I was unaware fifteen years ago. The underlying structure of quite a few Gregorian melodies consists of a third and an overlapping fourth in such a manner that, for example, the pitch *F* is the sole structural pitch at the top of a melody, or part thereof, while the pitches *C* and *D* share that function at the bottom of the melody's range. Other Gregorian melodies are based upon a chain of two fourths and a coinciding chain of three thirds (e.g., *D-G-C* and *D-F-a-C*). The study of variants among extant liturgical melodies (including not only Gregorian but also Roman and Ambrosian chant) prompted me to formulate the hypothesis that, initially, plain chant had been based upon quartal structures. In addition, I postulated that these structures were in the process of being converted to tertial ones when Gregorian chant was codified during the last few centuries of the preceding millennium. The fact that this conversion was halted before it was completed accounts not only for the mixture of tertial and quartal structures in many melodies, but also for the differences in structure among the extant versions of some chants.<sup>2</sup>

<sup>1</sup> For further explanation of these structures and the principles for analysis, see van der Werf, *The Chansons*, 46-59 and, especially, *Gregorian Chant*, 43-49 and 58-98.

<sup>2</sup> *Gregorian Chant*, 109-120 and 132-143.

The structure of some troubadour melodies is immediately apparent. Bernart de Ventadorn's "Quan vei la lauzeta mover" and Guiraut de Borneill's "Reis glorios" (P-C 70,43 and 242,64) are among the most clearly organized troubadour melodies; both have a prevailingly tertial structure. Similarly, the first four verses of Jaufre Rudel's "Lanquan li jorn" (P-C 262,2) are clearly based on the configuration  $C/D-E$ . At the opposite extreme, some melodies seem almost devoid of organizing phenomena and appear to wander aimlessly within an ill-defined range. Not surprisingly, the multiple versions of such melodies, e. g., those of Folquet de Marseilla, vary widely from one another. The vast majority of the troubadour melodies, however, fall in between these two extremes. A detailed analysis of the entire repertory can not be carried out here; such an analysis, however, would reveal whether many of the melodies actually are based upon more than one structure, and to what extent quartal and tertial structures are intermingled. If this analysis were to comprise other medieval repertories, as well, it might provide us with valuable information about the origin of the tertial and quartal structures.

The knowledge that the troubadours were capable of composing very well-structured and coherent melodies could, conceivably, lead to the argument that incoherent and unstructured ones had been corrupted by performers or scribes. For a few individual cases this way of reasoning may have some value, but it is not likely to hold true for all of them. In fact, the study of multiple versions of seemingly unstructured tunes points to a different cause. The similarities among their extant versions show that singers managed to retain the overall melodic contour reasonably well; the differences reveal that very few singers, if any, remembered the precise pitches. Two reasons might explain this phenomenon: either those melodies had been poorly structured from their inception or they were affected by a gradual change in underlying structures.

The use of recurrent melodic material is another important aspect for analysis. In a number of songs, the music of verses 1-2 is repeated for verses 3-4, while the rest of the music consists of new material so that the melody has the form AB AB X.<sup>1</sup> In the extant sources, the second statement of such a set of melodies is always written out in full; it is noteworthy that it is not always identical to the first one. If such melody pairs had been required to be identical, it would have been easy for scribes to respect the rules, and to restore what had been corrupted by singers; it even would have been superfluous to go to the trouble of writing the second pair in full. Recurrent material is not restricted to the opening section of a song, nor is it restricted to complete melody verses. A melody by Guillem Magret (P-C 223,3), for example, abounds either with recurrent melody verses or with allusions to previous passages. For the sake of this discussion, we can represent the melody's form in two ways, as follows:

A B C D E B F G H I  
A B C B C B C D D D

Gennrich's twofold transcription of this song aptly reveals the problem of analyzing its form. In the first volume of *Nachlass*, he gave the pitches as they appear in the medieval version. In the volume with commentary, he changed many pitches so that the melody conforms more closely,

<sup>1</sup> For a discussion of this form and its variants see van der Werf, *The Chansons*, 63-70.

but not completely, to the second of the above formulas. Gennrich gave no justification for his emendations other than his graphic representation of the melody's form, which corresponds to the second formula above, but with indications for modified repeats of the B, C, and D melodies. I can find no support for Gennrich's implied opinion that, in their original state, certain melody verses must have resembled one another more closely than they do in the manuscript version. With equal justification, he could have assumed that they had been identical to one another. Similarly, one can not reject the notion that they originally resembled one another less than they do in the manuscript, and that a scribe did the same thing Gennrich did: namely, upon noticing some vague similarities, he changed some pitches so that the resemblance became more obvious.

10,15		A B C D E F G H A B C D E <sup>1</sup> F E <sup>2</sup> E <sup>3</sup>	70,6	MS R:	A <sup>1</sup> B A <sup>1</sup> B A <sup>2</sup> A <sup>2</sup> A <sup>1</sup> C
				MS G:	A B <sup>1</sup> A B C D E F
10,25	MS R:	A B <sup>1</sup> A B <sup>2</sup> C <sup>1</sup> D E C <sup>2</sup>	70,23	MS R:	A <sup>1</sup> B <sup>1</sup> A B <sup>2</sup> C D A <sup>2</sup> E
	MS G:	A B A B <sup>2</sup> C D E F		MS X:	A B <sup>1</sup> C <sup>1</sup> D E F C <sup>2</sup> B <sup>2</sup>
16,17a		A B <sup>1</sup> A B B <sup>1</sup> C D <sup>1</sup> D A B C B E F G H	70,36	MS R:	A B A B C D C D E
				MS G:	A B C D E D <sup>1</sup> E D <sup>1</sup> F
47,6		A B C D B C D <sup>1</sup> E A <sup>1</sup> B A <sup>2</sup> C B A <sup>3</sup> C D	70,39		A B C A D D E F A <sup>1</sup> A <sup>2</sup> A <sup>1</sup> A <sup>3</sup> B B C D
70,1	MS R:	A B A C X	80,37		A B C B <sup>1</sup> C B <sup>1</sup> B <sup>1</sup> C C C D
	MS W:	A B C D X			A B C D C D E F G F <sup>1</sup> H
	MS G:	A B B <sup>2</sup> B <sup>3</sup> X	96,2		A B A <sup>1</sup> B <sup>1</sup> C B <sup>1</sup> A <sup>1</sup> D E A B C D E F G H I

In the table above, the form of some randomly selected songs is represented graphically according to very simple principles. Small differences among recurrent melody verses are ignored. A melody represented with A<sup>1</sup> is a modified repetition of A. Melody verse A<sup>1</sup> shares its beginning with melody A<sup>2</sup>, whereas melody <sup>1</sup>A shares its closing part with <sup>2</sup>A. For some songs, I have given two more or less equally justifiable formulas; for some others, each version is analyzed. The graphic representations are not intended as final analyses; yet, in many cases, they may end the search for definitive formulas. Clearly, it is often impossible to distinguish unequivocally between recurrent melody verses, melodies which are modified upon repetition, and those which partially resemble one another. Moreover, multiple versions often differ on these points. Accordingly, we can not recover the troubadour's intentions concerning the form of a melody. Some composers may hardly have noticed what they did when they returned to earlier used material; others may have been keenly aware of a melody's form. Some may have sought repetition of entire melody verses according to a preconceived plan; others may have liked repeating brief melodic turns at the spur of the moment. It is unlikely, however, that any composer or performer would have had

adamant opinions on how close certain passages should resemble one another. Most troubadours, deliberately or unknowingly, played with recurrent melodic material; subsequently, performers made variants in recurrent as well as in other passages. In some instances, the variants yielded closer resemblance; in others, they had the opposite effect.

## 2. Scribal Errors and Corrections

A large number of deletions and additions were made in the text and music of the extant manuscripts. Deletions in the text are made by a blot, a line, or a cross through a letter or a word, by expunctuation (placing dots under a word or a letter), or by erasure (scratching the word off the parchment). In Part Two only important medieval changes in the text are mentioned, most notably those affecting the rhyme and the syllable count. Deletions in the music were made almost exclusively by erasure. In one instance, both a neume and a letter were partially blotted out (P-C 375,27). A few times, the music scribe of MS R wrote two separate neumes above a syllable without indicating whether he considered both or only one of them to be correct (P-C 248, 30 and 392,18). In another song (P-C 392,18), it is difficult to determine whether the scribe wrote some unusual neumes or whether he corrected what he had written. In the notes to the transcription, most changes in the music are described. I fear, however, that in this respect my notes are not as complete as they should have been because, in my preoccupation with copying the preserved neumes accurately, I may have overlooked some of the erased ones.

Erasure was not always carried out completely so that often the initial neumes can be deciphered, providing us with valuable insight into the work of music scribes. In a few instances, a copyist changed his mind concerning the proper placement of a clef, probably so as to avoid writing neumes too closely to the text (e.g., P-C 194,3, 248,7, 248,29 and 323,15). In another case, neumes improperly lined-up with the text were erased and replaced with neumes of the same pitch level squarely above the appropriate syllables (P-C 70,36). Changes of this type are hardly worth our attention; they merely indicate that occasionally a scribe noticed an error and corrected it. Of much more importance to this study are those changes which almost certainly represent deliberate improvements upon the initial readings rather than corrections of errors made in the process of copying. The most extensive case concerns a melody by Folquet de Marseille (P-C 155,3) in MS R, for which I transcribed both the initial and the revised readings without being completely sure which notes belong to which version. It is inconceivable that both readings were copied from one exemplar; instead, they relate to one another as two versions of one melody. We do not know the reasons for the scribe's change of heart, but one can easily defend two very different explanations for his action. Possibly, he did not like the initial melody and took it upon himself to improve upon it. Or, after having copied one version, he came across another one which seemed more authoritative. If the latter was the case, he may have received the second version in written form, or he may have heard someone sing it and notated it himself.

The most puzzling changes are the ones made in a melody which appears in MS R with a poem by Bertran de Born (P-C 80,37) and with a poem by the Monge de Montaudou (P-C 305,10). So far as I can determine, both versions were entered by the main music scribe and both were changed by him.

The most puzzling changes are the ones made in a melody which appears in MS R with a poem by Bertran de Born (P-C 80,37) and with a poem by the Monge de Montaudou (P-C 305,10). So far as I can determine, both versions were entered by the main music scribe and both were changed by him. In order to evaluate the revisions, we need to examine the melody's underlying structure. In Bertran's song, almost the entire first verse is sung to the pitch *c*, while much of verses 3, 5, 8, 9, and 10 are recited on *a*. Verses 2, 4, and 6 begin with melodic turns which in other songs lead to recitation on *c*; similar figures at a lower pitch level lead to recitation on *a* in verses 3,5,8, and 9. Thus, although no single pitch is reiterated in them, the medieval singers may have experienced verses 2, 4, and 6 as ornamented recitation on *c*. The structure of verse 11 is unclear. For most of the melody, model and contrafact have the same underlying structure; for the last three verses they resemble one another in contour, but differ in pitch level. Had the underlying structure of the last three melody verses been clearly related to that of the preceding verses, it probably would have been retained in the oral tradition. Therefore, the structures of the opening and closing sections are likely to have differed from one another in an unusual fashion. Accordingly, it is unlikely that the changes are corrections of scribal errors in the strict meaning of those terms; instead, they may well reflect the scribe's groping for passages which seemed more appropriate than the ones with which he started. Possibly, none of the extant versions stem from Bertran de Born and it depends upon our subjective evaluation whether the changes made by the music copyist of MS R are to be considered improvements or not. (See also P-C 47,5, 70,1, 70,31, 155,5, 155,18, 167,15, 167,27, 167,32, 167,43, 167,59, 194,8, 223,1, 234,16, 248,31, 293,30, 323,15, 364,11, 375,14, 372,3, 389,36, 392,28, 404,11, 406,13, 406,20, 406,28, 406,40, 461,13, and 461,197.)

Occasionally, a music scribe may have made a change in the poem entered by his colleague, the text scribe. Sesini, who examined MS G in detail, seems to have been the first person to draw attention to this possibility. Verse 4 of a song by Aimeric de Peguillan (P-C 10,15) stands at the end of the first strophe, at the bottom of the column; symbols on the staff indicate its proper position. Its text is entered by a hand which is very similar, but not identical to that of the main text scribe of this source. According to Sesini, the music scribe entered both the words and the neumes of verse 4 with the same ink as that used for the rest of the melody. Several small points support Sesini's opinion. Verses 4 and 5 begin with the same words, so the text scribe's error simply appears to be the result of his skipping from one clause to an identical text further along in his exemplar. The first two neumes of verse 4 are identical to those for verse 5. The music scribe erased the first three neumes of verse 5 and entered new ones. The first and the second neume of the corrected version stand on top of the erasure so that the initial ones can not be deciphered with certainty; it appears, however, that the initial neume for the third syllable was identical to the one given for the third syllable of verse 4. Thus, the following scenario offers a plausible reconstruction of what actually may have happened. The text scribe skipped verse 4. The music scribe, after having entered three neumes of verse 4, noticed that he had written them above the opening words of verse 5. He erased the neumes, not realizing that he could have left the first two; he then added the text of verse 4 at the end of the first strophe (which happened to be near the bottom of the column) and wrote the appropriate neumes over it. Subsequently, he started over with verse 5 and continued with the rest of the melody.

As indicated in his notes to the transcriptions, the text editor for Part Two, Gerald Bond, noticed several instances in which a syllable or a word omitted by the text scribe of MS R was inserted by a different but contemporary hand;<sup>1</sup> the music, however, shows no sign of having been altered. The changes in the first strophes must still be compared to the ones made in strophes for which no music has been preserved; in addition, the physical properties of the ink used for the inserts must be compared to that used for the text and the music. For the present, we may consider it quite possible that these additions in the text were made by the music scribe in order to have as many syllables in the copy as he had neumes in his exemplar. As will be discussed in the next chapter, deviations from the prevailing syllable count may represent actual performance practices; they may even stem from the author, himself. Therefore, we do not know whether the apparent deficiencies in the text were due to an oversight on the part of a copyist, or whether they were integral aspects of the reading which the text scribe copied, and which differed from the one with which the music scribe worked.

When transcribing from the medieval sources we obviously can not take the same liberties as the medieval scribes did. Most importantly, pinpointing scribal errors and correcting them is rarely a simple matter. The most obvious deficiencies in the medieval sources are the instances in which an entire melody verse or more is lacking either because it was torn out or because the music scribe failed to enter it.<sup>2</sup> In only one such case (P-C 167,22), can the missing passages be reconstructed in a reliable way with the help of other versions. Deficiencies which concern only one or two neumes are usually even more troublesome than the long ones. As will be discussed in the next chapter, deviations from the prevailing syllable count are not necessarily due to scribal inaccuracy. Nevertheless, whenever such a deviation occurred in the first strophe, medieval singers must have adjusted the melody for the rest of the song. In a few instances, recurrent melodic passages provide hints as to how subsequent strophes were performed;<sup>3</sup> in most cases, however, we can only guess at the state of the medieval melody. In this respect, today's performers of troubadour songs have both more problems and more liberty than the editors of scholarly editions. Often, the latter can freely admit to ignorance and publish the melody as it appears in the manuscript; the former must adjust the melody and, as will be discussed at the end of the next chapter, should often feel free to do so (almost) as they please.

It is likely that scribes occasionally erred by copying neumes at the wrong pitch level. Yet it is not easy to detect such errors; nor is it easy to find the proper correction, as the following cases show. For a song by Raimon de Miraval (P-C 406,7), a comparison of recurrent melody verses shows that in MS G, either the first part of the melody is notated a third too low, or the second part is notated a third too high. Sesini, who was the first to discover this error,

<sup>1</sup> See, e.g., 70,1, 70,12, 70,23, 70,39, 305,6, 305,10, 392,3. Perhaps we may add to these the marginal additions for P-C 167,52 in MS X, and the inserts for P-C 70,1, 167,30, and 461,102 in MS W.

<sup>2</sup> See, e.g., P-C 30,23, 70,45, 155,21, 167,22, 183,10, 234,16, 248,23, and 370,14. In P-C 70,12, the music scribe of MS G seems to have entered the wrong melody over the last few syllables of verse 6.

<sup>3</sup> For example, P-C 10,25, 70,4, 70,31, 70,41, 155,1, 167,15, 248,82, 248,85, 406,20, and 406,39.

was of the latter opinion, and Gennrich followed him. However, a comparison of the two extant versions points in a different direction. The first part of the reading in MS G is a second higher than the corresponding section in MS R; for the second part, the two versions are a fourth apart. In the troubadour and trouvère repertoires, multiple versions frequently are notated at levels a fourth or a fifth apart.<sup>1</sup> Contrarily, I know of only a few special cases in which two versions are a second apart for substantial sections of a song.<sup>2</sup> For this reason, I am of the opinion that it was not the second, but the first part of this melody which was notated erroneously.

Determining that a given passage is notated at the wrong pitch level and making the appropriate correction is often easier for the final few notes of a song than for any other section. A well-structured melody is likely to end on a structural pitch; in most songs, moreover, there is a smooth transition from one strophe to another. In the following three cases, neither one of these conditions is met. A melody by Pons de Capdoill (P-C 375,16) ends on A, a pitch which has not occurred earlier in the song and which is a tenth below the opening pitch. It is reasonably certain that the last neume of this melody was notated a third too low but it is difficult to determine whether any of the preceding neumes may have been misplaced as well. Perhaps, the melody becomes more attractive if the three preceding neumes also are raised. I have only subjective reasons for making this change, however, and I certainly can find no support for Gennrich's opinion (Nachlass, #74) that the melody is notated a third too low from 7,5 on. A melody by Aimeric de Peguillan (P-C 10,27) ends on the non-structural pitch B; in addition, the singer must ascend a ninth in the transition to a new strophe. Since the melody begins on C, and since both C and C have structural functions, it is fairly certain that the last note should have been written a step higher. A melody by Berenguer de Palazol (P-C 47,1) has not only an awkward interval between the second and third syllables of its last verse, but also a jump of a seventh between last and first pitch of a strophe. The former interval comes at a change of clef in the manuscript; if, at that point, the scribe had written a c-clef instead of an F-clef, the melody would have had not only a better ending, but also an easier transition from one strophe to the next.<sup>3</sup>

A melody by Jaufre Rudel (P-C 262,6) has a strange interval in its closing passage combined with an ending on a decidedly non-structural pitch. I am fairly convinced that something went awry in the written transmission of this melody. As indicated in the notes to the transcription, it is relatively easy to find a plausible explanation for the error and to offer a correction.

<sup>1</sup> For the transcription of such songs in Part Two, one or more readings were transposed in order to bring all versions at the same pitch level. I did the same in Trouvères Melodien.

<sup>2</sup> See the discussion above of P-C 80,37 and its contrafact P-C 305,10. See also the discussion of P-C 262,2, below, and that of P-C 70,41 and 234,16, at the end of this chapter in the survey of songs with chromatic alterations.

<sup>3</sup> In the Old French version of Pistoleta's song (P-C 372,3) a small error occurred at a change of clef at the beginning of a new staff. For other songs in which a passage, a clef, or a custos appears to have been notated at the wrong pitch level, see P-C 10,12, 70,43 (verse 5 of contrafact IVb), 167,59, 364,11, 366,21, and 406,7. See also the notes to the transcription from MS R of P-C 406,13. It should be noted that the errors in P-C 10,27, 375,16, and 406,7 do not occur at a change of clef or at a transition to a new staff.

However, since I am far from certain about the validity of my assumptions, I have given my correction in the notes rather than in the transcription. For another melody by Jaufre Rudel (P-C 262,2), I am fairly convinced that the notator for MS W made some errors in the last two verses. If the neumes for 6,8 and for 7,5-7,6 had been written a second higher without flat signs, they would have fit the surrounding passages better than they do now, while their relative intervals would have been identical to what they are now with flat signs. Again, since I was not certain about my correction, I gave it in the notes to the transcription.

### 3. Chromatic Alterations

#### a. General Issues

No systematic and exhaustive study exists of chromatic alterations in medieval music. Therefore, a brief survey of the flat and sharp signs in the troubadour repertory will be given here, preceded by a general discussion of the issues involved and some conclusions. Only the b-flat sign appears in all four sources; the b-natural sign is found exclusively in MSS X and W. In addition, e-flat, f-sharp, and c-sharp appear occasionally in MS W.<sup>1</sup> None of these sources has a flat sign in front of the note b. In one instance (P-C 323,15), MS X contains a flat sign for the b'. A similar situation is found in the major trouvère sources: b-flat may well occur in all of them; b-natural occurs in most; b-flat does not occur in any; and b'-flat occurs occasionally in MS U (itches higher than g occur seldom); some other accidentals appear in MSS M, O, and W.<sup>2</sup> Only the chromatic alteration of the b occurs with sufficient frequency in the troubadour and trouvère repertories to yield meaningful data; therefore, the following discussion exclusively concerns flatting of the b, unless indicated otherwise.

A relatively small number of the troubadour songs contain chromatic alterations. Approximately half of the songs in MSS X and W, about one third of the songs in MS R, and only one fourth of the songs in MS G have flat signs. Even the most cursory investigation shows that there was no universally accepted rule governing the length for which a given sign was valid. In principle, it can be valid for the next one or two notes, for the rest of the staff, for the rest of the verse, or for the rest of the song in which it appears. The only objective clue for deducing the intentions of an individual scribe is the manner in which he distributed flat signs over consecutive staves and verses of a given melody. Certain songs show that the scribes of MSS X, W, and R knew precisely how to indicate continuous flatting of the b for an entire song or for an extensive passage. An examination of these songs yields some hypotheses for further testing.

<sup>1</sup> P-C 16,5a, 124,5 and 375,14 have e-flat. P-C 16,14 and 155,10 have f-sharp. P-C 293,35 has c-sharp. In the medieval sources, our natural sign serves both as sharp and as natural sign. In this book, it is treated according to modern usage.

<sup>2</sup> For some examples from MS O see P-C 372,3 and the contrafact of P-C 70,7.

In some songs in MSS X and W, a flat sign stands before the first occurrence of the note b of each staff.<sup>1</sup> The same arrangement is found in a number of contemporary Old French and Latin songs,<sup>2</sup> as well as in some polyphonic compositions of what usually is called the "Notre Dame School". Clearly, in such cases the b is flatted continuously, and a flat sign is valid for the rest of the staff on which it stands. The latter part of this conclusion yields the hypothesis that, in general, a flat sign remains in effect until the end of the staff. MSS X and W also contain a number of songs in which the scribes indicated intermittent flatting of the b. They did so by cancelling a flat with a natural sign, by writing flat signs on some but not on all staves of a melody, or by writing a flat sign not before the first, but before a subsequent note b on a staff. In the transcriptions of such songs, I have given the accidentals as they appear in the medieval source; the symbol | (above the staff) marks the beginning of a new line in the manuscript. Where desirable, I have written a flat sign above the staff of the transcription as a reminder of a sign which in the manuscript stands on the same staff but in a preceding verse.

The scribe of MS R often wrote two flat signs on one staff but in consecutive verses, or he wrote two flat signs in one verse but on consecutive staves.<sup>3</sup> These cases yield the hypothesis that in this source a flat sign is valid until the end of the staff or the end of the verse, whichever comes first. Unlike MSS X and W, however, MS R does not contain any song for which the scribe unambiguously indicated continuous flatting of the b.<sup>4</sup> In other words, if its scribe consistently and accurately followed the above principle, MS R contains many songs with intermittent flatting of the b.

In MS G almost all flat signs are positioned so that they precede the first occurrence of the note b on a staff. This suggests that in this source, too, a flat sign is valid for the rest of the staff on which it appears. However, in disproportionately many songs, one or more flat signs occur exclusively at the very beginning of the melody.<sup>5</sup> In these cases, one cannot help but

<sup>1</sup> P-C 16,5a, 16,17a, 96,2, 262,2, 364,4, 375,27. For the sake of notational simplicity, the transcriptions of the first three of these songs have b-flat in the key signature. The transcriptions of P-C 364,4 and 375,27 are transposed a fourth down so that the continuous flatting of the b in the manuscript yields f-natural in the transcription.

<sup>2</sup> Many examples from the Old French repertory are to be found in van der Werf, *Trouvères Melodien*. Three examples of this practice in the Latin repertory occur among the contrafacts of P-C 70,43.

<sup>3</sup> For example, P-C 155,18, 155,23, 248,12, 248,31, 248,33, 248,52, 248,66, 323,15, 335,67, 392,9, 406,14, 406,21, 406,24, 406,36, 406,44, and 450,3. The flat signs in this source vary rather widely in shape and size. Only a close analysis of the ink can tell whether any of them were added by someone other than the main scribe. Since I found no relation between the shape and the placement of the signs, I have treated them all equally.

<sup>4</sup> In a few songs, e.g., P-C 30,15, 248,46, 406,14, and 406,21, the scribe came close to indicating continuous flatting of the b.

<sup>5</sup> P-C 70,6, 155,3, 155,10, 155,14, 155,21, and 167,22 have a flat sign exclusively in front of their first note b. P-C 155,16 has a flat sign at the beginning of the first and of the second staff, although no note b appears on the second staff. P-C 155,11 and 155,18 have flat signs on their first three staves, while P-C 406,20 has flat signs exclusively on the first and the third staff; no note b occurs on the second staff. P-C 155,22 has flat signs before the first occurrence of the note b on the first and the fourth staff; no b occurs on the second or the third staff.

wonder whether a flat sign given at the beginning of a song is valid for the entire melody. Since only twenty-two songs have any flat signs, and since very few of them contain more than one or two such signs, it is difficult to determine the scribe's prevailing approach. At the same time, exactly because of their small number, the flat signs in MS G do not significantly affect the outcome of an overall investigation of the extant troubadour songs. In the first instance therefore, it seemed safe to evaluate the chromatic alterations in MS G as being valid for the rest of the staff on which they stand.

Several aspects of medieval music must be reviewed, before the above hypotheses are tested on individual songs. Most importantly, the Middle Ages did not know absolute pitch. The scribes could avoid continuous flattening of the *b* by notating a melody at a level which allowed diatonic presentation. Therefore, it is not necessarily due to scribal inconsistency or incompetence that songs with intermittent flattening outnumber those with continuous flattening of the *b*.

As was discussed earlier, the scribes are likely to have had an exemplar from which they copied the songs onto the parchment of the extant sources. The exemplar and the copy were not necessarily identical to one another in the way the melody was distributed over the staves. For example, ornamented initials are not likely to have occurred in exemplars, whereas they occupy considerable space in MSS R and W. Even a small difference between model and copy in the length of the staff could require extensive adjustments in the placement of flat and natural signs. In this process, the lack of an established system governing the placement of flat signs, combined with the tradition of cancelling a flat sign by not writing one on the next staff, was conducive to inconsistent and erroneous copying. In some instances, these considerations may affect our interpretation of the absence or presence of flat signs, especially near the beginning and the end of a staff (see, e. g., P-C 29,14, 155,27, 167,15, 167,43, 167,56, and 323,4).

It is difficult to determine why MSS X and W have comparatively more signs of alteration than MSS G and R. In this respect, a probe of the troubadour repertory is relevant. Troubadour MS O has more numerous and more diverse signs of alteration than any of its companions, except perhaps troubadour MS W. Somewhat less exceptional are troubadour sources M and U, that is, the sections with Old French songs in troubadour MSS W and X. The latter collections are the oldest, while MS O is one of the youngest sources for Old French songs. Thus, the date at which a book was compiled is not likely to have been a determinant factor in a scribe's approach to chromatic alterations. Instead, it is likely that a scribe's training in the theory of music had its influence upon his attitude towards chromatic alterations. Judging by the numerous extant copies of his writings, the authority of Guido of Arezzo as theorist was surpassed only by that of Boethius. He appears to be the first person to have written about sight-singing with the help of a movable hexachord.<sup>1</sup> This system included only the chromatic alteration of *b* and *b'*. Guido of

<sup>1</sup> In Guido's extant writings this system is presented only in very general terms. However, subsequent treatises which give more detailed descriptions attribute the entire system to him. For Guido's presentation see his *Epistola de ignoto cantu*, published in Martin Gerbert, *Scrip-tores Ecclesiastici de Musica*, vol. II (Sankt Blasien, 1784) 43-50. The sections concerned are translated in Oliver Strunk, *Source Readings in Music History* (New York, 1950) 121-125 and in Ruth Halle Rowen, *Music through Sources and Documents* (Englewood Cliffs, 1979) 60-61.

Arezzo, and anybody who had studied his writings, knew precisely the difference between tones and semitones. Thus, most of them must have known that the octave contains what we now call *F*-sharp, *e*-flat, and the like, but the absence of such pitches from the hexachord system could have created the belief that they were not, or should not be used. Unlike the music scribes, the troubadours and trouvères may not have studied Guido's teachings and they may not have avoided the pitches which did not occur in his system. Thus, a dichotomy could have existed between composers and notators. It is possible that a notator or a copyist refused to write notes which Guido had not recognized explicitly but which occurred in the song he was preserving. This attitude would explain why none of the troubadour and trouvère sources have flat signs for the *B*, while all have alteration of *b*. It would also explain why only a few scribes notated the alteration of pitches other than *b*.<sup>1</sup> On the basis of our present knowledge we can not determine with certainty whether the scribes who restricted chromatic alterations to the *b* responded to actual practice or to Guido's teachings. However, it seems improbable that a scribe would introduce chromatic alterations which never occurred in any form of medieval music.

It has generally been accepted that the medieval scribes did not write enough sharp and flat signs; while little or no consideration has been given to the opposite possibility, namely, that a scribe erred by writing an unwarranted sign of alteration. Several reasons have been given in defense of the prevailing approach. Perhaps the most influential one is the idea that, during the Middle Ages and the Renaissance, scribes did not need to notate all of the required chromatic alterations because the performers knew when to make them. This theory not only has never been proven but it also is in no way supported by the sharp and flat signs which actually appear in the troubadour and trouvère manuscripts. If the persons for whom the written collections were intended were experts on chromatic alterations, the scribes would not have had much reason to write any sharp or flat signs; at most, they might have given them for specifically dubious passages. To the best of my knowledge, this is nowhere the case. Thus, the most prudent approach to our evaluation is to begin with assuming that a scribe marked all the alterations which he considered appropriate.

The medieval composers are generally presumed to have avoided the tritone. In the extant troubadour and trouvère songs, the augmented fourth and the diminished fifth occur less often than each of their perfect counterparts. It is not easy to determine, however, to what extent this is merely due to circumstances, and to what extent it is the consequence of a preference for perfect fourths and fifths over augmented or diminished ones. To begin with, intervals wider than a third occur infrequently. Next, only one of the seven fourths in the diatonic scale is augmented, and only one of the seven fifths is diminished. According to the law of averages, therefore, the tritone should occur only seldom. I have no tabulations of the passages in which the intervals *B-F*, *F-b*, and *b-f* occur with and without chromatic alteration, but I do not think that the scribes made obvious attempts to avoid the tritone. Similarly, the scribes do not seem to have been troubled by a secundal progression encompassing exactly an augmented fourth or a diminished fifth. In fact, open and filled-in tritones are so numerous in the extant troubadour songs that listing them here seems superfluous. In some songs, a tritone occurs in a manner

<sup>1</sup> A very similar situation is found in early sources for Gregorian chant; see van der Werf, *Gregorian Chant*, 55-58.



which, to us, disrupts the conjunct character of the melody. However much we might like to "improve" upon such passages, we have no evidence that the troubadours and the performers of their songs disliked the tritone to the point of avoiding it at all cost. Moreover, eliminating one tritone often results in merely creating another one in an adjacent passage.

It also is often assumed that the note b, when preceded and followed by a, was always flattened. Again, I have no tabulations on the sequence aba with and without a flat sign, but it is my distinct impression that the extant songs contain more instances in which the b is left unaltered than cases in which it is flattened. If in all these cases the b should have been flattened, the scribes were more often wrong than correct when it came to writing, or not writing flat signs.

Abrupt chromatic alterations are often considered unidiomatic for medieval songs. However, the few troubadour songs in which a scribe used both flat and natural signs within a relatively short passage contain rather unsettling data. In a song by Richard de Berbezill (P-C 421,2), MS X has a flat sign at 10,3, a natural sign at 10,5, and another flat sign at 10,7, all on one staff. For a song by Gaucelm Faidit (P-C 167,37), the scribe of MS X indicated with equal clarity a change from b-natural to b-flat in a five-syllable passage. For the Old French contrafact of another song by Gaucelm (P-C 167,22), the scribe of MS W (as the scribe of *trouvère* MS M) notated a natural and a flat sign in a four-syllable passage. Thus, for the scribes of MSS X and W it was acceptable to have chromatic alterations in a very short passage. In a contrafact preserved in *trouvère* MS O for a song by Bernard de Ventadorn (P-C 70,7), b-flat and b-natural come over one syllable with only the turn aGa between them.

In many other songs a sudden alteration is implied by the absence of a flat sign from one note b and its presence before a note b nearby. We may examine here two of the most extreme cases, both occurring in MS R. In a song by Raimon de Miraval (P-C 406,8), the occurrence of a flat sign at 1,7, before the second note b on a staff, implies a shift from b-natural over 1,5 to b-flat at 1,7. This conclusion is corroborated by the identical situation in verse 3. Twice in a song by Guiraut Riquier (P-C 248,80), two flat signs are positioned in one verse and on one staff in such a way that either the second one is superfluous or each is valid only for the next note b. If the latter is the case, as it may well be, the melody has several chromatic shifts in the first four verses.

We do not know what kind of break a performer made between strophes, but a chromatic shift between the ending of one and the beginning of the next strophe must be considered here. In a song by Marcabru (P-C 293,35), c-sharp is the penultimate and c-natural the first note of the strophe; thus, in the transition from one strophe to the next, the two follow one another after one intervening pitch and, presumably, a rest. To us, this c-sharp sounds like an anachronistic picardy third,<sup>1</sup> nevertheless, we can not rule out the possibility that it corresponds to either the composer's intentions or a performer's rendition. It also is possible that the final c was intended (by the composer?) to be raised only in the last strophe. Finally, if a scribe added it on his own initiative, he may have failed to reckon with the transition to a subsequent strophe.

<sup>1</sup> Compare the effect of the F-sharp in the Old French version of Pistoleta's song P-C 372,3.

Similarly difficult transitions from one strophe to another are found in songs which do not have any flat sign in the opening section, but which have an alteration in the last verse, or v. v. (see, e.g., P-C 124,5, 248,30, and 248,87). All in all, there are only a few cases in which an abrupt chromatic alteration is unequivocally called for, whereas there are several instances in which it is implied by the presence of a flat sign on one and the absence of a flat sign from another staff or verse. Therefore, all sudden shifts between b-flat and b-natural will be given special scrutiny in the survey of songs with chromatic alterations at the end of this chapter.

As discussed before, it is impossible to determine which melody verses were intended to be identical and which ones were to resemble one another. Accordingly, we can not take for granted that the scribes of the troubadour songs should have given identical chromatic alterations in every case in which the melody of an entire verse recurs *neume*. In this respect, the song by Richart de Berbezill (P-C 421,2) mentioned above is an interesting case in point. In all three sources, the melody of verse 10 repeats note for note the melody of verse 7, except for the fact that MS X has a natural sign in the second but not in the first statement. This is the only troubadour song in which chromatic discrepancy between otherwise identical melody verses is indicated precisely through the use of flat and natural signs. We have no way of knowing whether the alteration to b-natural was present in Richart's original, whether it is a variant occasioned by a performer, or whether it was the scribe of MS X who caused it. (See also P-C 70,6, 155,14, 155,22, 248,12, 248,18, 248,29, 248,66, 375,14, and 406,21.)

We know nothing about the original state of relatively short passages which resemble one another very closely except for an apparent difference in chromatic alteration. The scribe of MS R left us an eloquent illustration of this problem in the most melismatic (or, perhaps, the only melismatic) song in the entire troubadour repertory (P-C 248,46). Almost all of the melismas comprise the figure aba, the first appearance of which is preceded by a flat sign. If in this song a flat sign is valid in accordance with our hypothesis, the aba figure vacillates in an arbitrary manner between having b-flat and b-natural. No objective criteria exist to determine whether or not Guiraut Riquier intended the chromatic variance in addition to all other differences among the melismas. Almost all chromatic differences among recurrent melodic material are subject to questioning because they are merely implied by the presence of a flat sign on one and the absence of a flat sign from another staff. (See, e.g., P-C 9,13a, 16,14, 248,1, 248,30, and 366,13.)

Our information concerning sharp and flat signs for pitches other than b, is too meager to allow any general conclusions. One of them occurs in a song (P-C 16,14) which is severely mutilated; the sharp sign of another one (P-C 293,35) stands before the last syllable of the song; four other ones stand before the last pitch concerned of a staff in P-C 16,14, 124,5, 293,35, and 375,14. The e-flat sign in a song by Albertet de Sestaro (P-C 16,5a), as well as the f-sharp sign in a song by Folquet de Marseilla (P-C 155,10), are valid either for the next note only or for the rest of the staff on which they stand.

The absence of B-flat from the medieval hexachord system is not necessarily the only reason for its exclusion from the troubadour sources. The octave is rarely a structural interval

in medieval monophonic music so that the occurrence of both b-flat and B-natural within a song, or even within a relatively short passage, is not necessarily erroneous. A passage in a song by Peirol (P-C 366,13) descends in seconds from b-flat to B-natural (MS G, 6,4-6,7). Despite the diminished octave, we know nothing for certain about the nature of the B. Even if in Arnaut Daniel's famous *sestina* (P-C 29,14), the b is flatted throughout the melody, it is far from certain that the B, which appears only once, is flatted as well. (See also P-C 155,1, 155,27, 167,22, 223,3, 421,10, and 457,3.)

The differences among the multiple versions yield the most important information. Considering the numerous and significant differences in other respects, it is not surprising that multiple versions also differ from one another in chromatic alterations. More often than not, the extant readings differ on where the alterations should occur or on whether there should be any at all; or they agree in some passages, but vary in others. We find some ambiguous agreement for the two extant versions of a song by Folquet de Marseilla (P-C 155,16): MS R has a flat sign exclusively at the beginning of the first staff, and MS G has a flat sign not only at the beginning of the first, but also at the beginning of the second staff, on which, however, no note b appears. It is not clear whether these signs are valid only for the staff on which they stand or for the entire melody. For the rest of the repertory, the only form of complete agreement consists in the total absence of flat signs from all versions. Even this uniformity is weaker than it seems because for nearly half of the songs involved, the versions are notated at different pitch levels so that they actually differ from one another in the chromatic alteration of b or F. Thus, for no more than a relatively small group of songs, the multiple versions concur by not having any signs of alteration whatsoever.<sup>1</sup>

The variants clearly show that changes were made in the diatonic or chromatic nature of at least some melodies, but they do not reveal who made them or whether chromatic alterations were added or omitted. As was discussed before, medieval performers do not seem to have been as concerned about note for note retention of a melody as present day musicians are. This attitude appears to have affected chromatic alterations as well as other melodic aspects. Scribes seem to have contributed to these differences by adding and omitting chromatic alterations in accordance with their own opinions. Since all scribes notated at least some chromatic alterations, we can be fairly sure that composers, in general, did not shun them either, but we do not know whether a given troubadour composed exclusively diatonic melodies, whether he altered a pitch frequently or whether he did so only seldom. Nor do we have much chance of reconstructing the original diatonic or chromatic state of a given melody.

At this point, I may return to a troublesome question which I raised some fifteen years ago.<sup>2</sup> Did the problematic passages contain, indeed, either b-flat or B-natural, as the manuscripts suggest? Or did the medieval music also know a pitch between b-flat and B-natural? If it did,

<sup>1</sup> See P-C 10,25, 70,23, 70,36, 80,37, 106,14, 155,5, 167,30, 167,53, 167,59, 234,16, 242,51, 242,64, and 406,13. The multiple versions of the following songs differ chromatically from one another by being notated at different pitch levels: P-C 70,1, 70,12, 70,16, 70,31, 364,4, 366,12, 406,7, and 421,1.

<sup>2</sup> The *Chansons*, 56.

the notators were often forced to make arbitrary decisions so that one scribe may have written b-natural where another one chose b-flat. It is even possible that a given scribe, when faced with this problem in recurrent passages, opted for b-natural in one statement but for b-flat in another. We may never know the answer, but the question remains valid.

There still remains the question as to how effective the four scribes were in relaying their intentions concerning flatting or non-flatting of the b. MSS X and W contain many songs with intermittent flatting of the b, in which flat signs stand exclusively before the first occurrence of the note b on a staff. It seems safe to conclude, therefore, that in these two sources a flat sign is normally valid for the rest of the staff on which it stands. However, we can not conclude that a flat sign is never valid beyond its staff. Similarly, it is likely that these scribes occasionally failed to write one or two flat signs or wrote an unwarranted one. In addition, as is shown in P-C 124,5, 167,32, and 325,15, the scribes themselves were not entirely sure whether a flat sign for b was cancelled by a change of clef and by a flat sign for a pitch other than b.

The situation in MS G is elusive. As pointed out before, the scribe seems to have been somewhat careless when it came to entering neumes in the staff over the first verse of the second strophe. This lack of attention for detail manifests itself also in the three songs for which there are discrepancies concerning flat signs between the first melody of strophe I and that of strophe II.<sup>1</sup> This inconsistency is alleviated, however, by the many songs in which a flat sign stands both in I,1 and in II,1.<sup>2</sup> MS G contains only one case (P-C 366,9) for which continuous flatting of the b is indicated unambiguously, and that is a song in which the note b occurs only once. If a flat sign before the first occurrence of the b is valid only for the rest of the staff on which it stands, we find some questionable situations. In two songs (P-C 29,14 and 155,1), the b would have been flatted throughout, if the scribe had given one more flat sign. Three songs (P-C 70,6, 155,14, and 155,22) have discrepancies concerning b-flat among otherwise identical melodic passages. Two songs (P-C 155,3 and 155,27) have chromatic shifts over consecutive syllables. If, however, a flat sign before the first occurrence of the note b is valid for the entire melody, the scribe wrote superfluous flat signs towards the end of several songs. Furthermore, in a song by Peirol (P-C 366,13) the flat sign before the first occurrence of the note b seems to be valid exclusively for the first, not for the second b on the staff. Even if one could prove that, in a given song (e.g., P-C 155,22), the flat sign before the first note b is valid for the rest of the melody, there is insufficient reason to conclude that this is often the case. All in all, the scribe of MS G did not have an unambiguous system for distinguishing between intermittent and continuous flatting of the b, but there is no reason to assume that he was unfamiliar with chromatic alterations made in actual performances.

<sup>1</sup> In two songs (P-C 155,10 and 155,11) a flat sign is given in I,1 but not in II,1. In another song (P-C 364,39), the discrepancy is reversed: there is a flat sign in II,1 but not in I,1.

<sup>2</sup> P-C 155,3, 155,18, 155,21, 155,22, 155,27, 167,22, 366,13, and 406,20.

The passages in MS R which yielded our initial hypothesis concerning chromatic alterations are clear and precise, but it is not clear whether differentiation between b-flat and b-natural is indicated continuously according to one principle in any of the songs in this source. In at least one case (P-C 248,80) a flat sign may be valid only for the next note b. In some other songs, the effectiveness of a flat sign may extend beyond the verse until the end of the staff on which it stands.<sup>1</sup> In some songs, the scribe of MS R wrote a flat sign exclusively before the first note b,<sup>2</sup> but in other songs he wrote flat signs exclusively towards the end.<sup>3</sup> For some songs the scribe of MS G gave a flat sign in the very beginning of the melody while the scribe of MS R saved it for later.<sup>4</sup> Finally, there are instances in which one can defend two diametrically opposed theories: one or more flat signs somewhere in the song either are valid for the entire melody or should not have been written at all.<sup>5</sup> The latter theory is not as preposterous as it may seem, because MS R contains several flat signs which do not seem to serve any purpose.<sup>6</sup> Even among the songs by Guiraut Riquier, I have not been able to find a single principle governing the length for which a given flat sign is valid. Perhaps this implies either that Guiraut's methods were similar to those of the scribe of MS R, or that the chromatic alterations in Guiraut's songs stem, at least in part, from the scribe of MS R. All in all, the manner of notating flat signs in MS R varies widely in dependability. At one extreme it is very precise; at the opposite extreme, it seems inconsistent, perfunctory, and even capricious.

Of overriding importance is the question as to what extent the alterations in the four main manuscripts accord with medieval performance practices. The answer must be ambivalent: although we can not be sure that a given song was ever performed exactly as it was preserved, there is no reason to conclude that the general manner of notating (and not writing!) signs of alteration conflicts with medieval practice. In other words, tritones were not banned from the troubadour songs; the pitch b was not always flatted in the motive aba; abrupt chromatic alterations as well as chromatic differences among recurrent passages did occur, albeit infrequently. Obviously, it is possible, perhaps even likely, that the scribes made some errors, but there is no reason to hold that they always erred by omission and never by writing an unwarranted flat sign. Most importantly, we may often have reason to suspect, but we can rarely prove, that something went awry in the notation of chromatic alterations. In several respects, the music scribe of *trouvère* MS O was exceptional among the copyists who transmitted medieval songs to us. He not only superimposed modal rhythm upon many melodies, but he also notated unusually diverse chromatic alterations. We can not be sure of the reasons for his actions, but it is likely that he transferred characteristics of motets onto monophonic songs. Thus, his usage of sharp and flat signs may not represent actual practice among the connoisseurs of troubadour and *trouvère* songs.

<sup>1</sup> For example, P-C 30,15, 155,4, 248,46, 364,39, and 406,24).

<sup>2</sup> For example, P-C 9,13a, 47,4, 155,16, 248,13, 248,30, 248,60, and 406,22. See also P-C 167, 22 in MS X.

<sup>3</sup> For example, 70,6, 248,63, 248,87, 248,89, 364,7, 364,11, 364,39, 366,19, 379,2, 392,3, and 406,36.

<sup>4</sup> For example, P-C 70,6, 155,3, 155,14, and 155,18.

<sup>5</sup> For example, P-C 9,13a, 248,1, 248,27, and 248,29.

<sup>6</sup> See the very end of P-C 406,36 and 406,44. See also P-C 70,41 and 155,18.

#### b. Survey of Songs with Chromatic Alterations

In the following survey, all sources preserving the melody concerned are listed after the P-C number; if a given source is not mentioned any further, it contains no signs of alteration. Observations concerning flat signs pertain to b, unless indicated otherwise. As observed in the preceding section, the tritone occurs too often to deserve being singled out as a criterion in the evaluation of sharp and flat signs. The pitch sequence aba occurs so frequently without flat sign that it, too, was ignored in the survey. On the other hand, sudden chromatic shifts and differences among recurrent passages occur infrequently and usually are indicated in a somewhat enigmatic manner. For these reasons, they are singled out for discussion, and some thought is given to the question of whether they may be due to scribal inaccuracy or inconsistency. So as to avoid excessive repetition, I have not attempted to treat each song exhaustively; instead, I have tried to vary the remarks in such a way that the survey in its entirety contains everything that needs to be said. In most instances, the commentary serves more to expose the problems than to solve them.

9,13a R The song's only flat sign stands in front of the first note b (3,5). If it is valid until the end of the staff, the melody has a rather sudden chromatic shift over 5,5-6,1; if it is valid until the end of the verse, that shift occurs over 3,5-4,2. If it is valid for the rest of the song, the melodic turn over 1,5, 3,2, 6,3, and 8,1-8,2 differs in relative intervals from the one over 8,4 and 9,4 (see also P-C 16,14). Thus, if the scribe was inaccurate, it is most likely that he erred by giving an unwarranted flat sign.

16,5a W The MS has a flat sign in front of the first b of every staff; accordingly, the transcription has b-flat in the key signature. At 8,8 the MS has a flat sign before e.

16,14 W The f-sharp at 3,9, the melody's only chromatic alteration, provides identical relative intervals for the passages over 3,9-3,10 and 4,9-4,10.

16,17a X In the MS, a flat sign stands immediately after each clef; accordingly, the transcription has b-flat in the key signature.

29,6 G The song's only flat sign stands before the second note b on the penultimate staff at the very beginning of the penultimate verse. If it is valid only for the rest of the staff on which it stands, the melody moves from b-natural over 7,3 to b-flat over 8,1 and back to b-natural over 9,4. If these sudden shifts are due to scribal inaccuracy, the scribe either failed to write one or more flat signs before 8,1, or he should not have given any at all.

29,14 G The MS has flat signs at 1,6, 3,4, and 4,8. If a flat sign is valid until the end of the staff, the b at 3,9 is the only one to be natural, and the melody has a chromatic difference between the otherwise very similar passages over 3,6-3,9 and 4,6-4,9. In the scribe's exemplar the b may have been flatted throughout the song, if the neume for 3,9 stood at the end of the third, rather than at the beginning of the fourth staff. Even if the b is flatted throughout this song, it is not certain that the B at 6,1 is flatted, as well.

30,15 R The MS has flat signs for 1,6, 4,3, and 6,4. If a flat sign is valid for the rest of the staff on which it appears, the b is flatted throughout the melody, and melody verses 2 and 6 are virtually identical to one another. If a flat sign is valid only until the end of the verse in which it appears, the b of 2,4 is the only b-natural in this song, and melody verses 2 and 6 differ chromatically from one another.

47,4 R The MS has a flat sign at 1,1 only; the pitch b occurs in almost all verses.

70,1 R W G Due to transposition, the transcription from MS W has b-flat in the key signature.

70,6 R G MS G has a flat sign only at 2,2, in front of its first note b. If it is valid only for the staff on which it stands, there is a chromatic difference between melody verse 2 and the otherwise almost identical verse 4. One wonders, therefore, whether this flat sign is valid for verse 2 only, for verses 2 and 4, or for the entire song. MS R has a flat sign only before its last note b.

70,7 R W G MS W has a flat sign in front of the first note b on every staff, except at 1,4 and 6,7. If each flat sign is valid only for the rest of the staff on which it stands, the melody contains a sudden chromatic shift from 6,6 (where b is contained in the liquescent neume) to 7,1, as well as in the transition from one strophe to the next. If they are due to scribal inaccuracy, the scribe probably neglected to write a flat sign on the first staff and overlooked the b in the liquescent neume of 6,7. Due to transposition, the transcription from MS G has b-flat in the key signature. Trouvère MS O has more sharp and flat signs than any other troubadour or trouvère source, therefore the alteration signs (F-sharp, c-sharp, c-natural, b-flat, and b-natural) in the contrafact of Bernart's melody are not necessarily indicative of medieval performance traditions.

70,12 R G Due to transposition, the transcription from MS R has b-flat and B-flat in the key signature.

70,16 R G Due to transposition, the transcription from MS R has B-flat in the key signature; the note b does not occur in either version.

70,24 W The MS has a flat sign before the first note b of every staff, excepting the one at 2,6, the melody's first note b.

70,31 W G Due to transposition, the transcription from MS W has b-flat in the key signature.

70,41 R W G Due to transposition, the transcription from MS W has F-sharp in the key signature; in verse 7 the F is made natural by an alteration sign in the MS. MS R has three flat signs. The first sign (2,1) stands near the end of the first staff and is followed by only one appearance of the note b (2,4). The next one (2,5) seems superfluous because the note b does not recur in verse 2. Apparently, this unnecessary sign was intended to be valid only for the verse in which it stands because, on the same staff, it is followed by a flat sign at the begin-

ning of verse 4. This flat sign, however, is either superfluous or valid beyond the staff for the rest of the verse in which it stands because the next note b (4,4) stands at the beginning of the next staff, which has no flat sign. In verses 1-4, MS R differs in pitch level from MS G and the transposed version of MS W, but they agree in having a minor second (a/b-flat or b/c) over 2,3-2,4 and 4,3-4,4. In verses 5-8, the three versions are at the same level; they disagree concerning F-sharp or F-natural, but they concur in having b-natural.

70,43 R W G plus contrafacts amounting to ten extant versions. MSS R and G have no flat signs. If each of the four flat signs in MS W is valid for the rest of the staff on which it stands, the b is natural in verses 3 and 4 and it is flatted in the rest of the song. Contrafact I has flat signs at the beginning of all staves on which the note b appears; it also has a natural sign at 4,3, followed by a flat sign at 4,8. The transcription of Contrafact III has b-flat due to transposition. Contrafacts IVa, IVc, and IVd have flat signs at the beginning of all staves on which a note b occurs. Contrafact IVb has no flat signs at all.

96,2 W This song was added to the MS by a later scribe. A flat sign stands immediately after the clef of every staff on which a note b appears; accordingly, the transcription has b-flat in the key signature.

124,5 W The note b occurs often in verses 1-2. The first flat sign stands at the beginning of verse 3 at the very end of the second staff. On all subsequent staves a flat sign is given before the first note b. As it stands, the melody switches suddenly from b-natural to b-flat at the beginning of verse 3 and back to b-natural at the transition from one strophe to the next. Possibly, these shifts are due to an erroneous omission of a flat sign from each of the first two staves. A flat sign stands at 5,4 after the e-flat of 5,3; in very similar circumstances, no flat sign is given at 7,5 (compare P-C 167,32 and 323,15).

155,1 R G Through verse 5, MS G has a flat sign at the beginning of every staff, each of which comprises one verse. If each flat sign is valid for the rest of the staff on which it appears, the b is flatted throughout the melody except at 6,6. If the flat sign on the first staff is valid for the entire song, the scribe wrote four superfluous flat signs.

155,3 R G Each version has only one flat sign: in MS G it occurs at the beginning of the first verse (and is corroborated in the second strophe); in MS R it does not appear until the middle of the third verse, that is, before the second note b, in the middle of the second staff. If the flat sign in MS G is valid only for the staff on which it appears, the melody switches from b-flat to b-natural over the consecutive syllables of 1,10-2,1. If, however, one assumes the flat sign of 1,1 to be valid for 2,1 as well, one should probably assume it to be valid for the entire song.

155,10 R W G On its first staff, MS R has a flat sign at 1,1 and at 1,6; it has a note b at 1,1, 1,7 and 2,3. Near the end of its second staff, it has a flat sign at 4,1, and notes b at 3,5 and 4,2. No further flat signs occur, although b recurs several times on subsequent staves. If the influence of a flat sign is limited to the staff and the verse in which it appears, only

verses 1 and 4 have b-flat, and the flat sign of 1,6 is superfluous. In this case, the same conclusion results from the assumption that a flat sign is valid only for the next note b. If, however, a flat sign is valid beyond its verse for the rest of the staff on which it stands, the b is flattened in verses 1, 2, and 4. Due to transposition, the transcription from MS W has b-natural throughout, c-sharp at 6,2 (f-sharp in the MS), and perhaps F-sharp at 3,6 (b-natural in the MS). If the c-sharp sign at 6,2 is valid for the rest of the staff on which it stands, verse 6 has c-sharp throughout. However, it is possible that the c-sharp of 6,2 is some kind of ornament for the d, the prevailing pitch for this syllable, and that the c is natural over 6,4 and 6,6. MS G has its only flat sign at 1,4; it is not repeated in II,1.

155,11 G Flat signs stand at the beginning of the first three staves, each comprising one verse. The flat sign of 1,1 is not repeated for II,1.

155,14 R G MS R has flat signs at 3,1 and 6,8; they precede the first occurrence of the note b on the second and the fourth staff. The pitch b does not occur on the third staff, but it does appear on the first and the last staves. If each flat sign is valid until the end of the staff or the end of the verse, whichever comes first, the b is flattened in verses 3 and 6. If a flat sign is valid for the rest of the staff on which it appears, the b is flattened in verses 3, 6, 7, and 8. In either case, a chromatic difference occurs between the nearly identical melodies for verses 1 and 3. MS G, has a flat sign only at 1,1. If it is valid only for the staff on which it stands, a chromatic difference occurs between the very similar melodies for verses 1 and 3. It is noteworthy that in MS G verse 1 has b-flat, whereas in MS R verse 3 has b-flat.

155,16 R G MS R has a flat sign at 1,1 only; MS G has a flat sign not only at 1,1 but also at 2,1, even though the note b does not occur in verse 2. If, in both versions, the flat signs are valid either for the rest of the staves on which they stand or for the entire song, this may well be the only song for which two sources have identical indications for the flattening of the b.

155,18 R G MS R has four flat signs, all occurring in verses 4-6. The first one (4,9) stands near the end of the first staff and is followed, on the same staff, by notes b at 4,9 and 5,1. The pitch b does not occur between the second sign (5,3), standing at the very beginning of the next staff, and the third one, standing on the same staff at the beginning of verse 6. The fourth flat sign stands later in verse 6 at the beginning of the next staff and is immediately followed by b. If each flat sign is valid until the end of the verse or the end of the staff, whichever comes first, the one at 5,3 is superfluous, and the melody contains a rather sudden switch from b-flat to b-natural over 4,9-5,1. If each flat sign is valid for the rest of the staff on which it stands, the b is flattened in verses 4-7, but either the flat sign at 5,3 or the one at 6,1 is superfluous. MS G has flat signs at the beginning of the first three staves only.

155,21 W G Due to transposition, the transcription from MS W has F-sharp in the key signature; in verse 4, the F is made natural by an alteration sign in the MS. MS G has a flat sign at the beginning of the first verse of strophes I and II.

155,22 R G W MS G has flat signs at 1,1, 4,5, and II,1,1; the note b occurs in verses 1, 4, 5, 7, and 8. Since verses 4 and 8 have identical melodies, it is not impossible that, in this case, the flat signs in verses 1 and 4 are valid for the entire song.

155,23 R W G The mutilation of MS W hampers a complete evaluation of flat signs. It is clear, however, that the b is flattened only intermittently. In MS R, three flat signs are given in verses 1-3 so as to suggest that each is valid until the end of the verse in which it appears. Since, furthermore, a fourth flat sign appears at 11,7, I presume that the flat signs occurring in the beginning of the song have no effect upon subsequent verses.

155,27 R G MS G has a flat sign at the beginning of the first and the fifth staff, comprising 1,1-2,3 and 6,6-8,2, respectively; the flat sign of 1,1 is corroborated at II,1,1. If each flat sign is valid for the rest of the staff on which it stands, the melody has b-flat and b-natural in immediate succession over 8,2-8,3. However, if in the scribe's model the neume of 8,2 stood at the beginning of the fifth, rather than at the end of the fourth staff, the melody contained a much less sudden chromatic shift from 7,5 to 8,2. Finally, if the flat sign at 1,1 is valid for the entire song, the sign at 6,6 is superfluous; in addition, the continuous flattening of the b leads to vexing consequences for the note B in verses 3, 6, 9, and 10.

167,15 R X G In MS X, the first staff does not contain any b. The second staff has a flat sign only before the pitch b at 4,7, even though b also appears at 3,7, 4,2 and 4,6. From 4,8 on, the MS has a flat sign at the beginning of each staff. If the chromatic shift over consecutive syllables (4,6-4,7) were due to an oversight on the part of the scribe, the error could be explained by the theory that in the exemplar the note and the flat sign of 4,7 stood at the beginning of the third rather than at the end of the second staff, and that a flat sign had been omitted erroneously from the beginning of the second staff. If this, indeed, was the case the b was flattened throughout the song.

167,22 X G W n and six versions of an Old French contrafact. The pitch b occurs exclusively in verses 1, 4, 5, 8, and 9; b occurs in verses 3, 6, and 7. MSS n and the contrafact in the KNPX group have no signs of alteration. MSS X, G, and T have a flat sign only before the first note b of verse 1 (the flat sign in G is reiterated in the music for II,1). Due to mutilation, the versions in MSS W and M are incomplete and some alterations may have been lost. In MS M, a natural sign appears at 5,7 and a flat sign at 5,10, giving the melody a shift from b-natural to b-flat over the consecutive syllables of 5,9-5,10. Since the b of 5,7 is not preceded by a flat sign on its staff, the natural sign is actually superfluous, and MS W is likely to have had the same chromatic shift.

167,32 R X G In MS X, verses 1-8 have no flat sign; in verses 9-14, a flat sign stands at the beginning of each staff (9,5 and 12,5) and at a change of clef (10,3); in verses 15-16, b-natural is prescribed by natural signs, the first of which (15,2) appears on the same staff as the flat sign of 12,5. The distribution of these signs over the melody suggests that each is valid for the rest of the staff on which it appears, and that reiteration of the flat sign is desirable after a change of clef (compare P-C 124,5 and 323,15).

167,37 R X MS X has its first flat sign at 2,1, preceding the second occurrence of the note b on the first staff. The second flat sign stands at 3,9, preceding the second occurrence of the note b on the second staff. The third flat sign stands at the beginning of the third staff; on the same staff, it is followed by a natural sign at 5,10 and by a flat sign at 6,3. The fifth and last flat sign stands at the beginning of the fourth staff, comprising 6,4-7,10. The natural and flat signs over 5,9-6,4 show that, for the scribe of MS X, rather abrupt shifts between b-natural and b-flat were not necessarily unidiomatic. Accordingly, the absence of flat signs from verse 1, from the first part of verse 3, and from verse 8 may well have been intentional.

167,43 R W G In MS W, the first two flat signs stand near the end of a verse and near the end of a staff (1,6 and 2,6). In verse 1, b occurs only after the flat sign; in verse 2, it occurs also at 2,1, 2,2, and 2,5. No flat signs are given on the third, fourth, sixth and seventh staves (3,1-6,2 and 8,7-end), but a flat sign stands at the beginning of the fifth staff (6,3-8,7). If the flat signs are valid only for the rest of the staff on which they appear, they indicate chromatic alterations over the consecutive syllables of 1,7-2,1 and 2,5-2,6. Although the scribe used a natural sign at the beginning of a staff for a less abrupt chromatic alteration in the anonymous song P-C 461,152, it is not certain that the absence of flat signs from 2,1-2,5 is erroneous. Nevertheless, the following reasoning casts some doubt on the correctness of the manner in which the copyist of MS W distributed the flat signs over the first three staves. Due to an ornamented initial, the first three staves in the manuscript are considerably shorter than the subsequent ones. Therefore, the first two staves of the exemplar could have comprised what is given on three staves in the manuscript; in other words, the first staff of the exemplar could have comprised the music for 1,1-2,5; the second staff could have comprised the last two neumes of verse 2, the music for verse 3, and perhaps even some neumes for verse 4. If this was the case, no flat sign would have been required for the music of verse 2 until 2,6, and the flat sign of 2,6 would have been valid for verse 3 and perhaps even for verse 4.

167,52 R X G In MS G, the only flat sign stands near the end of the third staff at 3,8; the note b appears also at 3,5.

167,56 X G In MS X, each of the first two staves (comprising 1,1-3,1 and 3,2-5,2) has a flat sign before the first note b. No flat sign is given on the third staff (comprising 5,3-7,3), although a note b occurs at 7,2. On the fourth staff, a flat sign stands between the first two neumes, each of which includes a note b, giving the melody a shift from b-natural to b-flat over consecutive syllables at 7,4-7,5. Neither a flat sign nor a note b occurs on the last staff. Conceivably, one could assume that the b should be flatted throughout this song, that the copyist (or the scribe of the exemplar) neglected to give a flat sign on the third staff, and that in the exemplar, 7,4 was the last and 7,5 (with its flat sign) the first neume of a staff.

223,3 W The pitch b appears in almost all verses; the song's only flat sign stands at 4,3.

248,1 R The MS has only one flat sign; it occurs on the first staff between the first and second appearance of the note b (1,2 and 1,6). The melodic motive of 1,2 is identical to those over 2,1, 5,4 and 7,3, while that of 1,6 recurs over 7,6. If the melody's sole flat sign is

valid for the entire staff, the b in the former motive is flatted exclusively at 2,1. If it is not valid beyond verse 1, the b of the former motive is natural on all its occurrences, but the b in the latter motive is flatted exclusively at 1,6. If the flat sign is valid for the rest of the song, the motive of 1,2 differs chromatically from its subsequent appearances, but that of 1,6 is identical to that of 7,6. Each of these motives has identical recurrences, either if one considers the flat sign to be unwarranted, or if one assumes that it is not only valid for the rest of the song but also retroactive for 1,2.

248,12 R The MS has flat signs in verses 1, 3, 4, 5, and 9. Two of them, the ones at 4,5 and 5,1, stand on one staff in consecutive verses. If each flat sign is valid only for the rest of the verse in which it appears, there is a chromatic difference between verses 2 and 4 in otherwise identical melodies. In addition, the melodic figure of 9,7 occurs without a flat sign over 6,4, 7,6, and 10,7. The same situation exists, if a flat sign is valid for the rest of the staff on which it appears. One could explain the chromatic differences as the result of scribal inaccuracy by assuming that the five flat signs are valid for the entire song, or that the scribe neglected to write flat signs in verses 2, 6, 7, and 10, or that he should not have given any flat signs at all. Obviously, all three assumptions are rather far-fetched.

248,13 R The MS has a flat sign only at 1,6, preceding the first note b.

248,18 R The MS has flat signs at 2,2 and 7,2. If the passage over 4,1-4,8 had had a flat sign, it would have been identical to those over 2,1-2,8 and 7,1-7,8. Assuming that verse 4 should have had a flat sign has far-reaching consequences because the passages over 2,2-2,4, 4,2-4,4, and 7,2-7,4 (comprising three syllables each) are identical to those over 1,9-1,10, 3,9-3,10 and 6,9-6,10 (comprising two syllables each). This raises the question whether all of them should have had a flat sign. An affirmative answer implies that the scribe wrote only two of the seven or eight required flat signs.

248,27 R The pitch b occurs in verses 3, 5, 6, and 7; the MS has flat signs at 5,1 and 6,6. If they are not valid beyond the verse in which they appear, the b is natural in the passage over 6,3, which is not unlike that of 5,5. If the flat signs are valid until the end of the staff, the b is natural at 3,4 and 6,3 in motives which resemble those of 7,5 and 5,5, respectively. Each of these motives has identical recurrences, if one assumes that the b should have been flatted either throughout the song or not at all.

248,29 R Although the b occurs throughout the song, the MS has flat signs only on the last three of five staves. The third staff has flat signs at 4,1 and 4,7; the fourth one has them at 5,2 and 6,5; the last staff has a flat sign at 6,7. The form of the melody is AB AB CAB; the flat signs appear in the second statement of the B melody, in the only statement of the C melody, and in the third statement of the A melody. Conceivably, one could defend the theory that the recurrent melody verses should be chromatically identical to one another by assuming either that the scribe should not have given any flat sign at all, or that he neglected to write them on the first two staves.

248,30 R The MS has a flat sign only at 1,2. The passage over 1,1-1,3 is identical to that over 3,1-3,3; one wonders, therefore, whether the flat sign is valid only for verse 1, for verses 1 and 3, or for the entire song.

248,31 R The b occurs in all verses. The MS has three flat signs; they appear in verses 5 and 6 on two consecutive staves in a manner which suggests that they are valid for the rest of the verse but not beyond the staff on which they appear.

248,33 R The MS has two flat signs; they stand on one staff but in successive verses (at 6,5 and 7,2), suggesting that they are valid only for the rest of the verse in which they appear. The fact that the first flat sign appears only at 6,5, in the middle of a verse and in the middle of a staff, suggests that the scribe deliberately indicated b-natural for 6,3-6,4 and b-flat for 6,6. The presence of a flat sign at 7,1, and the absence of a flat sign from the last staff suggest that the b is flatted at 7,2, but natural at 7,5, 7,7, and 7,9.

248,46 R The MS has three flat signs, which stand before the first occurrence of the note b of the first three staves, comprising 1,1-6,6; the last staff, comprising 6,7-7,7, has no flat sign. If a flat sign is valid for the rest of the staff on which it occurs, the b is flatted in the first six of seven verses. If a flat sign is not valid beyond the verse in which it occurs, the b is flatted in verses 1, 3, and 5 only. The latter hypothesis implies that the melody goes back and forth between b-natural and b-flat in the many scalar passages which include the note b. The former hypothesis implies that the scalar passage of verse 7 is the only one to have b-natural.

248,52 R The pitch b occurs only in verses 1, 4, 6, 8, and 10; the MS has flat signs in verses 1, 2, 4, and 10. The flat sign in verse 2 (in the middle of the second staff) is superfluous because it is not followed by a pitch b on either the staff or the verse in which it stands.

248,60 R The only flat sign in this melody (at 5,1) appears in front of the first note b; if it is valid only for the rest of the verse in which it appears, the b is natural in verses 6 and 7, but if it is valid for the rest of the staff on which it appears, the b is flatted throughout the song.

248,61 R The MS has only two flat signs (1,6 and 3,6); they stand before the first and the second occurrence of the note b. The pitch b appears also in verses 6-8.

248,63 R Although the pitch b occurs rather frequently, the only flat sign appears in the penultimate verse.

248,66 R This song consists of two similarly structured halves; its melody has the form AB AB C DE DE F. The first half has no flat signs; in the second half, the flat signs are distributed curiously over verses 6, 7, and 8. If they are not valid beyond the verse in which they appear (as is suggested by the flat signs at 6,5 and 7,6 on the same staff), the first statement of the E melody has b-natural at 7,2 and 7,4, but b-flat at 7,6-7,7, while its second statement

has b-natural throughout. If the flat signs are valid for the rest of the staff beyond the verse in which they appear, the b is flatted throughout the second half of the melody, but the flat sign at 7,6 is superfluous. A third option is suggested by this seemingly superfluous flat sign: perhaps, a flat sign is not valid beyond its verse, but the scribe neglected to write an additional one at 9,6, which would have indicated clearly that verses 7 and 9 move from b-natural to b-flat.

248,67 R The song has its only flat sign at 4,2. The form of the melody (ABCD ABCE X), the presence of a flat sign in verse 4, and the absence of a flat sign from verse 1 suggest that the flat sign at 4,2 is not valid for verse 5.

248,71 R The MS has flat signs in the beginning of the first and third verse and at the end of the sixth verse (at the beginning of the first, in the middle of the second, and near the end of the fourth staff). Their positions suggest that they are not valid beyond the staff on which they appear. The question whether their validity is limited to the verse in which they appear is academic, because no note b appears in verses 2 and 4, while verse 7 begins a new staff.

248,80 R The MS has five flat signs: verses 1 and 3 have two flat signs each; verse 8 contains the other one. Melody verses 1 and 3 are identical to one another in pitches and in chromatic alterations. In each verse, two flat signs are positioned in such a way that either the second sign is superfluous or each is valid only for the next note b. The latter option does not solve all problems because the second sign is immediately followed by two neumes containing the pitch b, and we have no way of knowing whether only one or both are flatted. Furthermore, the melody switches from b-flat to b-natural over the consecutive syllables of 1,7-2,1 and 3,7-4,1. This sudden chromatic shift occurs also, if the flat signs are not valid beyond the verse in which they stand. However, the b is flatted throughout the first four and the last two verses, if the flat signs are valid for the rest of the staff on which they occur.

248,87 R Only the last verse has a flat sign, although the note b occurs in preceding verses.

248,89 R Only the last verse has a flat sign, although the note b occurs in preceding verses.

262,2 X R W In MS X, a flat stands before the first note b of the two staves on which the pitch b appears. Due to transposition, the transcription from MS W has b-flat; as discussed in the notes to the transcription, the passages with b-flat (b-flat in the MS) over 6,8 and 7,5 are likely to be erroneous.

293,35 W The MS has c-sharp over the final syllable, causing a rather sudden chromatic shift in the transition from one strophe to another. (Compare the melodic function of the F-sharp in the Old French version of P-C 372,3.)

297,4 Breviari d'amor. In three of the four sources, the pitch b is preceded by a flat sign on all three of its occurrences. Despite this difference, it is very likely that text and melody of all four versions were copied, directly or indirectly, from one exemplar.

323,4 W The first flat sign appears at 2,6, preceding the third note b of the second staff; it causes a chromatic shift over the consecutive syllables of 2,4-2,6. On each of the next three staves, comprising 3,1-7,3, a flat sign precedes the first occurrence of the note b. There is no flat sign on the last staff on which the note b appears once (7,6). Because of the ornamented initial, the first two staves in the manuscript are considerably shorter than the three subsequent ones; if in the scribe's exemplar all staves were more or less equal in length to staves 3-5 of his copy, the flat sign of 2,6 could have stood at the very beginning, rather than in the middle of the second staff. In this case, therefore, it is not impossible that the scribe should have indicated continuous flattening of the b, that he failed to write a flat sign on the first and the last staff, and that he neglected to adjust the position of the second flat sign.

323,15 R X MS R has three flat signs; they are distributed over the first two staves in a way which suggests that they are valid until the end of the verse in which they appear. From 4,1 (at the beginning of the third staff) no flat signs are given so that the melody moves from b-flat to b-natural over the consecutive syllables of 3,8-4,1. In the transition to the next strophe, the melody rather suddenly returns to b-flat. Both chromatic shifts can be eliminated by assuming that this version should have had either continuous b-natural or continuous b-flat. MS X has nine flat signs for the note b and one for the b'. It has seven changes of clef, the first six of which are followed by a flat sign so as to suggest that signs of alteration are not necessarily valid beyond a change of clef (compare P-C 124,5 and 167,32). The last change of clef (7,1), however, is followed by a natural sign. All in all, the b is flattened in verses 1-6; it is natural at 7,1; the nature of the b at 7,3 and 7,9 is unclear because the last flat sign (6,6) is canceled by a natural sign before a note b appears. Thus, either that flat sign is superfluous or its validity is only temporarily interrupted by the natural sign. If the latter is the better assumption, it is still unclear whether the natural sign is valid for the next note b, for the next syllable (the word "Io", which has two notes b), or for the next textual unit ("Io rosignols", over which b occurs three times).

335,67 R The pitch b occurs in verses 1, 2, 3, 5, and 6; the MS has flat signs in verses 1, 2, 3, and 6. The first flat sign stands before the second note b of the first staff. If the second flat sign (2,5) is valid for the rest of the staff on which it appears, verses 1 and 3 differ chromatically in otherwise almost identical melodies. If it is not valid beyond the verse in which it appears, it is superfluous, but the melody for verse 1 is virtually identical to that of verse 3.

364,4 R X G Due to transposition, the transcription from MS R has F-sharp. MS X has a flat sign at the beginning of every staff; due to transposition, no signs of alteration appear in the transcription.

364,7 R Although the note b occurs in almost all verses, only the last verse has a flat sign.

364,11 R X G In MS R, the pitch b is flattened only on its last appearance.

364,39 R W G In MS R, the note b occurs in almost all verses; the last syllable of the penultimate verse is the only one to have a flat sign. If this flat sign, standing at the very beginning of the last staff, is not valid beyond the verse in which it appears, the melody has a sudden chromatic shift over 7,8-8,2. Due to transposition, the transcription from MS W has b-flat and B-flat throughout. An E-flat sign (b-flat in the MS) stands at the beginning of verse 6 (at the beginning of a staff). If this flat sign is valid for the rest of the staff on which it appears, the melody moves from E-flat to E-natural over the consecutive syllables of 7,3-7,4. MS G has b-flat exclusively at 1,3 in the music for strophe II.

364,49 W The form of the melody is ABCD EFCD. The MS has flat signs in verses 3, 4, and 7. If each flat sign is valid for the rest of the staff on which it appears, the b is flattened on all its occurrences in the C and D melodies.

366,9 R G In MS G, the b is flattened on its only occurrence (5,4).

366,12 X G Due to transposition, the transcription from MS G has F-sharp.

366,13 G The pitch b appears in all verses except the second. The MS has flat signs in verses 1, 5, 6, and II,1. If the flat sign at 1,4 is valid also for 1,9 (on the same staff), the melody has a chromatic difference between the otherwise identical passages of 1,7-1,10 and 3,7-3,10. If, in this case, a flat sign is valid only for the note in its immediate vicinity, 1,9 and 3,9 have b-natural.

366,19 R The pitch b appears in verses 1, 2, 3, 4, 7, and 8. The melody's only flat sign stands in verse 7; if it is valid only for the verse in which it appears, the melody moves from b-flat over 7,6 to b-natural over 8,4; if it is valid for the rest of the staff on which it appears, the melody moves very suddenly from b-flat over 8,7 to b-natural over 1,1.

370,13 G The song's only flat sign (1,7) stands before the second occurrence of the pitch b.

370,14 X G In MS X, the melody is incomplete; its only flat sign (1,5) is immediately preceded and followed by a note b.

372,3 X and trouvère MS O. In MS X, a flat sign stands before the first note b of the first three of the melody's five staves. If each flat sign is valid for the rest of the staff on which it appears, the b is flattened in verses 1-5; but if a flat sign is not valid beyond the verse in which it appears, the b is flattened only in verses 1, 3, and 5. Since the former seems to be the norm in this manuscript, it is likely to be the case for this song, too, although the latter possibility can not be ruled out. I can find no compelling reason to assume that the signs are valid for the entire melody. The Old French version of this song in trouvère MS O has F-sharp signs at 2,8, 4,8, and 7,9. Considering their position in the verses, it is quite possible that none of the sharp signs is valid beyond the verse in which it stands. The melodic function of the F-sharp in this song is not unlike that of the c-sharp at the end of "Pax in nomine domini" by Marcabru (P-C 293,35).



375,14 W The form of the melody is AB AB X, over which seven flat signs are distributed in a puzzling manner. If a flat sign is valid for the rest of the staff on which it appears, the A melody has b-flat only in its second statement; the B melody has b-flat on both occurrences; melody verses 5 and 6 move back and forth between b-natural and b-flat in a seemingly erratic manner; and verses 7-8 have b-flat continuously. The flat sign for the note e of 6,9 is not likely to be valid beyond its staff.

375,27 R X In MS R, b occurs frequently, but only the last one, appearing in the penultimate verse, has a flat sign. MS X has a flat sign at the beginning of every staff; due to transposition of the melody no signs of alteration appear in the transcription.

379,2 R Although b occurs in almost all verses, only the last one has a flat sign. If this sign is valid for the rest of the staff on which it appears, the melody moves rather abruptly from b-flat to b-natural at the transition to a new strophe.

392,3 R Although b occurs in almost all verses, the MS has a flat sign only in the penultimate verse.

392,9 R In this case, the question as to how long a flat sign is valid is related to the question of whether a verse extends from one internal rhyme to another, or whether a verse in the text corresponds to a complete sentence in the music as displayed in the transcription. If a flat sign is valid for the rest of the staff on which it occurs, the b is flatted throughout verse 1, but only at 2,8 in verse 2. The same situation pertains if a flat sign is valid for the rest of the entire verse but not beyond the staff on which it occurs. If a flat sign is valid until the next internal rhyme, the b is flatted exclusively at 1,8 and 2,8. The last option seems to be the best one. In the contrafact, the b occurs only at 1,11, 1,13, 2,11, and 2,13, where it is preceded by a flat sign in all sources.

392,28 R Although the b occurs frequently, the MS has only two flat signs. The flat sign of 4,6 stands near the beginning of a staff; on the same staff, it is preceded by a note b at 4,2, and it is followed by appearances of the note b at 4,7, 4,9, and 5,2. The one at 7,8 stands at the beginning of a staff; it is preceded (on a different staff) by a note b at 7,7; it is followed by a change of clef at 7,9 and by b at 8,7 and 8,9. If a flat sign is not valid beyond the verse in which it appears, the one at 7,8 is superfluous, and the b is flatted only at 4,7 and 4,9. If it is valid for the rest of the staff on which it appears, the b is flatted also at 5,2, 8,7 and 8,9.

404,4 W The melody occurs in MS W also with contrafact I. If a flat sign is valid for the rest of the staff on which it appears, these two versions agree in having b-flat at 2,4, 4,4, 5,3, 9,2, and 9,4; they also agree in having b-natural in verses 6 and 7; but they disagree at the liquescent note of 4,6 and at 8,3. Contrafact II has b-flat in verse 2 but not in verse 4, which is surprising since verses 2 and 4 have almost identical melodies in all sources. Furthermore, the melody moves from b-natural to b-flat over consecutive syllables of 5,3-5,4. In verses 6 and 7 it agrees with W in having b-natural. It disagrees with W in verse 8, but the two agree

in verse 9. Due to transposition, the transcription of Contrafact IIIa has b-flat. Contrafact IIIb (occurring in three sources) differs from all other versions in not having any flat signs.

404,11 W R MS W has five flat signs. The first one is positioned so that the b is natural in the liquescent neume of 1,4, but flatted at 1,8. Verses 4 and 6 have two flat signs each; the second of each pair is positioned so as to suggest that the first one is not valid beyond the staff on which it appears. If the second flat sign of each pair is also only valid until the end of its staff, the song moves rather abruptly from b-flat to b-natural at 5,4-5,6; it has b-flat at 6,3 and 6,7 but moves back to b-natural in verse 7. The note b does not occur in verse 8.

406,2 R G MS R has a flat sign before its first b (1,6). Subsequent notes b occur in verses 5 (once), 6 (five times), and 9 (once).

406,7 R G Due to transposition, the corrected version of MS G has F-sharp.

406,8 R The form of the melody is AB AB CDEF; the note b occurs in verses 1, 3, 6, 7, and 8. In verses 1 and 3, a flat sign stands exclusively in front of the second b (1,7 and 3,7), clearly indicating that in each verse, the first note b (1,5 and 3,5) is natural. Verse 7 has b-flat; verses 6 and 8 have b-natural.

406,14 R On the last three of five staves, the MS has seven flat signs; their distribution over the song clearly shows not only that the b is flatted throughout the last five verses, but also that a flat sign is valid until the end of the staff or the end of the verse, whichever comes first. On the first two staves, only two flat signs are given. If in the first four verses the same rules apply as in the last five, the flat signs at 1,6 and 3,7 are not valid for 2,3 and 4,3; if, however, the first two flat signs are valid for the rest of the staff on which they appear, the b is flatted throughout this song.

406,20 R G In MS G, the note b occurs only four times. Flat signs are given at 1,7 and 3,7, preceding the first and the second appearance of the note b.

406,21 R The form of the melody is AB AB CD CD. The pitch b does not occur in the B-melody. The MS has a flat sign in the first but not in the second statement of the A melody. Four flat signs are distributed over the last four verses (over three staves) in a manner which suggests not only that the b is flatted throughout the last four verses, but also that the beginning of a new staff or a new verse required a new flat sign. (In this song, each flat sign happens to be valid only for the next note b.)

406,22 R The song's only flat sign stands in front of its first note b.

406,24 R The form of the melody is AB AB CDEF. Verse 5 is the only one in which the note b does not occur. Flat signs are given in verses 1, 3, and 8. Together, the A and B melodies form two nearly identical arches in secundal motion. If a flat sign is valid only for the rest of the

verse in which it appears, the top of the first arch is b-flat, the top of the second one is b-natural. If a flat sign is valid for the rest of the staff on which it appears, b-flat is the top of each arch. In verse 8, the melody also consists of two arches, both of which reach up to b-flat.

406,36 R The note b occurs in most verses, but only the last verse has flat signs. The presence of flat signs before consecutive syllables (8,5 and 8,6) on different staves suggests that the validity of the first one is limited to the staff on which it appears. However, since the second one is not followed by a note b, it is superfluous.

406,42 R This melody's only flat sign appears near the beginning of the second staff (2,7); the note b also occurs on each of the other staves (2,4, 5,6, 6,5 and 8,7).

406,44 R On the first staff, the MS has a flat sign in each of the first two verses; on the second staff, it has a flat sign in verse 3 but not in verse 4; no flat signs appear on the third staff; on the fourth staff, a flat stands before the very last neume (8,5); the last flat sign stands at the beginning of the fifth staff. The two flat signs on the first staff in two consecutive verses and the two flat signs in the last verse on successive staves suggest that they are valid until the end of the verse or until the end of the staff, whichever comes first. If this is the case for the third flat sign as well, melody verses 1, 2, and 3 differ chromatically from verses 4 and 6, despite some remarkable similarities in melodic contour. It is noteworthy that here, exactly as in 406,36, the last flat sign is superfluous, since it is not followed by a note b. (In the MS, P-C 406,44 is followed by 406,9, which is followed by 406,36.)

421,1 W G Due to transposition, the transcription from MS W has b-flat and B-flat throughout.

421,2 X W G In MS X, the pitch b occurs in verses 1, 3, 7, and 10; flat signs occur only in verses 3, 7, and 10. Verses 7 and 10 have identical music, excepting the b-natural at 10,5 which makes verse 10 shift back and forth between b-flat and b-natural over six syllables. MS W has continuous flattening of the b, while MS G has no flat sign, whatsoever.

421,10 W The MS has flat signs exclusively in the first and in the last verse; the note b also occurs in some other verses.

450,3 R On the first staff, the MS has two flat signs (at 1,3 and 2,1; the latter is very faint) in consecutive verses. In verse 5, the MS has two flat signs on consecutive staves (at 5,2 and 5,8). This suggests that the validity of a flat sign is limited to both the verse and the staff on which it appears. Accordingly, the b is flattened in verses 1, 2 and 5, while it is likely to be natural in verses 3, 4, and 6.

457,3 G The note b occurs in most verses, but only verse 6 has a flat sign. It is placed so that the passage 5,6-6,3 has the pitch sequence a b-natural a-b-flat c.

457,40 G From 6,3 on, the music is very difficult to decipher, thus the last four verses may have had more flat signs than are visible.

461,9 W The note b occurs in several verses, but only verses 2 and 9 have a flat sign.

461,102 W The note b occurs in relatively few verses; flat signs appear in verses 7 and 11. Since the liquescent neume of 12,2 stands on the same staff as the flat sign of 11,8, its b is likely to be flattened.

461,152 W The MS has either a flat sign or a natural sign before the first note b of every staff, except at 10,4.

## Chapter III

## Text and Music

No one would expect the troubadours to have sought a relation between text and music similar to that found in the "art song" of the nineteenth and early twentieth centuries. Because of their great differences, however, a general comparison between the two genres serves to enhance our understanding of the troubadour songs. Normally, a nineteenth century art song has a beautiful, well structured melody in which each word or each clause is treated in accordance with its function in the poem. Long notes and groups of notes are placed by preference over syllables which are important to the meaning of the text. The rising and falling of the melody is determined as much by the requirements of the poem as by the needs of the music. The melody and the harmony, both fixed to the smallest detail, go a long way to express the meaning of the text. In the troubadour melodies, on the contrary, little overall design is to be found; groups of pitches come as often on accented as on unaccented syllables; the meaning of a word or its importance in the sentence is not reflected in the contour of the music. Instead, a troubadour melody is so flexible and freely flowing that the performer had ample leeway to recite almost any text as expressively as desired. It would be wrong to conclude from this that the troubadours did not seek any relation between music and text; instead, we have ample reason to assume that in a medieval performance meaning and melody were very closely intertwined. Although many details of this interaction will remain hidden for ever, some aspects manifest themselves through the manner in which the melody corresponds, or fails to correspond, to various components of versification.<sup>1</sup>

## 1. Syllable Count in the Medieval Performance

Deviations from what appears to be the proper syllable count reveal some aspects of the relation between text and melody in medieval performance. The strophes preserved with music are especially informative because each syllable must have its own neume and each neume must have a syllable. A high percentage of the mismatches between the number of syllables and that of the neumes involves an elision. The ambiguity of an elision in the syllable count stems in first instance from the poet's freedom in choosing elision or leaving a hiatus between two consecutive vowels. Further ambiguity was contributed by the text scribes, who could either write out elided vowels or omit them entirely. The music scribes should have had no choice because they were not supposed to write a neume over a syllable which was inaudible. A song by the Monge de Montaudo (P-C 305,6) provides an interesting example of the ambivalence on the part of poets and scribes. The text "que ieu" occurs four times in the first strophe. In order to give each verse the

<sup>1</sup> For a brief introduction to versification in troubadour and trouvère songs see van der Werf, *The Chansons*, 35 and 60-68.

proper number of syllables, the vowel of the first word is to be elided in verses 5 and 7, but not in 2 and 8. On the first three occurrences, the text scribe wrote "quieu" (transcribed in Part Two as "qu'ieu"); he thus applied correct elisions in verses 5 and 7, but an unwarranted one in verse 2. The music scribe followed the clues of the text scribe and notated ten neumes each for verses 5, 7, and 8, but only nine for verse 2.

Not only elisions, but also contractions and even diphthongs caused occasional deviations from the syllable count. Their number is low in comparison to the total number of elisions, contractions, and diphthongs that occur in the extant songs, but it seems disproportionately high in comparison to all other deviations from what seems to be the proper syllable count. Although many of these deviations concern only the number of neumes, it seems ill-advised to consider all of them as mere scribal errors. Perhaps they suggest that an elided syllable was not always completely inaudible, and that the pronunciation of a contraction or a diphthong approached that of two separate syllables. Accordingly, they suggest that the adherence to the syllable count may not always have been as rigid as generally is assumed.

In the light of the foregoing, we may examine those verses in Part Two which differ metrically from their counterparts in other manuscripts. In remarkably many of these cases, the discrepancy involves no more than one monosyllable; the number of the neumes often matches that of the syllables; surprisingly often, both the text and the music make sense as they stand. Furthermore, with the help of other versions, one can easily "restore" the proper number of syllables without affecting the song's poetic value. In other words, these monosyllables seem to have had no function other than to provide the proper number of syllables. As is well known, almost every troubadour song contains at least some such "fill words" and inevitably the question comes up: were they included by a scribe, by a performer, or by the author? Obviously, all troubadours knew how to give a verse its proper number of syllables. Some may always have been very precise in this regard; others may occasionally have departed from the established practice without leaving any clue as to whether they did so knowingly or inadvertently. A performer, singing from memory, could easily have dropped or added a fill word, and such action could just as well have caused a correction as a corruption of the syllable count. Finally, the scribes may have made some errors but, just like present-day editors, they were in an ideal position to count, and add or trim according to the supposed need of the verse. Very similar questions can be raised concerning all instances in which a variant in the choice of words causes a metric difference of one syllable. A song by Raimon de Miraval (P-C 406,2) illustrates that answers to these questions are hard to come by. For the first five verses of this song, its extant versions basically agree on the syllable count; for verses 6-9, however, we find more than the usual number of differences among the extant versions as well as among the strophes of a given version. In my estimation, it is impossible to determine the poet's intentions as to which ones of these verses should have seven and which ones should have eight syllables.

The notes to the transcriptions contain references to each deviation from the prevailing syllable count of a given verse. For the sake of further research, the ones occurring in the four main sources (for MS G first strophes only) are listed below according to the nature of the deviation involved. In this list, as well as in the notes to the transcriptions, the designations

"hypermetric", "hypometric", "unwarranted", "ignored", and the like, merely refer to a difference among the song's strophes or multiple versions; they do not imply a judgement as to whether the verse concerned is correct or corrupt. In groups I and II, the deviation concerns no more than one syllable or neume. The siglum of the manuscript and the number of the verse involved are given after the P-C number.

## I Hypometric verses

Unwarranted elision in both text and music. P-C 167,52 R1; 248,26 R1; 305,6 R2; 406,9 R1; 406,39 R5.

Unwarranted elision in the music only. P-C 364,39 G3.

Unwarranted elision in the text only. P-C 421,1 G2.

Hypometric in both text and music. P-C 30,17 R7; 70,4 R7 and R8; 70,7 R7; 70,16 G1 and G7; 70,24 verse 3 in all three of its sources; 70,31 W5, W6 and G6; 155,23 R3; 167,4 R1; 167,32 R14; 167,59 R4; 364,4 R6; 364,11 G7; 406,23 R6.

Hypometric in the music only. P-C 10,25 R3; 47,7 R1\*; 155,23 W1; 167,32 X13; 242,51 R6; 248,30 R6; 248,33 R3; 248,83 R2; 248,85 R1\* and R4\*; 364,7 R6\*; 366,22 G1 in strophes I and II; 406,7 G5; 406,20 G7; 421,1 G6. (In the verses marked with \*, the vowel sequence "i-a" has only one neume.)

Hypometric in the text only. P-C 10,41 G2; 29,14 G1; 30,3 G2; 46,2 W2; 70,16 G3; 155,23 G2; 167,30 R5; 167,43 W10; 167,52 R4; 167,59 G5; 194,19 G3; 366,6 G6; 370,13 G7.

## II Hypermetric verses.

Elision neglected in both text and music. P-C 30,19 G3; 47,12 R3; 70,41 W1; 96,2 W5; 155,16 R2 and G2; 167,4 R5; 167,52 R5; 167,59 R8; 202,8 R3 (the first of the two neumes has no stem); 406,13 G3; 421,2 G5.

Elision neglected in the music only. P-C 155,10 R8.

Contraction ignored in the music. P-C 29,6 G2 and, possibly, 70,43 G5.

Two neumes over a diphthong. P-C 47,11 R2; 47,12 R4; 70,12 R6; 70,23 R4; 155,22 R8; 167,22 G5; 167,52 R10\*; 194,6 G2; 248,8 R1; 248,78 R7\*; 335,49 R4 (contrafact of 404,11); 335,67 R1 and R7; 366,15 G11; 375,16 G4; 406,12 R6; 406,31 R1 and R4; 406,40 R3. (In the verses marked with \* the first of the two neumes has no stem.)

Hypermetric in both text and music. P-C 46,2 W7; 70,1 R3; 70,4 R3; 80,37 R10; 155,10 W5; 155,27 R6; 167,4 R4; 248,24 R7; 248,82 R2; 364,11 R4; 421,3 X6 in both of this manuscript's strophes; 450,3 R1; 461,153 W4.

Hypermetric in the music only. P-C 10,12 G5; 30,19 G9 and G10; 47,3 R6; 70,12 G6; 70,43 G5; 80,37 R9; 155,1 G6; 155,18 R2; 167,22 G5; 167,43 G11; 167,59 R9; 248,85 R8 and R10; 461,150 W7.

Hypermetric in the text only. P-C 29,14 G1; 155,8 G3; 155,27 G3; 167,43 G5; 406,22 R5; 457,26 G8.

As pointed out above, the syllable count of verses 6-9 in P-C 406,2 is uncertain.

## III Songs with deviations of more than one syllable or neume.

P-C 30,23 R4 lacking; 47,4 R8 hypermetric by two neumes and two syllables; 155,1 R6 hypometric by three syllables and three neumes; 155,23 G4,2-4,8 seven neumes lacking; 167,15 G7 hypometric by two syllables and three neumes; 202,8 R6 the last four syllables and the last neume of strophe I are lacking; 234,16 R5 lacking; 248,23 R4 lacking; 248,57 R8 the last four syllables and neumes of the song are lacking because, as the copyist noted in the margin, they were lacking in his exemplar; 366,31 G3 two neumes are given twice at the transition to a new staff; 370,14 X5-8 no music was entered after the page turn; 392,18 R9 two separate single neumes over the second and over the third syllable; 406,18 R8 hypometric by two syllables and two neumes.

The liquescent note, also called *plica*, or *nota plicata*, may represent yet another fluctuation in the syllable count. In square notation, it consists of a note with one or two tails (♯ or ♯, in Part Two transcribed as ♯, and ♯ transcribed as ♯). It occurs either by itself or as the last note of a compound neume. The tails indicate that the neighboring pitch is to be added to that of the main note in accordance with the direction of the tails.<sup>1</sup> Lengthening of the main pitch is indicated by a double note (♯♯ or ♯♯ transcribed as ♯♯ or ♯♯, respectively). Medieval discussions of the liquescent neume or the plica do not refer directly to troubadour and trouvère songs. In some medieval writings, the liquescent neume of Gregorian chant is discussed in comparison to liquescent sounds, or semi-vocales, in the Latin language. This has led various experts on Gregorian chant to conclude that the pitch represented by the neume's tail originally was intended for the second part of a diphthong or for a syllable's final consonant.<sup>2</sup> A liquescent performance of a diphthong does not pose any problems, because one can easily make a diphthong into two vowels, each with its own pitch. Similarly, certain consonants (m, n, l, and even r) can be performed in a liquescent manner, because one can sustain a sound on them. Occasionally, a liquescent neume appears above a syllable ending on a consonant, such as

<sup>1</sup> Concerning this conclusion, see van der Werf, *The Chansons*, 84. In a melody by Jaufré Rudel (P-C 262,2), the scribe of MS X indicated twice that the additional pitch was to be sung a third, rather than a second, under the main pitch.

<sup>2</sup> For further discussion of liquescent neumes in Gregorian chant, see *Paléographie Musicale*, vol. II, edited by the monks of Solesmes (Solesmes 1891); Oskar Fleischer, *Die Germanischen Neumen* (Frankfurt, 1923); and Heinrich Freistedt, *Die liquescierenden Noten des gregorianischen Choralis* (Freiburg-Switzerland, 1929).

b, p, t, and even s, on which one can not produce a pitch. Singing such a consonant must have required the addition of a support vowel, e.g., mute e. If this was the case, it suggests that in medieval performances of Gregorian chant, the enunciation of final consonants bore some resemblance to speaking Latin "with an Italian accent". It must be noted that scribes were not consistent in their use of liquescent neumes.

The plica occurs in troubadour and trouvère songs in a manner not unlike that in Gregorian chant. It appears over diphthongs and over syllables which end with a consonant, but there is no word which is always notated with a plica, nor is there a passage in a given song which has a plica in all its versions.<sup>1</sup> Obviously, a plica given in the first strophe of a song is not necessarily valid for all strophes; conversely, the absence of a plica from the first stanza does not preclude its use later in the song.<sup>2</sup> It is unlikely that a firm and wide-spread tradition existed for the performance of diphthongs and final consonants. It is possible that a liquescent performance differed very little from a "normal" one, and it is most likely that the rendition of the sounds concerned varied from one singer to another and, perhaps, from one performance to another. Nevertheless, if the execution of the liquescent neume was more or less as described in the preceding paragraph, it must have caused some fluctuation in the syllable count because the liquescent rendition of a final consonant or a diphthong comes very close to adding a syllable. Accordingly, we may even conclude that clear pronunciation of the text was more important to the medieval performer than precise adherence to the syllable count. In this respect, we should keep in mind that a troubadour was necessarily the first person to sing his poem; he thus set the tradition of how each song was performed. His ability to declaim a poem to a melody determined the extent to which he influenced subsequent performances.

In summary, the syllable count was a more flexible element in a medieval performance than the written version suggests. The duration of a given pitch was undetermined; in addition, the number of pitches over a syllable was variable and almost unrestricted. Consequently, the duration of individual syllables was such a widely varying element in a song that a minor fluctuation in the number of syllables from one verse or strophe to another did not necessarily disturb the author or the listener; it may even have gone unnoticed. Thus, in Part Two, hypo- and hypermetric verses are presented as they occur in the manuscript, unless the meaning of the text or the melody required a correction. All emendations are explained in the notes to the transcriptions.

## 2. Strophic Form

The troubadours, as poets, paid close attention to the form of their poems. The major components of a strophe's textual form are its number of verses, its rhyme scheme, and the number of syllables in a given verse. The poets allowed themselves only limited variation within each of these areas, but they often gave a poem a unique form by selecting a special combination of

<sup>1</sup> The following songs present excellent case studies for this inconsistency: P-C 16,5a; 16,14; 46,2; 70,1; 70,7; 155,23; 167,22; 167,43; 223,3; 242,15 and its contrafact 335,7.

<sup>2</sup> See the differences in MS G between strophes I and II of P-C 70,31.

the three. As composers, on the other hand, the troubadours often appear to have been content with making a melody unique primarily or exclusively through the choice of pitches. Within the strophe, moreover, an extensive relationship between the content of the poem and the form of the melody seems to be non-existent. In one instance (P-C 70,39), Bernart de Ventadorn achieved a brief but remarkable relation by giving verses 5 and 6 of the first strophe not only the same melody, but also a very similar syntax and meaning. There is no textual relation between verses 5 and 6 in subsequent strophes, even though, presumably, melody verses 5 and 6 remained identical to one another throughout the song. In the fourth strophe, however, verses 6 and 7 resemble one another in syntax, and one can not help but wonder whether a performer ever took the liberty of rearranging melody verses so that in this strophe, too, a melodic parallel corresponded to the textual one. Bernart's song clearly illustrates one characteristic of troubadour songs: since a melody was to serve several strophes, it was rather difficult for the poet-composer to relate music and textual content to one another.<sup>1</sup> As mentioned above, however, a troubadour melody is so flexible that a performer could present the text of every strophe as expressively as desired.

It must have been relatively easy to achieve a formal relation by means of a parallel between repetition of rhymes and recurrence of melody verses. Such relationship could be maintained throughout a song, it could involve the sentence structure of the text, and it could be carried out with varying degrees of flexibility. In a song by Matfre Ermengau (P-C 297,4), the musical form ABCC' ABCC' DEC' is combined with the rhyme scheme abcd abcd ddc. The C' and C'' melodies differ from the C melody primarily by ending on the pitch D rather than on C. Although the melody's underlying structure is not very clear, it is likely that the ending on D underscored the tripartite form resulting from repetition of rhymes and melody verses. Where rhyme and melody are concerned, Bernart de Ventadorn achieved a more limited relation when he combined ABCD ABCD with abba abcc (P-C 70,16), and ABCD ABCD EFCD with abab abab abab (P-C 70,25).<sup>2</sup> In these two songs, however, Bernart attained a closer relation than Matfre did between the sentence structure of the text and the bi- or tripartite division of the rhyme and the melody. Although a relation between rhyme scheme and melodic form could be achieved in many ways, the troubadours did so most frequently by beginning a song with the rhyme sequence ab ab and the melodic repetition AB AB. Relatively seldom, however, does this relation continue throughout the strophe. Furthermore, the ab ab rhyme scheme is not always combined with the AB AB melodic form; a pairing of the first four melody verses does not necessarily go hand in hand with an immediate repetition of the first pair of rhymes; and the poem's sentence structure does not always correspond to whatever repetition there is in the rhyme scheme or the melody.

Whereas rhyme would be non-existent without repetition, probably a majority of the troubadour melodies is "through-composed", that is, they do not contain any repetition of melody verses. In the text, moreover, various ways existed to link the rhyme sounds of individual strophes, as are found in "coblas encadenadas", "coblas retrogradas", and "coblas capfinidas". A musical counter-

<sup>1</sup> See also van der Werf, The Chansons, 69.

<sup>2</sup> For some additional examples of an unusual relation between rhyme scheme and melodic form, see P-C 47,7, 70,16, 248,66, 248,69, 248,85, 364,7, 366,15, 366,26, 392,9, 392,18, 406,7, 406, 21, and 457,40. See also van der Werf, The Chansons, 67-68.

part to this is found exclusively in Guiraut Riquier's "canso redonda et encadenada de motz e de so" (P-C 248,66) and his "vers encadenat e retrogradat de motz e de son" (P-C 248,72, preserved without music). All in all, where relation between repeated rhyme sounds and recurrent melody verses is concerned, we have to draw rather negative conclusions. The number of songs in which such a relation exists is relatively low, and one may well wonder whether the troubadours did not always seek it, or whether they often deliberately avoided it.

In the most basic relation between text and melody, a verse is as clearly demarcated in the latter as it is in the former. Except in certain circumstances, to be discussed in the next paragraph, a verse is unambiguously circumscribed by rhyme words but, without the help of the text, we often would have great difficulty establishing the intended subdivision of the music into melody verses. This apparent lack of formal design is not necessarily a shortcoming on anybody's part. In the durationally unmeasured rendition of the songs, it must have been easy for a performer to make a break, or to slow down, at almost any point in the melody. Various ways must have been used for making a rhyme and a caesura stand out in a performance, but the exact way of making those divisions in a given song may well have gone back to the troubadour, himself. In this respect, a melody's underlying structure is of great importance in the oral tradition. When singing a well-structured melody from memory, one can easily retain its subdivision into melody verses. Contrarily, the multiple versions of some songs show that even medieval singers had great difficulty remembering this division for melodies which move up and down without clear points of reference, as in the song by Gaucelm Faidit, P-C 167,43, to be discussed shortly.

Some songs with relatively short verses and songs with internal rhymes increase our understanding of the relation between textual and melodic sentences. For example, a song by Guiraut Riquier (P-C 248,71) consists of ten-syllable verses with a caesura after the fourth syllable. Verse 1 differs from all subsequent ones in that the syllable in its caesura (1,4) rhymes with its counterpart in all subsequent strophes. Another song by Guiraut (P-C 248,48) contains a very similar feature. It consists of eight-syllable verses, the first of which has an internal rhyme, in that its third syllable rhymes not only with its counterpart in subsequent strophes, but also with the last syllable of verse 2. On the basis of the text, one could argue that the first poem begins with a four-syllable verse followed by a six-syllable one rather than with a ten-syllable verse. On the same token, one could defend the notion that the second poem opens not with an eight-syllable verse but with a three-syllable verse followed by a five-syllable one. The music does not support this notion, however, because in both songs the melody of verse 1 is also used for verse 3, even though the latter does not have an internal rhyme. Perhaps, the distinction between one long verse with an internal rhyme and two successive short verses with final rhymes is a moot point. It is more pertinent to realize that a singer could have found a way to differentiate between a verse with, and a verse without an internal rhyme, while using exactly the same melody for both. The above two songs by Guiraut are among the many which illustrate that the troubadours, as composers, did not always differentiate between a long verse with a caesura or an internal rhyme and two or more consecutive verses with final rhymes.<sup>1</sup>

<sup>1</sup> See also P-C 70,25, 167,27, 167,32, 234,16, 242,45, 248,2, 248,13, 248,26, 248,53, 248,55, 248,69, 248,85, 366,15, and 392,9. In some of these songs, the first four rather than the first two melody verses are repeated so that the melodic form is ABCD ABCD X (or a variant thereof) rather than AB AB X.

Although multiple versions often differ concerning the word order within a verse, such variants rarely involve the rhyme word. It is noteworthy, therefore, that in a song by Gaucelm Faidit (P-C 167,43), an apparent displacement of a rhyme word is coupled with a variant in the form of the melody. Judging from the notes by Mouzat (Faidit, 393), MS R stands alone in having six and five, rather than three and seven, syllables for verses 4 and 5, respectively. (Mouzat erroneously reads the last word of verse 4 as "pres", instead of "perdes".) No melody verses recur in MSS G and W, while the melody in MS R begins with paired melody verses (AB AB), so that verses 2 and 4 are sung to the same music, with the latter being one item shorter than the former. (In the music, the difference concerns reiteration or non-reiteration of a single note g.) In this case, the formal variant in the text of MS R is not necessarily a scribal error so that a brief examination of subsequent strophes is called for. On the next page, the complete text of this song is given according to MS R, as transcribed by my collaborator, Gerald A. Bond. The strophes are divided into verses according to the rhyme words; the scribe's rhyme points are replaced by asterisks.

In general, text scribes were far from consistent in marking rhyme points after each verse; yet, it seems significant that in this poem, the scribe of MS R was nearly consistent in giving rhyme points after all verses, except the fourth and the sixth. The absence of a rhyme point after verse 6 suggests that the scribe combined verses 6 and 7 into an seven-syllable verse with an internal feminine rhyme. Verses 4 and 5 seem to have been treated as one ten-syllable verse with an internal rhyme which comes at 4,6 in the first, but at 4,3 in subsequent strophes. The music for verses 4 and 5, as well as that for verses 6 and 7, is such that each pair could have been sung as one melody verse, within which the singer could slow down, or make a break, at almost any point. Since melody verses 6 and 7 do not occur elsewhere in the song, they do not contribute as much to the present discussion as melody verses 4 and 5. In MS R, the music of verse 4 is not only identical to that of verse 2, but it also bears more than a vague resemblance to that of the final verse. Thus, the pitches involved may have been performed in three ways: as one melody verse on its first and last occurrence, as part of a longer melody with a break or retardando at 4,6 in strophe I, and with a break at 4,3 in the subsequent strophes.

We may never know how Gaucelm Faidit wanted this song to be performed. The three extant versions of the melody differ so much from one another that it seems impossible to determine whether or not they stem from one ancestor. In any case, Gaucelm's melody is likely to have been devoid of a readily recognizable underlying structure. It also may have lacked musical clues as to where individual melody verses started and ended so that here and there, some performers displaced a rhyme.<sup>1</sup> Clearly, we should not fault the scribes exclusively for the relatively few cases in which a strophic form appears to have been corrupted. What a scribe wrote down was influenced by the manner in which the song was performed. The singer's way of separating individual verses depended, at least in part, on the form which the composer had given to his melody.<sup>2</sup>

<sup>1</sup> As discussed in the text editor's notes to Part Two, MS G differs from the other sources concerning the placement of the rhyme word of verse 10.

<sup>2</sup> See also P-C 47,7 R1; 167,22 X6-7; 202,8 R3; 248,26 R1; 248,85 R1.

I  
 No m'alegra chan ni critz  
 d'auzels mon fel cor engres \*  
 ni no say per que chantes \*  
 ni mos ditz me perdes, \*  
 car be los perdria \* 5  
 s'ieu dizia \*  
 que.m valgues \*  
 ab midons precx ni merces; \*  
 car no.s tanh ges \*  
 que per mi.lh sia queritz 10  
 perdo, frans li son falhitz. \*

II.  
 Doncx per qu'er mos chans auzitz \*  
 pus no.s tanh que.m perdonetz? \*  
 per que? per so: ie.l pregues  
 que.s vengues  
 de mi, \* car ayma un dia;  
 que bauzia 5  
 ni no-fes \*  
 ni prejar d'autra.m plagues \*  
 tan que.m tolgues  
 leys, don tanh que sia aunitz, \* 10  
 car mal ay sos dos grazitz. \*

III.  
 Qu'enaisi for' ieu gueritz \*  
 s'ela tan s'umillies \*  
 qu'en venguamen n'entendes \*  
 pus, apres  
 vis com mos dans me chastia, \* 5  
 si.l plazia  
 ... ..  
 e car anc fi res que.l pes \*  
 m'es tan mal pres \*  
 qu'e lieys ay mons bes complitz \* 10  
 e per ayso soi traytz.

P-C 167,43

1 The text scribe left space for verse III,7, for the last part of verse IV,11, and for the first part of verse VI,11. A decidedly later hand entered the missing text in the open spaces. Verse IV,8 is hypometric by four syllables. Verse V,9 is hypermetric by one syllable.

IV.  
 E car un' enganairitz \*  
 on beutatz mala nasquets  
 me fes falhir tan c'ades \*  
 me pendes  
 sil que de nient m'avia \*  
 mes en via  
 de totz bes? \*  
 sel agues  
 mort c'an me pres \*  
 e no.y fos capdels e guitz, \* 10  
 perdos ... .. \*

V.  
 Doncx tot seray tan arditz \*  
 c'umils, mas juntas, cofes, \*  
 l'iray prejar a sos pes \*  
 que.m dones  
 don: que.m perdon' o m'ausia! \* 5  
 be.m playria  
 m'azizes! \*  
 mas yeu no cre qu'ilh fezes  
 res qu'ieu no volgues, \*  
 ans say que s'ieu lo chayzitz  
 qu'en muris, on va, marritz. \* 10

VI.  
 Pero no.m soi tan partitz \*  
 de joy ni d'ira tan pres \*  
 qu'ieu no sofris e seles \*  
 si.m mostres  
 so sen e sa cortezia; \* 5  
 be m'auria  
 sobrepres \*  
 si.l seu humil cors cortes \*  
 francx, gent apres, \*  
 de sen e de pretz garnitz, \* 10  
 ... .. de perdon ayritz. \*

Despite the confusion about the form of the above song, I consider it very probable that, in general, the subdivision into melody verses received much closer attention in actual performance than the written versions reveal.

For one of the songs by Jaufre Rudel (P-C 262,3), a manuscript without music may give some information about the relation between text and music in a medieval performance. In troubadour MS M, this song has a refrain, in that the last verse of each strophe ends with a twofold repetition of the final rhyme vowel "a". The strongest opposition to this interpretation comes from the music scribe of MS R, who wrote the notes for the last syllable as one uninterrupted neume, as he did for the last syllables of verses 1 and 3. He thus indicated that the seven pitches were sung to one, not three syllables. Gérold is one of several scholars to accept the version of MS M as the original and to consider the song as having a refrain.<sup>1</sup> To support this theory, he refers to "Pour conforter ma pesance" (R 237) by Thibaut de Champagne, which ends with a similar repetition of its final rhyme syllable. However, Thibaut's song has the threefold repetition of the rhyme syllable in all its sources, and in the manuscripts with music, each syllable of the refrain has a separate neume.<sup>2</sup> In some sources, the neumes for the refrain are even separated by vertical slashes like the ones often appearing after the neume for a rhyme syllable. In Thibaut's song, moreover, verses 2 and 4 have three syllables, so that the three-syllable refrain fits well in the form of the poem. Jaufre's song, on the other hand, exclusively has eight-syllable verses. Thus, it is not likely to have been Jaufre's intention to give this song a refrain, but the reading in of MS M could conceivably correspond to an actual performance in which this song's closing melisma was noticeably divided into three separate sections.

Gennrich published Jaufre's song in two different rhythmic interpretations. On the first occasion (*Grundriss*, 243-244), he gave the twofold repetition of the rhyme syllable as it occurs in MS M, and split the seven-note neume into sections of four, two, and one note, respectively. On the second occasion (*Nachlass*, #14), however, he gave only one repetition of the rhyme syllable and split the last neume into sections of four and three notes, separated by a rest. Ismael Fernandez de la Cuesta (*Las Canciones*, 55) divided the last neume into two groups over three syllables, but he did so in two different ways. Above the staff, he divided the original neume into a group of four and a group of two notes (the last note is lacking); on the staff, however, he gave two groups of three notes each (the last note is lacking), with a twofold repetition of the letter "a" under the second group.

Clearly, the troubadours were able to repeat melody verses in such a way that a song's melodic form was as intricate as its rhyme scheme. In most instances, however, they chose not to do so. The troubadours also were able to relate the recurrence of melody verses to the repetition of rhymes. Although we may never precisely know why they did so only to a very limited extent, it is likely that the strophic nature of the songs played a role. A typical troubadour poem has from five to seven strophes. No listener can have been disturbed by the fact that in

<sup>1</sup>Gérold, *Moyen âge*, 83 (no transcription of the song is included).

<sup>2</sup>For a transcription of all versions of this melody, see van der Werf, *Trouvères Melodien II*, 11-17.

many songs, a given rhyme sound occurs as often as three or four times in every strophe. The medieval audience may have been less pleased, however, if it also had been general practice to repeat one or two melody verses some twenty times in a song. Thus, the troubadours' apparent preference for through-composed melodies may actually reflect a concern rather than a neglect for melodic form.

### 3 Contrafacts

It was not unusual for a medieval poet to make a new text, now usually called a "contrafact", for an existing melody. Past researchers, most notably Hans Spanke, have identified many medieval contrafacts for troubadour songs. We will consider only those for which both the model and the contrafact have been preserved with music. In order to facilitate comparison of the melodies involved, a contrafact is presented in Part Two along with its model. The terms "regular" and "irregular", often used to describe the degree of similarity between model and contrafact, are better avoided because they imply that making a contrafact was governed by precise rules.

The troubadour repertory, itself, contains three contrafacts for troubadour songs. Peire Cardenal made a contrafact for a song by Guiraut de Borneill and for one by Raimon Jordan (P-C 242, 51 with 335,7, and 404,11 with 335,49). These two can be labeled "complete" or "extreme" contrafacts because, in addition to the melody, their author has followed the model as closely as possible in regard to the syllable count, the number of verses in a strophe, the rhyme scheme, and even the rhyme sounds. A song by Bertran de Born served as model for a contrafact by the Monge de Montaudou (P-C 80,37 with 305,10). Both songs have been preserved exclusively in MS R, the text scribe of which was aware of the relation between them, and wrote under the latter that it had "the melody of" Bertran's song. This contrafact is only a partial or limited one, in that its author chose his own rhyme scheme and strophic form, while retaining most of the melody and the syllable count of the model.

For another song by Guiraut de Borneill, "Rei glorios" (P-C 242,64), an Old Occitan contrafact has been preserved in a fourteenth century manuscript preserving a religious play honoring St. Agnes. Both model and contrafact have the rhyme scheme aa bb c, but they do not share rhyme sounds. The two songs differ from one another in the use of recurrent melody verses: the model uses the melody of the first verse also for the second one (AA BC D), whereas the contrafact repeats the third melody verse (AB CC D). As will be mentioned in the next paragraph, the same manuscript also contains a contrafact to a contrafact of a song by Bernart de Ventadorn (P-C 70, 43), as well as a song which, according to its scribe, was sung to a tune by the Count of Poitiers. For the latter, less than two melody verses are noted, but if the scribe's attribution is correct, they have at least symbolic importance as remnants of a melody by Guillaume, Duke of Aquitaine and Count of Poitiers, who is the first known troubadour. For that reason, the fragmentary melody was included in Part Two, even though no music has been preserved for its probable model (P-C 183,10).

Seven troubadour songs have one or more contrafacts among contemporary Old French and Latin songs (P-C 70,7; 70,43; 167,22; 366,26; 372,3; 392,9 and 404,4). In most cases, the author of the contrafact retained the strophic form of the model, but chose his own rhyme scheme. Especially interesting in this respect is Bernart de Ventadorn's song "Can vei la lauzeta mover" (P-C 70,43), which has one Latin and three French contrafacts. The Latin song, moreover, has its own Old Occitan contrafact in the fourteenth century play of St. Agnes, mentioned above. (In the rubric, reference is made to "siquis cordis et oculi", not to Bernard's text.) The relationship among the melodies for these songs is beyond any doubt; all of the poems have the same strophic form; none of the contrafacts have Bernart's rhyme scheme. The author of the Old French contrafact to Gaucelm Faidit's lament about the death of Richard the Lionhearted (P-C 167,22) retained some of the rhyme sounds, in addition to the model's strophic form and rhyme scheme. Trouvère MS O contains an Old French song (R 641) which is in part a translation of a song by the troubadour Pistoleta (P-C 372,3). The translator not only retained the complete meter and rhyme scheme, but also the rhyme sounds of the original. The French song is included in Part Two along with the one by Pistoleta, even though it is open to question whether the melody of the contrafact is related to that of the model. Two contrafacts have been found for a song by Peirol (P-C 366,26), one in Latin, the other in Old French. The former contrafact is a composition for two voices; for the latter, two melodies are preserved, only one of which (contrafact Ib) is related in its entirety to that of the model. Its other melody (contrafact Ia) is related to the Old Occitan song in verses 1-2, while the rest bears a very vague resemblance to the upper voice of the Latin song.

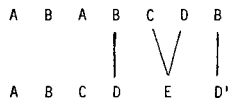
A large collection from the Iberian peninsula preserving the Cantigas de Santa Maria, contains a contrafact for an extant song by the troubadour Cadenet (P-C 106,14). In both texts, the word "alba" or "alva" serves as refrain. To a large extent, the religious song has the same rhyme scheme and rhyme sounds as its model; but in the last four lines of the stanza it deviates from the model's syllable count. These songs illustrate the difficulties encountered in establishing the boundaries between contrafacture and quotation or allusion, because they share some melodic and textual features with Guiraut de Borneill's alba (P-C 242,64) mentioned above.<sup>1</sup>

One of the most intriguing cases of contrafacture involves Jaufre Rudel's "Lanquan li jorn son lonc en mai" (P-C 262,2). A German song by Walther von der Vogelweide and an anonymous Latin song have been preserved with melodies which almost certainly are related to Jaufre's, despite some substantial differences among the three poems in rhyme scheme, strophic form, and the number of syllables in a given verse. Although Walther did not incorporate a direct reference to the word-refrain "lonh", Jaufre's and Walther's poems share a poetic motive of "distance". The former sings of the far-away beloved, while the latter describes the joy of a crusader upon his arrival in that far-away country where his God once set foot on earth. The two poems resemble one another closely in having the same number of verses per strophe and almost the same rhyme scheme. Since the meter of Middle High German poetry is still subject to dispute, we must leave unconsidered the differences in syllable count. Where the form of the melodies is concerned, the

<sup>1</sup> The first verse, text and melody, of a song by Folquet de Marseilla (P-C 155,22) also occurs as the beginning of an upper voice in a motet. Since this is more a case of quotation than of contrafacture, it is not considered here.



Occitan and the German songs resemble one another closely by sharing the form AB AB CDB. In MS R, the melody for verse 5 is a repetition, shifted up a fifth, of that for verses 1 and 3, so that its total melody consists of only three melody verses (AB AB A'CB). The Latin poem "Ave regina" consists of one single strophe; it resembles Jaufre's text in having eight-syllable verses, but the two differ in their rhyme scheme and number of verses. Although the text of the "Ave regina" is shorter than that of the other two songs, its melody is actually longer because it has five different melody verses in the form A B C D E D'. It is open to discussion whether the first three melody verses of the "Ave regina" are related to the music for the other two songs. The D melody of the Latin song is related to the B melody of Jaufre's and Walther's tunes, while the E melody of the Latin song is related to parts of the C and D melodies of the other two songs. Curiously, for the verses concerned, Walther's melody resembles the one for the "Ave regina" more closely than it does Jaufre's. The lines in the following graphic presentation indicate the melodic relation between the songs:



It is clear that the German song is the youngest of the three, but it is unknown which is the oldest. In certain churches, the Latin chant was sung at the conclusion of Complies on one designated day of the week.<sup>1</sup> Its oldest presently known version is a marginal addition to a late eleventh century gradual from St. Yriex in Southern France.<sup>2</sup> The notation suggests that this version may date from the middle of the twelfth century, that is, from Jaufre's lifetime. As is frequently the case for Southern French sources of this time, the notation has no clef, nor does it have any lines for a staff. Accordingly, it is inadvisable to attempt to present it here in transcription. The melodic contour, however, shows unmistakably that this melody is essentially the same as those preserved in later, more precisely notated manuscripts. The melody given in Part Two may well be the next oldest version.

Horst Brunner is thus far the only scholar to have discussed intensively the relationship between the three songs.<sup>3</sup> After considering all conceivable possibilities, Brunner postulates that, in all likelihood, the Latin chant was the model for Jaufre's song. This would mean that Jaufre decided to reshape the original melody into the form AB AB X, retaining no more than a marginal relation with the model's first three melody verses. Next, Jaufre expanded the rest of the original melody so that its fifth phrase served two of his verses. Finally, he retained the repetition of the fourth melody verse. Approximately half a century later, Walther von der Vogelweide used Jaufre's melody for his song. Brunner gives two explanations for the fact that,

in certain respects, the melody of the "Ave regina" is more closely related to Walther's than to Jaufre's. Firstly, it is possible that Walther knew not only the Occitan but also the Latin version of the melody and, while retaining the form of Jaufre's tune, he incorporated several melodic turns from the Latin one. Secondly, since more than a century separates the composition and preservation of Jaufre's song, it is not impossible that Jaufre's original melody could have resembled the extant "Ave regina" melody more closely than its preserved versions do.

Brunner's theory adequately explains the complex relationship among the three songs. However, I am less inclined than he to rule out the possibility that Jaufre's melody was the parent of both other melodies. In part, this reluctance is prompted by my recently published findings concerning the transformation of Gregorian chant. In Jaufre's melody, the quartal component of the C/D-F structure is stronger than it is in its liturgical counterpart, which makes me think that the former is possibly the older one. The melodic repetition in the AB AB X form was used widely by the troubadours; it does occur occasionally in the religious non-liturgical songs in the Aquitanian "versus", mentioned above (Chapter 1,3e), but it does not seem to have taken hold in the liturgical repertory. It is conceivable, therefore, that the author of the "Ave regina" adapted Jaufre's tune by modifying its first three phrases. In the troubadour songs, additional repetition of melody verses often resulted in the form AB AB ...B. In Office chants of the type under consideration, repetition of melody verses was not exceptional, but it rarely involved the last verse. Nevertheless, the adaptor maintained the repetition of the D-melody at the end of his chant. In addition, he shortened the melody by compressing the fifth and sixth melody verses of Jaufre's tune into one. All in all, there can be no doubt that the three songs are related, but it is far from certain which is the parent. Obviously, it is also possible that Jaufre's song and the "Ave regina" were modeled, independently from one another, upon an older melody which either is lost or has not yet been discovered.

All in all, there are very few cases in which a troubadour song and its contrafact have been preserved with music. Furthermore, the imitations come from widely divergent areas and some of them, perhaps including those in the play of St. Agnes, were made a century or more after the model was composed. Thus, it would be imprudent to draw far-reaching conclusions from them concerning the relation between text and melody in troubadour songs. Nevertheless, it is clear that a contrafact is not required to relate to the poetic content, strophic form, and rhyme scheme of its model. Conversely, it is possible that a troubadour occasionally used an existing strophic form and rhyme scheme without using the model's music. This is certainly in keeping with the conclusions drawn earlier in this chapter concerning the relationship between the music and the meaning of a song, or between repetition of rhymes and recurrence of melody verses. The contrafacts certainly strengthen the notion that in the case of the medieval song, creating a relation between text and melody was more the task of the performer than that of the composer.

#### 4 Performing and Editing Troubadour Songs

In principle, the requirements for historical authenticity are as stringent for a musician performing troubadour songs as for a scholar writing about the manner in which those songs were

<sup>1</sup> Michel Huglo, "Les livres liturgiques de la Chaise-Dieu", in *Revue Bénédictine*, LXXXVII (1977) 342.

<sup>2</sup> Paris B.N., lat. 903, fol. 162ro; photocopy van der Werf, *Rudel*, Plate 7.

<sup>3</sup> Brunner, *Walther von der Vogelweide*, 54\*-56\*.

sung seven or eight hundred years ago. The nature of their art, however, requires the former to solve problems which the latter must leave unsolved. In other words, the singer often must make subjective decisions while the historian never must do so. Accordingly, there is bound to be a great difference between an edition intended primarily to facilitate historical research and an actual performance. Scholars preparing an edition for singers with limited knowledge of medieval performance practices ought to seek a compromise which neither violates scholarly principles nor withholds from performers the directives they need. A somewhat different compromise may serve for an anthology which is to introduce medieval songs to students in the history of literature and music. These differences are most apparent in the way singers and historians deal with the relation between text and music, most specifically with issues concerning accentuation and duration in the music.

Scholars may be able to prove that individual pitches were of indeterminate duration and that textual and melodic accents were not laid out in regular patterns, but they are unable to reconstruct precisely the duration and the accentuation of the individual notes written on the staves of the medieval sources. Thus, they certainly have the right, even the obligation, to present the melodies in some form of non-mensural notation. A performer, on the contrary, has no choice but to make a decision concerning length and stress of every note. In order to approach a medieval rendition as closely as possible, it is perhaps most practical for a singer to begin with making all notes of equal duration. Since the text was of such obvious importance to the medieval authors and collectors of the songs, it is safe to assume that getting the text across to an audience was an important determinant for duration and accentuation in the melody. Accordingly, the modern performer also should concentrate on declaiming the poem. By trial and error, a perceptive singer is likely to develop many subtle—and perhaps a few not so subtle—fluctuations in speed and emphasis which should vary from strophe to strophe. The resulting long and short pitches should not always relate in a ratio of 1:1, 1:2, or 1:3, and the melodic accents should not form a regular binary or ternary meter.

In the course of such an experiment, one would have to overcome much uncertainty. We may take for granted that medieval singers presented their texts with conviction, but we do not know how expressive or how dramatic their renditions were; nor do we know anything about the tempo at which the medieval singers presented their songs. We can not help but wonder whether a medieval performance approached the style of singing now prevalent for opera arias, or whether it came closer to the almost detached rendition which we now often hear for songs by Gabriel Fauré and Henri Duparc. Did, perchance, Claude Debussy in his "Pelléas et Mélisande", or Manuel de Falla in his "El retablo di Maese Pedro", approach the medieval principles of recitation? Or should we shift our attention to the French cabaret in the hope of finding some vestiges of medieval performance practices there? How these and similar questions must be answered is, at this moment, anyone's guess, but an experiment as advocated here is bound to yield some insight into what the medieval singers may have done and what they certainly did not do. In an attempt to achieve historical accuracy, such an approach is certainly preferable over a recitation spoken without a tune or a rendition sung in ternary meter.

A performer of medieval music who is insufficiently familiar with the original language or who otherwise feels uncomfortable with the proposed experiment should probably ask a composer (or a scholar who is also a composer) to make precise recommendations for accentuation and duration in a given song. A similar path may be followed by someone preparing an edition for the benefit of singers who themselves lack the ability to carry out the experiment. Such recommendations should be based upon scholarly conclusions; therefore, it would be commendable if the editor-composer understood the text, and went so far as to vary his suggestions from one strophe to another in accordance with the changes in the flow and the meaning of the text. Since a few songs have been preserved in a semi-mensural notation hinting at modal rhythm, one can perhaps justify occasionally performing a song in a rhythmic mode or in some form of ternary meter. However, there is no justification whatsoever for superimposing modal rhythm on all melodies. As I wrote on an earlier occasion, "I dislike trying to approximate the subtleties of a declamatory rhythm in a mensural notation, and thus impose my subjective interpretation upon others." Furthermore, a singer who understands the text "would certainly find an editor's rhythmicization superfluous, [perhaps] even cumbersome. By presenting the melody of a chanson as rigidly as our notational system requires, one risks directing too much attention towards the melody, and one may well obscure one of the most important characteristics of a chanson: it is a poem performed to a melody in such a way that the text receives the almost undivided attention of the singer and the listener alike."<sup>1</sup> In Part Two of this book, therefore, I refrained from making any suggestions for accentuation and duration.

Another paramount issue is the choice of text and melody. Both the performer and the editor must come to grips not only with the problem of choosing among the extant multiple versions, but also with the fact that medieval singers and scribes were rather free in making variants. In publications intended for the exclusive benefit of researchers, the music editor has a rather straightforward task. For the vast majority of troubadour melodies, only one version exists; for most of the other ones, juxtaposition of all versions is by far the clearest way to present all variants. Demonstrable scribal errors should be singled out, even when the intended reading can no longer be reconstructed. Text editors have a more difficult task in that they usually have to deal with several versions and a multitude of variants. It certainly is gratifying that they are gradually turning away from the old practice of distilling a new version from the medieval ones. The better approach seems to be to take one manuscript as the basis for the edition, and to record all variants in the critical apparatus. In addition, text editors are becoming more and more reluctant to make corrections and emendations, unless they can prove that the medieval version is erroneous. The next step in this development should be to present the variants with a far greater clarity. Where appropriate, for example, the text editor should present a variant so that its effect upon the meter and the meaning of the poem is immediately apparent. A slightly different situation pertains to an anthology intended for beginning students of medieval music and literature. Its editor probably can not record all variants from the chosen reading but, in order to avoid misrepresentation, some mention should be made of the fact that there are variants, and some discussion of their nature should be presented.

<sup>1</sup> *The Chansons*, 45.

For the present book, financial and other practical circumstances made it impossible to live up to my ideals. For each song in Part Two, it would have been preferable to include all strophes according to a selected source, and to list the variants found in all other manuscripts. The amount of work involved and the cost of printing such an ideal edition were so high that it was never even considered. Furthermore, the ideal edition would have comprised unnecessary duplication for the many poems for which a good text edition exists. Choosing among the many compromises, we decided to present exclusively the first strophes according to the manuscripts with music, and to list a scholarly text edition in the notes to our transcription.

We are all grateful to those medieval collectors who took the pains to preserve music along with the poetry. Yet, in the case of some troubadour songs, they not only presented editors with a complex practical problem, but they also gave historically conscious performers an almost cruel dilemma. Ideally, the text and the music of a given song should be taken from the same manuscript. However, the source which preserves the melody may not have the most desirable textual version; it may even have a Frenchified poem which linguistically is far removed from the poet's conception. An inventive editor surely can devise a solution which does not compromise scholarly principles, even though it may complicate the presentation of the variants. The performer, however, may have to choose between two equally valid principles and either rely upon one source for text and melody or combine the only available melody with a text taken from a source without music. When making this choice, one may want to keep in mind that the Frenchified readings of MSS X and W have their own charm; in addition, they are more readily understood by persons unfamiliar with Occitan but well-versed in French. If one opts for a substitute text, it should be preferable to select a reading from another manuscript, rather than a conflated version found in some of the older editions. Since the former are not very accessible, a performer may not have much choice but to take the latter. An editor of an anthology or a performance edition, on the contrary, should turn directly to a medieval source.

Two related problems which can be left untouched in an edition concerned primarily with historical research must be solved for an actual performance. All mismatches between the number of syllables and neumes must be corrected. Since all strophes are to be performed to the music preserved with the first strophe, melody verses which deviate from the prevailing syllable count need to be adjusted for use in subsequent strophes. The differences among recurrent melody verses within a given version and, especially, the instances in which similarly sounding melodies serve textual verses of different lengths show that many possibilities for adjustment exist.<sup>1</sup> In fact, it should not require great expertise to adjust a given melody when the need arises.

The difference between the task of the historian and that of the performer also is very apparent in the manner in which they must interpret the medieval sharp and flat signs. For many of the entries in the Survey of Songs with Chromatic Alterations, I enumerated rather divergent

<sup>1</sup> For some instructive cases, see P-C 47,6 verses 4 and 7; 70,8 verses 4 and 8; 223,3 verses 2 and 6; 248,10 verses 3 and 5; 248,26 verses 2 and 6; 248,82 verses 2 and 4; 366,15 verses 4, 8, and 12 as well as verses 3, 7, and 11; 392,18 verses 5 and 9 and verses 8 and 12. See also the suggestions for adjustments in certain melody verses in Part Two, as listed in footnote 1 on p. 81.

interpretations without being able to determine what either the author or the scribe had intended. The performer must follow one of those interpretations or add one of his own. Although we have no documentary information on this point, we can not rule out the possibility that, occasionally, the strophes of a given song differed slightly from one another in the use of *b-flat* and *b-natural*. However, the freedom of the performer is not without its limitations. The music scribe of *trouvère* MS O stands out among his colleagues. He clearly was familiar with mensural notation and motets. With varying degrees of success he attempted to superimpose modal rhythm upon a number of songs, and he was the most lavish with both the number and the diversity of sharp and flat signs. It is likely that he tried to make the monophonic songs look somewhat like motets. Thus, it seems inadvisable to go as far as he did in making chromatic alterations; on the other hand, there is no reason to assume that the scribes of troubadour MSS X and W went beyond the traditions of the troubadour and *trouvère* repertoires.

A performer concerned about historical authenticity encounters complex and nettlesome problems when trying to deal with the phenomenon of medieval variants. In theory, twentieth-century performers of medieval songs could justify taking the same freedom as medieval performers seem to have enjoyed. Perhaps, one can even defend making some carefully planned variants in the medieval melody and text. In practice, however, it seems preferable for a performer not to take on the role of a latter-day troubadour or jongleur and deliberately add yet another version to the already existing ones. It is probably best to begin with faithfully following a medieval reading and to let variants slip in by chance rather than by design. On some melodic details, such variants will come very easily. For example, a liquescent neume may be fitting in the first but not in subsequent strophes. Conversely, even when it is not called for in the medieval notation, one should feel free to make a liquescent performance wherever it seems appropriate. Similarly, in later strophes, a singer can choose to ignore a double note given for the first strophe or to lengthen a pitch which is short on its first occurrence.

Experts on medieval poetry and music preparing an edition intended primarily for performers should make a number of decisions for the sake of novices in the field of medieval music. Most specifically, they should make well-considered suggestions for chromatic alterations. It is easy to imagine that such editors might also feel called upon to make changes in the medieval readings that would enhance the performer's chances of pleasing an audience ignorant of the original language. Especially for the second and subsequent strophes, they might want to make changes in the music in order to reduce the sameness of a melody heard six or seven times. Although one could justify making some changes, I would feel uneasy about large-scale attempts at "improving" upon medieval songs, unless it were clearly announced that the publication comprised "revised" or "improved" versions.

It is widely assumed that the troubadour songs were performed with instrumental accompaniment, although no evidence of such practice has come down to us from the Middle Ages. As I have pointed out elsewhere, the lack of evidence comes close to disproving the widely-held theory.<sup>1</sup> If one likens the medieval performance of troubadour songs to a modern recital of art songs, one

<sup>1</sup> *The Chansons*, 19-21.

may be inclined to overlook this lack of evidence and advocate composing an accompaniment for the sake of recitals of medieval music. Where artistic intent was concerned, however, the medieval rendition of songs was probably more akin to a modern recitation of poetry than to a recital of songs. For the modern ear, instrumental accompaniment enhances a musical performance, while it is often experienced as a hindrance for the understanding of poetry. In actual performance, a singer has a certain artistic licence, which may even include providing accompaniment for troubadour songs, but neither this licence nor our appreciation thereof constitutes historical evidence.

The performer benefits much more than the historian from the ongoing search for contrafacts of Old Occitan and Middle High German songs which, themselves, have been preserved without music. Even a dubious contrafact can serve the valuable purpose for performers of providing a fitting medieval melody for a poem whose music is lost. In a historical study, however, great caution is required, as is shown by some of the contrafacts mentioned in the preceding section. Three anonymous trouvère songs have the same melody as Bernard de Ventadorn's "Can vei la lauzeta mover" (P-C 70,43), although none of them retains his rhyme scheme. Conversely, a French jeu-parti (R 294) has the same strophic form and rhyme scheme as "la lauzeta", but a decidedly different melody. If Bernard's poem had been preserved without music, the three actual contrafacts might well have been ignored in the search for its melody, while the jeu-parti would probably have been considered the contrafact. The textual relation between Pistoleta's "Kar egusse or mil mars de fin argent" (P-C 372,3) and its Old French translation are undeniable; nevertheless, Pistoleta's Old Occitan text may never have been performed to the melody preserved with its Old French counterpart. The metric criteria by which scholars usually establish a relation between German and Occitan or French poems are irrelevant to this edition, but it is noteworthy that they would have been of no help in uncovering the relation between Jaufre Rudel's song about his "amor de lonh" (P-C 262,2) and the Crusader's song by Walther von der Vogelweide. In addition, the Latin song "Ave regina" would never have been recognized as a contrafact of Jaufre's song.

These cases show that it is hazardous to make strophic form and rhyme scheme the principal criteria in a search for contrafacts of songs preserved without music. Since contrafacture was not governed by any rules, almost any song may be a contrafact of an older one, and almost any extant tune may actually be a lost troubadour melody. Obviously, it can not be mere coincidence if two poems share an unusual strophic form and rhyme scheme; at the same time, that is no proof that they would have had the same music, as well. A song by Bertran de Born and its contrafact by the Monge de Montaudou (P-C 80,37 and 305,10) show that a new poem could be given an existing melody even if it did not receive the strophic form and rhyme scheme of the pre-existing song. Conversely, a poet could have imitated the strophic form and rhyme scheme of another poem while giving it a new melody.

A few thoughts may be broached about the qualifications of the modern performer of medieval songs. Since the Middle Ages did not know absolute pitch, there are no specific requirements for range; instead, one may sing at any level at which one feels comfortable: a bass can perform as satisfactorily as a tenor, and a soprano is not any better than an alto. Contrary to what one may conclude from modern recordings, there is no indication that a countertenor was the normal

performer of medieval songs. We do not even know whether a countertenor's technique was known seven hundred years ago. More importantly, the ideal performer understands the text and feels at ease with medieval melodies. Old Occitan is not normally included in a singer's training; conversely, reading music and making melodic analysis are rarely taught in courses on the Old Occitan language. Professional singers may find that their thorough training in singing "in time" is not the best preparation for rendering a poem to a freely flowing melody. In addition, professional musicians may favor the melody over the text. Possibly, musically inclined experts in literature have an advantage, because they would tend to treat the songs as texts to be relayed to an audience. The fact that troubadour poems were recited to a melody need not be a hindrance; it may even present a welcome solution for the problem of speaking up in front of an audience.

Part Two of this book is primarily intended as an aid to historical research; it is hoped, however, that it also will be useful to the experienced performer of medieval music. The principles followed for the transcription of text and music are discussed in detail in the preceding pages. Here, I may summarize some of the most pertinent ones. The texts are presented essentially as they are in the medieval sources. Hyper- and hypometric verses are left unaltered, unless the meaning of the text or the melody require a correction. Without commentary, abbreviated words are given in full; for the sake of clarity, punctuation is added in conformity with modern usage; in order to clarify the line-up between text and music, polysyllabic words are broken up into separate syllables; an elision is indicated by an apostrophe (e.g., "qu'ieu"); the components of a contraction are separated by a dot (e.g., "que.m"); the corrections which were deemed necessary are explained in the notes to the transcription. The melodies also are left unaltered, unless the notes to the transcription contain a reference to the contrary. I considered it inappropriate for me, as historian and analyst, to make all the corrections and adjustments which the performer needs. Nevertheless, here and there in the notes to the transcriptions, I have tried to offer a suggestion as to how a given melody might be adjusted for the sake of a performance.<sup>1</sup> Similarly, in the Survey of Songs with Chromatic Alterations (pp. 47-61), I have made some suggestions on how to justify altering passages with which some performers might feel uncomfortable. Finally, despite the obvious benefits for singers, the primary purpose of this book prohibited inclusion of plausible and possible contrafacts for troubadour songs preserved without music.<sup>2</sup>

In the two existing editions of the troubadour repertory (Gennrich, Nachlass, and de la Cuesta, Trobadors), the authors are presented chronologically; appealing as this order may be, the uncertain biographical data for many troubadours prompted me to follow the alphabetical order of Pillet-Carstens, Bibliographie. Accordingly, the names of the troubadours are spelled as in that catalogue, and each song is preceded by its P-C numbers, the first of which pertains to the

<sup>1</sup> See, e.g., P-C 10,25, 47,4, 70,1, 70,4, 70,31, 70,41, 70,43, 155,1, 155,10, 167,15, 248,24, 248,26, 248,85, 364,11, 364,39, 375,16, 406,9, 406,18, 406,20, 406,39, and 421,1.

<sup>2</sup> In a publication of a different nature, I did not refrain from doing so. See, The Poems of the Troubadour Bertran de Born, edited by William D. Paden, Jr., Tilde Sankovitch, and Patricia Harris Stablein, to be published by the University of California Press, Berkeley.

author, the second to the individual song. (E.g., P-C 70,7 refers to the seventh song by Bernard de Ventadorn, who is the seventieth poet whose works are listed in Pillet-Carstens.) In no more than a few instances did we find it necessary to involve ourselves in problems of attribution (see, e.g., P-C 9,13a, 461,102 and 461,197).

After listing the song's sources, the first strophe is presented in such a way that its form is immediately apparent. Each verse of the strophe is numbered and occupies one staff; in addition, the syllables of each verse are separated from one another so that a vertical alignment of the syllables results according to their position in the verse. Merely for the sake of easy reference, the syllable count of the longest verse of a given page is given above the top staff, with the symbol  $\cup$  standing for the unaccented syllable of a feminine rhyme. When more than one version has been preserved, all first verses are given immediately above one another, followed by all second verses, and so forth.

The presentation of the first strophe is followed by a listing of photocopies other than the photographic reproductions of MSS X and W. This is followed by a selected listing of music and text editions. For many songs it is superfluous or virtually impossible to give an exhaustive bibliography. For those reasons, the music editions were selected so as to represent various manners of editing the melodies and different approaches to solving the problems of accentuation and duration. (The edition by de la Cuesta was not included among the music editions because it reached me after the notes to the transcriptions were completed.) For each song, only the most recent or the most complete text edition is listed, thus directing the reader not only to the complete text and a listing of the variants, but also to whatever important commentary has been given in earlier studies.

The next section comprises our critical commentary, which normally pertains to the first strophe only. The position of a passage under consideration is indicated in accordance with the numbering of syllables and verses as given above. (Thus, 2,3-2,5 refers to the passage comprising the third, fourth, and fifth syllables of the second verse.) Where necessary, Roman numerals specify the strophe. In the commentary on the music, the pitch letters (which are underlined) correspond to notes on the staff as indicated in the discussion of the medieval notation on p. 14. As usual, textual and melodic passages supplemented by the editors are set off by square brackets; angular brackets mark sections which are lost due to damage to the manuscript.

## 5 Epilogue

Now, just as in the Middle Ages, the performer's primary task is to create a proper relation between text and melody. A comparison between the troubadour song and the more recent art song shows that, in this respect, the greatest differences between the two are related to an almost complete reversal of circumstances. The poems of the nineteenth and twentieth centuries, which in intent and general style resemble those of the troubadours, are not normally performed by a singer; instead, without a melody, they are declaimed by a speaker. In the rare instances in which a poem is set to music, this is not done by the author of the text but by someone trained

in the art of composing music. The troubadour songs, on the contrary, were normally performed to a melody made up by the poet. Throughout the Middle Ages and long thereafter, the practice of singing or chanting rather than speaking a text went far beyond the realm of poetry; it seems to have extended to various mundane announcements by town criers, street vendors, beggars, and the like. It is difficult to determine, therefore, whether singing a poem, rather than speaking it, was considered an artistic achievement, or whether it merely was a convenient and traditional way of raising one's voice in a public performance.

For the twentieth-century music lover, the troubadour melodies vary infinitely in quality. The preserved repertory contains many attractive melodies, perhaps even some masterpieces, such as Bernard de Ventadorn's song of the lark, Guiraut de Borneill's alba, and Jaufre Rudel's song of the far-away beloved (P-C 70,43, 242,64, and 262,2). It is relatively easy for us to remember these melodies, and we find great pleasure in singing them. At the opposite end of the spectrum, we encounter melodies which exert little or no charm on the modern ear and which seem to lack any design and cohesiveness. The medieval singers seem to have had as much difficulty in remembering them as we do; actually, we may not even care to remember them. At least in part, the difference in quality depended upon the troubadour's abilities as a composer, but another factor may have played a role, as well. In some instances, a troubadour, as composer, did not do much more than to provide the singer with a convenient way to make his voice heard in every corner of a large room; on other occasions, however, a troubadour "found" a melody which elevated a public rendition of his poem far above the level of every-day communication. In some such cases, the composer may by chance have come upon an extraordinary tune, but in others he is likely to have made a conscious effort to create a thing of beauty. If the latter was the case, it was an event of great historical importance. The troubadours almost certainly were not the first Western musicians to seek beautiful melodies for a special purpose,<sup>1</sup> but they may well have been a major force in the move towards music for music's sake. In so doing, they also participated in a development in which poetry and music grew further and further apart.

<sup>1</sup> See my discussion of the melodic transformation of plain chant, Gregorian Chant, 131-132.

Part Two: Transcriptions

## Symbols Used in Part Two

The medieval neumes are transcribed into modern notes according to principles presented in Chapter 1,2 (pp. 11-14).

The syllable count of the longest verse on a page is given above the first staff; the symbol  $\cup$  marks the uncounted final syllable of a feminine rhyme. These numbers are given exclusively for the sake of easy reference and do not necessarily express the editors' interpretation of the meter as intended by the troubadour.

The principles for marking sharp, natural, and flat signs are discussed extensively in the essay on chromatic alterations, most specifically on pp. 38-39.

The sign ' (above a staff) marks the transition to a new line in the manuscript. So as not to encumber the transcriptions with unnecessary symbols, it is given exclusively where it can be relevant to the interpretation of the sharp and flat signs occurring in the medieval sources.

The treatment of elisions (e.g., "qu'ieu") and contractions (e.g., "que.m") is explained on pp. 62-64 and p. 81. The form and the meaning of the liquescent neumes (  $\text{⋈}$  and  $\text{⋉}$  ) are discussed on pp. 65-66.

As usual, passages supplemented by the text or the music editor are placed between square brackets. The angular brackets < and > mark sections which are lost because of damage to the manuscript.

Various issues pertaining to transcribing the melodies, editing the texts, or performing the songs are discussed in the appropriate section of the preceding discourse, most specifically on pp. 75-81. The organization of Part Two and the rationale for the observations about individual transcriptions are summarized on pp. 81-82.

1 2 3 4 5 6 7 8 9 10  $\cup$

R  
88a

1. Nulhs hom en res no falh

2. pus tost ni mens a - ve

3. que en so on se te

4. per pus a - se - gu - ratz,

5. per que.m par grans fol - datz

6. qui non tem so c'a - ve - nir li poi - ri - a:

7. qu'ieu cu - ja - va cant a - mors no.m te - ni - a

8. que no.m po - gues for - sar o - tra mon grat;

9. mas e - ras m'a del tot a - po - de - rat.

Text edition: Dumitrescu, *Belenoi*, 143. Music editions: *Anglès, Canto popular*, 427 and *Der Rhythmus*, 398; Gennrich, *Nachlass*, #188.

The authorship of this poem has been under some discussion; most critics agree that it is not by Raimbaut de Vaqueiras, as some had thought, but by Aimeric de Belenoi (see Dumitrescu, 35). Perhaps the neume of 4,5 is  $\text{b6}$ .

1 2 3 4 5 6 7 8 9 10  $\cup$

C  
38b

1. A - tre - ssi.m pren com fai al ju - ga - dor

2. c'al co - me - zar j[ule-ga ma - e - stra - men

3. a pe - tit joc, pois s'es - chau - fa per - den

4. qe.l fai mcn - tar tan q'es en la fo - lor;

5. ai - ssi mis eu pauc a pauc en la vi - a

6. q'eu cu - ja - va a - mar ab ma - es - tri - a

7. si q'en po - gues par - tir qen mc vol - gues;

8. er sui en - traz tan qu'e - ssir non pos ges.

Text edition: Shephard and Chambers, *Peguillan*, 89. Music editions: Sesini, *Ambrosiana II*, 92; Gennrich, *Nachlass*, #177.

5,10-5, $\cup$  three separate neumes. At II,1,1 the MS has an F-clef where I,1,1 has a C-clef. The flow of the melody and the custos  $\cup$  after the note for I,1, $\cup$  suggest that the clef at I,1,1 is correct. After correction of the clef, the notes for strophe II, given through 1,10, are identical to those of strophe I, except 1,4: aG.

1 2 3 4 5 6 7 8 9 10  $\cup$

G  
36c

1. Cel qi s'i - rais ni gue - re' ab a - mor

2. ges qe sa - vis non fai al meu sem - blan

3. car hom a tart pron de guerr' e tost dan

4. e gue - rra fai tor - nor mal en pe - jor;

5. en gue - rra trob, per q'eu no la vol - ri - a,

6. vil - tat de mal e de ben ca - res - ti - a;

7. e fin' a - mor, si - tot mi fai lan - guir,

8. a tant de joi q'en pot tost es - jau - zir.

Text edition: Shephard and Chambers, *Peguillan*, 101. Music editions: Sesini, *Ambrosiana II*, 86; Gennrich, *Nachlass*, #178.

In the MS, verse 4 is given at the end of the strophe (at the bottom of the column); symbols on the staff indicate its proper position. Sesini is of the opinion that both text and music of this verse were written by the music scribe in the same ink as was used for all neumes of this song. If it was, indeed, the music scribe who added verse 4, the text scribe must have left open a little more space at the bottom of the column than was his habit. (Compare, e.g., f. 31b and 22d.) The neumes of 5,1-5,3 (which have the same text as 4,1-4,3) are written over an erasure; the original neume over 5,3 probably was aG.



1 2 3 4 5 6 7 8 9 10 u

R 48d  
1. En a - mors truep al - ques en que.m re - franh

C 37b  
1. En a - mor trob al - ges en qe.m re - fraing

R  
2. c'al mens d'a - mors ben o mal no.m so - franh;

C  
2. q'al mainz d'a - mor mal al be no.m so - fraing

R  
3. ieu per mal d'a - mor no.m luenh ni.m franh:

C  
3. ni eu per mal no.m loing d'a - mor ni.m fraing:

R  
4. on pus m'au - ssi, pus vas a - mors m'a - franh;

C  
4. on pus m'au - ci, plus vas a - mor m'a - fraing;

R  
5. e non co - nosc c'a - mors vas ni so - fra - nha

C  
5. mas no co - nosc q'a - mors vas mi s'a - fra - [in]ga

1 2 3 4 5 6 7 8 9 10 u

R  
6. ni ieu d'a - mors non ai po - der que fra - nha;

G  
6. ni eu d'a - mor no ai po - der qe.m fra - [in]ga

R  
7. res no.m so - franh sol c'a - mors no.m so - fra - nha

G  
7. re no.m so - fra[ing] sol c'a - mor no.m so - fra - [in]ga

R  
8. car ses a - mors no sai en que.m re - fra - nha.

G  
8. car ses a - mor no sai en qe.m re - fra - [in]ga.

Text edition: Shephard and Chambers, *Peguillan*, 141. Music editions: Anglès, *Canto popular*, 426; Sesini, *Ambrosiana II*, 90; Genrich, *Nachlass*, #179.

R The involuted rhyme scheme of this song, built on entire words instead of syllables, seems to have caused several rhyme problems. In a given strophe, four rhyme words from the same root are used, first with a masculine, and then with a feminine ending, according to the scheme abcd bca. (Despite this unusual rhyme scheme, the melody has the common form AB AB X.) The rhyme word of verse 3, originally "sofranh", was justifiably made into "franh" by expunctuation, but the resulting word has only one neume leaving the melody hypometric. Although text and music make sense as they stand, it is likely that the first syllable and the sixth neume were omitted; for the music we find support for this conclusion in verse 1 in both versions of the melody and from verse 3 in MS G; for the text we find support in all other sources which read "ni" at the beginning of verse 3. Text and music may be adjusted as given below. 5,9-5,u Rhyme word problem ("sofranha" for "afranha").

[ni] ieu per mal d'a - mor no.m luenh ni.m franh

1 2 3 4 5 6 7 8 9 10

G  
35c

1. In greu pan - tais m'a ten - guz lon - ga - men

2. c'anc non lai - set ni no.m re - tenc a - mors

3. et a.m sa - zot a to - tas sas do - lors

4. si qe del tot m'a faiz o - be - di - en,

5. e car mi sap ef - for - tiu, o so - fren;

6. a.m si car - gat de l'a - mo - ros a - fan

7. qe.il me - illor cen non so - fri - ri - on tan.

Text edition: Shephard and Chambers, *Peguillan*, 150. Music editions: Anglès, *Catalunya*, 400; Sesini, *Ambrosiana II*, 84; Gennrich, *Nachlass*, #180.

7,10 The MS has  $\flat$  as the last note for this song, which is probably erroneous since it requires the singer to ascend a ninth when proceeding to the next strophe. The notes for strophe II, given through 1,10, are identical to those for strophe I, except 1,8:  $\flat$  non-liquescens.

1 2 3 4 5 6 7 8 9 10

G  
37a

1. Per so - laz d'al - trui chan so - ven;

2. mas pe - ro qom q'eu chan - tes

3. ni per bon re - spich m'a - le - gres,

4. e - ra vei q'eu chan per ni - en;

5. e son a mon dan chan - tai - re

6. si con l'au - zel de bon ai - re

7. qi sap q'es prez e per cho no.s re - cre

8. c'a - des no cant: a - tre - tal es de me.

Text edition: Shephard and Chambers, *Peguillan*, 197. Music editions: Anglès, *Canto popular*, 427; Sesini, *Ambrosiana II*, 88; Gennrich, *Nachlass*, #181.

Verse 2 is hypometric in the text ("qom" for "cora"); because of the two neumes over 2,7, the music seems to be complete. The ascending fourth at the end of the melody verse is not necessarily erroneous, since we find similar passages in other songs, e.g., P-C 10,15, verse 7. The notes for strophe II, given through 1,7, are identical to those for strophe I; the word for II,1,4 is added in superscript and has no neume.

P-C 10,45 is not included because it belongs to the sequence family.

1 2 3 4 5 6 7 8 9 10 ∪

W 204a

1. Ha! me non fai chan - tar fo - ille ni flor

2. ni chanz d'au - zel ni lou - se - ignol en mai;

3. mais la me - illeur de tou - tes les me - illors

4. et la gen - sors de la gen - sor qu'eu sai

5. mi fai chan - tar lou preis que de li n'ai;

6. car per son preis dei je ben chan - con fai - re:

7. si fe - rai eu, pos li ven a plai - ser

8. car ren non fai fors que lou son vo - ler

9. tant es va - illanz et sage et de - bo - nai - re.

Text edition: Boutière, Sestaro, 58; Appel, Inedita, 325. Music edition: Gennrich, Nachlass, #189.

A flat sign stands in front of the first  $\flat$  of every staff. 1, f- Boutière interprets this "ha" ("a" in the only other MS) as a preposition, while Appel sees it as the exclamation "alas!"; in this MS, the latter is occasionally spelled "ha" (cf. P-C 70,7 II,6,1) but commonly "he". I have followed Appel because in the MS this word is separated from the rest of the verse by the same diacritical mark as "he" in P-C 167,22 (I,7,3) and P-C 70,43 (I,5,1).

1 2 3 4 5 6 7 8 9 10 ∪

W 203a

1. Tal a - mor ai en mon cor en - cu - bi - de

2. per que mi ten per ric et per hon - ras

3. et plaz me mout que sie e - na - mo - raz

4. et en am m'ais mos uelhs car l'an > cau - si - de;

5. et pos a - mor me vol <en li for - car

6. d'ai - tan > me pot tot lou tort a - men - dar

7. que m'a - gra <faz > se d'i - tal mi des - tre - gne

8. et s'eu sai ben bone a - ven - ture a - ve - gne.

Text edition: Boutière, Sestaro, 60. Music edition: Gennrich, Nachlass, #190.

Because of damage to the MS, parts of the text and the melody are lacking.

1 2 3 4 5 6 7 8 9 10

x  
91<sup>ro</sup>

1. Mos co - ra - ges m'es chan - jaz

2. car mains aim que no so - li - e,

3. ne ja no.m plaist l'a - mi - staz

4. de ne - gu - ne q'el mun si - e

5. s'al - tre - si non plaiz la mi - e;

6. si vol - dri - e,

7. s'es - tre po - guez, c'a toz al - tres a - manz

8. fous al - tre - si chan - jaz cor e ta - lanz.

Text edition: Boutière, Sestaro, 56. Music edition: Gennrich, Nachlass, #191.

The MS has a b-flat sign immediately after each clef.

1 2 3 4 5 6 7 8

G  
73<sup>d</sup>

1. Chan - zon do.l moz son plan e prim

2. faz pos e - ra be - to - nc.ill vim

3. e.ill au - chor cim

4. son de ce - lor

5. de tu - ta flor

6. e ver - de - ia la fuo - lla,

7. e.ill chant e.ill brail

8. son a l'on - brail

9. dels au - zels per la bruo - illa.

Photocopies: Toja, Daniel, Plate 3; Wilhelm-van der Werf, Daniel, Plate 3. Text editions: Toja, 193. Music editions: Restori, Trovatori II, 243; Anglès, Canto popular, 424; Sesini, Ambrosiana III, 84; Gennrich, Nachlass, #90; Toja, Plate 4; Wilhelm-van der Werf, Plate 4.

2,7 Two neumes over a contraction. The notes for strophe II, given through 1,8, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10

G  
73b

1. Lo ferm vo - ler q'el cor m'in - tra

2. nc.m pot ges becx e - scon - scen - dre ni un - gla

3. de lau - sen - gier que perd per mal - dir s'ar - me;

4. e car no l'aus batre ab ram ni ab ver - ja,

5. si - vals a frau, lai on non au - ra un - cle,

6. jau - zi - rai joi en ver - zer o dinz cham - bra.

Photocopies: Toja, Daniel, Plate 5; Wilhelm-van der Werf, Daniel, Plate 1. Text editions: Toja, 173. Music editions: Restori, Trovatori II, 243; Sesini, Ambrosiana III, 82; Gennrich, Nachlass, #91; Maillard, Anthologie, 6; Toja, Plate 6; Wilhelm-van der Werf, Plate 2.

1,5 The MS has "qinz el" with one neume. 6,6 The MS has "veizer".

1 2 3 4 5 6 7 8 9 10

G  
31b

1. Ai - ssi com cel c'ama e non es a - maz

2. [o] ai eu fach q'ai a - maz lon - ja - men

3. en un sol loc e ges no m'en re - pen

4. anz la voil mais a - mar des - es - pe - raz

5. qe d'autra a - ver tu - tas mas vo - lon - taz;

6. e car eu l'am fi - na - men ses en - gan,

7. cre q'il val tan per q'eu no.i au - rai dan.

Text edition: Johnston, Marueil, 52. Music editions: Sesini, Ambrosiana II, 80; Gennrich, Nachlass, #49.

The notes for strophe II, given through 1,10 are identical to those for strophe I.

1 2 3 4 5 6 u

R 79c

1. La fran - ca cap - te - nen - sa

2. qu'ieu non puec o - bli - dar

3. e.l dos rir' e l'es - gart

4. e.l sem - bian qu'ie.us vi far

5. mi fay, do - na va - lens,

6. me - lhor qu'ieu no.us say dir

7. ni del cor cos - sen - tir;

8. e si per mi no.us vens

9. a - mors o chau - zi - mens,

10. tem que.m n'er a mo - rir.

Text edition: Johnston, Marueil, 17. Music edition: Gennrich, Nachlass, #50.

There are rhyme problems in verse 3 ("esgart" for "esgar", unless the "t" was not pronounced) and verse 7 ("cossentir" for "sospirar").

1 2 3 4 5 6 7 8 9 10 u

P 52b

1. Las grans beu - tatz e.ls fis en - se - nha - mens

2. e.ls ve - rais pretz e las bo - nas lau - zors

3. e.ls au - tres ditz e la fres - ca co - lors

4. que vos a - vetz, bo - na do - na va - len,

5. me do - nan genh de chan - tar e sci - en - sa,

6. mas gran pa - or m'o tol e gran te - men - sa

7. qu'ieu non aus dir, do - na, qu'ieu chant de vos

8. e re no sai si m'es o dans o pros.

Text edition: Johnston, Marueil, 2. Music edition: Gennrich, Nachlass, #51.

1 2 3 4 5 6 7 8 9 10 ∪

R 81a

1. L'en - se - nha - mens e.l pretz e la va - lor

2. de vos, do - na, que so - plei nueg e di - a,

3. an si mon cors dug de be - la pa - ri - a;

4. com pus me duelh, ieu chant e m'es - bau - dey;

5. e pus a - mors mos - tra tant sos po - ders

6. vas mi, tot sol car mi tro - ba li - al,

7. nc m'es - fors con - tra luy mon sa - bers.

Text edition: Johnston, Marueil, 71. Music edition: Gennrich, Nachlass, #52.

4,5 Before this word, "e" is expunctuated. Verse 7 is hypometric in neumes and words, and has been substantially reworked by treating "esfors" as a verb, rather than as a noun, as it is in other versions.

1 2 3 4 5 6 7 ∪

G 33a

1. Molt e - ra.m dolz mei con - ssir

2. e ses tot mar - ri - men

3. qan la bella ab lo cor gen,

4. hu - mils, frang' e de bon ai - re

5. me diz de s'a - mor es - trai - re

6. don eu no.m posc par - tir,

7. e pos ill no.m re - te

8. ni.ll aus cla - mar mer - ce,

9. toz so - laz mi son es - traing

10. pos de leis jois mi so - fraign.

Text edition: Johnston, Marueil, 147. Music editions: Anglès, Catalunya, 394; Sesini, Ambrosiana II, 82; Gennrich, Nachlass, #53.

3,3-3,4 Elision ignored. 9,7 and 10,7 Two neumes over one syllable. 10,4 The word is added in superscript.

1 2 3 4 5 6 7 8 9 10 u

R  
79b

1. Si.m des - tre - nhetz, do - na, vos .. et a - mors

2. c'a - mar no.us aus ni no m'en puesc es - trai - re;

3. l'us m'en - cau - sa, l'au - tre.m fay re - ma - ner,

4. [ ]

5. pre - jar no.us aus per en - tendr' e jau - zir.

6. mais si co selh qu'es na - fratz per mu - rir

7. sap que mortz es em - pe - ro si.s com - bat,

8. vos clam mer - ce ab cor des - es - pe - rat.

Text edition: Johnston, Marueil, 134. Music edition: Gennrich, Nachlass, #54.

On the first staff there is a flat-sign in the f-space indicating f-natural. Text and music of verse 4 are lacking; other MSS read: "l'us m'enhardis, e l'autre.m fai temer".

1 2 3 4 5 6 7 8 9 10 u

W  
204b

1. A chan - tar m'es al cor que non deu - ri - e

2. tant mi ran - cun cele a qui sui a - migs,

3. et si l'am mais que nu - le ren qui si - e;

4. non mi val ren bel - tat ni cur - te - si - e

5. ne ma bon - taz ne mon pres ne mon sen;

6. al - tre - si sui en - ga - nade et tra - gi - de

7. qu'e - u - sse fait vers lui de - sa - vi - nen - ce.

Text edition: Kussler-Ratyé, Béatrix, 164. Music editions: Restori, Trovatori II, 244; Gérold, Moyen âge, 164, and Histoire, 274; Anglès, Canto popular, 422; Gennrich, Nachlass, #38.

The word "amigs" (2,9) as well as the word "cele" (2,5) suggests that the scribe assumed the speaker to be male, even though the rhyme, the meter, and the number of neumes demand the feminine form "amie" (also supported by the endings of the adjectives in verse 6). 7,7 The rhyme and meter of all other versions of this song demand the adjective "desavinen(t)", but the melody, which is identical to that of verses 2 and 4, demands a feminine ending.



1 2 3 4 5 6 u

R 37b

1. Am la fres - ca clar - tat

2. com mou del tems se - re,

3. do - na, e ab l'es - tars

4. que re - no - vel' e ve

5. ay tot mon cor pau - zat

6. en la vos - tra mer - ce;

7. e car tant ay es - tat

8. que ve - zer no.us vo - li - a,

9. si la col - pa es mi - a

10. et yeu m'o ay com - prat.

Photocopies: Jeanroy and Aubry, *Bérenger*, 539; Anglès, *Cantigas III*, 598. Text and music edition: Jeanroy and Aubry, 526. Text edition: Newcombe, *Berenger*, 82. Music editions: Anglès, *Catalunya*, 381; Gennrich, *Nachlass*, #40.

Rhyme problem in verse 3 ("estars" for "estat"; "estar" can be used substantively as a synonym of "estat", "place," but not of "estat", "summer"). 4,4 After this syllable a letter "a" is blotted out. 10,3-10,6 In the MS, this passage, coming after a change of clef, is notated a fifth lower, where it is out of keeping with the rest of the melody and gives an awkward transition to the next strophe.

1 2 3 4 5 6 7 8 9 10 u

R 37c

1. Ai - tal do - na co yeu say

2. ri - ca, de be - las fay - ssos,

3. ab cors co - vi - nen e jay,

4. ab ditz pla - zen - tiers e bos,

5. si vol - gues precx ni de - man - da so - frir,

6. de - gra m'on - rar, car te - ner e ser - vir,

7. que no.y falh res qu'en bo - na do - na si - a

8. mas car a - mors y pert sa se - nho - ri - a.

Photocopy: Jeanroy and Aubry, *Bérenger*, 540. Text and music edition: op. cit., 536. Text edition: Newcombe, *Berenger*, 59. Music editions: Anglès, *Catalunya*, 382; Gennrich, *Nachlass*, #41.

4,6-4,7 The text added in superscript. 6,4 Two neumes each of which has a stem.

1 2 3 4 5 6 7 8 9 10

R 363

1. Bo - na do - na, cuy ric pretz fa va - ler

2. so - bre las pus va - lens, al meu ve - jay - re,

3. a - vetz ra - zon per que.m de - nhatz es - tray - re

4. lo bel sem - blan e l'a - mo - ros pla - zer

5. si no car anc vos au - zey far sa - ber

6. qu'e.us a - ma - va mil ai - tans mays que me?

7. en a - quest tort m'a - tro - ba - retz ja - sse

8. car non es tortz que ja.us po - gues de tant des - fay - re.

Photocopy: Jeanroy and Aubry, Berenger, 538. Text and music edition: op. cit., 522. Text edition: Newcombe, 75. Music editions: Anglès, Catalunya, 380; Gennrich, #42.

Verse 8 is hypermetric by two syllables and two neumes (the words "de tant" do not occur in the other two sources, but the transmitted text and music make sense. For subsequent strophes one may adjust the melody by omitting almost any two neumes, or by redistributing the neumes of the second half verse so as to obtain a florid ending.

1 2 3 4 5 6 7 8 9 10

R 37a

1. De la jen - sor c'om vei' al meu sem - blan,

2. don nueg e jorn velh e pes e cos - sir,

3. m'er a lu - nhar si.l cor mi vol se - guir

4. ab tal a - cort qu'ieu mays no.l torn de - nan,

5. car lon - ja - men m'a ten - gut de - zi - ran

6. ab bel sem - blan, mays tan dur mi re - spon

7. c'anc jorn no.m volc precx ni de - mans su - frir.

Photocopies: Jeanroy and Aubry, Berenger, 539; Anglès, Cantigas III, 598. Text and music edition: Jeanroy and Aubry, 524. Text edition: Newcombe, Berenger, 78. Music editions: Anglès, Catalunya, 380, and Cantigas III, appendix, p. 79; Gennrich, Nachlass, #43.

\*Rhyme problem in verse 5 ("deziran" for "deziron"). 7,3-7,5 Erasures on the staff, after a change of clef; the original notes were one step higher than the present ones.

1 2 3 4 5 6 7 u

R  
37c

1. Do - na, la jen - ser c'om ve - ya,

2. say de bel a - cu - lhi - men,

3. a - gra - div' a to - ta gen;

4. mas trop te - non gran en - ve - ya

5. silh que de - zi - ron jau - zir,

6. car us no pot con - se - guir

7. d'un an so qu'en cuyd' a - ver

8. co - ras que la torn ve - zer.

Photocopy: Jeanroy and Aubry, *Bérenger*, 540. Text and music edition: op. cit., 534. Text edition: Newcombe, *Berenger*, 63. Music editions: Anglès, *Catalunya*, 382, and *Cantigas III*, appendix, 80; Gennrich, *Nachlass*, #44.

7,1-7,2 The MS has "ditz que", which in this context makes no sense; I have emended according to all other MSS.

P-C 47,7 continued from the following page: 1,4-1,J In the manuscript as given below, with a rhyme point after "tostems"; thus, not only is the word order reversed, causing the rhyme word to appear in the middle of the verse but there is also only one neume for the last two syllables of the word "vi-vi-a". 5,4 Before "ni", "o" is expunctuated.

vi - via tos - tems

1 2 3 4 5 6 7 u

R  
37b

1. Do - na, s'ieu tos - tems vi - vi - a,

2. tos - tems vos se - ray a - clis

3. qu'es - tra - nha - men m'a - be - lis

4. qu'e.us am, cals que mals m'en si - a

5. de - sti - natz ni a ve - nir;

6. si tot no m'en puesc jau - zir

7. tan be co mos cors vol - ri - a,

8. si.n val mays mos pen - sa - mens

9. e m'en sap me - lhor jo - vens

10. e de - port e ga - lhar - di - a.

Photocopies: Jeanroy and Aubry, *Bérenger*, 539; Anglès, *Cantigas III*, 598. Text and music edition: Jeanroy and Aubry, 532. Text edition: Newcombe, *Berenger*, 61. Music editions: Anglès, *Catalunya*, 381; Gennrich, *Nachlass*, #45.

Continued at the bottom of the preceding page.

1 2 3 4 5 6 7 8 9 10 u

R 37a

1. Tant m'a - be - lis joys e a - mors e chans

2. e a - le - grier, de - port e cor - te - zi - a,

3. qu'el mon non a ar - gen ni ma - nen - ti - a

4. don mielhs d'ai - so.m ten - gues per ben - e - nans;

5. doncx soi yeu be, que mi - dons ten las claus

6. de totz los bes qu'ieu a - ten ni es - per

7. que res d'ay - so ses lieys non puesc a - ver.

Photocopy: Jeanroy and Aubry, *Bérenger*, 540. Text and music edition: op. cit., 528. Text edition: Newcombe, *Berenger*, 71. Music editions: Anglès, *Catalunya*, 383; Gennrich, *Nachlass*, #46.

2,4 Two neumes over diphthong. 4,8 Syllable in superscript.

1 2 3 4 5 6 7 u

R 37b

1. Tutz te - mo - ros e dup - tans

2. cais qui.s lais' a non - cha - ler

3. sol puesca en - tre.ls bos ca - ber

4. vuelh que.m sia au - zit mos chans;

5. pe - ro no m'en - tre - me - tri - a

6. si mon vo - ler en se - gui - a,

7. mas fran - ca - mens m'en so - mo

8. tals que non aus dir de no.

Photocopies: Jeanroy and Aubry, *Bérenger*, 539; Anglès, *Cantigas III*, 598. Text and music edition: Jeanroy and Aubry, 530. Text edition: Newcombe, *Berenger*, 80. Music editions: Anglès, *Catalunya*, 381; Gennrich, *Nachlass*, #47 (volumes I and II contain different transcriptions).

3,2 Before "puesca", "que" is crossed out; it had no neume. 3,2-3,3 Elision neglected. 4,1 Diphthong with two neumes, each of which has a stem. 4,2 The MS has "qm" without an abbreviation sign.

1 2 3 4 5 6 7 8

R 57b  
1. Ab joi muou lo vers e.l co - mens

W 202a  
1. En joi mof lou vers et com - mens

G 9c  
1. Ab joi mou lo vers e.l co - menç

R  
2. et ab joi re - man e fe - nis;

W  
2. et en joi re - man et fe - nis,

G  
2. et ab joi re - man e fe - nis;

R  
3. et ab que bo - na si - a la fis,

W  
3. et sab que bone en est la fins,

G  
3. e sol qe .bo - na fos la fis,

1 2 3 4 5 6 7 8/

R  
4. bos crey qu'er lo co - men - sa - mens;

W  
4. car bons est li com - men - ce - mens;

G  
4. bons sai q'er lo co - me - ça - menz;

R  
5. per la bo - na co - men - sen - sa

W  
5. per la bo - ne com - men - can - ce

G  
5. per la bo - na co - men - çan - ça

R  
6. mi don joi et a - le - gran - sa;

W  
6. mi ven jois et a - le - gran - ce

G  
6. me ven jois et a - le - gran - ça;

1 2 3 4 5 6 7 8 9 10

R 7. per so deu hom la bo - na fin gra - zir

W 7. et per oc dei la bo - ne fin gra - sir

G 7. per zo deu om la bo - na fin gra - zir

R 8. car totz bos faitz aug lau - zar al fe - nir.

W 8. que toz bens faz vei lau - sar al fe - nir.

G 8. qe toç bons faiç vei lau - çar al fe - nir.

Photocopies: Appel, Bernart, Plates I-II (MSS G and R) and Singweisen, Plate I (MS W). Text edition: Appel, Bernart, 3. Music editions: Restori, Trovatori II, 248; Appel, Singweisen, 11; Moser, Ventadorn, 48; Anglès, Catalunya, 361; Sesini, Ambrosiana, II, 36; Gennrich, Nachlass, #16.

R The neume shapes are given above the staff in order to show their semi-mensural appearance. (Compare P-C 293,18 and 293,30; see also the description of MS R in Chapter I.) 1,3 Before "muou", the word "comens" is crossed out in red and its neumes are erased; these neumes can not be deciphered precisely, but they were not identical to the ones presently over 1,3-1,4, nor to the ones over "comens" in 1,7-1,8. Verse 3 is hypermetric in words and neumes ("sia" for "fos"); for subsequent strophes the melody may be adjusted by the omission of the note C, presently over 3,7.

W The transcription is notated a fifth lower than the MS version. 3,1-4,3 The text is written in a different hand.

G 5,1-5,4 The neumes are out of line with the present text, with the first neume standing over a word ("car", according to Bertoni) which preceded "per", but which was erased almost completely. The notes for strophe II, given through 1,8, are identical to those for strophe I.

1 2 3 4 5 6 7

R 56c 1. A - mors, e que.us es ve - jai - re?

2. tro - batz pus fol mas can mi?

3. que cu - jatz vos qu'ieu si' a - mai - re

4. e que ja no.i truep mer - ce?

5. que que.m co - man - detz a fai - re

6. fa - rai o, c'ai - si.s co - ve;

7. e vos no.m faitz ges be

8. que.m faitz tot jorn mal trai - re.

Photocopy: Appel, Bernart, Plate III. Text edition: Appel, Bernart, 20. Music editions: Appel, Singweisen, 33; Gennrich, Nachlass, #17.

Rhyme problem in verse 2 ("mi" for "me"). Verse 3 is hypermetric; for subsequent strophes, one may make the end of this verse identical to that of verse 1, as shown below. Verse 7 is hypometric in neumes and words ("faitz" for "estai"); the melody may be adjusted by the insertion of a note F after 7,4. Verse 8 is hypometric in neumes and words ("faitz" for "fassatz"); for subsequent strophes, one may give this melody verse an ending which not only is florid, but also resembles that of verses 1, 3, and 5.

cu - jatz vos qu'ieu si' a - mai - re

1 2 3 4 5 6 7

R  
57c  
1. Ar m'a - cos - se - lhatz se - nhors,

G  
13c  
1. A - ra.m con - se - illaz se - ignor,

R  
2. vos c'a - vetz va - lor e sen:

G  
2. vos q'a - veç sa - ber e sen,

R  
3. u - na do - na.m det s'a - mor

G  
3. c'u - na don - na.m det s'a - mor

R  
4. c'ay a - ma - da lon - ja - men;

G  
4. c'ai a - ma - da lon - ga - men;

1 2 3 4 5 6 7

R  
5  
5. mais e - ras say per ver - tat

G  
5. mas e - ra sai de ver - tat

R  
6. que fay autr' a - mic pri - vat,

G  
6. qu'il a altr' a - mic pri - vat,

R  
7. et anc de nulh com - pa - nho

G  
7. et anc de null con - pa - gnon

R  
8. com - pa - nha tan greu no.m fo.

G  
8. com - pa - gna tan greus no.m fo.

Photocopies: Appel, *Bernart*, Plates IV-V. Text edition: Appel, *Bernart*, 32. Music editions: Appel, *Singweisen*, 23; Gérold, *Moyen âge*, 95; Sesini, *Ambrosiana II*, 42; Gennrich, *Nachlass*, #18

G The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7 8

R 57a  
1. E - ras no vei lu - zir so - leih

W 190b  
1. E - re non ve lui - sir so - leill

G 17a  
1. E - ra non vei lu - zir so - lleill

1. Pour longue a - ten - te de mer - ci

R  
2. tan me son es - clar - zit li ray,

W  
2. tant mi sunt os - cur - ci lou rai,

G  
2. tan m'en son es - cur - çit li rai;

2. ne doit nuns lai - ssier bone a - mour,

1 2 3 4 5 6 7 8/~

R  
3. e ges per ai - sso no m'es - may

W  
3. et gins per ai - co non m'es - mai

G  
3. e ges per ai - cho no m'es - mai

3. car plus puet rendre en un seul jor

R  
4. c'u - na clar - dat me so - le - lha

W  
4. c'u - ne clar - tas mi so - le - ille

G  
4. c'u - na clar - taz me so - lle - illa

4. a - mors de bien et de joi - e



1 2 3 4 5 6 7 u

R  
5. d'a - mors que al cor mi ra - ya;

W  
5. d'a - mor qui al cor mi ra - ie;

G  
5. d'a - mor q'inz el cor mi ra - ia;

5. que nu - le riens qu'ou sie - gle voi - e;

R  
6. e cant au - tra gen s'es - ma - ia

W  
6. et quan l'al - tre gens s'es - ma - ie

G  
6. e qant al - tra genz s'es - ma - ia

6. por ce vull, ou que je soi - e,

Photocopies: Appel, Bernart, Plates VI-VII (MSS G and R) and Singweisen, Plate II (MS W). Text edition: Appel, Bernart, 40. Music editions: Appel, Singweisen, 14; Moser, Ventadorn, 149; Anglès, Canto popular, 435; Sesini, Ambrosiana II, 46; Gennrich, Nachlass, #19.

R Verse 7 is hypometric ("qui que" for "enans que").

1 2 3 4 5 6 7 8/∞

R  
7. ieu me - lhur, qui que sor - dey,

W  
7. eu me - illor a - bans que sor - dei,

G  
7. eu me - illor a - banz qe sor - dei,

7. e - stre suens sanz par - tir de li,

R  
8. per que mos chans no.s sor - de - ya.

W  
8. per que mon chant non sor - de - e.

G  
8. per que mos chanz no sor - de - ia.

8. car sanz li jor ne vi - vroi - e.

G The transcription is notated a fourth higher than the MS version. The notes for strophe II, given through 1,8, are identical to those for strophe I.

W 7,1 The MS has "et".

Contrafact: "Pour longue atente de merci" (R 1057). Source with music: trouvere manuscript O 105d. Text and music edition: Beck, Cangé, 245. Verse 5 is hypermetric. The notes for 1,8, 3,4, 4,8, 5,4, 5,5, 5,7, 6,3, 6,5, 6,6, 7,1, 7,3, and 7,7 have a stem.

1 2 3 4 5 6 7 u

R 58a

1. A! tan - tas bo - nas chan - sos

2. e tan bos vers au - rai fagz

3. don ja no.m me - zer' en plag,

4. do - na, si.m pes - ses de vos

5. que fos - ses vas mi tan du - ra.

6. a - ras sai qu'e.us ai per - du - da,

7. mas si - vals no m'es tol - gu - da

8. a la mi - a for - fay - tu - ra.

Photocopy: Appel, Bernart, Plate VIII. Text edition: Appel, Bernart, 51. Music editions: Appel, Singweisen, 34; Anglès, Catalunya, 387; Gennrich, Nachlass, #20.

1 2 3 4 5 6 7 8 9 10 u

R 57a

1. Be m'an per - dut en lay ves Ven - ta - dorn

G 14a

1. Ben m'an per - dut lai en - ves Ve[n] - ta - dorn

R

2. tug miei a - mic, pus ma do - na no m'a - ma;

G

2. tuit mei a - mis, pos ma dom - na no m'a - ma;

R

3. non ay ra - zon que ieu ja mays lai torn

G

3. et es ben dreiz qe ja mais lai no torn

R

4. tant es vas mi bra - va e no.s re - (c)lla - ma;

G

4. c'a - des es - ta vas mi sal - vaz' e gra - ma;

R

5. tot jorn me fai sen - blar i - rat e morn

G

5. ve.(u)z per qe.m fai sen - blan i - raz e morn:

1 2 3 4 5 6 7 8 9 10 u

R  
6. car en s'a - mor mi de - lieg en so - jorñ

G  
6. car en s'a - mor mi de - leiz en so - jorñ

R  
7. e de res als no.s ran - cu - ra ni.s cla - ma.

G  
7. ni de ren als no.s ran - cu - ra ni.s cla - ma.

Photocopies: Appel, *Bernart*, Plates IX-X; Anglès, *Cantigas III*, 596 (MS G). Text edition: Appel, *Bernart*, 68. Music editions: Restori, *Trovatori III*, 246; Appel, *Singweisen*, 26; Anglès, *Catalunya* 387 and *Cantigas III*, appendix, 81; Sesini, *Ambrosiana II*, 44; Gennrich, *Nachlass*, #21.

R The transcription is notated a fifth lower than the MS version. 3,7 The word is added in a different hand. 6,7 At the transition to a new line in the MS, the second syllable of "delieg" is divided into two parts, each of which has a neume with a stem.

G 1,2-1,4 The MS reads "mau perout". The music of 6,6-6,10 is identical to that of 7,6-7,u, causing 6,10 to have two neumes; it is likely that somewhere between 6,5 and 6,10 a copyist erroneously went from the music of verse 6 to that of verse 7. The notes for strophe II, given through 1,10, are identical to those for strophe I.

Since the troubadours and trouvères favored ten-syllable verses, and since the ab ab aab rhyme is very common, it is not surprising that several poems have the same meter and rhyme scheme as the one given above. Spanke is of the opinion that one such song, "De nos, seigneur, que vos est il avis" (R 1522), is a contrafact of Bernard's song. There are, indeed, some similarities between the two melodies, but also some substantial differences; moreover, the rhyme sounds are very dissimilar. In my opinion, there are insufficient grounds for including the French song here as a contrafact of the one by Bernard.

1 2 3 4 5 6 7

R  
57d  
1. Co - nortz, a - ras say yeu be

G  
20a  
1. Co - nort, e - ra sai ben

R  
2. que vos de me non pen - satz

G  
2. qe ges de mi no pen - saz

R  
3. que sa - lutz ni a - mis - tatz

G  
3. pos sa - luz ni [a] - mis - taz

R  
4. ni mes - sa - tges no m'en ve;

G  
4. ni mes - sa - ges no m'en ven;

R  
5. be sai trop fas lonc a - ten

G  
5. trop au - rai fait lonc a - ten

1 2 3 4 5 6 7 u

R  
6. et er be sem - blans huey - may

G  
6. et es ben sem - blanz oi - mai

R  
7. que so qu'ieu cas, au - tre pren,

G  
7. q'eu chaz zo q'al - tre pren

R  
8. pus no m'en ven a - ven - tu - ra.

G  
8. pos non m'a - ven a - ven - tu - ra.

Photocopies: Appel, Bernart, Plates XI-XII. Text edition: Appel, Bernart, 92. Music editions: Appel, Singweisen, 28; Sesini, Ambrosiana II, 50; Gennrich, Nachlass, #22.

R The transcription is notated a fifth lower than the MS version. The clef of the third staff (4,7-6,7) is lacking.

G Verse 1 is hypometric in text (other MSS have "eu" before "ben") and music (the melody for strophe II contains one more note F). 3,5 The syllable is lacking, but a neume is present. Verse 7 is hypometric; a later hand added the syllable "a" after 7,2 without, however, inserting a neume. The melody for strophe II, given through 1,7, is identical to that for strophe I, but contains one more note F.

1 2 3 4 5 6 7 8/

G  
19a  
1. In con - si - rer et en es - mai

2. sui d'un' a - mor q' m laça e m te

3. qe tan no vai ni ça ni lai

4. q'a - des no m te - gna en son fre;

5. q'e - ra m'a dat cor e ta - len

6. q'eu en - ge - ses, si po - di - a,

7. tal qe si l reis l'en - ge - ri - a,

8. au - ri - a faiz gran ar - di - men.

Photocopy: Appel, Bernart, Plate XII. Text edition: Appel, Bernart, 51. Music editions: Appel, Singweisen, 32; Anglès, Canto popular, 436; Sesini, Ambrosiana II, 48; Gennrich, Nachlass, #23.

1,4-2,1 The number of neumes corresponds to the number of syllables, but neumes and syllables are not lined up very well.

1 2 3 4 5 6 7 8/L

W 195a

1. Ma dos - ne fu al com - men - car

2. franche et de bo - ne com - pa - igne

3. per quei eu m'en dei mais lau - [sar

4. que s'el fust fel ne es - tra - igne;

5. ben es dreis que dos - na fra - igne

6. vers ce - lui qui l'a cor d'a - mar;

7. que s'el fait son a - mi pre - gar,

8. dreis es qu'a - mis li sou - fra - igne.

Photocopy: Appel, *Singweisen*, Plate III. Text edition: Appel, *Bernart*, 109. Music editions: Appel, *Singweisen*, 39; Gennrich, *Nachlass*, #24.

The first stanza in W is the fifth in other sources, where the first strophe begins with "Estat ai com om esperdutz". 2,6 The MS has "compaignie", of which the second letter "i" is expunctuated. 8,2 After "es", "sa" is crossed out.

1 2 3 4 5 6 7 U

R 57c

X 89FO

1. La dos - sa votz ay au - zi - da

1. La dol - ce vois ai o - i - de

2. del ros - si - nho - lhet sal - va - tge

2. del ro - si - gno - let sal - va - ge

3. que m'es dins lo cor sa - lhi - da

3. qui s'es en mon cor sa - illi - de

4. si que tot lo cos - si - rier

4. si que tuit mei de - si - er

5. e.l mal tratz c'a - mors me do - na

5. e mal trait q'a - mors mi do - ne

1 2 3 4 5 6 7 u

R  
6. me leu - ja e m'as - sa - zo - na;

X  
6. m'a - dou - cist e m'a - sai - zo - ne;

R  
7. et au - ri - a.m be mes - tier

X  
7. e m'au - ri - e bon mis - ter

R  
8. au - tre joi a mon damp - na - tje.

X  
8. l'au - trui joi en mon dan - na - ge.

Photocopy: Apel, *Bernart*, Plate XIV (MS R). Text edition: Apel, *Bernart*, 134. Music editions: *Gérolde*, *Histoire*, 286 and *Moyen âge*, 165; Appel, *Singweisen*, 21; *Anglès*, *Canto popular*, 422 and *Der Rhythmus*, 398; *Gennrich*, *Nachlass*, #25.

R 4,7 A diphthong with two neumes, the first of which is a podatus (■), the second of which has a stem. 8,1-8,2 The word is added in subscript in a different hand.

1 2 3 4 5 6 7 8/u

W  
202c  
1. Lan que fue - ille bosc et jaur - rist,

2. que flor s'es - pan et ver - du - re

3. per ver - giers et per praz,

4. et l'au - zel qui s'es - tait e - nic

5. sunt gai per - me lou feu - illas,

6. al - tre - si chant et m'es - bau - de

7. et vif de joi et ra - ver - de

8. et fueill se - gont ma na - tu - re.

Photocopy: Apel, *Singweisen*, Plate IV. Text edition: Appel, *Bernart*, 140. Music editions: Appel, *Singweisen*, 40; *Gérolde*, *Histoire*, 276; *Husmann*, *Silbenzählung*, 12; *Gennrich*, *Nachlass*, #26.

In reference to subsequent strophes, verse 3 is hypometric in all three of its sources. 4,4-4,8 The MS has "sestait enic", the meaning of which is unclear to me; prompted by the readings in other sources, I have changed it to "s'estait enic". 5,1 Before "sunt", "et" is crossed out.

1 2 3 4 5 6

R 58b

1. Lai can vey la fue - lha

2. jus - ta l'al - bre cha - zer,

3. qui que pes o.s due - lha

4. a mi deu bon sa - ber.

5. non cre - zatz qu'ieu vue - lha

6. flor ni fue - lha ve - zer,

7. car vas mi s'er - gue - lha

8. silh qu'ieu pus suelh a - ver.

9. cor ay que m'en tue - lha

10. mas ges non ai po - der

11. c'a - des cug m'a - cue - lha

1 2 3 4 5 6

12. on pus m'en des - es - per.

Photocopy: Appel, Bernart, Plate XV. Text edition: Appel, Bernart, 145. Music editions: Ludwig, Handbuch, 190; Appel, Singweisen, 35; Anglès, Canto popular, 437; Gennrich, Nachlass, #27.

The clef of the third staff (6,2-8,4) is lacking or was covered by the ornamented initial; the form of the first eight melody verses (ABCD ABCD) justifies the reconstruction.

1 2 3 4 5 6 7 8

W 191a

1. Non es me - ra - vi - lle s'eu chant

G I 9a

1. Non es me - ra - ve - illa s'eu chan

G II 9a

1. A - qest' a - mor mi fer tan gen

W

2. mais de nul al - tre chan - ta - dor

G I

2. meis de nul au - tre chan - ta - dor

G II

2. al cor d'u - na dol - ça sa - bor,

1 2 3 4 5 6 7 8

W 3. quan plus trai lou cor vers a - mor

G I 3. qe plu.m ti - ra.l cors vers a - mor

G II 3. cen veç mor lo jorn de do - lor

W 4. et mais sui fais a son com - mant;

G I 4. e meillç sui faiç al seu co - man;

G II 4. e - re - viu de cor al - tras cen

4. e re - viu de cor al - tras cei.

W 5. cor et cors, sa - ber et sen,

G I 5. cor e cors e sa - ber e sen

G II 5. tant es mos mals de dolç scem - blan

5. tant es mos mals de dolç scem - blan

1 2 3 4 5 6 7 8

W 6. et force et po - der jai mes;

G I 6. e forç' e po - der ja mes;

G II 6. que mais val mos mal c'au - tre bes;

6. que mais val mos mal c'au - tre bes;

W 8 7. s'en ti - <re> vers a - mor lou fren

G I 7. si.m ti - ra vas a - mors lo fres

G II 7. e pois mons mals ai - tan bons m'es

7. e pois mons mals ai - tan bons m'es

W 8. qu'a nule al - tre ren non en - ten.

G I 8. q'en - ver al - tra part no m'a - ten.

G II 8. molt val tals bens a - pres l'a - fan.

8. molt val tals bens a - pres l'a - fan.



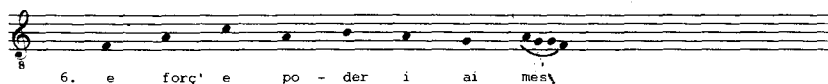
Photocopies: Appel, Bernart, Plate XVI (MS G) and Singweisen, Plate V (MS W). Text edition: Appel, Bernart, 188. Music editions: Appel, Singweisen, 19; Sesini, Ambrosiana II, 32; Gennrich, Nachlass, #28.

W The transcription is notated a fifth lower than the MS version. 4,2 The last letter of this word is partially covered by an ornamented initial; as it stands it resembles "mau", but it is probably "mais". Verse 5 is hypometric; other MSS read "e" after "cors". 6,3 The note c is written over the elided syllable of "force", while a note d is erased over "et". Verse 6 is hypometric either because of this erasure and the resulting elision, or because 6,6-6,7 reads "jai mes" ("I always placed") where other sources read "i a mes" ("I have placed there"; see also MS G). Because of damage to the manuscript, the clefs at 7,3 and 8,5 are lacking.

G Verse 6 is hypometric, as it is in MS W. Sesini assumes that the music scribe responded to a textual hypometry by joining two neumes (aG and GF) over the last word. It is also possible that a neume was omitted from verse 5 (which is hypometric in MS W) so that the opening formula F-a-c straddles the ending of verse 5 and the beginning of verse 6. Possibly, these two verses should have been more or less as given below. MS G contains music for strophes I and II; both are included in the transcription because they are out of phase with one another by two neumes from 4,6 to 6,5, and by three neumes from 6,6 to the end. As Beck noted already (Melodien, 18), the music scribe skipped from the G over II,4,5 to the G over II,4,7. Moreover, he copied note for note the rest of strophe I so that the hypometry of verse 6 in strophe I caused further anomalies in strophe II. Under the transcription of the fourth and subsequent verses, I have presented an adjusted version of the melody which can accommodate the text of the second and subsequent strophes.

The rather unusual reiteration of the neumes for 7,5-7,6 over 7,7-7,8 (in strophe I) warrants raising the question of whether the music scribe perhaps suffered a lapse of attention here, as well. Possibly, the neumes in his exemplar were similar to the ones in the corresponding passage in MS W (as given in the alternate reading) and, perhaps, he fumbled because of the similarity of the neumes for 7,6 and 7,8. If indeed an error was made, it remained confined to two neumes, since those for 7,7 and 7,8 seem quite acceptable.

The notes for strophe III, given through 1,8, are identical to those for strophes I and II. (In one more instance, P-C 366,26, the scribe of MS G notated the music for two complete strophes; in that case, however, the two melodies are identical to one another.)



1 2 3 4 5 6

R 57d

1. Pus mi pre - jatz se - nhor

G 20c

1. Pos pre - gaz mi se - ignor

R

2. qu'ieu chant, yeu chan - ta - rai;

G

2. q'eu chant, eu chan - te - rai;

R

3. e cant cug chan - tar, plor,

G

3. gant cuit chan - tar, eu plor

R

4. man - tas ves qu'ieu o sai.

G

4. a l'o - ra c'o eu sai.

R

5. greu vei - retz chan - ta - dor

G

5. greu vei - reç chan - ta - dor

1 2 3 4 5 6

R  
6. ben chan, can mal l'es - tai;

G  
6. ben chant, qan mal li vai!

R  
7. a mi del mal d'a - mor

G  
7. vai mi donc mal d'a - mor?

R  
8. va mielhs que no fes may:

G  
8. anz meilz qe no.m feç mai!

R  
9. e doncx per que.m n'es - mai?

G  
9. e donc per qe m'es - mai?

Photocopies: Appel, *Bernart*, Plates XVII-XVIII. Text edition: Appel, *Bernart*, 205. Music editions: Appel, *Singweisen*, 30; Anglès, *Canto popular*, 436; Sesini, *Ambrosiana II*, 52; Gennrich, *Nachlass*, #29.

G 3,4-3,6 Erasures on the staff; initially, the music scribe wrote the neumes a little before the syllable over which they belong; he erased them and reentered them in their proper place. 5,4-5,5 The neumes are written over an erasure. The notes for strophe II, given through 1,6, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10

R  
57d  
1. Cant l'er - ba fresqu' e.l fue - lha par

2. e.l fuelh s'es - pan - dis pel ver - jan

3. e.l ros - si - nhol au - tet e clar

4. aus - sa sa votz en dreg son chan,

5. joi ay de luy e joi ai de la flor,

6. joi ai de mi e de mi - dons ma - jor;

7. de to - tas partz soi de joi claus e senh

8. mas ilh es jois que totz los au - tres vens.

Photocopy: Appel, *Bernart*, Plate XIX. Text edition: op. cit., 220. Music editions: Appel, *Singweisen*, 38; Gennrich, *Nachlass*, #30; Maillard, *Anthologie*, 8.

1,7 The letter "a" was added later. The parallel in syntax, content, and melody of verses 5 and 6 forms a remarkable and rare relation between text and melody. However, there is no textual parallel between verses 5 and 6 of any subsequent strophe.

1 2 3 4 5 6 7 8

R 56d  
1. Can par la flor jus - ta.l vert fueih

W 188b  
1. Quant par la flor soubre el vert fueill

G 10c  
1. Cant par la flor jus - ta.l verd foil

R  
2. e vei lo tems clar e se - re

W  
2. et vei lou tens clar et se - ren,

G  
2. e vei lo tems clar e se - re

R  
3. et aug lo chans d'au - zels pel brueih

W  
3. lou douz chans des oi - seiz per brueill

G  
3. e.l dolç chant dels au - çels pel bruoil

1 2 3 4 5 6 7 8

R  
4. que m'a - dos - sa.l cor e.m re - ve,

W  
4. m'a - le - gre lou cor et re - ven;

G  
4. m'a - dol - ça lo cor e.m re - ve;

R  
5. mais l'au - zel chan - ton a lau - zor,

W  
5. puis c'au - zel chan - ten a lor for

G  
5. pos l'au - çels chan - ton a lor for

R  
6. ieu, plus ai de joi en mon cor,

W  
6. eu c'ai tan de joi en mon cor

G  
6. eu q'ai tant de joi en mon cor

1 2 3 4 5 6 7 8 9 10

R  
7. dei ben chan - tar car tug li miei jor - nal

W  
7. dei ben chan - tar que tuit li mieu jor - nal

G  
7. deu ben chan - tar ge tuit li mei çor - nal

R  
8. son joi e chan que no pens de ren als.

W  
8. sunt en a - mour et ne pens de < .>

G  
8. son joi e chant ge no pes de ren al.

Photocopies: Appel, Bernart, Plates XX-XXI (MSS G and R) and Singweisen, Plate VI (MS W). Text edition: Appel, Bernart, 234. Music editions: Appel, Singweisen, 16; Sesini, Ambrosiana II, 40; Gennrich, Nachlass, #31.

R 5,1 The presence of "mais" where other MSS read "pos" renders the syntax obscure.

W The transcription is notated a fourth lower than the MS version. 1,5-1,6 Elision neglected; one may adjust the melody of this verse by making it more closely resemble that of the third verse. 7,8 The MS has "mien".

1 2 3 4 5 6 7 8 9 10 u

X  
88  
1. Qant vei pa - rer l'er - be vert e la fue - lle

2. e j'au lo chant des au - zels par bos - ca - ge

3. e l'au - tre joi que j'ai en mon co - ra - ge

4. dou - ble mes chans e crest e nest e brue - lle;

5. a - don m'est vis con ren pus - se va - ler

6. s'o - re non poc a - mor ni joie a - ver,

7. car tot can k'est s'a - legre e s'es - bau - de - ie.

Text edition: Appel, Bernart, 241. Music editions: Appel, Singweisen, 42; Moser, Ventadorn, 150; Gennrich, Nachlass, #32.

1 2 3 4 5 6 7 8

R 56d  
1. Can vei la lau - ze - ta mo - ver

W 190d  
1. Quan vei l'a - lo - e - te mo - ver

G 10a  
1. Qan vei la lau - de - ta mo - ver

I  
1. Plai - ne d'ire et de des - con - fort

II  
1. A - mis quelx est li mieuz vai - llanz,

III  
1. Li cuers se vait de l'ueil plai - gnant

IVa  
1. Quis - quis cor - dis et o - cu - li

IVb  
1. Quis - quis cor - dis et o - cu - li

IVc  
1. Quis - quis cor - dis et o - cu - li

IVd  
1. Quis - quis cor - dis et o - cu - li

V  
1. Sey - ner, mil gra - ci - as ti vent

1 2 3 4 5 6 7 8

R  
2. de joi sas a - las con - tra.l rai

W  
2. de joi ses a - les contre al rai

G  
2. de joi sas a - las con - tra.l rai,

I  
2. plor en chan - tant, m'en re - de - dui;

II  
2. ou cil qui gist to - te la nuit

III  
2. et dit qu'il a fait mes - pri - son

IVa  
2. non sen - tit in se iur - gi - a,

IVb  
2. non sen - tit in se iur - gi - a,

IVc  
2. non sen - tit in se iur - gi - a,

IVd  
2. non sen - tit in se iur - gi - a,

V  
2. car non mi vo - les des - nem - brar

1 2 3 4 5 6 7 8

R 3. que s'o - bli - da, lais - sa.s cha - zer

W 3. que s'ou - blide et lais - se ca - der

G 3. per la dol - çor q'el cor li vai

I 3. sa - chiez de fi que j'ai grant tort

II 3. a - vec s'a - mie a grant des - duit

III 3. qui doit es - tre son bien voil - lant,

IVa

IVb

IVc

IVd 3. non no - vit, qui sint sti - mu - li

V 3. que nud' e - ra infr' es - ta gent:

1 2 3 4 5 6 7 8

R 4. per la dos - sor c'al cor li vay,

W 4. per la dou - cor qu'el cor li vai,

G 4. s'o - bli - da e.s lai - sa ca - der,

I 4. car as - sez trop har - di - e fui.

II 4. et sanz fai - re touz ses ta - lanz

III 4. si ne li mos - tre se mal non;

IVa

IVb

IVc

IVd 4. que cul - pe se - mi - na - ri - a,

V 4. ar suy ves - ti - da d'un drap car;

1 2 3 4 5 6 7 8

R  
5. ai, las! tal en - ve - ya m'en ve

W  
5. he!, tan granz en - vi - de m'en pren

G  
5. ha, las! com grand en - ve - ia m ve

I  
5. quant mon cuer ne ma boi - che mui

II  
5. ou cil qui tost vient et tost prent

III  
5. ma - le - ment le vait de - ce - vant,

IVa  
5. cau - sam ne - scit pe - ri - cu - li

IVb  
5. cau - sam ne - scit pe - ri - cu - li

IVc  
5. cau - sam ne - scit pe - ri - cu - li

IVd  
5. cau - sam ne - scit pe - ri - cu - li

V  
5. ay - tal se - ner tan co - noy - sent

1 2 3 4 5 6 7 8

R  
6. de qui qu'ieu ve - ya jau - zi - on,

W  
6. de co qu'est si en - jau - si - on,

G  
6. de cui que ve - ia jau - ci - on,

I  
6. a rien qui te - nist a de - port

II  
6. et, quant li a fait, si s'en fuit,

III  
6. et fait vers li co - me fe - lon

IVa  
6. cur al - ter - nant con - vi - ti - a,

IVb  
6. cur al - ter - nant con - vi - ti - a,

IVc  
6. cur al - ter - nant con - vi - ti - a,

IVd  
6. cur al - ter - nant con - vi - ti - a,

V  
6. deu hom ser - vir es a - so - rar

1 2 3 4 5 6 7 8

R 7. me - ra - vi - lhas ai car de - sse

W 7. mi - ra - vill me qu'eu nies del sen

G 7. me - ra - ve - illas ai, car de - se

I 7. se por ceu non qu'en - si re - cort

II 7. ne be - e pas au re - me - nant,

III 7. et co - me fel et sou - di - ant,

IVa

IVb

IVc

IVd 7. cur pro - ca - ces et e - mu - li

V 7. ques als sius el non vol fa - villir

1 2 3 4 5 6 7 8

R 8. lo cor de de - zi - rier no.m fon.

W 8. et cor de de - sir - rier non fon.

G 8. lo cor de de - si - rer no.m fon.

I 8. m'ire et mon duel et mon e - nui.

II 8. ainz queut la flor et laist le fruit.

III 8. si l'en re - te de tra - i - son.

IVa

IVb

IVc

IVd 8. re - pli - cant in se vi - ti - a.

V 8. als obs, ans lur vol a - ju - dar.



Photocopies: Appel, Bernart, Plates XXII-XXIII (MSS G and R) and Singweisen, Plate VII (MS W). Text edition: Appel, Bernart, 250. Music editions: Restori, Trovatori I, 10; Gérold, Moyen âge, 163; Moser, Ventadorn, 147; Anglès, Catalunya, 409, and Cantigas III, appendix, 82; Appel, Singweisen, 8; Sesini, Ambrosiana II, 38; Gennrich, Nachlass, #33; Maillard, Anthologie, 10; van der Werf, The Chansons, 91.

R 2,6 The clef at the beginning of the second staff was covered by the ornamented initial.  
3,1 Change of clef.

W 1,7-1,8 The MS has "moder", a reading without sense.

G In comparison to other versions, the texts of verses 3 and 4 have been reversed, leaving a rhyme problem. In the MS, the music for verse 5 is as given below; the last three neumes are crowded together over syllables 7 and 8. My correction is based upon the assumption that the music scribe split the neume for 5,1 into two parts, giving its first note in the appropriate place at the end of the staff, while erroneously writing its other three notes at the beginning of the next staff over 5,2. Consequently, from 5,2 on, all neumes come one syllable too late. However, it is also possible that the scribe wrote two neumes over the contraction of 5,7. In addition, it should be noted that in MS R the distribution of the melody over the text also differs from that in the majority of the preserved versions.



Contrafacts: Most contrafacts are included in Gennrich, Nachlass II, #33, and Internationale Melodien, 322; the first two are also in van der Werf, The Chansons, p. 91.

I "Plaine d'ire et de desconfort" (R 1934). Source with music: troubère MS U (=troubadour MS X) 47<sup>vo</sup>. There is a b-flat sign at the beginning of each staff, but a b-natural sign at 4,3, followed (on a new staff) by a b-flat sign at 4,8.

II "Amis quelx est li mieuz vaillanx" (R 365). Source with music: troubère MS O 13c. Text edition: Långfors, Jeux-partis II, 202.

III "Li cuers se vait de l'ueil plaignant" (R 349); this song is a reworking of contrafact IV. Sources with music: troubère MSS P 181b and X 191c; their melodies are identical to one another and are notated a fifth higher than the transcription. In MS X the song is attributed to "Li Chanceliers de Paris".

IV "Quisquis cordis et oculi". Text edition: Analecta Hymnica XXI, 93. In some manuscripts which contain the text only, this poem is attributed to the chancellor of Paris. Sources with music: (a) Florence, 437<sup>vo</sup>. (b) Paris, B.N., f. lat. 8433, 46<sup>fo</sup>. (Verse 5 a second too high.) (c) London, British Library, Edgerton 24<sup>vo</sup>. (d) Rome, Santa Sabina, 140<sup>vo</sup>. In this version, which was unknown to Gennrich, the neume for 1,5 is lacking; the neumes for strophe II, given through 8,8, are identical to those for strophe I, except 1,5: a; 6,7: GF; 7,3: ab-flat; 7,8: FEDE; 8,1: CDE.

V "Sener, mil gracias ti rent" (not in Pillet-Carstens). Source with music: Chigi, at the bottom of folios 77<sup>vo</sup>-78<sup>fo</sup>. The transcription is an approximation of the scribe's intentions, which are rather unclear because the lines of the staff are drawn rather haphazardly. 7,3 Two neumes over a diphthong.

P-C 70,45

Bernart de Ventadorn

1. [Tous ceus qui preent que]

W 191a

5. > sab ni champ ni vi - e

6. pos pe < be - n>e - nan - ce

7. per ma ma - le des - ti - na<n - ce.>

Text edition: Appel, Bernart, 271. Music edition: Gennrich, Nachlass, #34.

The folio containing the first four verses of this song is lost, and the one preserving the rest was mutilated. Thus, only fragments of the last three verses are extant. The first few words are taken from the manuscript's medieval Table of Contents. 7,7 The only extant pitch may have been the first of a descending neume.

1 2 3 4 5 6 7 8 u

R 6d  
1. Ras - sa, tan derts e mont' e pue - ia

R 40b  
1. Mot m'en - ve - ya, s'o au - zes di - re,

(B)  
2. de leys, qu'es de totz en laus vue - ia,

(M)  
2. hom par - liers qu'es d'a - vol ser - vi - re

(B)  
3. son pretz c'a las me - lhors en - ve - ia;

(M)  
3. et hom que trop vol autr' au - si - re

(B)  
4. c'u - na non a po - der que.l nue - ia

(M)  
4. m'en - ve - ya, e ca - vals que ti - re;

(B)  
5. que.l ve - zer de sa beu - tat leu - ia

1 2 3 4 5 6 7 8 u

(B)  
6. a sos obs les pros, cuy que cue - ya;

(B)  
7. e.l plus co - noy - sent e.l me - lhor

(M)  
5. et en - ve - ia.m, si Dieus m'a - jut,

(B)  
8. man - te - nent a - des sa lau - zor

(M)  
6. jo - ves hom que trop port' es - cut

(M)

(B)  
9. e la tri - o per be - la - zor.

(M)  
7. que ne - gun colp no.y a a - vut,

(M)

1 2 3 4 5 6 7 8

(B) 10. mas ilh sap far ta[n] en - tieira o - nor

(M) 8. ca - pe - lan e mon - ge bar - but

(B) 11. que no vol mas un pre - ja - dor.

(M) 9. e lau - zen - gier, bec es - mo - lut.

Text edition: Appell, *Bertran*, 4. Music editions: Anglès, *Catalunya*, 399 and *Canto popular*, 437; Gennrich, *Nachlass*, #39; Maillard, *Anthologie*, 14.

9,8 Two separate notes. Verse 10 is hypermetric ("mas ilh" for "qu'ilh"). 11,4-11,7 A correction was made in the melody, probably by the original scribe. In the transcription, the erased notes are given above the present version.

The music of Bertran's song was also used for the poem: "Mot m'enveya, s'ou auzes dire", by the Monge de Montaudou, which appears in the same MS. on f. 40b. Because of the difference in form, the verses of Bertran's song are marked (B), those of the contrafact are marked (M).

Text edition: La Salle and Lavaud, *Troubadours cataliens* II, 362. Music editions: Beck, *La musique*, 90; Gennrich, *Nachlass*, #93; Maillard, *Anthologie*, 30.

3,3 The word is added in superscript by a different hand. 6,8-7,8 An erasure was made in the music, probably by the original scribe. In the transcription, the erased notes are given under the present ones. After the last strophe, the text scribe referred to Bertran de Born's melody with the remark: "el so de la rassa."

1 2 3 4 5 6 7 8 9 10

W 78d 1. Ben vol - gra que.m ven - ques mer - ces,

2. don - na, jen - sers de las jen - sors,

3. vos si con vos - tra gran va - lors

4. to - tas se - llas que va - lor an

5. vens, qui en fo - ra rics amb ay - tan;

6. que puy non fe - ra fa - llen - sa,

7. si qu'ieu de - sir am te - men - sa,

8. s'ay - si po - ges l'er - quel dous a - dou - sir

9. co.us fay va - lors per la me - llor te - nir.

Photocopy: Anglès, *Catalunya*, 356. Text edition: Klein, *Blacasset*, 4. Music edition: Gennrich, *Nachlass*, #192.

The song was added to the MS by a late hand. Thus, it is impossible to determine whether or not the melody stems from Blacasset (cf. the discussion of MS W in Chapter I). 1,4 It is likely that the enclitic ".m" appears here because of the distance of the true object of the verb, the pronoun "vos", in the third verse; it could also be argued, however, that it represents a pleonastic dative ("for me"), and I have interpreted it in that manner. 5,2-5,3 Elision neglected in the music. 8,5 The MS has "l'ergual", a typical hybrid form for this MS (by confusion with "engual"?) which makes no lexical sense.

1 2 3 4 5 6 7 u

R  
52a

1. "S'anc fuy be - la ni pre - za - da  
1. Vir - gen, ma - dre gro - ri - o - sa,

R

2. ar soi d'aut en bas tor - na - da  
2. de Deus fi - lla et es - po - sa,

R

3. c'ad un vi - lan soi do - na - da  
3. san - ta, no - bre, pre - ci - o - sa,

R

4. tot per sa gran ma - nen - ti - a;  
4. quen te lo - ar sa - be - ri - a

R

5. e mur - ri - a  
5. ou po - di - a?

1 2 3 4 5 6 7 u

R

6. s'ieu fin a - mic non a - vi - a  
6. Ca Deus que é lum' e di - a,

R

7. on co - bris mos mar - ri - mens  
7. se - gund' a nos - sa na - tu - ra

R

8. e gai - ta pla - zens  
8. non vi - ra - mos sa fi - gu - ra

R

9. que mi fes son d'al - ba."  
9. se - non por ti, que fust' al - va.

Text edition: Zemp, *Cadenet*, 249. Music editions: Anglès, *Cantigas III*, appendix, 84; Genrich, *Nachlass*, #183.

There is some similarity in melodic contour between verses 1, 2, 3, and 9 of this song, and verses 1, 2, 3, and 5 in Guiraut de Borneill's alba "Reis glorios" (P-C 242,64).

Continued at the bottom of the next page.

1 2 3 4 5 6 7 8 / u

W 196a

1. Be - le m'es la veis al - ta - na

2. des lou - se - ignol en pa - scor

3. que foille es vers et blan - che flor

4. et l'er - be nais en la fa - ne;

5. a - donc ten - tis - sent li ver - gier

6. et jois m'au - ri - e tal mes - tier

7. que.l cor mi ra - vif et sa - ne.

Text edition: Appel, *Inedita*, 87. Music edition: Gennrich, *Nachlass*, #159.

This song is attributed to Daude de Pradas in only one of its three sources. It is quoted in the *Roman de Guillaume de Dole*; therefore, it must have been composed before 1200, while Daude's poetic activity is supposed to have taken place after that. For this reason, Anglade and, after him, Schutz, (*Daude*, xxvi-xxvii) believe that this song can not have been written by him. In Pilet-Carstens *Bibliographie*, the song is listed only among Daude's songs. 4,6 The MS has "larfane", without any sense; the other MSS read "sanha" or "sane".

P-C 106,14 continued from the preceding page

As Hans Spanke pointed out (in Anglès, *Cantigas III*, 216), the melody of Cadenet's song was used also for one of the "Cantigas de Santa Maria". Photocopy: Anglès, *Cantigas I*, f.340. Text edition: Alfonso X, the Wise, *King of Castile y Leon: Cantigas de Santa Maria*, Walter Mettmann, editor, 4 vols. Coimbra 1959-1964. Music editions: Anglès, *Cantigas II*, 371; Gennrich, *Nachlass*, #183. Where rhythm is concerned, the transcriptions of Anglès and Gennrich differ considerably from one another; neither one reflects the original notation precisely. The first five verses of the Cantiga form a refrain. In addition, the word "alva" occurs at the end of each strophe. The notes for the repetition of the refrain, given through 2,4, are identical to those for its first statement.

1 2 3 4 5 6 7 8 9 10 u

R 42c

1. A - mors, mer - ce! no muey - ra tan so - ven

1. A - mors, mer - ce! non muo - ra tan so - ven

2. que ja.m po - detz vi - atz del tot au - ssi - re,

2. qe ja.m po - dez vi - az del tot au - ci - re,

3. que vieu - re.m faitz e mo - rir eys - sa - mense,

3. qe viu - rre.m faiz e mo - rir mes - cla - men

4. et e - nai - si do - blatz me mo mar - ti - re;

4. et e - nais - si do - blaz mi mon mar - ti - re;

5. pe - ro mietz mortz vos son om e ser - vei - res,

5. pe - ro mielz morz vos sui homs e ser - vi - re,

1 2 3 4 5 6 7 8 9 10

R  
6. e es me mil tans pus bos

G  
6. e.l ser - vi - zis es mi mil tanz plus bos

R  
7. que de nulh' autr' a - ver ric ga - zar - dos.

G  
7. qe de nul' outra a - ver rics gui - za[r] - dos.

Text edition: Stroński, *Folquet*, 44. Music editions: Sesini, *Ambrosiana II*, 8; Gennrich, *Nachlass*, #77.

R 3,8-3,10 The word is in superscript over "mesclamens" which is crossed out. Verse 6 is hypometric by three neumes and three syllables (other MSS read "servizis" before "es"). For subsequent strophes, the appropriate number of neumes may be inserted more or less in accordance with the parallel passage in MS G, as illustrated below. 7,2-7,6 The MS has "dautraver" (in one word) with "nulh" in superscript over its first two syllables, over all of which the music scribe gave five single neumes.

G 6,7-6,8 Three neumes over two syllables; perhaps the middle neume was intended as a liquescent neume for the final consonant of the word "mil".

e [ser - vi - zis] es me mil tans pus bos

1 2 3 4 5 6 7 8 9 10

R  
1. Ay! tan gen vens et ab tan pauc d'a - fan

G 43b  
1. Aai qant gen venz et a qant pauc d'a - fan

R  
2. ay - sel que.s lay - sa ven - ser a mer - ce!

G  
2. a - cil qi.s lai - sa ven - cer ab mer - ce!

R  
3. car e - nay - si vens hom au - trui e se

G  
3. car e - nai - si venç om al - trui e se

1 2 3 4 5 6 7 8 9 10

R  
4. et a ven - cut do - as vetz se - nes dan;

G  
4. et a ven - cut do - as veç se - nes dan;

R  
5. mas vos, a - mors, no faitz jes e - nay - si

G  
5. mas vos, a - mors, non o fai ges ai - si

R  
6. c'ap vos mer - ce no.m poc un jorn va - ler,

G  
6. c'anc jorn mer - ces ab vos non poc va - ler,

1 2 3 4 5 6 7 8 9 10

R  
7. ans m'a - vetz tant mo - strat vo - stre po - der

G  
7. anz m'a - veç tant mo - strad vo - stre po - der

R  
8. qu'e - ras no.us ay ni vos non a - vétz me.

G  
8. q'e - ra no.us ai ni vos no a - vez mi.

Text edition: Stroński, *Folquet*, 47. Music editions: Sesinni, *Ambrosiana II*, 18; Gennrich, *Nachlass*, #78.

R One version of this melody was replaced (probably by the original scribe) with another one. From 1,6 through 6,6, most of the original neumes were partially erased before the new ones were entered. From 6,7 through 7,3, however, the old version was not erased but occurs side by side with the new one. Even though many neumes are very difficult to decipher, I have included both melodies. What seems to be the initial reading is given, without text, on the top staff of the transcription; the revised version is given on the second staff. 2,9 The note E has no stem; the erased D did have a stem. 3,3-3,5 Both versions are very difficult to decipher. 4,2 This neume appears to have been erased, although it is needed in both versions. 4,6 The first note a has a stem; the second note a may have a stem. 4,8 The D has no stem. 5,4 Both the G and the f have a stem. 6,10 The note G has a stem. 8,8 Rhyme problem ("me" for "mi").

G The notes for strophe II, given through 1,10, are identical to those for strophe I, including the b-flat sign.

1 2 3 4 5 6

R 43c

1. Ben an mort mi e lor

G 4d

1. Ben an mort mi e lor

R

2. miei huelh ga - li - a - dor

G

2. mei oil ga - li - a - dor

R

3. per que.m platz c'ap els plor

G

3. per qe.m plaz q'ab els plor

R

4. car ilh so an me - rit

G

4. pois il ço an me - rit

R

5. qu'en tal don' an chau - zit

G

5. qu'en tal don' an çau - sit

R

6. don an fayt fa - lhi - men

G

6. dond an fait fa - lli - men,

1 2 3 4 5 6 7 8 9 10

R

7. car qui aut pue - ya, bas dis - sen;

G

7. e qi trop puo - ia, bas dei - sen;

R

8. pe - ro en sas mer - ces m'a - ten

G

8. pe - ro en sa mer - ci mi ren

R

9. car yeu non cre que mer - ces aus fa - lhir

G

9. qe no cre ges qe mer - ces aus fa - lhir

R

10. lay on Dieus vol totz au - tres bes ay - zir.

G

10. lai on Deus volc toz au - tres bens as - sir.

Text edition: Stroński, *Folquet*, 11. Music editions: Anglès, *Catalunya*, 398; Sesini, *Ambrosiana II*, 20; Gennrich, *Nachlass*, #79.

R 7,7 A note a is erased above the G.

G 7,6 The word is added in superscript. The notes for strophe II, given through 1,6, are identical to those for strophe I, except 1,6: c.



1 2 3 4 5 6 7 8 9 10

G  
5b

1. In can - tan m'a - ven a mem - brar

2. cho q'eu cuich chan - tan o - bli - dar,

3. mas per ço chant q'o - bli - des la do - lor

4. e.l mal d'a - mor,

5. mais on plus chan, plus mi so - ve

6. c'a la bo - cha nu - lla res no m'a - ve

7. mais sols: "mer - ce!"

8. per q'es ver - taz e sem - blan be

9. q'inz el cor port, dom - na, vos - tra fai - çon

10. qe.m chas - ti - a q'eu no vir ma ra - son.

Text edition: Stroński, *Folquet*, 27. Music editions: Sesini, *Ambrosiana* II, 22; Anglès, *Cantigas* III, Appendix, 82; Gennrich, *Nachlass*, #80; Maillard, *Anthologie*, 16.

2,3 After "cuich", a two-letter word ("en"?) is erased. Verse 3 is hypermetric in the text ("qeu oblides" for "qu'oblides"); since the other sources indicate that "eu" is superfluous, and since the middle syllable of "oblides" has no neume, I have omitted "eu" and adjusted the neumes accordingly. The notes for strophe II, given through 1,8, are identical to those for strophe I.

1 2 3 4 5 6 7 8

R  
42a

1. Greu fe - ra nulhs hom fa - lhen - sa,

2. si tant ten - ses son bo sen

3. com lo blas - me de las jens,

4. qui ju - ron des - co - noi - sen - sa

1. En la vo - stre main - te - nen - ce

2. m'ai mis, a - mors, fran - che - ment,

2. se tan tem - ses son bon sen

3. qu'eu fus - se mors ve - ra - ment

3. con lo blas - me de la gen,

4. se non fust ma con - nois - sen - ce

4. qe juz' a des - co - ni - scen - za,

1 2 3 4 5 6 7 J

R  
5. qu'ieu falh, car lais per te - men - sa

W  
5. dont non ai en me per - me - nen - ce;

G  
5. q'eu fa - llir lais per te - men - za

R  
6. d'un blas - me des - co - noi - sen

W  
6. don muir quan pluz sui pla - ignens

G  
6. del blas - me des - co - noi - sen,

R  
7. que.s contr' a - mors non em - pren:

W  
7. dont mi - re me tan su - vent

G  
7. car contra a - mor no m'e - pren;

R  
8. qu'eis - sa - men notz trop su - fren - sa

W  
8. que ma can - con en per - ven - ce

G  
8. q'eis - sa - men nois trop sof - fren - ça

1 2 3 4 5 6 7 J

R  
9. com leu cors ses re - te - nen - sa.

W  
9. n'au - ri - e maiz de va - len - ce.

G  
9. com leos cors ses re - te - nen - ça.

Text edition: Stroński, *Folquet*, 60. Music editions: Sesini, *Ambrosiana II*, 30; Gennrich, *Nachlass*, #81.

R 2,3 The MS has "teuses", a reading (shared by two other MSS) without sense for me. 4,4-4-4-4 Originally, the MS had "desconoisensa", which was altered to "descosiensa" by crossing out "no" (which has no neume) and altering "is" to "si". The distribution of the neumes makes it clear that "siensa" was trisyllabic. As "descosiensa" makes no sense to me and as "desconoisen" appears two verses later, I have emended the text under the assumption that the original text scribe intended "desconoisensa". 8,1 The elision appropriately made by the text scribe was ignored by the music scribe; for subsequent strophes, either the second pitch of this verse can be omitted, or the first two pitches may be combined into one neume.

W This text is strophe II in most other sources. The transcription is notated a fourth lower than the MS version. The F-sharp signs which should have resulted from this transposition were omitted for the following three reasons: 1) for verses 1 and 2 they are superfluous because the note F does not occur in them; 2) for verses 4-9 they are cancelled by flat signs in the manuscript; 3) the absence of an accidental in verse 3, where at 3,6, the only remaining note F occurs, is probably due to an oversight on the part of a scribe. 5,3 The MS has "eu"; both MS tradition and syntax demand a verb here, so I have emended to "ai". 5,6 Originally, the MS had "pervence", which was changed by the superscription and addition of an unusually long nasalization sign to "pervence" (with four neumes), making the verse hypermetric in text and music. My emendation (to "permenace") is an attempt to produce meaning in a text that may only be an unthinking response to the technical problem of identical rhyme words in verses 5 (where many other MSS read "plivensa") and 8. For subsequent strophes, the melody of verse 5 may be adjusted by combining the two single pitches D and C of 5,2-5,3 into one neume.

G 5,4 After "lais", the words "car lais" are crossed out. The notes for strophe II, given through 1,7, are identical to those for strophe I, but the clef and the flat sign are lacking.

1 2 3 4 5 6 7 8 9 10 v

G  
6c

1. Ja no.s cuich hom q'eu cam - ge mas can - cos

2. pois no.s cam - ja mos cors ni mas ra - ços;

3. car si.m jau - cis d'a - mors, eu m'en lau - ce - ra,

4. mas qe men - tis no.m se - ri - a nuls pros;

5. c'al - tre - si.m ten com se sol in ba - lan - ça

6. des - es - pe - rat ab al - get d'es - pe - ran - ça,

7. pe - ro no.m vol del tot lai - sar mo - rir

8. per ço qe.m pos - ca plus so - vent au - cir.

Text edition: Stroński, *Folquet*, 63. Music editions: Sesini, *Ambrosiana II*, 26; Gennrich, *Nachlass*, #82.

5,7 The neume is lost due to cropping of the MS; it must have been higher than c, otherwise it would have been visible. The notes for strophe II, given through 1,10, are identical to those for strophe I, although the clef and flat sign are lacking.

1 2 3 4 5 6 7 8

R  
42c

1. Mot y fes gran pec - cat a - mors

2. can li plac que.s me - zes en me,

2. pos li plac que.s me - ses in me,

3. car mer - ce no.y a - dus ab se

3. qar mer - ce non ab - duis ab se

4. am que s'a - dos - sis ma do - lors;

4. ab qe m'a - dol - ces mas do - lors;

1 2 3 4 5 6 7 8

R  
5. c'a - mors pert so nom e.l des - men

G  
5. q'a - mors perd son nom e des - men

R  
6. et es des - a - mors pla - na - men

G  
6. et es des - a - mors pla - na - men

R  
7. pus mer - ce no.i pot far se - cors;

G  
7. qan mer - ces no.i pot far se - cors;

R  
8. per que.l fo - ra pretz et ho - nors,

G  
8. e fo - ra li preç et o - nors,

1 2 3 4 5 6 7 8

R  
9. pus ilh vol ven - ser to - tas res,

G  
9. pois il vol ven - cer to - tas res,

R  
10. c'u - na vetz la ven - ces mer - ces.

G  
10. c'u - na vez la ven - ces mer - ces.

Text edition: Stroński, *Folquet*, 40. Music editions: Sesini, *Ambrosiana II*, 16; Gennrich, *Nachlass*, #83.

A 15th century manuscript (Milan, Biblioteca Ambrosiana, D 465 inf., f. 336) contains the first two verses of this song with notes; this music, however, has nothing in common with that reproduced here. The accompanying remark "alcune canzoni Provenzali messe in Musica" strengthens my belief that we deal with a newly composed melody for the beginning of this song; as such, it has no bearing on the present study. For a diplomatic transcription of these notes see Beck, *Melodien*, 26.

1 2 3 4 5 6 7 8 9 10

R  
51c

1. Per Dieu, a - mors, be sa - betz ve - ra - men

G  
1a

1. Per Deu, a - mors, ben sa - bez ve - ra - men

R

2. c'on pus dis - sen, mais pueie hu - mi - li - tat

G

2. qu'on plus dei - sen, plus puoia hu - mi - li - taç

R

3. et er - quelh cai on pus aut es pu - iatz;

G

3. et or - goils chai gan plus aut es po - iatz;

R

4. don dei a - ver gaug e vos es - pa - ven

G

4. don dei a - ver gauz e vos es - pa - ven

R

5. can se mo - stret er - quelh con - tra me - zu - ra

G

5. car se.m mo - stres or - guoil con - tra me - su - ra

1 2 3 4 5 6 7 8 9 10 u

R

6. e.l brau res - pos ab sas hu - mils chan - sos

G

6. e braus res - pos a mas hu - mils can - zons,

R

7. per qu'es sem - blan que l'or - quelh ca - ia jos

G

7. a sen - blan m'er qe.l or - goilz cha - ia jos

R

8. c'a - pres bel jorn a - jus - ta.s nueg es - cu - ra.

G

8. c'a - pres bel jorn ai vist far nuoich es - cu - ra.

Text edition: Stroński, *Folquet*, 55. Music editions: Sesini, *Ambrosiana II*, 6; Gennrich, *Nachlass*, #84.

R 1,1 The MS has "Ser", but the Table of Contents reads "Per". 2,6 Elision neglected, as in MS G; "pueie" is an unusual form of the first person singular.

G 2,6 Elision neglected, as in MS R. 5,2 The MS reads "semimostres" (in one word); the first "s" is expunctuated but, according to Bertoni, the "i" was added by a different hand; "semi" has only one neume. 7,1 Under "a senblan mer" (at the bottom of the column), "per qes senblan" (the reading of most other MSS) is added in a different hand.

1 2 3 4 5 6 7 8 9 10

R 43a  
1. S'al cor pla - gues be fora huei may sa - zos

G 2a  
1. S'al cor pla - gues ben for' oi - mais sa - zos

R  
2. de far chan - so per jo - ia man - te - ner,

G  
2. de far can - chon per jo - ia man - te - ner,

R  
3. mas trop me fay m'a - ven - tu - ra do - ler

G  
3. mas trop mi fai m'a - ven - tu - ra do - ler

R  
4. cant ieu es - gart los bes e.ls mais qu'ieu ay;

G  
4. qant eu es - gart lo bes e.l mal q'eu n'ai;

R  
5. que rix dis hom que soy e que be.m vay

G  
5. qe rix diz hom qe sui e qe be.m vai

R  
6. mas sel c'ò ditz no sap ges ben lo ver,

G  
6. mas cel q'ò diz non sab ges ben lo ver

1 2 3 4 5 6 7 8 9 10

R  
7. car be - na - nan - sa non pot hom a - ver

G  
7. qe be - ne - nan - za non pot hom a - ver

R  
8. de nu - lha re mais d'ai - so que.l cor plai

G  
8. de nu - illa re mais de cho q'al cor plai

R  
9. per que n'a may us pau - pre s'es jo - yos

G  
9. per qe val mais us pau - bres q'es jo - ios

R  
10. c'un ric ses joy qu'es tot l'an cor - ros - sos.

G  
10. c'us rics ses joi q'es tot l'an con - si - ros.

Text edition: Stroński, *Folquet*, 35. Music editions: Sesini, *Ambrosiana II*, 10; Gennrich, *Nachlass*, #85.

R 2,2 Two separate notes, each with a stem. 2,10 After the ligature DE, without stem, a note F, with stem, is erased.

G The notes for strophe II, given through 1,10, are identical to those for strophe I, including the flat sign.

1 2 3 4 5 6 7 8 9 10 u

W 188a

1. <Se touz mi sui a tart

1. Si tot me sui a tart a - per - ceu - buz

2. ais - si com cel q'a tot per - dut e ju - ra

> a grant bon - a - vin - tu - re

3. qe mais no jog, a gran bon - a - ven - tu - ra

4. me d< >er quan me sui co - nna - guz

4. m'o dei te - ner car m'en sui co - ne - guz

5. des granz en - gins qu'a - mors vers me fai - si - e:

5. del gran en - jan c'a - mors vas mi fa - zi - a,

1 2 3 4 5 6 7 8 9 10 u

6. toz biaux sem - blanz m'a ten - guz en fai - di - e;

6. c'ab bel sen - blan m'a ten - gut en fa - zi - a

7. maiz de li est, a lei del mal de - tor

7. plus de dez anz a lei de mal deu - tor

8. qu'a - des pra - met et gins non pa - ga - ri - e.

8. c'a - des pro - met e re no pa - ga - ri - a.

Text edition: Stroński, *Folquet*, 51. Music editions: Anglès, *Canto popular*, 423; Sesini, *Ambrosiana II*, 14; Gennrich, *Nachlass*, #86.

W Due to mutilation of the MS, the beginning of the song is lacking; the first few words are taken from the manuscript's medieval table of contents. The transcription is notated a fourth lower than the MS version.

G 1,6 The MS has "trat". 1,7 The MS has "apercebuz". The notes for strophe II, given through 1,10, are identical to those for strophe I, including the  $\flat$  sign.

1 2 3 4 5 6 7 8 9 10 ∪

R 42d  
1. Tant m'a - be - lis l'a - mo - ros pes - sa - mens

G 2c  
1. Tan m'a - bel - lis l'a - mo - ros pes - sa - menz

W 188c  
1. Molt m'a - be - list l'a - mo - ros pen - sa - ment

R  
2. que s'es ven - gutz ins en mon cor as - si - re

G  
2. qi s'es ven - guz en mon fin cor as - si - re

W  
2. qui s'est ve - nuz en mon fin cor au - si - re

R  
3. per que no.i pot nulhs au - tres pretz ca - ber

G  
3. per qe no.i pot nulz au - tre pes ca - ber

W  
3. per que non pos nul al - tre pens a - ber

1 2 3 4 5 6 7 8 9 10 ∪

R  
4. ni mais ne - gus no m'es dos ni pla - zens,

G  
4. ni mais ne - guns no m'er dolz ni pla - senz;

W  
4. ne ja nus tant non mi

R  
5. c'a - doncx vieu sas cant m'au - si - zols so - spirs

G  
5. c'a - duncs viu sans qan m'au - ci - o.l con - si - re

R  
6. e fin' a - mors a - leu - ja mo mar - ti - re

G  
6. e fin' a - mor a - leu - ja.m mon mar - ti - re

R  
7. qe.m pro - met joi, mais trop lo.m do - na len

G  
7. qe.m pro - met joi, mas trop lo don - na len



1 2 3 4 5 6 7 8 9 10

R  
8. c'ab bel sem - blan m'a tray - nat lon - ja - men.

G  
8. c'ab bel sen - blan m'a trai - nat lon - ga - men.

Text edition: Stroński, Folquet, 15. Music editions: Sesini, Ambrosiana II, 12; Gennrich, Nachlass, #87.

R 8,2 The word is in superscript. 8,6 The MS has two neumes over the diphthong.

G The notes for strophe II, given through 1,10, are identical to those for strophe I, including the flat sign.

W 2,1 Before the F, a note a is erased. 2,10-2,11 Three neumes over two syllables; the intended distribution is indicated by small vertical slashes. 3,3 Before the F, a note E or D is erased. From 4,7, text and music are lost due to mutilation of the MS.

Text and music of verse 1 occur also as the opening of a motet, given below in a transcription from the Montpellier Codex, f. 151<sup>vo</sup>-152<sup>ro</sup>. The ninth syllable has a note c with plica. For editions of the motet, see Yvonne Rokseth, Polyphonies du XIII<sup>e</sup> siècle, (Paris 1936-1939) Nr. 109. Hans Tischler, The Montpellier Codex (Madison 1978), Nr. 109. Gordon Anderson, Motets of the Manuscript la Clayette (Rome 1975) 8.

R  
Mout m'a - be - list l'a-mou - ros pen - se - ment.

G  
Flos filius ejus

1 2 3 4 5 6 7 8

R  
42d  
8. 1. Tant mou de cor - te - za ra - zo

W  
188d  
8. 1. Tan mot de cor - tei - se rai - son

G  
5d  
8. 1. Tant mou de cor - te - sa ra - con

R  
8. 2. mon chan, per que no.i dei fa - lhir

W  
8. 2. mos chan - tars que non pot fa - illir

G  
8. 2. mos chan - t(ars) q'eu no.i posch fa - llir

R  
8. 3. ans dei miehs en - de - ve - nir,

W  
8. 3. si m'en de - greit bens a - ve - nir

G  
8. 3. an - ceis i dei meil a - ve - nir

Text edition: Stroński, Folquet, 19. Music editions: Sesini, Ambrosiana II, 24; Gennrich, Nachlass, #88.

1 2 3 4 5 6 7 8

R 4. c'anc mais no fis; e di - re.us co?

W 4. que mais non faz; et sa - bes con?

G 4. q'anc mais non fis; e sa - bes gon?

R 5. que l'em - pe - rai - ritz m'en so - mo

W 5. car l'em - pe - re - ris m'a se - mon

G 5. car l'im - pe - ra - riz m'en so - mon

R 6. e pla - gra.m fort que m'en ge - quis

W 6. et plas gien fors q < > chis

G 6. e pla - gra.m fort qe m'en ge - quis

R 2,3 The word (in its usual abbreviated form) seems to have been added after the surrounding words were written (compare MS G). Verse 3 is hypometric, other MSS reading "i" before "dei".

1 2 3 4 5 6 7 8

R 7. s'il m'en su - fris;

W 7. si m'en su - fris;

G 7. s'il m'o so - fris;

R 8. mas car ilh es sim' e ra - zitz

W 8. car ele est < >

G 8. mas pois il es ma - e - sta - tis

R 9. d'es - se - nha - men

W 9. d'en - se - igne - ment

G 9. d'en - se - gna - men

W 1,5 The neume is lacking; perhaps the second note over 1,4 (liquescent b-flat) should have been written here. 6,2-6,3 I do not understand these words and it would appear to be a nonsense reading of "plagram", transmitted by all other MSS. 11,8 The pitch  $\underline{c}$  is the first note of a neume, the rest of which has been cut off.

1 2 3 4 5 6 7 8

R 10. no.s co - ve c'al sieu man - da - men

W 10. non s'e - chai qu< >ment

G 10. no s'es - chai c'al seu man - da - men

R 11. si - a mos sa - bers flax ni lens

W 11. si - e mos tro - bas falz ni lens

G 11. si - a mos sa - bers flax ni lens

R 12. ans tanh que.i do - ble mos en - jens.

W 12. >deit dou - blar mos en - gens.

G 12. ainz taing qe.s do - ble mons en - genz.

G 2,2 The MS reads "chang" which makes sense, but the number of neumes prompted an emendation (compare, however, MS R). 4,2-4,8 The neumes are lacking; the word of 4,8 is written in superscript. The notes for strophe II, given through 2,3, are identical to those for strophe I.

1 2 3 4 5 6 7

R 43a 1. Us vo - lers o - tra - cu - jatz

G 7a 1. Uns vo - lers ol - tra - cui - daz

R 2. s'es dins e mon cors a - ders,

G 2. s'es inz en mon cor a - ders,

R 3. pe - ro no.m ditz mos es - pers

G 3. pe - ro no.m di mos es - pers

R 4. ja puesqu' es - ser a - ca - batz

G 4. ja posca es - ser a - ca - baz

R 5. tan aut s'es en - penhs,

G 5. tant aut s'es im - penz,

R 6. ni no m'o au - tre - ya mos ens

G 6. ni no m'au - tre - ia mons: senz

1 2 3 4 5 6 7

R  
7. que si - a des - es - pe - ratz;

G  
7. q'en si - a des - es - pe - raz;

R  
8. e soy ay - si mei - ta - datz

G  
8. e son ai - si mei - ta - daz

R  
9. que no.m des - es - per

G  
9. qe no.m des - es - per

R  
10. ni n'aus es - pe - rans' a - ver.

G  
10. ni aus es - pe - ranza a - ver.

Text edition: Stronksi, *Folquet*, 23. Music editions: Anglès, *Canto popular*, 423; Sesini, *Ambrosiana II*, 28; Gennrich, *Nachlass*, #89.

R Verse 6 is hypermetric, "mo" for "m(e)".

G 3,4 The MS has two monosyllables, the first of which has a neume; because of erasures (see the description of MS G in Chapter 1) the text is unclear. Bertoni reads "di de", but the first letter is not "d" (note the vertical stem). It appears to me to have been "cuide", with the first minim subsequently altered. As there are no neumes above "de", and as it would make the verse ypermetric, I have assumed that it was left by error. The notes for strophe II, given through 2,1, are identical to those for strophe I, including the flat sign.

1 2 3 4 5 6 7 u

R  
44d  
1. A sem - blan del rey Tirs

G  
2. cant l'ac ven - cut l'em - pe - rai - re

R  
3. e.l fes ti - rar, cant l'ac pres,

G  
4. sa he-re - tat e son ar - nes

R  
5. don el chan - ta - va al mal - trai - re

G  
6. ve - zen la ro - da vi - rar

R  
7. e.l ser plo - rav' al man - jar:

G  
8. chant con plus ay ma - le - nan - sa

R  
9. tant c'a - zir en a - le - gran - sa

G  
10. mi pot mos mal - tratz tor - nar,

R  
11. e.n plor can ve.l joi ni.l bes

G  
12. als au - tres e mi so - ve

1 2 3 4 5 6 7

13. qu'ieu n'aic pro, ar non ay re.

Text edition: Mouzat, Faidit, 312. Music edition: Gennrich, Nachlass, #103.

Verse 1 is hypometric and has a rhyme problem ("tirs" for "ties"). Verse 4 is hypermetric in music and text ("carret(a)" for "heretat"); an elision at 4,1 from "sa" to "heretat" would have been unusual but not necessarily impossible. 5,4-5,5 Elision neglected.

## P-C 167,15

## Gauclm Faidit

1 2 3 4 5 6 7 8 9 10 u

R 44b

1. Chant e de - port, joi, dom - ney e so - latz,

X 87<sup>rc</sup>

1. Chant e de - por, joi, don - noi e so - laz,

G 28d

1. Chant e de - port, joi, domp - nei e so - laz,

R

2. en - se - nha - mens, lar - guez' e cor - te - si - a,

X

2. en - se - ngnal - ment, lar - gece e cor - tei - si - e,

G

2. en - se - igna - ment, lar - geça e cor - te - si - a,

1 2 3 4 5 6 7 8 9 10 u

R

3. ho - nors e pretz e li - al dru - da - ri - a

X

3. e prez e sen e le - ial dru - de - ri - e

G

3. ho - nor e preç e le - ial dru - da - ri - a

R

4. an si bai - sat en - gan e mal - ve - stat

X

4. ont si bas - sat en - gens e mal - ve - staz

G

4. an si bais - sat en - jans e mal - ve - staz

R

5. c'a pauc d'i - ra no.m soi des - es - pe - raz;

X

5. k'a poi d'i - re non sui des - es - pe - raz;

G

5. q'a pauc d'i - ra no sui des - es - pe - raz;

1 2 3 4 5 6 7 8 9 10

R 6. car en - tre cen do - nas ni a - ma - dors

X 6. car en - tre cent don - nes ni pre - ja - dors

G 6. car en - tre cen dom - nas ni pre - ja - dors

R 7. non vey u - na ni un qu'en be.s cap - te - nha

X 7. ni a u - ne ne un k'au ben en - te - gne

G 7. non vei ni - ul qi be.s cap - te - gna

R 8. en ben a - mar ni en be que no.s fe - nha

X 8. vers ben a - mar que d'au - tre part non fe - ngne

G 8. en ben a - mar q'ad al - tra part no.s fe - gna

1 2 3 4 5 6 7 8 9 10

R 9. que.m sap - cha dir qu'es de - ven - gud' a - mors:

X 9. ne qui sa - chent q'est de - ven - gude a - mors:

G 9. ni sap - chan dir q'es de - ven - gut a - mors:

R 10. gar - datz com es a - bay - sa - da va - lors!

X 10. gar - daz com es a - bas - sa - de va - lors.

G 10. gar - daz com es a - bai - sa - da va - lors!

Text edition: Mouzat, *Faidit*, 445. Music editions: Gérold, *Moyen âge*, 175; Sesini, *Ambrosiana II*, 72; Gennrich, *Nachlass*, #104.

R 1,6 Before "domney", "e" is expunctuated. 10,5 The first syllable of this word is added in superscript.

G 1,10 A third note, probably D, was erased. Verse 7 is hypometric by two syllables and three neumes. Although the text makes sense as it stands, the number of neumes demands a correction. Comparison with other versions reveals that syllables 3-4 ("una") and the last three neumes are lacking so that the verse may be adjusted as given below. 9,6 "devengut" (for "deven-gud(a)") is probably intentional, as it appears in a number of the other manuscripts. The notes for strophe II, given through 1,10, are identical to those for strophe I.

non vei lu - na) ni un qi be.s cap - te - gna

1 2 3 4 5 6 7 8 9

G 27d

1. Cho - ras ge.m des be - na - nan - za

2. a - mors, de q'eu fos jau - ci - re,

3. e - ra.m ten sa tren - chanz lan - za

4. al cor, de ge.m vol au - ci - re;

5. mas tan m'au - ci ab dolz mar - ti - re

6. ge.ill per - don ma mort fran - cha - men;

7. bel - la don' ab gai cors pla - zen,

8. per vos plaing e per vos so - spi - re

9. e ren mas ma mort no a - ten;

10. pe - ro si con vos plaz m'es gen.

Text edition: Mouzat, Faidit, 332. Music editions: Sesini, Ambrosiana II, 68; Gennrich, Nachlass, #105.

The notes for strophe II, given through 1,8, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10

n 89d

1. Fort cho - se est que tot le ma - ur dan

1. Greu cho - se es que tot lo ma - jor dan

1. Fort chausa o - iaz e tot lo ma - jor dan

1. <For> chose au - ias et tot lo ma - <jor> dan

1. E, ser - ven - tois, ar - rie - re t'en re - vas,

1. E, sir - ven - tois, ar - ri - er t'en re - vas,

1. E, ser - ven - tois, ar - rie - re t'en re - vas,

Photocopy (MS n): H. Bannister, Monumenti vaticani di paleografia musicale latina (Leipzig 1913), Vol. XII, plate 100a. Text edition: Mouzat, Faidit, 415. Music editions: Restori, Trovatori III, 256; Hugo Riemann, Handbuch I/2, 247; Beck, La musique, 92 and Melodien, 190; Sesini, Ambrosiana II, 74; Anglès, Cantigas II, appendix 83; Gennrich, Nachlass, #106; Maillard, Anthologie, 18.

1 2 3 4 5 6 7 8 9 10

n  
2. e le ma - ur doel, las! que onc mes a - ges

X  
2. e gre - ignor dol que on - ques mais au - guez

G  
2. et ma - jor dol, las! q'eu anc mais a - [g]ues

W  
2. et gre - ignor dol que < > s o - ges

M  
2. droit en Ar - tois ne te vais a - tar - gant,

T  
2. droit en Ar - tois, ne t'i vas a - tar - gant,

K  
2. droit en Ar - tois, ne t'i vas a - tar - jant,

n In several passages, it is extremely difficult to determine the music scribe's intentions; without the other versions, it would have been impossible to deduce a meaningful melody from the notes given in this manuscript. The notational problems in this version can not be satisfactorily explained as having come about in the process of copying. Instead, it seems likely that the notation was made directly into the manuscript by someone who had not fully mastered the art of recording a melody.

1 2 3 4 5 6 7 8 9 10

n  
3. et co dont dei toz jorz plein-dre en plo - rant

X  
3. e tot qan c'on deu - roit plaindre en plo - rant

G  
3. e so que eu de - gra dir en plo - ran

W  
3. que ce c'om deit toz jor < > n plo - ran

M  
3. et ma da - me si me sa - lu - e - ras,

T  
3. et ma da - me si me sa - lu - e - ras,

K  
3. et ma da - me si me sa - lu - e - ras,

## MS n continued:

The scribe used only single notes, no ligatures; consequently, the distribution of the notes over the text is unclear, especially in the places noted below. The lines of the staves are neither at equal distances from, nor really parallel to one another. To complicate matters even further, there are several instances in which a note is written just above or just below a line, instead of exactly on the line or clearly in the space between the lines. Finally, the scribe had difficulty with his clefs. In most instances he used a c-clef, but on the first two staves most of the notes are written a third too high. There is one f-clef (at 7,5), after which, however, the notes are written a third too low. In addition, there is one clef which occurs three times and which resembles both the capital letter D and the small letter a (both letters occur as clefs in manuscripts containing Gregorian chant). On its first occurrence (at 4,8), interpretation of this symbol as D-clef seems to be required; on its other two occurrences, however (at 8,1 and 8,6), interpretation as a-clef makes more sense, although that causes problems for the melody from 9,1 on.



1 2 3 4 5 6 7 8 9 10 u

n  
4. m'a - vient a dir en chan - tant et re - trai - re;

X  
4. co - vent o - ir en chan - tant e re - trai - re;

G  
4. m'a - ven a dir en chan - tan e re - trai - re;

W  
4. m'est bel a dir en chan - < r> - trai - re;

M  
4. qui tant est bele et douce et de - bon - ai - re;

T  
4. qui tant est bele et douce et de - bon - ai - re;

K  
4. qui tant est douce et simple et de - bon - e - re;

MS n continued:

The music of the first verse is given twice: first, with the text of the first and the second verse under it, as if the first melody was intended for both verses; the second time it has only the text of the first verse, followed immediately, on the same line, by the first four syllables of the second verse. On both occurrences, the notes for the first verse are written a third too high, but those for the opening syllables of the second verse, written at the end of the second staff, are notated correctly. 1,1-1,4 On first occurrence there are four notes, as given in the transcription, but on the second appearance there are only three, while the syllable of 1,3 is expunctuated in an unwarranted elision. Verse 2 is hypermetric in text and music ("e le" for "e.l"). 3,8 Elision neglected. 4,2 and 5,8 Two neumes over a diphthong. 5,9-5,u The distribution of the notes over the text is unclear. 7,3 Two neumes over a diphthong. 7,5-7,10 In the manuscript this passage is notated a third lower. 7,6 Elision neglected. 8,7-8,3 The distribution of the music over the text is unclear. 9,1-9,7 Concerning the exact pitch, see preceding paragraph. 9,1 Text added in superscript by a different hand and in different ink, making the exact distribution of the notes over the text unclear. 8,9-8,10 Distribution and pitch uncertain.

1 2 3 4 5 6 7 8 9 10 u

n  
5. que cil qui est de va - lur chiefs e pai - re,

X  
5. qen cil q'es - tait de va - lor chief et pai - re,

G  
5. qe cil q'e - ra de va - lors caps e pai - re,

W  
5. que cil qui es des va - lens < est pai - re,

M  
5. di li, quant vi au par - tir son vi - ai - re

T  
5. di li, quant vi au par - tir son vi - ai - re

K  
5. de li, quant vi au par - tir son vi - ai - re

W Up to 6,8, all clefs as well as many words and notes have been cut away. The melody of this song occurs also elsewhere in this MS (see MS M in the discussion of the contrafact). Although both versions are mutilated, together they form an almost complete melody; only the neumes for 1,1 and 1,9 are lacking in both readings. More importantly, the passages which are preserved in both versions are virtually identical to one another; thus, what is lacking in one version can justifiably be taken from the other reading. 1,7 The MS has "lor", without contextual sense.

1 2 3 4 5 6 7 8 9 10

n  
6. lo ris va - lenz Ri - charz, roi des En - gleis,

X  
6. li rich va - lens Ri - chars, reis des En - gleis,

G  
6. lo ric va - len Ri - chart, rei dels En - gles,

W  
6. lou reis va - lens, Ri - chars, reis des En - gles,

M  
6. et ses biaux ex et son cors a - ve - nant,

T  
6. et ses biaux ex et son cors a - ve - nant,

K  
6. et son gent cors et son vis a - ve - nant,

G 3,3-3,7 The text "que eu degra dir" is given in superscript (on the bottom line of the staff) over "dun eu soven plaing", which is crossed out; this change may have been made after the neumes were entered. 5,10-5,0 Three neumes over two syllables. 8,8 The MS has "anzir". The notes for strophe II, given through 1,10, are identical to those for strophe I, including the flat sign.

1 2 3 4 5 6 7 8 9 10

n  
7. est morz! o - i, Deu! quex perte et que dans est

X  
7. es morz! he, Diex! qals dous e qals perte lesi,

G  
7. es morz! a, Deus! qal perda e qal dan es,

W  
7. es morz! he, las! qual dol et com per - dens,

M  
7. je m'en par - ti tris - tes, a cuer do - lant;

T  
7. je m'en par - ti sim - ples, a cuer pen - sant:

K  
7. je m'en par - ti tris - tes, de cuer pen - sant:

X The text scribe seems to have been somewhat confused concerning verses 6 and 7. He failed to write a rhyme point after "Engles" (the rhyme word of verse 6), but he wrote one after "morz" of 7,2 (the end of the sentence). In the middle of verse 7, he wrote "qals perte dous", the second word of which is crossed out (it had no neumes); the rhyme word of verse 7 is lacking; its neume stands over the second syllable of "perte". 8,1 After "con" (at the end of a line), "es" is erased.

1 2 3 4 5 6 7 8 9 10

N  
8. e cum dur mots, cum sau - vage a u - ir!

X  
8. con es - treins moz, sal - va - ges a o - ir!

G  
8. com es - traing mot, con sal - vage ad au - zir!

W  
8. com es - traig[n] mot et sal - vage a au - zir!

M  
8. sanz li ne sai donc <

T  
8. sans li ne sai dont con - fort puist ve - nir,

K  
8. car je n'i voi dont con - fort puist ve - nir

Contrafact: "E, serventois, arriere t'en revas" (R 381). Sources with music: trouvère MSS M 19b; T 51vo, K 321b, N 153d, P 169a, and X 201d. Text edition: Spanke, *Liedersammlung*, 40.

M Concerning the reconstructions, see the remarks about Folquet's song in MS W. T 7,1-7,4 Unlike the other sources, MS T gives here the melodic passage occurring also over 8,1-8,4; from a melodic point of view, it is not necessarily wrong. The notes for strophe II, given through 2,1, are identical to those for strophe I, except 1,6, where no flat sign is given.

1 2 3 4 5 6 7 8 9 10

N  
9. bien a dur quer toz hom qui puet sof - frir.

X  
9. molt a dur cuer nus hom qe.l pot sof - frir.

G  
9. ben a dur cor toz hom qe.l pot sos - frir.

W  
9. com a dur cor tals hom qui pot su - frir.

M  
9.

T  
9. qui me pe - ust de ma do - lour ga - rir.

K  
9. qui me po - ist de mes do - lors gue - rir.

P&N  
9. qui me pe - ust de mes do - lors gue - rir.

X  
9. qui me pe - ust de mes do - lors ga - rir.

Contrafact continued:

K N P X These versions differ so little from one another that only the version from MS K has been given in full; deviations from it in the other MSS are as follows: N 5,J a<sub>6</sub>. Verse 9 as given in the transcription. P 4,4-4,8 as given below. Verse 9 as N. X 6,5 a non-liquescent. 8,4 E<sub>G</sub> downwards liquescent. Verse 9 as given in the transcription. The note over the elided syllable of 6,4 occurs in MSS N, P, and X, but not in MS K.

4 5 6 7

simple et douce et

1 2 3 4 5 6 7 8 9 10

G  
26c

1. Ben fo - ra con - tra l'a - fan,

2. qe m'a dat d'u - na donna a - mors

3. puos ab lei non truop mas dan,

4. qe.m fe - çes d'al - tra part so - cors

5. ab qe s'a - dol - ces mas do - lors;

6. qe.ill dir de non des - pla - çen

7. de lei, on plus non a - ten,

8. m'an o - stat e vi - rat lo cor e.l sen

9. d'un greu fais per q'eu lais l'en - ten - de - men.

Text edition: Mouzat, Faidit, 305. Music editions: Sesini, Ambrosiana II, 64; Gennrich, Nachlass, #107.

Between 3,7 and 4,1, a note c is erased. 4,6-4,8 The neumes are written over an erasure; the original notes are undecipherable. 7,7 The pitch G is written over an erasure; the original pitch may have been F. The end of the strophe is metrically ambivalent. It concludes either with two ten-syllable verses having internal rhymes at 3 and 6, or with six short verses in the rhyme scheme ddc eec. The music does not preclude either interpretation. The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

R  
41d

W  
200a

G  
28b

1. Ja - mays nulh tems no.m poi - retz far a - mors

1. Ja - mais rien tal non por - roit far' a - mor

1. Ja - mais nulz tems no.m pot ren far a - mors

2. que.m si - a fais ni mal - trag ni a - fans

2. kiu sie en - nui ne mal - trais ne a - fans

2. que.m si - a greu ni mal - traiz ni a - ffanz

3. car tan me fay a - ra va - len se - cors

3. car el m'a fait tant a - vi - nent sou - cors

3. qe tan me fai e' - ra va - lenz so - cors

Text edition: Mouzat, Faidit, 105. Music editions: Riemann, Handbuch, 252; Sesini, Ambrosiana II, 70; Gennrich, Nachlass, #108.

R Verse 5 is hypometric in text; the last four neumes are distributed more or less equally over the last three syllables. Verse 6 has a rhyme problem ("marrit" for "marrir"; see also MS W).

1 2 3 4 5 6 7 8 9 10 u

R 4. que las per - das me re - stau - ra e.l.s dans

W 4. que re - stau - raz m'a les per - tes e.l dans

G 4. qe las per - das me re - stau - ra e.l.s danz

R 5. c'a - vi - a pres a dreg per [mon] fo - la - tge;

W 5. qu'a - vi - e fes a dreit per mon fo - la - ge;

G 5. c'a - vi - a pres a dreich per mon fo - la - ge;

R 6. e si anc jorn me fetz en re ma - rrit

W 6. e si ainc jor de ren m'a fet ma - ri

G 6. et si anc jorn mi feç de ren ma - rir

W The first line of the text, comprising 1,1-2,1, is written in a hand different from that of the main text scribe, but probably identical to the one which completed a strophe on the preceding folio (see P-C 461,102) and whose work also appears elsewhere in the MS. The melody of this song, however, seems to have been notated in its entirety by the main music scribe. 1,8 The MS has an apostrophe after "far", as given in the transcription. The clef of the second staff (comprising 2,2-3,2) is lacking or was covered by the ornamented initial, but there is a change of clef at 3,1. Verse 6 has a rhyme problem ("mari" for "marir"; see also MS R). 8,10 The elongated note c may actually be two notes written so closely together as to look like one.

1 2 3 4 5 6 7 8 9 10 u

R 7. e - ra.l per - do lo de - stric e.l damp - na - tge

W 7. eu lou par - don, lou de - tric e.l da - ma - ge,

G 7. er li per - don lo de - streich e.l damp - na - ge

R 8. c'a tal do - na fa mos preç o - be - zir

W 8. car tal dos - na fai mon preis a - cue - illir

G 8. q'a tal dom - na fai mos preç a - cue - llir

R 9. don m'es - men - da tot cant m'a fag so - frir.

W 9. qui m'a - men - de tuit que m'a fait su - frir.

G 9. don m'es - men - dat tot gan m'a fait so - frir.

G 7,6 The MS has "drestreich". The notes for strophe II, given through 1,9, are identical to those for strophe I.

1 2 3 4 5 6 v

R 44a  
1. Lo jent cors on - ratz

X 90fo  
1. Lou gent cors hon - raz

G 23b  
1. Lo gen cors hon - raz

R  
2. com - plit de grans beu - tatz

X  
2. com - pliz de gran bel - taz

G  
2. con - plit de granz bel - taz

R  
3. de liey que plus m'a - gen - sa

X  
3. de li que mais m'a - jen - ce

G  
3. de leis qi plus m'a - gen - za

1 2 3 4 5 6

R  
4. e que mais me platz,

X  
4. e qui mais me platz,

G  
4. e qi mais me platz,

R  
5. on es pla - zen so - latz,

X  
5. ou naist plai - zanz so - laz

G  
5. on es plai - senz so - laz

R  
6. fran - queze, hu - mi - li - tatz

X  
6. e franche hu - me - li - taz

G  
6. e francha hu - mi - li - taz

1 2 3 4 5 6 J

R 7. de be - la cap - te - nen - sa

X 7. e be - le ca - te - nan - ce

G 7. e dol - za cap - te - nen - za

R 8. e gent pretz pre - zatz,

X 8. e rich prez pu - iaz,

G 8. e gais prez pre - jaz,

R 9. me fay chan - tar so - ven

X 9. mi fait chan - tar so - vent

G 9. mi fai chan - tar so - ven

1 2 3 4 5 6 J

R 10. sen[s] so que non cos - sen

X 10. senz ceu que non con - sent

G 10. ses cho q'ill non cos - sen

R 11. qu'ieu ja.n si - a jau - zi - re

X 11. kar eu si - e jau - zi - re

G 11. q'eu ja.n si - a jau - zi - re

R 12. d'a - ver joi pla - zen;

X 12. d'a - voir joi plai - zant;

G 12. d'a - ver joi pla - zen;

1 2 3 4 5 6 u

R  
13. ni d'a - lhors non l'a - ten

X  
13. ne de li non a - tent

G  
13. ni de leis non a - ten

R  
14. mais vuelh lo de - zi - re

X  
14. fors l'e - nui - gous de - si - re

G  
14. mais l'en - veia e.l de - si - re

R  
15. c'ai del sieu cors jen

X  
15. k'ai de son cors gent

G  
15. c'ai de seu cors gen

1 2 3 4 5 6

R  
16. que d'au - tra.l jau - zi - men.

X  
16. senz au - tre jau - zi - ment.

G  
16. ses au - tre jau - çi - men.

Text edition: Mouzat, *Faidit*, 345. Music editions: Sesini, *Ambrosiana II*, 56; Gennrich, *Nachass*, #109.

R 5,6 Immediately after the d, a note e is erased. If verse 6 is to be read as "franquez' e humilitatz", it is hypermetric in the text; our transcription is supported by the position of the neumes in the MS. Verse 14 is hypometric in text and music.

X 10,3 b-flat sign at a change of clef. 13,5-13,6 Five separate neumes are given over two syllables; the intended distribution of these neumes is unclear.

G The notes for strophe II, given through 1,5, are identical to those for strophe I.

1 2 3 4 5 6 7 u

G  
26a  
1. Lo ro - se - igno - let sal - va - ge

2. ai au - zit qi s'es - bal - de - ia

3. per a - mor en son len - ga - ge

4. e fai me mo - rir d'en - ve - ia



1 2 3 4 5 6 7 8/u

5. car lei cui de - sir

6. non vei ni re - mir

7. e no.1 volgra o - gan au - zir;

8. pe - ro pel dolz chan

9. q'il e sa pars fan

10. es - forç un pauc mon co - ra - ge

11. e.m vau co - nor - tan

12. mon cor en chan - tan,

13. cho q'eu no cu - gei far o - gan.

Text edition: Mouzat, Faidit, 355. Music editions: Sesini, Ambrosiana II, 61; Gennrich, Nachlass, #110.

The notes for strophe II, given through 1,6, are identical to those for strophe I. Between II, 1,3 and II,1,4, a one-syllable word is added in superscript; the six neumes are distributed haphazardly over eight syllables.

1 2 3 4 5 6 7 8 9 10

R 44b

X 84r

1. Mon cor e mi e mas bo - nas chan - sos

1. Mon cor e mei e mes bo - nes chan - cons

R

X

2. e tot cant say d'a - vi - nen dir e far

2. e kan q'eu sai d'a - vi - nant dir e far

R

X

3. co - nosc que tenc, bo - na do - na, de vos

3. co - ignois q'eu ten, bo - na don - ne, de vos,

R

X

4. a cui non aus des - co - brir ni mo - strar

4. mais non vos os des - co - brir ni mo - strar

R

X

5. l'a - mor qu'ie.us ay don lan - guisc e so - spi - re;

5. l'a - mor q'eu trai don lan - guisc e so - spi - re;

1 2 3 4 5 6 7 8 9 10 J

R 6. e pus l'a - mor no.us aus mo - strar ni dir

X 6. e poz l'a - mor non os mo - strar ne dir

R 7. ni.ls bes qu'ie.us vuelh, greu m'au - zer' e - nar - dir

X 7. ne ben q'eu vol, greu m'es a e - nar - dir

R 8. que.us vol - gues mal de mo mal cor a di - re.

X 8. se vol - guez mais de mon mal cor a di - re.

Text edition: Mouzat, Faidit, 161. Music edition: Gennrich, Nachlass, #111.

R The song appears a second time in MS R on f. 95d, attributed to Guillhem de Cabestanh, without music and with some differences in the text.

X The flat signs at 2,1 and 3,9 occur at a change of clef. At 4,1, 7,1 and 7,7 there is a change of clef without a flat sign. 8,9 The MS has "art", which makes no contextual or syntactic sense.

1 2 3 4 5 6 7

R 43d 1. No m'a - le - gra chan ni critz

W 202b 1. Non m'a - le - gre chans ni cris

G 30a 1. Non a - le - gra chan ni criç

R 2. d'au - zels mon fel cor en - gres

W 2. d'au - zel, non fai cors en - greiz

G 2. d'au - sels mon fel cor en - gres

R 3. ni no say per que chan - tes

W 3. ni non sap per que ten - ghez

G 3. ni no sai per che chan - tes

1 2 3 4 5 6 7 u

R  
4. ni mos ditz me per - des,

W  
4. ni per - des

G  
4. ni tro - bes

R  
5. car be los per - dri - a

W  
5. mous dis, car ben lous per - dri - e

G  
5. bos moz, car be los perd - dri - a

R  
6. s'ieu di - zi - a

W  
6. s'en cui - di - e

G  
6. s'eu de - si - a

1 2 3 4 5 6 7

R  
7. que.m val - gues

W  
7. que val - ghes

G  
7. qe.m val - ghes

R  
8. ab mi - dons precx ni mer - ces;

W  
8. a mi - dosn pres ni mer - ces;

G  
8. a mi - donz prec ni .mer - ces;

R  
9. car no.s tanh ges

W  
9. car non te - ngnes

G  
9. car no.s taing ges

1 2 3 4 5 6 7

R  
10. que per mi.lh si - a que - ritz

W  
10. que per me si - [e] chau-sis

G  
10. q'il si - a per mi qi - riz

R  
11. per - do, frans li son fa - lhitz.

W  
11. per - dons, tal mi sui fa - illis.

G  
11. per - dons, tan li sui fa - lliz.

Text edition: Mouzat, Faidit, 393. Music editions: Anglès, Canto popular, 424 and Der Rhythmus, 398; Sesini, Ambrosiana II, 76; Genrich, Nachlass, #112.

R Some erasures were made in the melody of verse 2; the original notes were probably as follows: 2,4: F, 2,5: E, 2,6: FE, 2,7: F. A rhyme point after "perdes", the position of the rhyme, and the form of the melody (AB AB X) show that in this source the division of verses 4-5 differs from that in the other sources. Between the notes for 8,3 and 8,4, a note f is erased. 11,3 The meaning of the text ("frans" for "tant") is obscure.

W 7,2 The MS has "volghes", without contextual sense; the correction follows all other MSS. Verse 10 is hypometric in the text; the last three neumes stand over the last two syllables.

G 5,6 The MS has "perdiria", an apparent hypermetry which is not supported by the music (see also P-C 457,27). 9,3 The MS apparently reads "tamg". 10,4 The MS has "qiriz. per mi"; thus, the rhyme and the rhyme point come at 10,5, rather than at 10,7. The text of verses 10-11 makes sense as transmitted; since, however, MS G is the only one of fifteen sources with this reading, I have reversed the word order, making this version conform to the others. In this passage, the melodic phrasing is too obscure to be enlightening (compare verses 4-5 in MS R). 11,7 Two separate neumes over one syllable. The notes for strophe II, given through 2,2, are identical to those for strophe I, but they are written (rather haphazardly) over the text of II,1,1-11,1,7.

1 2 3 4 5 6 7 8 9 10

R  
45c  
1. S'anc nulhs homs per a - ver fin co - ra - tge

X  
86vo  
1. Se anz nuls hom pir a - ver fin co - ra - ge

G  
27a  
1. Si anc nulz hom per a - ver fin co - ra - ge

R  
2. ni per a - mar le - yal - men ses fal - su - ra

X  
2. ni pir a - mar le - ial - ment senz fein - tu - re

G  
2. ni per a - mar le - ial - men ses fal - su - ra

R  
3. ni per su - frir fran - ca - men son damp - na - tge

X  
3. ni pir sof - frir lon - gue - ment son dan - na - ge

G  
3. ni per so - frir fran - cha - men son damp - na - ge

1 2 3 4 5 6 7 8 9 10 J

R  
4. ac [de] si - dons nulh on - rada a - ven - tu - ra,

X  
4. a de sin - don galc' on - rade a - ven - tu - re,

G  
4. ac de si - donz null' hon - rad' a - ven - tu - ra,

R  
5. ben degra yeu a - ver

X  
5. ben del - gres a - ver

G  
5. ben degr' eu a - ver

R  
6. al - cun co - vi - nen pla - zer

X  
6. al - cun co - vi - nant pla - zer

G  
6. al - cun con - vi - nen pla - zer

Text edition: Mouzat, Faidit, 336. Music editions: Sesini, Ambrosiana II, 66; Gennrich, Nachlass, #113.

R 1,1-1,2 Unwarranted elision ("s'anc" for "si anc"). 4,2 The word is lacking in the MS; the first four neumes of this verse are distributed unevenly over "ac si dons". 5,2-5,3 Elision neglected. 10,5 Two clearly separated neumes, but the first (a single note) has no stem.

1 2 3 4 5 6 7 J

R  
7. que.ls bes e.ls mals, cals qu'ieu n'a - ya,

X  
7. ke ben e mal, <gal> q'en a - ie,

G  
7. qe.l ben e.l mal, gal q'eu n'a - ia,

R  
8. say so - frir, et ay sa - ber

X  
8. sai sof - frir, et ai sa - ber

G  
8. sai gra - zir, et ai sa - ber

R  
9. de far tot cant mi - dons pla - ia,

X  
9. de far tot q'a min - don pla - ie,

G  
9. de far tot gan mi - donz pla - ia,

X 5,4-5,5 Text and music (with clef) are added in the inner margin. 7,5-7,8 Text and music are added in the outer margin, insertion marks indicate their proper place; probably due to subsequent trimming of the MS, the clef as well as text and music for 7,5 were lost.

G The notes for strophe II, given through 1,J, are identical to those for strophe I.

1 2 3 4 5 6 7

R  
10. si que.l cor no.m puesc mo - ver.

X  
10. si que cor non poc mo - ver.

G  
10. si qe.l cor non pot mo - ver.

## P-C 167,53

## Gaucelm Faidit

1 2 3 4 5 6 7 u

R  
44d  
1. Si tot ai tar - dat mon chant

X  
86ro  
1. De tot ai tar - zat mon chant

R  
2. ni n'ay fayt trop longu es - ta - tge,

X  
2. et ai fait trop lonc es - ta - ge;

R  
3. e - ras n'ay cor e ta - lan

X  
3. er mi pren cor e ta - lant

1 2 3 4 5 6 7 u

R  
4. qu'en torn la perd' e.l damp - na - tge,

X  
4. que j'a - ie fait grant fo - lai - ge

R  
5. que l'a - men - dres el vi - a - tge

X  
5. qant bele en - drece el vi - a - ge

R  
6. e.m ditz qu'ieu mostr' en chan - tan

X  
6. e volc que mostre en chan - tant

R  
7. lo joi e la va - lor gran

X  
7. la joie e la va - lor grant

R  
8. que.m do - net e l'a - le - gra - tge

X  
8. qe.m do - net e l'a - li - gra - ge

1 2 3 4 5 6 7

R  
9. lo jorn que.m re - tenc bai - zan.

X  
9. lo jor qe.l re - ten bai - sant.

Text edition: Mouzat, Faidit, 153. Music edition: Gennrich, Nachiass, #114.

R 3,1 The MS has "eral", without syntactic sense. 8,u After "l'alegratge", "legransa" is expunctuated.

X 8,1-8,3 The MS has "gen donat"; the second word is in superscript over crossed-out "reten".

1 2 3 4 5 6 7 8 9 10

X  
89vo  
1. S'om po - guez par - tir son vo - ler

G  
22d  
1. S'on po - gues par - tir son vo - ler

X  
2. d'ai - co don plus a.l cor vo - lon

G  
2. de cho dunt plus a.l cor vo - lon

X  
3. cant non poc jau - zi - ment a - ver,

G  
3. don no pot jau - si - menz a - ver,

1 2 3 4 5 6 7 8

X  
4. un des granz sen fo - rez del mun;

G  
4. uns del granz senz fo - ra del mon;

X  
5. car de les granz fol - daz qui sun

G  
5. car de las granz fol - daz qe son

X  
6. es de la ma - jor qui s'en - ten

G  
6. e de las ma - jors qi s'a - ten

X  
7. de son dan seugre a es - ci - nen

G  
7. es son dan segre ad es - ci - en

X  
8. car dou - ble - ment

G  
8. car do - pla - men

1 2 3 4 5 6 7 8 9 10

X  
9. fait fa - illi - ment;

G  
9. fai fa - li - men;

X  
10. per oc non es fins a - manz drus pri - vaz

G  
10. pe - ro greu er fins a - mics druç pri - vaç

X  
11. se bens e mals e jois e dols non plaz.

G  
11. si.l bens e.l mals e.l jois e.l danç no.ill plaç.

Text edition: Mouzat, Faidit, 532. Music editions: Sesini, Ambrosiana II, 54; Gennrich, Nachlass, #115.

G 5,2 The MS has "des", without syntactic sense. 7,4-7,6 At the transition to a new column, the distribution of the neumes over the text seems to have gone awry. The word "ad" is written at the beginning of column 23a, but its neume stands over the elided syllable of "segre" at the end of column 22d; over "ad" stands the neume for the first syllable of "escien", which has no neume. If, however, the position of the neumes was intended as given, the music scribe ignored an elision at 7,4-7,5, and gave only two neumes to the trisyllabic word "escien". The notes for strophe II, given through 1,7, are identical to those for strophe I, but the clef is lacking; the seven neumes are distributed rather haphazardly over the eight syllables.

1 2 3 4 5 6 7 8 9 10

R  
46b  
1. Tant ai su - fert lon - gua - mens greu a - fan

G  
30c  
1. Tant ai so - fert lonn - ja - men greu a - fan

R  
2. que, s'es - tes mais que no m'a - per - seu - pes,

G  
2. qe, s'es - tes mals q'eu no m'en per - ce - bes,

R  
3. mo - rir po - gra tost e leu, si.m vol - gues,

G  
3. mo - rir po - gra vil e leu, se.m vol - gues,

R  
4. c'ab e - la no.m prez' e - ra do - lors:

G  
4. q'a la bel - la non prez' e - ra do - lors

R  
5. en cui ma - la fos beu - tatz e va - lors

G  
5. o ma - la fos bel - tat e va - lors,



1 2 3 4 5 6 7 8 9 10 u

R 6. don re - gar - dan part for - satz mon co - ra - tge;

G 6. dun re - gar - dan par forch' a mon co - ra - ge;

R 7. e pus no.l platz, se - gray au - tre vi - a - cge

G 7. e pois lei plaz, se - grai au - tre vi - a - ge

R 8. c'a lieis non cal ni cre que.s tenha a dan

G 8. c'a lei non chal ni no so ten a dan

R 9. de per - dre mi ni.ls bels ditz de mon chan.

G 9. de per - dre mi ni.ls bels diz de mon chan.

Text edition: Mouzat, *Faidit*, 249. Music editions: Sesini, *Ambrosiana II*, 78; Gennrich, *Nachlass*, #116.

R Verse 4 is hypometric in music and text ("cabela" for "ca la bela"). 8,8-8,9 Elision neglected. 9,4-9,5 A hypermetric neume stands over the space between the two syllables.

G The neumes for 1,5-1,9 and the custos for 1,10 are written over erasures; the original notes were probably a second higher than the present ones. 5,2 The note c is preceded by a custos e. 5,2-5,6 Four single neumes (c, b, c, and d) are erased over "mala fos bel-"; in the revised reading of the melody, two single neumes (c and b) stand over the first syllable of "mala" so that verse 5 is hypometric in the text, but not in the music. A related MS reads "tan" after "fos", but the music scribe clearly required a one-syllable word before "mala". 6,5 In an attempt to make sense of the transmitted passage, I have understood "par forcha" as "par forch' a" ("she owns by force") taking "par" as a form of "per". The notes for strophe II, given through 2,1, are identical to those for strophe I, but the clef is lacking; furthermore, a note a was erased over 11,1,5 (compare the erasure in strophe I).

1 2 3 4 5 6 7 8

R 1. Bel se - iner Dieus, tu sias gra - siz

G 2. quar nos as ves - tu con - ver - tiz

No music has been preserved with the poems of the first known troubadour, who was Count of Poitiers and Duke of Aquitaine. However, in a fourteenth century copy of a play honoring St. Agnes, a song is preceded by the rubric: "modo surgunt omnes et tendunt in medio campi et faciunt omnes simul planctum in sonu del comte de Peytieu". It is generally assumed that this "planctus" was modeled after the Count's "Pos de chantar m'es pres talenz". Even though the play was written down approximately two centuries after his death, the fragmentary melody of the "planctus" may stem from him and thus deserves inclusion here. MS with music: Chigi, f. 84b (81b in an older numbering). Photocopy: Bond, *William VII*, 144. For a recent edition with commentary on both songs, see Bond, *William VII*, 40 and 145.

1,4 The MS has two neumes over a diphthong. 1,6 In the meter of the text, the normally bisyllabic word "sias" appears to have been treated as a diphthong, but it has two clearly separated neumes in the melody. 1,7 The note G is preceded by a custos a. From 2,6 on (on f. 84c) no music was written down.

1 2 3 4 5 6 7 8 9 10

G 59a

1. Ben fei - ra chan - zos plus so - ven

2. mas e - noi es tot jorn a di - re

3. q'eu plaing per a - mor e so - spi - re,

4. car o sa - bon tras - tuit co - mu - nal - men;

5. mas eu vol - gra motz nous ab son pla - sen,

6. mas re no.n truop q'au - tra vez dit non si - a.

7. de qal cau - sa.us pre - ga - rai doncs, a - mi - a?

8. a - go me - zeis di - rai d'au - tre sen - blan

9. e si fa - rai no - vel sen - blar mon chan.

Text edition: Audiau, Ussel, 27. Music editions: Anglès, Canto popular, 425; Sesini, Ambrosiana III, 60; Gennrich, Nachlass, #163.

At the beginning of staves 2-5 (comprising 2,2-6,4), a c-clef, a third higher than the present one, was erased; the position of the custos on each preceding staff confirms the accuracy of the present clefs. 4,5 The syllable is is added in superscript; it has no neume, but on the next staff, five neumes stand over the four-syllable word "comunai<sup>is</sup>men"; without doubt, the syllable "tras" was added to correct the textual hypometry resulting from the omission of "dir", which all other MSS have at 4,5. 7,4 The syllable "us" stands at the beginning of a new line without a neume. The notes for strophe II, given through 1,8, are identical to those for strophe I.

1 2 3 4 5 6 7 8

G 59a

1. En tan - ta gui - sa.m mena a - mors

2. c'a pe - nas sai si dei chan - tar

3. o si dei pla - gner o plo - rar,

4. tan mi do - na gauz e do - lors;

5. pe - ro, q'i.n vol - gues dreiz ju - jar,

6. mas n'ai mal qe bes, e ma - jors!

7. mas tan am fi - na - men

8. qe.l mal tieng a ni - en

9. e gra - zisc et e - nanz

10. lo bes, per qe.m plaz chanz.

Text edition: Audiau, Ussel, 34. Music editions: Sesini, Ambrosiana III, 62; Gennrich, Nachlass, #164.

2,6 Two neumes over a diphthong. 8,4-8,6 Originally, the MS had "am", which was made into the present reading by altering "m" to "ni" and adding "en" (in different ink?). The notes for strophe II, given through 1,7, are identical to those for strophe I; the seven neumes are distributed rather evenly over eight syllables.

W 196c

1 2 3 4 5 6 7 8 9 10

1. Geus de chan - tar non fal cor ni rai - son,  
 2. non fas sa - ber, se chans m'e - re gra - ssis;  
 3. mais e - re m'es tant vers a - mors fa - illiz  
 4. per quei eu m'es - tau ma - ris et con - si - rous;  
 5. et post fai me de - fa - illir mous par - dons  
 6. de - se - re - nans deit chas - cun jor chan - tar  
 7. post c'a mi - dosn dei chas - cun joi trou - bar,  
 8. no - vel sens, no - ve - le va - lor  
 9. et bel - taz pluz fine et me - illor.

Text edition: Audiau, Ussel, 47. Music edition: Gennrich, Nachlass, #165.

The apparent rhyme problem in verse 4, which should rhyme with verses 1 and 5, is due to the Frenchified language. 2,1 The first hemistich apparently means "I do not act wisely" ("faire savoir" is attested at least in Old French); how this meaning is supposed to fit contextually is unclear to me. 3,5 The MS has "cant". 7,2 After "cà", "mo" is crossed out. 8,4-8,6 Erasures were made on the staff; originally, there were three single neumes E, G, and a.

G 58a

1 2 3 4 5 6 7 8 9 10

1. Se be.m par - tez, ma - la dom - na, de vos  
 2. non es rai - zons q'eu mi par - ta de chan  
 3. ni de so - laz, q'eu fa - ri - a sen - blan  
 4. q'eu fos i - raz d'ai - zo don sui jo - ios.  
 5. ben fui i - raz, mas a - ra m'en re - pen  
 6. car en - pres ai del vostre en - se - gna - men  
 7. com puo - sca leu can - jar ma vo - lun - tat,  
 8. per q'e - ra chan d'ai - zo dun ai plo - rat.

Text edition: Audiau, Ussel, 30. Music editions: Anglès, Catalunya, 399; Sesini, Ambrosiana III, 58; Gennrich, Nachlass, #166.

3,6 The MS has "fari", but the three neumes in the music and "fos" in the following verse make it clear that the conditional was intended and that a graphic error has occurred. 6,7 The neume stands over the elided syllable of "vostre" at the end of the line; there is no neume over the first syllable of "ensegnamen" at the beginning of the next staff. The notes for strophe II, given through 1,9, are identical to those for strophe I, but the clef is lacking. One deletion and one addition, both affecting the meter, were made in the text of II,1; the verse contains ten syllables in its original as well as in its amended form, but the nine neumes are entered without much regard for the text.

1 2 3 4 5 6 7 8/u

R  
63b

1. Lai can vey flo - rir l'es - pi - ga

2. e s'a - sem - bla.l vis e vai - sa

3. doncx la fuelha e.l frug s'a - fais - sa

4. e.ls au - zels per sa par can - ta,

5. be.m dey d'a - mor jau - zir huey mais

6. pus l'a - lau - zel [fai col e cais].

Text edition: Almqvist, *Ademar*, 118. Music edition: Gennrich, *Nachlass*, #167.

2,1-2,2 Two neumes, a third lower than the present ones, were erased. 2,7-3,1 At the transition to a new line, the MS reads "nais adoncx" (without rhyme point); even though the transmitted text makes sense, I have corrected it in accordance with the majority of the sources. 3,3-3,4 In the MS, "fuelha" is followed by a rhyme point; the music scribe seems to have treated it accordingly and gave it two clearly separated neumes (the first of which has no stem), neglecting a required elision. 6,2-6,4 The division of the transmitted "lalauzel" is not obvious; other MSS read "lalauza.n", but "l'a l'auzel" is also possible. 6,4-6,8 At the transition to the last staff, the text scribe failed to enter the last four syllables of strophe I; he filled the space to the right of the staff with strophe II in such a way that the words "fora grans" of II,5 were entered under the staff; accordingly, the music scribe entered three neumes instead of four, probably omitting the final pitch.

P-C 205,8 is not included because it belongs to the sequence family and was added to MS W by a later scribe.

P-C 223,1 continued from following page:

2,3 The neume is actually written over the expunctuated word "et", which precedes the word "al". 8,1 A downward liquescent neume dd(c) was erased before the present one. 9,6-9,8 The music is written over erasures; the original neumes, which are difficult to decipher, may have been an octave lower than the present ones. 10,2 Before gf, a single note g is erased. 10,3 Before the liquescent e, a note f is erased. 11,7 The MS has "kiu".

1 2 3 4 5 6 7 8/u

W  
201c

1. L'ai - gue pu - ge con - tre - mont

2. al fum, al niule et al vent,

3. et quant est aut, et de - scent;

4. et sa - chent tuit cil del mont

5. qu'en - se - ment pu - ge va - lors

6. a(b) ben fas et ab e - nnor,

7. et quant est aut, de - scen - dri - e

8. s'on ben non la sous - te - ni - e;

9. et de - grem es - ser e - nu - ious

10. del mar - keis et des al - tres prous

11. et des on - ras ric fas k'il fen.

Text edition: Naudieth, *Magret*, 126. Music edition: Gennrich, *Nachlass*, #168.

continued on preceding page

1 2 3 4 5 6 7 8 9 10 √

W 192b

1. Eu en - si preig[n] com fai al pes - ca - dor

2. qui non au - se son peis men - jar ni ven - dre

3. tros que il l'ait mou - strat a son se - ignor;

4. i - tai dos - na mi fai a - mor en - ten - dre

5. que, quant ai fait ser - ven - teis, ma chan - con,

6. ne nu - le ren qu'eu pens qu'i si - e bon,

7. eu li tra - met per oc qu'el' en re - ta - igne

8. ce que plai - ta et que de me su - va - igne;

9. et pus blous de son re - ma - nent

10. de - port me od la cor - tei - se gent.

Text edition: Naudieth, Magret, 110. Music edition: Gennrich, Nachlass, #169.

5,8 The syntax of this verse is rendered obscure by "ma" where all other MSS read "ni"; my punctuation represents only a guess at interpretation.

1 2 3 4 5 6 7 8 9 10 11 12 √

R 41c

G 75a

1. Pus tan mi fors' a - mors que mi fay en - tre - me - tre

1. Pos tan m'es-forcha a - mors ge m'a faich en - tre - me - tre

2. qu'en la gen - sor del mon aus ma chan - so tra - me - tre

2. c'a la gen - zor del mon aus mas chan - chos trans - me - tre

3. ni vas a - lhors non pusc mon fin cor es - de - me - tre,

3. e pos no puosc a - illors mon fin cor es - de - me - tre,

4. ben deu - ria en - ple - yar mo so - til sen e me - tre

4. ben deu - ria en - ple - gar mon sop - til sen e me - tre

5. si il pla - ges qm lai - sses en son ser - vi - zi me - tre

1 2 3 4 5 6 7 8 9 10 11 12 u

R  
6. sil de cuy yeu hom so ses dar e ses pro - me - tre.

G  
6. cil cui hom li - ges sui ses dar e ses pro - me - tre.

Text edition: Sakari, Saint-Didier, 153. Music editions: Sesini, Ambrosiana III, 86; Gennrich, Nachlass, #94.

R 1,1 The MS has "Sus", but the Table of Contents reads "Pus". 4,5 After "en", "pressar" is crossed out. Probably because of the identical rhyme words, the text scribe jumped from the end of verse 4 to the beginning of verse 6; the music scribe followed suit. A similar omission occurs in strophe II.

G For the first two verses, the melody in MS G is essentially a second lower than the one in MS R, whereas the two sources are almost identical to one another in verses 3, 4, and 6. This discrepancy is not necessarily due to scribal inaccuracy, since such differences in recitation tone occur elsewhere in the medieval repertory, e.g. in the Old French song "Un petit devant le jour" (R 1995), two versions of which are published in Spanke Liedersammlung, 444. 2,3 The MS has "zenzor". Several neumes were erased over the text of verse 3, very few of which can be deciphered. The notes for strophe II, given through 1,7, are identical to those for strophe I. Beginning with strophe II, the text scribe divided most verses into two parts, writing one hemistich per line followed by a rhyme point, as if the song consisted of six-syllable verses. The distribution of the seven neumes over the first hemistich of II,1 does not reveal whether the music scribe ignored an elision at II,1,3-II,1,4 or whether he wrote more neumes than required.

1 2 3 4 5 6

R  
1. Leu chan - so - net' e vil

G  
2. m'au - ri - a obs a far

R  
3. que po - gues en - vi - ar

G  
4. en Al - vernh' al Dal - fi.

1 2 3 4 5 6

R  
5. pe - ro, si.l dreg ca - mi

G  
6. po - gues n'E - bles tro - bar,

R  
7. be.l poi - ri - a man - dar

G  
8. qu'ieu dic qu'en l'es - cur - zir

R  
9. non es l'a - fans

G  
10. mas en l'obr' es - clar - zir.

Text edition: Kolsen, Bornelh, 300. Music edition: Gennrich, Nachlass, #56.

1 2 3 4 5 6 7 8

R  
1. Non puesc so - frir c'a la do - lor

G  
1. Ar mi puesc yeu lau - zar d'a - mor

R  
2. de ma den la len - gua no vir

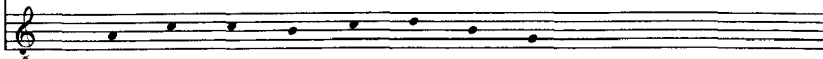
G  
2. que non pert man - jar ni dor - mir

1 2 3 4 5 6 7 8

R



3. e.l chant a la no - ve - la flor,



3. ni.n sent frey - du - ra ni ca - lor

R



4. lay cant vey los ra - mels flo - rir



4. ni no.n ba - dalh ni no.n so - spir

R



5. e.ls chans fors pel bos - ca - tje



5. ni.n vauc de nuetz a - ra - tje

R



6. dels au - ze - letz e - na - mo - ratz;

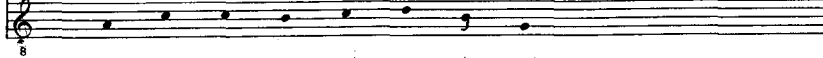


6. ni soy con - quis ni soi li - atz

R



7. e si tot m'e - stau a - pes - satz

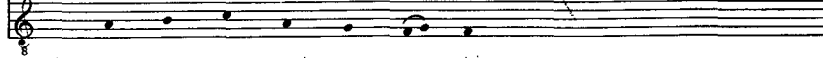


7. ni.n soi do - lens ni.n soy i - ratz

R



8. ni pres de mal u - za - tje



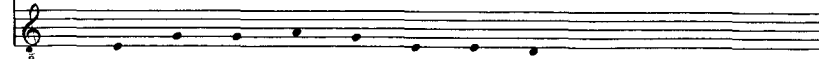
8. ni no.n lo - qui mes - sa - tje

1 2 3 4 5 6 7 8

R



9. cant vey cams ni ver - giers ni pratz



9. ni.n soi tra - itz ni en - ga - natz

R



10. ie.m re - no - vel e m'a - so - latz.



10. que par - titz m'en soi ab mos datz.

Photocopy: MGG V, 1106. Text edition: Kolsen, Bornelh, 228. Music editions: Anglès, Catalunya, 396 and Canto popular, 439; Gennrich, Nachlass, #57.

6,4 The neume is lacking.

P-C 335,7

Peire Cardenal

In the same MS (f. 72d), this melody also appears with "Ar mi puec yeu lauzar d'amor" by Peire Cardenal. Music editions: Anglès, Catalunya, 396 and Canto popular, 439; Gennrich, Nachlass, #185; Maillard, Anthologie, 32.

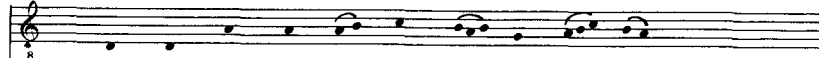
1,1 The MS reads "As", but the Table of Contents has "Ar".

P-C 242,64

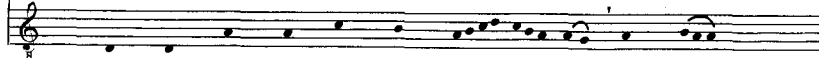
Guiraut de Borneill

1 2 3 4 5 6 7 8 9 10

R

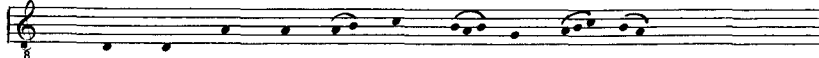


1. Rei glo - ri - os, ve - ray lums e clar - tatz,



1. Rei glo - ri - os, se - ner, per que hanc nas - qiei?

R



2. totz po - de - ros, se - nher, si a vos platz,

1 2 3 4 5 6 7 8 9 10 u

R

3. al mieu com - paynh si - as fi - zels a - iu - da;

2. mor - rir vol - gra lo jorn que t'en - fan - tiei,

4. qu'ieu non lo vi pus la nuech fo ven - gu - da,

3. be - la fi - lla, quar s'anc n'aic a - le - gran - za,

4. ar n'ai mil tanz de dol e de pen - san - sa

5. et a - des se - ra l'al - ba.

5. que ma - la fo - sas na - da.

Photocopy: Reese, *Middle Ages*, Plate V. Text edition: Kolsen, *Bornelh*, 342. Music editions: Restori, *Trovatori II*, 232; Aubry, *Trouvères et Troubadours*, 87; Gérard, *Histoire*, 302 and *Sainte Agnès*, 61; Besseler, *Mittelalter*, 107; Anglès, *Catalunya*, 395 and *Cantigas III*, appendix, 82; Gennrich, *Nachlass*, #58; Maillard, *Anthologie*, 20; van der Werf, *The Chansons*, 96.

There is some similarity in melodic outline between verses 1, 2, 3, and 9 of this song and verses 1, 2, 3, and 5 in P-C 106,14.

Contrafact "Rei glorios, sener, per que hanc nasqiei", P-C 461,215c. MS with music: Chigi, 75b, formerly 72b. Text edition: Jeanroy, *Sainte Agnès*, 60. Music editions: Gérard, *Sainte Agnès*, 61; Gennrich, *Nachlass*, #275.

In the MS, this song is preceded by the remark: "mater facit planctum in sonu albe Rei glorios veri lums e clardat." Verse 1 has one hypermetric syllable with neume. 1,8 The MS has "qua" (possibly altered from "que") without syntactic sense. 3,1-3,2 One neume, comprising two pitches, for two syllables. 4,5-4,6 The notes, written as one group, are separated here in accordance with the preceding verse. 4,7-4,8 One neume, comprising two pitches, over two syllables. 4,10-4,u Five notes in one neume. 5,1-5,2 One neume, comprising two pitches, for two syllables. 5,6-5,7 Five notes in one neume over two syllables.

1 2 3 4 5 6 7 8 9 10 u

R  
5b

1. S'ie.us quier cos - selh, bel' a - mi' A - la - man - da,

2. no.l me ve - detz, c'om co - chat lo.us de - man - da;

3. qu'e - ras m'a dig vos - tra do - na tru - an - da

4. c'a - lhons suy fors is - sitz de sa co - man - da

5. pus so que.m det er m'es - tra e.m des - man - da.

6. qe.m cos - se - lhatz?

7. c'a pauc lo cor dins d'i - ra no m'ab - ran - da

8. tan fort en soy i - ratz.

Text edition: Kolsen, *Bornelh*, 366. Music edition: Gennrich, *Nachlass*, #59.

P-C 244,1a (=461,51a) is not included because it belongs to the virolai family and was added late to MS W.



1 2 3 4 5 6 7

R 104c

1. Ab lo temps a - gra - dieu, gay,

2. lo cors mieu blons de bon grat,

3. qu'ieu am a mon cor, co - mes

4. de far vers a - dre - chu - rat

5. e far l'ay de ma - scles motz

6. ab tot lo nom - bre de seth

7. et ab bel chant pla - zen - tier.

Photocopy: Anglès, Cantigas III, 599. Text edition: Pfaff, Riquier, 12. Music editions: Anglès, Guiraut, #9 and Canto popular, 428; Gennrich, Nachlass, #193.

Rubric: vers d'en Guiraut Riquier l'an MCCLXI.

1 2 3 4 5 6

R 105a

1. Ab pauc er des - cau - zitz

2. a - mor e re - ma - zutz

3. totz mos a - for - ti - mens,

4. pos de mi - dons a - iutz

5. gen se - latz ni sau - butz

6. no.m ven, car le tur - mens

7. m'au - si que.m datz e.m vens;

8. e no m'en pusc ai - dar

9. ab ren mai ab chan - tar

10. e chans es al de - jos

11. per qu'ieu soy de joy blos.

Text editions: Pfaff, Riquier, 19; Molk, Riquier, 62. Music editions: Anglès, Guiraut, #14; Gennrich, Nachlass, #194.

Rubric: canso de Guiraut Riquier l'an MCCLXV.

1 2 3 4 5 6 7 8 9 10

R 104a

1. Ai - si com selh que fran - cha - mens es - tay

2. e ses re - gart, e.s met en ser - vi - tut

3. de tal se - nhor que, pos l'a re - ceu - but

4. per sieu, li fai far son po - der e may,

5. o fi yeu be qu'es - ta - va fran - cha - men

6. cant ad a - mor me diey car, man - te - nen

7. que li.m fuy datz, me mes en tal mes - cla - nha

8. on cug mu - rir: qu'ilh no.m val ni.m de - fen

9. ni n'aus is - sir ni say co mi re - ma - nha.

Text editions: Pfaff, Riquier, 8; M $\ddot{o}$ lk, Riquier, 40. Music editions: Anglès, Guiraut, #6; Gennrich, Nachlass, #195.

Rubric: canso de Guiraut Riquier l'an MCCLVIII.

1 2 3 4 5 6 7

R 103c

1. Ai - si pert po - der a - mors

2. com rixc homs cant pert sa ren - da

3. e.l sieu e sos va - le - dors,

4. per que hom non la re - pren - da

5. car joys l'es e pros fa - lhitz

6. que cas - cus e - ra sos guitz;

7. a - quest de - strenh co - bei - tatz

8. e si.s fai chant e so - latz.

Photocopies: Wolf, Notationskunde I, 207; M $\ddot{o}$ lk, Riquier, opposite p. 24 (f, 103a, i.e., verses 1-6 only). Text editions: Pfaff, Riquier, 2; M $\ddot{o}$ lk, Riquier, 25. Music editions: Anglès, Guiraut, #2; Gennrich, Nachlass, #196.

Rubric: canso d'en Guiraut Riquier l'an MCCLV.

1 2 3 4 5 6 7 v

R 104d

1. Ai - si com es so - bron - ra - da

2. la mai - re del sal - va - dor,

3. deu es - ser hon - ran lau - za - da;

4. car sin - gu - lars de va - lor

5. fo et es

6. de totz bes

7. com - pli - da,

8. claus de ve - ra vi - da

9. gra - zi - da.

10. e doncx so - bi - ras de - vers

11. m'es que s'es - fors mos sa - bers

12. tant que.l si - a d'a - gra - da - tge

1 2 3 4 5 6 7 v

13. sos laus que tenc en co - ra - tje

14. c'ab so - bre - vo - ler co - men - sa.

Photocopies: Anglès, *Cantigas III*, 599. Text editions: Pfaff, *Riquier*, 15; Mölk, *Riquier*, 57.  
 Music editions: Anglès, *Guiraut*, #12 and *Cantigas III*, appendix, 85; Gennrich, *Nachlass*, #197.

Rubric: canso que fes Guiraut Riquier de la maire de Dieu l'an MCCLXIII.

1,1 An F-clef, a third lower than the present one, was erased probably by the main scribe in order to keep the ensuing neumes from coming too close to the text.

1 2 3 4 5 6 7

R 104b

1. A mon dan soy es - for - sieus

2. a sem - blan - sa del lay - ro

3. que.s met en luoc re - gar - dieus

4. de sa mort, tant li sap bo

5. far lo fag don la en - quier;

6. a - tres - si.m fay a - be - lir

7. so don sai que dey mu - rir

1 2 3 4 5 6 7 u

8. a - mors, e pus huey que ier;

9. car silh qu'ieu pus am m'a - zi - ra.

Text editions: Pfaff, Riquier, 11; Mölk, Riquier, 48. Music editions: Anglès, Guiraut, #8; Gennrich, Nachlass, #198.

Rubric: canso d'en Guiraut Riquier l'an MCCLX.

1,7 Diphthong with two neumes, the first of which has a stem, the second of which is followed by a vertical slash marking the end of a verse. 4,5 After "li" comes a dash, about three letters in length, probably indicating that the word was added in a blank space. 7,4 The word is given in abbreviated form at the end of the last staff of f. 104b; it was written out in full at the top of 104c, where it is crossed out; only the former has a neume. 9,3 The MS has "deu" (without an abbreviation mark).

R 104a

1 2 3 4 5 6 7 8

1. A - mors, pos a vos falh po - ders

2. jois ab pretz que.us e - ran cap - tenh,

3. que co - bei - tatz vey que.ls de - strenh,

4. de mort pot es - ser mos es - pers.

5. yeu o planc car es mos dans,

6. mais lo vos - tre planc dos tans

1 2 3 4 5 6 7 8 9 10

7. car el mieu dan per - drai yeu so - la - mens

8. et el vos - tre to - ta.l ge - ne - ral gens.

Text editions: Pfaff, Riquier, 7; Mölk, Riquier, 36. Music editions: Anglès, Guiraut, #5; Gennrich, Nachlass, #199.

Rubric: canso de Guiraut Riquier l'an MCCLVII.

Despite the difference in syllable count, verses 3 and 5 have identical melodies; the two single neumes of 3,6-3,7 correspond to the two-pitch group of 5,6.

R 108a

1 2 3 4 5 6 7 u

1. Anc may per ay - tal ra - zon

2. no fuy de chant em - bar - quatz

3. qu'er soy per joy tan so - bratz

4. que mos sa - bers no.m ten pro

5. per chan - tar del gran pla - zer

6. qu'ieu hai se - gon mon de - ver,

7. car say mon se - nhor es - tort

1 2 3 4 5 6 7 8

8. n'Ai- me - ric de pieytz de mort

9. ad ho - nor, don cais per - du - da

10. es Nar - bo - na re - ven - gu - da.

Text edition: Pfaff, 61. Music editions: Anglès, Guiraut, #44; Gennrich, Nachlass, #200.

Rubric: vers d'en Guiraut Riquier l'an MCCLXXX(X)IIIII per lo deslieuramen del senhor de Narbona. In the rubric, the text scribe of MS R appears to have given the wrong date for this song (1284 in MS C); it occurs between songs written in March of 1284 (P-C 248,52) and November 1285 (P-C 248,30). On folio 108a-b, some passages of the text and the music have faded considerably and are difficult to read (see also P-C 248,30, 31, and 52). 10,1 The word is in superscript.

P-C 248,13

Guiraut Riquier

1 2 3 4 5 6 7 8 9 10

R 105a

1. Anc non a - gui nulh temps de far chan - so

2. me - lhor ra - zo qu'e - ras ai, per que y dey

3. ben a - ve - nir, si tot mi ten de - strech

4. silh qu'ieu pus am que no m fa nulh se - cors;

5. car bo se - nhor ay de no - vel tro - bat

6. que m'a per totz mos e - nans am - pa - rat;

1 2 3 4 5 6 7 8 9 10

7. e si trac mal per don' en - dreg d'a - mor

8. d'ai - si e - nan au - ray ben de se - nhor.

Text editions: Pfaff, Riquier, 21; Mölk, Riquier, 66. Music editions: Anglès, Guiraut, #16; Gennrich, Nachlass, #201.

Rubric: canso de Guiraut Riquier l'an MCCLXVI.

This song has an internal rhyme at 2,4; the music for 2,1-2,4 is virtually identical to that for 8,1-8,4, even though verse 8 does not have an internal rhyme. If the words were pronounced as they are spelled, there may be a rhyme problem in verses 2-3.

P-C 248,18

Guiraut Riquier

1 2 3 4 5 6 7 8 9 10 11

R 104c

1. Be.m me - ra - vilh co non es en - ve - yos

2. totz homs de pretz con - que - rer men - tre vieu,

3. car pretz ve - ray per mort no pert son brieu:

4. donc el es claus de bos faitz ses fa - lhen - sa;

5. e pretz non es res mas lau - zor de gens

6. e.l lau - zors ven dels bos cap - te - ne - mens

7. e bos cap - tenhs de ve - ra co - nois - sen - sa.

1 2 3 4 5 6 7

Photocopy: Anglès, Cantigas III, 599. Text editions: Pfaff, Riquier, 14; Mölk, Riquier, 52.  
 Music editions: Anglès, Guiraut, #10; Gennrich, Nachlass, #202.

Rubric: canso d'en Riquier l'an MCCLXII.

P-C 248,19

Guiraut Riquier

1 2 3 4 5 6 7 u

R 104d

1. Be.m vol - gra d'a - mor par - tir  
 2. en dreg mi - dons de - zi - rar,  
 3. pos nulh se - cors no.m vol far,  
 4. may non puesc per que m'al - bir  
 5. que fols es qui s'a - ban - do - na  
 6. a de - zi - rar nu - lha re  
 7. ses es - pe - ran - sa de be  
 8. a - ver, e.l bes si - a tals  
 9. que tos - temps si - a vi - dals.

Photocopy: Anglès, Cantigas III, 599. Text edition: Pfaff, Riquier, 17. Music editions:  
 Anglès, Guiraut, #13; Gennrich, Nachlass, #203.

Rubric: vers d'en Guiraut Riquier l'an MCCLXIII.

3,1 This neume consists of one elongated symbol with a downward stem on its left side; it occupies the spaces normally allotted to G and a; I have interpreted it as a podatus Ga, but perhaps it represents a single note G or a.

P-C 248,21

Guiraut Riquier

1 2 3 4 5 6 7 u

R 107b

1. Crey - re m'an fag miey de - zir  
 2. que.l pos com - plir en po - di - a;  
 3. e car no.i puesc a - ve - nir,  
 4. ja - mai de tant no.ls crei - ri - a.  
 5. fag m'an a - mar ab fa - di - a  
 6. mon Bel De - port ses jau - zir  
 7. e m'an fag se - nhors ser - vir  
 8. tals de qu'ieu no.m cla - ma - ri - a.

Text editions: Pfaff, Riquier, 49; Mölk, Riquier, 100. Music editions: Anglès, Guiraut, #35;  
 Gennrich, Nachlass, #204.

Rubric: canso de Guiraut Riquier l'an MCCLXXVII.

1 2 3 4 5 6 7 u

R 105b

1. De far chan - so soy mar - ritz

2. non que sa - bers m'en so - fra - nha

3. ni ra - zos ni res que y ta - nha,

4. [mas car chans non es gra - zitz]

5. ni dom - ney ni gay so - latz

6. pre - gai - re ni faitz hon - ratz

7. e car silh no m vol va - ler

8. qu'ieu de - zir ses nulh vo - ler.

Text editions: Pfaff, *Riquier*, 22; Molk, *Riquier*, 70. Music editions: Anglès, *Guiraut*, #17; Gennrich, *Nachlass*, #205.

Rubric: canso de Guiraut Riquier l'an MCLXVIII.

The text of verse 4, lacking in MS R, is taken from MS C; the syntax of the stanza requires its presence. Since the melody is through-composed, and since the subsequent verses have the same syllable count as verse 4, we do not know whether the music scribe skipped the melody of verse 4 or that of another one. Anglès repeats for this verse the melody of the first one; Gennrich does not give any music in his edition, but writes in his commentary: "perhaps the melody of verse 6 can be substituted for the lacking one?"

1 2 3 4 5 6 u

R 105c

1. De mi - dons e d'a - mor

2. e de lonc de - zi - rar

3. me dey e m pueyc lau - zar,

4. e s'anc ne fi cla - mor

5. sai que l col - pa fo mi - a;

6. car mon Bel De - port

7. a - mo - ros ab co - fort

8. per sa pla - zen cun - di - a

9. mi fes mot a - be - lir,

10. e pueys per lo de - zir

11. ayc de tro - bar en - ten

12. per lieys pre - ya[r] pus gen.

Text editions: Pfaff, Riquier, 28; M $\ddot{u}$ lk, Riquier, 76. Music editions: Anglès, Guiraut, #21; Gennrich, Nachlass, #206.

Rubric: canso de Guiraut Riquier l'an MCCLXXI.

Verse 7 is hypermetric in text and music; MS C reads "amors", but that reading is not necessarily correct, as "amoros cofort" would be easier syntactically. For subsequent strophes, the melody may be adjusted by omitting the note of 7,4.

## P-C 248,26

## Guiraut Riquier

R 103d

1. En res no.s me - lhu - r(a)

2. a - mors mos a - fars

3. ni.m ten pro ran - cu - ra,

4. su - frir ni ce - lars;

5. car mi - dons m'es du - ra

6. tant que mos chan - tars

7. no.l play ni n'a cu - ra

8. ni.us n'es - chay blas - mars;

9. car co - bei - tatz re - nha,

10. que.m par que de - stre - nha

11. joy e pretz ve - ray,

12. guitz de vos e sse - nha,

13. per que po - der gai

14. per - detz say.

Photocopy: Wolf, Notationskunde I, 207. Text editions: Pfaff, Riquier, 4; M $\ddot{u}$ lk, Riquier, 28. Music editions: Anglès, Guiraut, #3; Gennrich, Nachlass, #207.

Rubric: canso d'en Guiraut Riquier l'an MCCLVI.

The last word of verse 1 and the first word of verse 2 are written as one word ("melhuramors"). This reading constitutes an unwarranted elision at 1,u and joins verses 1-2 into a ten-syllable verse (a similar result is obtained in P-C 248,85). The melody may be adjusted by splitting the neume gf in accordance with 6,1-6,2. 8,1 The MS has "nieus". 12,4-12,6 The MS reads "essenha"; there is an outside chance that the verb "instructs" is intended, although the syntax and context suggest the noun "insignia" with an initial double "s", as in MS C.



R 107d

1 2 3 4 5 6

1. En tot cant huey sau - pes

2. far e dir e pes - sar

3. me deu - ri' en - dres - sar

4. que ab pla - zer cau - pes

5. en grat de là va - len

6. qu'ieu am de bon ta - len,

7. pus ses leys ges de - port

8. no treup de Bel De - port

9. e car vol tan mos pros,

10. c'ab so vol se - rai pros.

Text editions: Pfaff, Riquier, 58; Mölk, Riquier, 107. Music editions: Anglès, Guiraut, 42; Gennrich, Nachlass, #208.

Rubric: canso de Guiraut Riquier l'an MCCLXXXIII en fevrier.

R 106a

1 2 3 4 5 6 7 8 9 10

1. Fis e ve - rais e pus ferm que no suelh

2. soy vas a - mor en - dreg mon Bel De - port,

3. non que m'a - ia fag sem - blan de co - nort

4. mas que.m so - ve qui fuy ans que a - mes

5. e que.m cos - sir qui fo - ra ses a - mor

6. et aug per qui.m te - no.l co - noys - se - dor,

7. per qu'ieu am fis car d'a - mar ay l'e - nans.

Text editions: Pfaff, Riquier, 34; Mölk, Riquier, 82. Music editions: Anglès, Guiraut, #25 and Cantigas III, appendix 87; Gennrich, Nachlass, #209.

Rubric: canso d'en Guiraut Riquier l'an MCCLXXV.

1,1 and 2,4 An F-clef, a third lower than the present c-clef, was erased, probably by the main music scribe in order to keep the ensuing neumes well separated from the text.

1 2 3 4 5 6 7 8 9 10 u

R 108b

1. Portz guer-ra fay tot lo mon guer-re - yar

2. e de - stru - ir, per que tost er de - strutz,

3. c'ab totz es - fortz vey las gens es - for - sar

4. de de - cha - zer us au - tres de - cha - zutz

5. de dre - chu - ra, c'us non es dre - chu - riers

6. ans es ab tort qui pot pos tor - tu - riers

7. tan que te - mors de Dieu no.y fai te - men - sa

8. e qui co - noys, mens cre sa co - nois - sen - sa.

Text edition: Pfaff, Riquier, 63. Music editions: Anglès, Guiraut, #45; Gennrich, Nachlass, #210.

Rubric: vers d'en Guiraut Riquier l'an MCLXXXV en novembre lo jorn de sant Bres.

On folio 108a-b, the ink of the text and the music has faded considerably; there may have been more notes and flat signs than are now visible. 2,2 There is a mark of some kind over the final letter of "destruir", but its role is not clear to me. 6,1 Two notes, E and G, are written above one another; one of them is likely to be erroneous; I have omitted the lower one. 6,2 The word is in superscript.

1 2 3 4 5 6 7 u

R 108b

1. Gaug ai car es - per d'a - mor

2. es - ser ricx e be - na - nans,

3. e mal car no soy bas - tans

4. del tot a fin ai - ma - dor

5. que deu a - ver co - nois - sen - sa

6. e li - al - tat e sa - ber;

7. mas en tot ay bon es - per

8. que.m per - du - gua bo - na fes

9. e ka - ri - tatz e mer - ces.

Text editions: Pfaff, Riquier, 64; Mòlk, Riquier, 111. Music editions: Anglès, Guiraut, #46; Gennrich, Nachlass, #211.

Rubric: canso que fe Guiraut Riquier l'an MCLXXXV en decembre.

On folio 108a-b, the ink of the text and the music has faded considerably; there may have been more notes and flat signs than are now visible. 1,5-1,6 The neumes are written over an erasure.

1 2 3 4 5 6 7 8 9 10

R 106a

1. Grans a - fans es ad ho - me ver - go - nhos

2. ser - car las cortz en - tre las ri - cas gens,

3. tans dels ser - tans trob' om des - co - nois - sens,

4. ses ver - go - nha, fron - tiers et e - nu - ios,

5. e de quer - re a - bri - vatz et ar - ditz,

6. per cals bes faitz vey der - riers los chau - zitz

7. e.l do - na - dor an part en la fa - lhen - sa.

Text edition: Pfaff, Riquier, 32. Music editions: Anglès, Guiraut, #24; Gennrich, Nachlass, #212.

Rubric: vers d'en Guiraut Riquier l'an MCCLXXIIII.

3,4 The neume, lacking in the MS, was reconstructed after 1,4.

1 2 3 4 5 6 7 8 9 10

R 105d

1. Hu - mils, for - faitz, re - pres e pe - ne - dens,

2. en - tris - te - zitz, mar - ritz de re - ve - nir

3. so c'ay per - dut de mon temps per fa - lhir,

4. vos clam mer - ce, do - na ver - ges pla - zens,

5. mai - re de Crist, filh del tot po - de - ros,

6. que no guar - detz cum soi for - faitz vas vos;

7. si.us play, gar - datz l'ops de m'ar - ma ma - ri - da.

Photocopy: Anglès, Cantigas III, 600. Text edition: Pfaff, Riquier, 31. Music editions: Anglès, Guiraut, #23 and Cantigas III, appendix 86; Gennrich, Nachlass, #214.

Rubric: Guiraut Riquier l'an MCCLXXIIII et es vers de nostra dona.

2,1 The MS has "entrestezitz", which has no meaning. 7,1 The MS has "sieus".

1 2 3 4 5 6 7 8 9 10

R  
108c

1. Ja - may non er hom en est mon gra - zitz

2. per ben tro - bar bels ditz ni pla - zens sos

3. ni per es - ser de bon grat en - ve - yos

4. tant es le mons a - ven - gutz des - cau - zitz;

5. car so que sol dar pretz, grat e lau - zor

6. aug re - pen - re per fo - li - a ma - jor,

7. e so c'om sol re - pen - re e blas - mar

8. vey man - te - nir et aug per tot lau - zar.

Text edition: Pfaff, Riquier, 67. Music editions: Anglès, Guiraut, #45; Gennrich, Nachlass, #214.

Rubric: Guiraut Riquier.

According to the rubric in MS C, this is a vers composed in November of 1286. 1,4 The word is in superscript.

1 2 3 4 5 6 7

R  
106b

1. Jhe - su Crist, filh de Dieu vieu,

2. que de la ver - ges nas - ques,

3. se - nher for - faitz e re - pres,

4. vos prec que.m detz tal cos - selh

5. qu'ieu sap - cha ben a - da - mar

6. e fa - lhi - mens a - di - rar

7. vi - ven al vos - tre pla - zer.

Text edition: Pfaff, Riquier, 35. Music editions: Anglès, Guiraut, #26; Gérold, Moyen âge, 190; Gennrich, Nachlass, #215; Maillard, Anthologie, 22.

Rubric: vers d'en Guiraut Riquier l'an MCCLXXV.

1 2 3 4 5 6 7 8

R  
106c

1. Ka - ri - tatz et a - mor e fes

2. e dre - chu - ra e li - al - tatz

3. e chau - zi - men e pi - e - tatz

4. e co - nois - sen - sa e mer - ces

5. son ab pauc del tot a - ba - tut

6. car le mons es per - pres d'en - jan

7. tant que.l pos l'o - bran a sau - butz

8. c'a pe - nas n'es - dic pauc ni gran.

Text edition: Pfaff, 38. Music editions: Anglès, Guiraut, #28; Gennrich, Nachlass, #216.

Rubric: vers d'en Guiraut Riquier l'an MCCLXXVI.

This song has an internal rhyme at 1,3; the melody of verse 1 is identical to that of verse 3, which has no internal rhyme.

1 2 3 4 5 6

R  
108a

1. Lo mons par en - chan - tatz

2. car voutz et en - chan - tatz

3. es e pres de cha - zer,

4. que tan vey de - cha - zer

5. bos faitz ad - hor - de - natz

6. e.l.s des - a - hor - de - natz

7. e - nan - tir ses de - ver,

8. que tortz es am - pa - ratz

9. e dreitz des - am - pa - ratz

10. c'om no.y cu - ra de - ver.

Text edition: Pfaff, Riquier, 60. Music editions: Anglès, Guiraut, #43; Gennrich, Nachlass, #217.

Rubric: vers d'en Guiraut Riquier l'an MCCLXXXIII en mars.

In several passages of f. 108a-b, the ink of the text and the music has faded considerably (compare P-C 248,12, 30, and 31).

1 2 3 4 5 6 7

R  
106d

1. Los bes qu'ieu truep en a - mor

2. a sa - bor que.m fan chan - tar

3. tan so - ven e de - zi - rar

4. ab grat creis - si - men d'o - nor

5. tot jorn de mon Bel De - port

6. a cuy m'au - trey ferms e fis

7. car gent m'a d'a - fan es - tort;

8. que sos pla - zers m'es pla - zens

9. don soi de pla - zer ma - nens.

Text editions: Pfaff, Riquier, 43; Mōlk, Riquier, 96. Music editions: Anglès, Guiraut, #31; Gennrich, Nachlass, #218.

Rubric: canso d'en Guiraut Riquier l'an MCCLXXVI kalendas [XI] de mars en un jorn.

The rubric is complemented after MS C. The ink of the text has faded considerably so that some passages are difficult to read; the music, however, is very clear. This song has an internal rhyme at 2,3.

1 2 3 4 5 6 7

R  
107d

1. Men - tau - gutz auch que Dieus es

2. e cre - zutz que de totz bes

3. es sa - lutz e que.l mon fes

4. e que nutz per nos mort pres

5. e del vas re - ssors de mort

6. per qu'es - tort

7. son e se - ran pe - ne - den

8. tug li ve - ray pe - ne - den.

Text edition: Pfaff, Riquier, 54. Music editions: Anglès, Guiraut, #40; Gennrich, Nachlass, #219.

The rubric is lacking in MS R. According to MS C, this is a vers composed in December of 1283. The meter of the poem is ambivalent: verses 1-5 (as they are printed here) either have internal rhymes at the third syllable, or they consist of two verses each. The music obscures the meter even further, in that the melody for verse 6 closely resembles passages which, in verses 1 and 3, straddle the internal rhyme and the subsequent syllable (1,3-1,4 and 3,3-3,4). From a different point of view, one notes that the music over 6,1-7,1 closely resembles that over 1,3-1,5 and 3,3-3,5. Furthermore, the opening passage of verse 8, which has no internal rhyme, is not unlike the beginning of verses 2 and 4.

1 2 3 4 5 6 7 8

R 105d

1. Mot me tenc ben per pa - guatz

2. del sa - ber que m'es ven - gutz

3. per ben a - mar non a - matz

4. ma do - na, car men - ta - gutz

5. ne soy e n'ay be - vo - len - sa

6. dels pros; doncx be.m val sa - bers

7. cen ai - tans d'au - tres va - lers

8. qu'ieu ay d'a - mar lieis va - len - sa

9. tal on no s'en - ten fa - lhen - sa.

Text editions: Pfaff, Riquier, 30; Molk, Riquier, 79. Music editions: Anglès, Guiraut, #22; Gennrich, Nachlass, #220.

Rubric: canso de Guiraut Riquier l'an MCCLXXII.

There is no clef on the third staff (comprising 4,7-6,4); the form of the melody suggests that the neume of 4,7 is identical to that of 2,7, and that subsequent pitches are as transcribed.

1 2 3 4 5 6 7 8 9 10

R 110c

1. Non cu - gey mais d'es - ta ra - zo chan - tar

2. pus no.m de - streis le nes - sis de - zi - riers

3. del Bel De - port c'ab mo sa - ber es - tiers

4. cu - ja - va pro pes - sieus mon temps pas - sar,

5. car mas chan - sos per ric se - nhor va - len

6. no s'en - ten - det si que m'en fetz par - ven;

7. mas e - ras chant que ben leu m'en - ten - dra

8. tals qu'en - que - ras be en - [ten - dut no m'a.]

Text edition: Pfaff, Riquier, 82. Music editions: Anglès, Guiraut, #36; Gennrich, Nachlass, #221.

Rubric: la tersa retrohencha d'en Guiraut Riquier l'an MCCLXXIX en setembre.

As in the other two retrohenchas (P-C 248,65 and 78), the last two verses of the strophe constitute a refrain. In MS R, the end of strophe I as well as strophes II-IV are lacking, about which a scribe remarks in a box, at the bottom of the column: "deficit quia deficiebat in exemplari". It seems likely that the melody ended on D. In order to present a complete melody, I follow here the example of Anglès and add the ending of the fourth verse over the text of MS C.

1 2 3 4 5 6 7 8 9 10 u

R  
104b

1. No.m say d'a - mor si m'es ma - la o bo - na

2. o.m val o.m notz o.m man - ten o m'a - zi - ra

3. ni say de mal ni de ben, cals se so - bra,

4. ni no co - nosc si m'a - leu - ja o.m car - gua

5. ni en - ten - di si.m dic ver o mes - son - ja

6. ni si vauc dreg o tenc vi - a tra - ver - sa;

7. qu'est pes - sa - mens me de - strenh e.m ta - bor - na

8. don trac trop pieitz que selh c'om vieus es - cor - ja.

Text editions: Pfaff, Riquier, 10; Mölk, Riquier, 44. Music editions: Anglès, Guiraut, #7; Gennrich, Nachlass, #222.

Rubric: canso de Guiraut Riquier l'an MCCLVIII.

1 2 3 4 5 6 7

R  
106b

1. O - guan no cu - gley chan - tar

2. d'a - mors, mas d'au - trui ra - zon

3. m'es obs a fai - re chan - so<n>;

4. tals m'o a vol - gut man - dar

5. qu'ieu dey de grat o - be - zir;

6. e pos chant per son vo - ler,

7. si sol y puesc a - ve - nir,

8. chan - tar dey al sieu pla - zer.

Text editions: Pfaff, Riquier, 37; Mölk, Riquier, 85. Music editions: Anglès, Guiraut, #27; Gennrich, Nachlass, #223.

Rubric: canso de Guiraut Riquier l'an MCCLXXVI.

3,7 If this syllable has an abbreviation sign, it is covered by the neume above the letter.



1 2 3 4 5 6 7 u

R 108c

1. Obs m'a - gra que mos vo - lers

2. s'a - cor - des ab m'en - ten - den - sa,

3. ab sen et ab co - nois - sen - sa

4. per qu'es com - plis mos es - pers;

5. mas no.l puesc a - po - de - rar,

6. ans me fa for - satz pas - sar

7. so - ven o - tra mon de - ver

8. ab pe - zar o ab pla - zer.

Text edition: Pfaff, Riquier, 66. Music editions: Anglès, Guiraut, #47; Gennrich, Nachlass, #224.

Rubric: vers de Guiraut Riquier l'an MCCLXXXVI en fevrier.

1 2 3 4 5 6 7

R 107c

1. Per pro - ar si pro pri - vatz

2. m'es mos sa - bers men - ta - gutz

3. vuelh va - len vers far vi - atz

4. o - brat d'o - bra don ja brutz

5. no cre que m cres - ca. Is ca - bals,

6. don dans m'a dat des - co - nort

7. tan vei tro - bar trist a tort.

Text edition: Pfaff, Riquier, 53. Music editions: Anglès, Guiraut, #39; Gennrich, Nachlass, #225.

Rubric: vers d'en Guiraut Riquier l'an MCCLXXXIII e novembre.

1 2 3 4 5 6 7 8 9 10

R  
105c

1. Ples de tris - tor, mar - ritz e do - loi - ros

2. co - mens est planh per lo dan re - men - brar

3. e per lo dol que tart deu o - bli - dar

4. que Nar - bo - nes sos - ten tant an - gois - sos

5. per la greu mort del se - nhor de Nar - bo - na,

6. del ves - com - te n'A - mal - ric mo se - nhor,

7. don deu a - ver tre - balh to - ta gent bo - na

8. e la su - a pos lonc temps e ma - jor.

Photocopy: MGG V, 1109. Text edition: Pfaff, Riquier, 27. Music editions: Anglès, Guiraut, #20 and Cantigas III, 65; Gennrich, Nachlass, #226.

Rubric: planh que fe[s] Guiraut Riquier del senher de Narbona l'an MCCLXX e es vers planh.

P-C 248,66 continued: The music directions in the rubric translate: "the melody of the second stanza begins in the middle of the first and follows along until the end, then returns to the beginning and finishes in the middle, as is indicated; and in the same way the fourth and sixth stanzas are sung, and the third and the fifth like the first." The "indication" referred to in the rubric is a large cross located in the staff between the end of verse 5 and the beginning of verse 6.

1 2 3 4 5 6 7

R  
110c

1. Pus as - tres no m'es do - natz

2. que de mi - dons be m'es - cha - ia

3. ni nulhs mos pla - zers no.l platz

4. ni ai po - der que m n'es - tra - ia,

5. obs m'es que si - a fon - datz

6. en vi - a d'a - mor ve - ra - ia

7. e puec n'a - pen - re as - satz

8. en Ca - tha - lue - nha la gua - ya

9. en - tre.ls Ca - ta - las va - lens

10. e las do - nas a - vi - nens.

Text edition: Pfaff, Riquier, 80. Music editions: Restori, Trovatori II, 237; Anglès, Guiraut, #11; Gérolid, Moyen âge, 138; Gennrich, Nachlass, #227.

Rubric: la premieyra retrohencha que fes en Guiraut Riquier l'an MCCLXII.

As in the other two retrohenchas (P-C 248,57 and 78), the last two verses constitute a refrain.

1 2 3 4 5 6 7 u

R 107c

1. Pus sa - bers no.m val ni sens

2. c'as a - mor aus res des - di - re

3. que.m fas - sa vo - ler, par - vens

4. m'es c'a - man me deu aus - si - re,

5. tant li soy o - be - di - ens:

6. qu'ieu a - vi - a ma - la - nans

7. es - tat d'ans vint fis a - mai - re,

8. e pueys a.m ten - gut cinc ans

9. que - ri ses joy del mal - trai - re,

10. e - ras ai de mal dos tans.

Text editions: Pfaff, *Riquier*, 51; Molk, *Riquier*, 103. Music editions: Beck, *La musique*, 120; Anglès, *Guiraut*, #38; Genrich, *Nachlass*, #228.

Rubric: canso redonda et encadenada de motz e de so d'en Guiraut Riquier facha l'an MCCLXXXII en abril; el so de la cobla segonda pren se el miehc de la premiere, e sec se tro la fi, pueys torna al comensamen e fenis el mieg aisi co es sehnat; et aisi canta se la IIIIIa e la VIIa e [1]a tersa e la Va aisi co la premiere e no.y cap retornada. continued on p. 200\*

1 2 3 4 5 6 7

R 105b

1. Car dretz ni fes

2. ni sens ni li - al - tatz

3. ni bon' a - mor

4. no son en - tre la gens

5. ni ka - ri - tatz

6. no.y re - nha ni mer - ces,

7. qu'en - jans los vens

8. qu'es ab co - bei - tat sors,

9. es mals tant mon - tatz

10. e bes tant bays - sartz

11. que.ls bos faitz vey es - car - nitz

12. e.ls vils pre - sartz e gra - zitz.

1 2 3 4 5 6 7

R  
107a

1. Qui m dis - ses, non a dos ans,

2. que l laus me fos des - gra - zitz

3. del rey n'Am - fos, de pretz guitz,

4. mot me fo - ra greus a - fans;

5. qu'er es tant vil ten - gutz sai

6. e blas - matz que sol par - lar

7. non aus de luy ad ho - nor,

8. don ai al cor tal do - lor

9. c'ap pauc chant non dez - am - par.

Text edition: Pfaff, Riquier, 46. Music editions: Anglès, Guiraut, #33; Gennrich, Nachlass, #230.

Rubric: vers de Guiraut Riquier l'an MCCLXXVI.

P-C 248,67

Text edition: Pfaff, Riquier, 25. Music editions: Anglès, Guiraut, #19 and Canto popular, 444; Gennrich, Nachlass, #229.

Rubric: canso d'en Guiraut Riquier l'an MCCLXX.

In the Rubric of MS C, this song is not called "canso" but "vers".

1 2 3 4 5 6

R  
107b

1. Qui s tol - gues e s ten - gues

2. dels mals en que cos - sen

3. e fe - zes totz los bes

4. que co - nois et en - ten,

5. res non es que no - gues

6. d'a - nar a sal - va - men

7. als re - pres, on la fes

8. es de Dieu que ns a - ten,

9. c'a bon port nos trais - ses

10. sa mer - ce pro - me - ten.

Text edition: Pfaff, Riquier, 56. Music editions: Anglès, Guiraut, #41; Gennrich, Nachlass, #231. Rubric: vers de Guiraut Riquier l'an MCCLXXXIII en janoier.

The meter of this song is ambivalent in that verses 1, 3, 5, and 7 either have internal rhymes at their third syllables or consist of two verses each. This feature is further clouded by the appearance of identical melodic passages without regard for the position of the internal rhyme over 1,1-1,2, 3,4-3,5, 5,1-5,2 and 7,4-7,5; on the other hand, the passage appearing over the internal rhyme syllables of verses 1 and 5 also occurs over the final rhyme syllables of verses 3 and 7.

1 2 3 4 5 6 7 8 9 10 u

R 106d

1. Ra - zos m'a - duy vo - ler qu'ieu chant so - ven

2. e fin' a - mors per mi - dons la ra - zon

3. c'a pe - nas ay en al - re pes - sa - men,

4. tant m'a - be - lis; e qui bos chans gra - zi - a,

5. o - ras e jorns e semp - ma - nas e mes

6. pre - ja - ri - a lieys chan - tan que m ten - gues

7. per sieu, car tot cant que de - zir au - ri - a

8. en - dreg de lieys, sol mos chans li pla - zi - a.

Text editions: Pfaff, Riquier, 42; Mölk, Riquier, 93. Music editions: Anglès, Guiraut, #30; Gennrich, Nachlass, #232.

Rubric: canso de Guiraut Riquier l'an MCCLXXVI [XII] kalendas de mars en un jorn.

The rubric is complemented after MS C. This song has an internal rhyme at 1,4 (it rhymes only with the corresponding syllables of subsequent strophes); therefore, it is relevant that verses 1 and 3 have identical melodies. The minute difference in the distribution of pitches over 1,8 -1,9 and 3,8-3,9 is also noteworthy.

1 2 3 4 5 6 7 u

R 110c

1. Si chans me po - gues va - len - sa

2. fai - re ab mon Bel De - port

3. que.l pla - gues ma be - vo - len - sa,

4. bel fe - ra is - sir a port;

5. may nulh sem - blan de co - nort

6. no m'en fa silh que m'a - jen - sa

7. ni m'en puesc par - tir ses mort

8. ni vuelh que res li so - ve - nha

9. en - drech mi que.l des - co - ve - nha.

Text edition: Pfaff, Riquier, 81. Music editions: Anglès, Guiraut, #15; Gennrich, Nachlass, #233.

Rubric: la sego[n]da retrohencha de Guiraut Riquier l'an MCCLXV.

7,3 At the transition to a new line, the diphthong "puesc" is split into two parts; each part has a neume, the second of which has a stem. As in the other two retrohenchas (P-C 248,57 and 65), the last two verses constitute a refrain.

1 2 3 4 5 6 7

R 107b

1. S'ieu ja tro - bat non a - gues,

2. tan - tas de bo - nas ra - zos

3. aug en cort del rey n'An - fos

4. qu'er sau - bra tro - bar, so.m pes;

5. doncx pos sa - bers m'en es guitz,

6. si tot chans non es gra - zitz

7. ni so - cors non ai d'a - mor,

8. al bon rey tanh tan d'o - nor

9. que dey, si puesc, bon vers far.

Text edition: Pfaff, Riquier, 50. Music editions: Anglès, Guiraut, #37 and Cantigas III, appendix, 88; Gennrich, Nachlass, #234.

Rubric: vers de Guiraut Riquier l'an MCCLXXX.

The clef of the second staff, beginning at 3,2, is given at 3,4 after the ornamented initial.

1 2 3 4 5 6 7

R 105b

1. Si ja.m deu mos chans va - ler

2. ni far nulh be mos tro - bars

3. ni mos sa - bers pro te - ner,

4. er s'en dres - sa mos a - fars

5. c'al pay - re d'er - ten - de - men

6. e de sa - ber e d'o - nor

7. e de pretz e de lau - zor,

8. on mos bos es - pers en - ten,

9. m'en vau al bon rey n'An - fos.

Text editions: Pfaff, Riquier, 24; Mölk, Riquier, 73. Music editions: Anglès, Guiraut, #18; Gennrich, Nachlass, #235.

Rubric: canso de Guiraut Riquier l'an MCCLXIX.

1 2 3 4 5 6 7 8

R 103c

1. Tant m'es pla - zens le mal d'a - mor

2. que, ses tot (si) say que m vol aus - sir,

3. no m vuelh ri m'aus ni m puesc par - tir

4. de mi - dons ni vi - rar a - lhor;

5. car tals es, qu'ieu pen - ray ho - nor

6. si fis lieys a - man puesc mc - rir

7. o, si m re - te, cen tans ma - jor;

8. doncx no m dey tar - zar al ser - vir.

Photocopy: Wolf, *Notationskunde I*, 207; MÖlk, *Riquier*, opposite p. 24. Text editions: Pfaff, *Riquier*, 1; MÖlk, 20. Music editions: Anglès, *Guiraut*, #1; Gennrich, *Nachlass*, #236.

Rubric: also es la premiere canso d'en Guiraut Riquier l'an MCCLIIII.

Verse 2 is hypermetric in text and music ("ses tot si" for "si tot"). 4,5 Originally the MS had "vir", which was changed to the present reading by the addition of "a" and superscription of "r".

1 2 3 4 5 6 7 8 9 10

R 103d

1. Tant vey qu'es ab joy pretz mer - matz

2. e va - lors, qu'es mal se - gu - ra,

3. cor - te - zi - a e me - zu - ra,

4. per qu'ieu chant cais des - es - pe - ratz

5. d'a - mor, a qui falh ses brieus

6. per joi, car es - ta chai - tieus;

7. que co - bei - tatz li a tout son po - der

8. e.l ten de - streg tant que m'en fa do - ler.

Photocopy: Wolf, *Notationskunde I*, 217. Text editions: Pfaff, *Riquier*, 6; MÖlk, *Riquier*, 33. Music editions: Anglès, *Guiraut*, #4; Gennrich, *Nachlass*, #237.

Rubric: canso d'en Guiraut Riquier l'an MCCLVII.

2, v Note lacking. 5,6-5,7 The reading here (MS C has "sos brieus") requires that the subject of "falh" be "ieu" from the preceding line, unless "ses" should be considered not a preposition but a Frenchified possessive. 7,10-8,2 Music very faint.

1 2 3 4 5 u

R 106c

1. Vo - lun - tiers fa - ri - a

2. tal chan - so no - ve - la

3. que fos a - gra - di - va

4. si far la po - di - a;

5. mas ra - zos cap - de - la

6. mon chant e l'a - bri - va

7. per qu'ieu, tan can vi - va,

8. vuelh ser - vir la be - la

9. que de grat sa - ge - la

10. sos faitz, gent ai - zi - va,

11. hu - mils et es - qui - va,

12. pla - zens et ys - ne - la.

Commentary on p. 213\*

1 2 3 4 5 6 7

R 107a

1. Cris - ti - as vey pe - ri - lhar

2. per col - pa dels re - gi - dors

3. car en - tr'els no cap a - mors

4. ni patz ni dreitz, c'ab tortz far

5. son d'au - tres dreitz en - ve - yos,

6. e creis lor i - ni - qui - tatz

7. crei - sen lor pos - ses - si - os.

Text edition: Pfaff, Riquier, 44. Music editions: Anglès, Guiraut #32; Gennrich, Nachlass #239.  
 Rubric: vers de Guiraut Riquier l'an MCCLXXVI X kalendas de mars en un jorn.

P-C 248,85 continued: Text editions: Pfaff, Riquier, 40; Mölk, Riquier, 88. Music editions:  
 Anglès, Guiraut, #29 and Canto popular, 428; Gennrich, Nachlass, #238.

Rubric: la redonda canso d'en Guiraut Riquier l'an MCCLXXVI XIII kalendas de mars en un jorn.  
 1,5-1,u and 4,5-4,u The MS has one neume (GF) over two syllables; melodically, therefore, 1+2 and 4+5 have been made into ten-syllable verses with feminine rhyme. (See also P-C 248,26, verse 1.) There are several satisfactory ways in which the melody may be adjusted in order to reflect the textual meter. In the transcription, the last neume is distributed over two syllables but a comparison with verses 3 and 6 suggests that perhaps the ending should be retained as given in the manuscript, and that a note should be inserted earlier in this verse, e.g., as done below. 8,5-8,u Two syllables with three neumes, the first two of which have a stem; the alignment of neumes and text, however, suggests that the last two neumes belong with the final syllable, and that lengthening of the pitch  $\bar{u}$  requires two neumes for 8,u. 10,5-10,u as in verse 8.

1. Vo - lon - tiers fa - ri - a

4. si far la po - di - a.



1 2 3 4 5 6 7 8 9 10

R 107a

1. Y - verns no.m ten de chan - tar en - bar - guat

2. ni per es - tieu no soi pos vo - lun - tos,

3. mas to - tas vetz cant m'en so - mo ra - zos

4. truep mon en - gienh de chan - tar a - tem - pratz

5. et es be sem - blans

6. que no m'es a - ffans

7. chans,

8. c'ai - tal sa - ber m'es do - natz

9. qu'ieuchant cant vuelh de que.m platz.

Text edition: Pfaff, Riquier, 47. Music editions: Anglès, Guiraut, #34; Gennrich, Nachlass, #240.

Rubric: vers de Guiraut Riquier I'an MCCLXXVII.

The rubric is written in tiny letters in the margin. 3,7 The first syllable of "somo" is given twice; its first statement, at the very end of column 107b, has no neume and was crossed out; the second, at the top of 107c, has a neume.

1 2 3 4 5 6 7 10

X 81vo

R 63b

W 189a

1. Lan qant li jor sont lonc en mai

1. Lai can li jorn son lonc e may

1. <L>an que li jor sunt lonc en mai

1. Nu al - rest leb' ich mir wer - de,

A - ve re - gi - na cae - lo - rum,

2. m'est bel del chant d'au - ziaus de long,

2. m'es bel dos chans d'au - zels de lonh,

2. m'est bel dolz chanz d'oi - sel de <loign

2. sint myn sun - dich auge er - sicht

ma - ter re - gis an - ge - lo - rum,

1 2 3 4 5 6 7 8

X  
3. e qant me sui par - tit de lai

R  
3. e can mi soi par - titz de lay

W  
3. et q<sup>r</sup>uan me sui par - tis de lai

3. daz lie-be lant und auch die er - de,  
o ma - ri - a, flos vir - gi - num,

X  
4. mem - bre moi d'une a - mor de long;

R  
4. re - men - bra.m un' a - mor de lonh;

W  
4. mem - bre <me d'u<sup>r</sup>ne a - mor de loig(n);

4. Dem man al - ler e - ren gicht;  
vel - ut ro - sa vel li - li - um,

1 2 3 4 5 6 7 8

X  
5. vains de ta - lant bruns et en - clin

R  
5. vau de ta - lan en - brons e cliis

W  
5. vais de ta - lens bruns et en - clins

5. nu ist ge - schen als ich je bat:  
fun - de pre -

Photocopies: Brunner, *Walther von der Vogelweide*, Plates 213-215; van der Werf, *Rudel*, Plates 1, 3, and 5. Text edition: Pickens, *Rudel*, 150-213. Music editions: Restori, *Trovatori II*, 2<sup>r</sup>9; Beck, *La Musique*, 79; Gérold, *Histoire*, 275; Husmann, *Silbenzählung*, 17; Gennrich, *Nachlass*, #12; van der Werf, *The Chansons*, 86; Maillard, *Anthologie*, 24; Brunner, 82\*-84\*.

X 6,3 and 6,5 The liquescent note is a third below the main note. 7,4 The word is added in superscript.

R 2,8 The MS has "lonc", apparently a scribal error.

W The transcription is notated a fifth lower than the MS version. Due to mutilation of the MS, only three clefs remain (at 2,1, 5,1 and 7,1); their position and the AB AB X form of the melody reveal the position of the other clefs. The melodic form also aids in the reconstruction of the lost passages in verses 1-4; the passage over 5,6-5,7 may be reconstructed after the corresponding section in MSS R or X. The appearance of E-flat (b-flat in the MS version) in the last two verses seems out of keeping with the structure of the song. In MSS R and X, furthermore, the melody for the last verse is identical to that for verses 2 and 4. It is difficult to determine what is wrong in MS W, but raising the passages over 6,8 and 7,5-7,6 a second, as given below, is more likely to be correct than what is given in the MS. (In my first publication of this melody, I made a scribal error in the notes for 6,8. I apologize for my mistake.)

Si que chanz ne flors d'au - bes - pins

nonn val maiz que l'i - vers ge - latiz.

1 2 3 4 5 6 7 8

X  
6. si que chant ne flors d'au - bes - pin

R  
6. si que chans ni flors dels bels pis

W  
6. si que chanz ne flors d'au - bes - pins

6. ich byn ko - men an die stat,  
ces ad fi - li - um

## Contrafacts

As Heinrich Husmann discovered (*Silbenzählung*), Jaufre's melody was also used by the German poet composer Walther von der Vogelweide for his crusader's song. MS with music: Münster, Staatsarchiv, Mscr. VII, Nr. 51, f. 1<sup>ro</sup>-1<sup>vo</sup>. Photocopies, text and music editions: Raphael Molitor, "Die Lieder des Münsterischen Fragmentes" in *Sammelbände der Internationale Musikgesellschaft*, 12 (1910/1911), 475-500; Franz Jostes, "Bruchstück einer Münsterschen Minnesängerhandschrift mit Noten", in *Zeitschrift für deutsches Altertum*, 53 (1911), 348-357; Burkhard Kippenberg, "Die Melodien des Minnesangs", in *Musikalische Edition im Wandel des historischen Bewusstseins*, ed. Thrasylulos Georgiades, Kassel 1971, 62-92 (this article contains eleven transcriptions of Walther's melody by nine different experts); Brunner, *Walther von der Vogelweide*, 54\*-56\*, 81\*-84\*, and Plates 189-190.

Because of damage to the manuscript, text and music on f. 1<sup>ro</sup>, comprising 1,1 through 5,2, are difficult to read. My first transcription was made from published photocopies; for this edition I had the opportunity to examine the manuscript itself and was prompted to make three changes in my transcription. 2,5 and 4,5: The notes have disappeared almost completely, but it seems that both are single notes F (not. FE). 3,2: Due to a stain on the manuscript, the second note is invisible on photocopies, but the MS clearly has a neume F over the second syllable of "liebe". As discussed by Brunner, op. cit., 55\*, a German and a Latin song are imitations of the one by Walther. They are not included here because they are not directly relevant to the evaluation of Jaufre's melody.

1 2 3 4 5 6 7 8

X  
7. non mi vaut mais qu'i - vers ja - laiz.

R  
7. no.m val pus que l'y - vern in glat.

W  
7. non val maiz que l'i - vers ge - laiz.

7. da got mens - li - chen trat.  
pro sa - lu - te fi - de - li - um.

In her posthumously published article ("Probleme um die Melodien des Minnesangs", *Der Deutschunterricht*, 19 (1967), 98-118), Ursula Aarburg drew attention to the similarity between the melody for Walther's song and that for the chant "Ave regina caelorum, mater regis angelorum" (not to be confused with the more widely known "Ave regina caelorum, ave domina angelorum"). It has been preserved in many manuscripts in almost identical versions, so that only one of them is included here; more transcriptions are given by Brunner, op. cit., 82\*-85\*, with photographic reproductions on Plates 217-222. The above melody is taken from the two-voice setting in MS Selestat, Bibl. mun. 95 (22), f. 12<sup>vo</sup> (Brunner, Plate 217). For a photocopy of the oldest known version, see van der Werf, *Rudel*, Plate 7.

The "Ave regina caelorum, mater regis angelorum" has its own Latin contrafact in "Ave rex gentis Anglorum, miles regis angelorum". This text honors the English martyr St. Edmund (d. 868), King of East Anglia, whose feast was introduced in the English liturgy in the year 1013. The earliest known sources for this chant, the antiphonals from Worcester and Salisbury, date from the thirteenth century. All subsequent sources are of English origin, too. (The preceding information is taken from Manfred Bukofzer, *Studies in Medieval and Renaissance Music*, New York 1950, 17-20.) Since it is unlikely that Jaufre knew this particular text, and since its melodies are almost identical to the one given above, none of its versions are included here.

1 2 3 4 5 6 7 8

R 63b

1. No sap can - tar qui.l so no.m ditz

2. ni.l vers tro - bar qui.ls motz no fay

3. ni no sap de ri - ma, co.s vay,

4. si ra - zo non en - ten e si;

5. mais lo mieu chant co - mens ai - si:

6. com pus l'au - zi - retz, mais val - ra.

Photocopy: van der Werf, Rudel, Plate 9. Text edition: Pickens, Rudel, 215. Music editions: Gennrich, Grundriss, 243 and Nachlass, #13; van der Werf, Rudel, Plate 10.

Verses 1, 2, and 3 have rhyme problems ("ditz" for "di", "fay" for "fa", and "vay" for "va").

1 2 3 4 5 6 7 8

R 63c

1. Can lo rieu de la fon - ta - yna

2. s'es - clar - zis si co far sol

3. e par la flor ai - ghen - ti - na

4. e.l ros - si - nho - let pel ram

5. volv e re - franh et a - pla - na

6. son dos chan - tar e l'a - fi - na,

7. be's dretz qu'ieu lo mieu re - fra - nha.

Photocopy: van der Werf, Rudel, Plate 11. Text edition: Pickens, Rudel, 88. Music editions: Gennrich, Nachlass, #14; van der Werf, Rudel, Plate 12.

3,5 The MS has "aigentina". 7,1 This unusual elision represents "be es". 7,2-7,3 The notes have faded almost completely.

## P-C 262,6

Figure 1a

gran joy ca - zer

Figure 1b

gran joy ca - zer

Figure 2

mi ven al cor gran joy ca - zer

Figure 3

mi ven al cor gran joy ca - zer

1 2 3 4 5 6 7 8

R  
63c

1. Can lo ros - si - nhel el fu - lhos

2. do - na d'a - mor e.n quier e.n pren

3. e mou son chan jau - zen, jo - yos,

4. e re - mi - ra sa par so - ven,

5. e.l rieu son clier e.l prat son gen:

6. pel no - vel de - port que re - nha

7. mi ven al cor gran joy ca - zer.

Photocopy: van der Werf, *Rudel*, Plate 13. Text edition: Pickens, *Rudel*, 61. Music editions: Beck, *La Musique*, 75; Gennrich, *Nachlass*, #15; van der Werf, *Rudel*, Plate 14.

The closing passage of this song, especially the jump from a to E, seems out of keeping with the otherwise conjunct motion of this and the other melodies by Jaufre. In the manuscript it occurs at a change in the placement of the E-clef. Since the shape of this clef (♯) resembles that of a certain neume (■ or ■), it is possible that the copyist mistook a neume for a clef and thus caused an anomaly in the melody's flow. This assumption is supported by the fact that the penultimate neume has no stem on its left side, and probably belonged over the last syllable. (However, the neume over "joy" also lacks that stem.) A comparison of what may have been in the exemplar (Figure 1a on p. 221\*) with what actually appears in the manuscript (Figure 1b) shows that such a mistake could easily have occurred. The melody of this hypothetical exemplar (transcribed in Figure 2) is certainly more conjunct than what is found in the manuscript, but the closing passage would fit the melody's underlying structure better, if it ended on G rather than on a. Thus, in order to achieve the most acceptable ending, one would have to lower the pitches for the last two syllables, as given in Figure 3. This emendation can be justified by assuming that, originally, the three-pitch neume was written in the G-space, but was moved onto a line when it was mistaken for a clef.

Continued on p. 221\*

1 2 3 4 5 6 7 8 9 10

W  
201b

1. Si con l'ai - gue suf - fre la naf cou - rent

2. pot] ben tan gran ke mil hou - mes sus - ten,

3. per un cla - bel pert son es - for - cal - ment,

4. pot non suf - frar mains que nule au - tre ren:

5. si va de le[i] qui de - fail a mer - ces,

6. et molt mi plas que d'al - tre part mi vi - re

7. e sab per ver que non aus ren des - di - re:

8. el vol mon dan et eu li vol a - mor

9. quer as - sas sui de - fa - illens a - ma - dor.

Text edition: Mahn, *Werke III*, 311. Music edition: Gennrich, *Nachlass*, #48.

This stanza (the only one given in this source) is a composite. Judging from the rest of the manuscript tradition, the first five verses are taken from the fourth stanza, while the final four verses stem from the first stanza. As a result, the extended marine metaphor at the beginning lacks its exegesis and must have been very obscure. In verses 1-4, all the conjunctions found in the other versions are missing, rendering the lines a bit dense. The subject of "pot" (2), "susten" (2), "pert" (3) and "pot" (4) is "la naf" (1).

1 2 3 4 5 6 7 8

W  
203d

1. Bel m'es quan sunt li fruit ma - dur

2. que ra - ver - dis - sent li ga - im

3. et l'au - zel per lou tens ob - scur

4. bais - sent de lor veis lou re - fren,

5. tan re - dou - ten la te - ne - bror;

6. et mous co - ra - ges s'e - nan - ce

7. et chant per joi de fine a - mor

8. ou nais ma bone es - pe - ran - ce.

Text edition: Dejeanne, Marcabru, 53. Music editions: Aubry, Marcabru, 5; Riemann, Handbuch, 249; Husmann, Silbenzählung, 9; Gennrich, Nachlass, #8.

Verse 4 has a rhyme problem ("refren" for "refrim").

1 2 3 4 5 6 7 8

R  
Sc

1. Di - re vos vuelh ses dup - tan - sa

2. d'a - quest vers la co - men - san - sa;

3. li mot fan man - ta sem - blan - sa;

4. es - co - tatz!

5. qui ves pro - e - za ba - lan - sa,

6. sem - blan - sa fay de mal - vatz.

Text edition: Dejeanne, Marcabru, 77. Music editions: Aubry, Marcabru, 2; Riemann, Handbuch, 250; Ludwig, Handbuch, 1st edition, 158, 2nd edition, 189; Anglès, Cantigas III, appendix, p.79; Gennrich, Nachlass, #9, with a diplomatic transcription in Nachlass II, p. 139.

The neume shapes are given above the staff in order to show their semi-mensural appearance (see also P-C 70,1 and 293,30, in addition to the description of MS R in Chapter I). 1,5 A stem on the left side of the neume is erased; compare the neume of the same shape over 6,1, which still has both stems.

R  
5a

1 2 3 4 5 6 7 u

1. L'au-trier just' u - na se - bis - sa

2. tro - bey pas - to - ra mes - tis - sa,

3. de joi e de sen mas - sis - sa

4. e fon fi - lha de vi - lai - na,

5. cap' e go - ne - la pe - lis - sa,

6. vest e ca - mi - za tres - sis - sa,

7. sot - lars e cau - sas de lai - na.

Photocopy: R. Monterosso, *Musica e ritmica dei trovatori* (Milano, 1956). Text edition: Dejeanne, *Marcabru*, 137. Music editions: Aubry, *Marcabru*, 10, and *Trouvères et Troubadours*, 79; Restori, *Trovatori I*, 22; Anglès, *Catalunya*, 386; Gérold, *Moyen âge*, 98, with a diplomatic transcription; Gennrich, *Nachlass #10*, with a diplomatic transcription in *Nachlass II*, p. 139; Maillard, *Anthologie*, 26.

The neume shapes are given above the staves in order to show their semi-mensural appearance (see also P-C 70,1 and 293,18). 1,1 A stem on the left side seems to have been erased. 3,2-3,4 The clefs and notes are written over an erasure. 4,3 and 7,1 Because of their close proximity to the text, it is impossible to determine whether these notes have stems. 7,7 The second note could also be a. The notes of strophe II, given through 1,3, are identical to those for strophe I. (This is the first song in MS R with notes and the only one for which strophe II has any neumes.)

W  
194c

1 2 3 4 5 6 7 8

1. Pax in no - mi - ne Do - mi - ni!

2. dist Ma - ca - bruns lou vers del son.

3. o - ias qu'eu dis:

4. que nos a fait per sa dou - cor

5. lou Sei - gno - ris ce - les - ti - aus

6. qu'il post per nos un la - va - dor

7. que for d'ou - tre - mar non fu taus

8. et lai de - vers Val Jo - sa - phat;

9. et d'ai - kel de cai nos con - nort.

Photocopy: Anglès, *Cantigas III*, 597. Text edition: Dejeanne, *Marcabru*, 169. Music editions: Restori, *Trovatori II*, 250; Aubry, *Marcabru*, 7; Riemann, *Handbuch*, 246; Anglès, *Catalunya*, 386, and *Cantigas III*, appendix 79; Westrup, *New Oxford*, 229; Gérold, *Moyen âge*, 180, and *Histoire*, 290; Gennrich, *Nachlass*, #11; Maillard, *Anthologie*, 28.

Verses 3 and 8 have rhyme problems ("dis" for "di" and "Josaphat" for "Josaphas").

1 2 3 4 5 6 7 8 9 10

Esc  
3

1. Dregz de na - tu - ra co - man - da

2. <dont> a - mors pren nai - che - men,

3. qu'om per be - ni - fach ben ren - da

4. a cel de cuy lo ben pren;

5. et ai - chi l'a - mors s'ab - ran - da

6. ga - zar - do - nan e gra - zen.

7. pe - ro rai - zos es qu'om pren - da

8. bon cor per su - fi - ci - on

9. be - ni - fach e ga - zar - do

10. de cel que no ha que do

11. ni far no.m pot autr' e - men - da.

Text edition: Richter and Lütolf, *Matfre Ermengau*, 28. Music editions: Anglès, *Catalunya*, 405; Gennrich, *Nachlass*, #242; Richter and Lütolf, 24.

Continued under P-C 323,4.

1 2 3 4 5 6 7 8 9 10

R  
39d

1. A - ra pot ma do - na sa - ber

2. qu'ieu no chant ni.m de - port ni.m so - las

3. pel jent es - tieu ni per las flors dels pratz

4. qu'e - la sap be que mays a de dos ans

5. qu'ieu non chan - tieu ni fon au - sitz mos chans

6. tro c'a leys plac que per son chau - zi - men

7. volc qu'ieu chan - tes de leys se - la - da - men,

8. per que yeu chant e m'es - fors con po - gues

9. so far e dir c'als a - vi - nens pla - gues.

Text edition: la Salle and Lavaud, *Troubadours cantaliens II*, 362. Music editions: Anglès, *Catalunya*, 394; Gennrich, *Nachlass*, #92.

Verse 2 is hypometric; comparison with verses 1, 3, 4, 6 and 8 suggests that the notes for 2,2 and 2,3 were combined into one neume due to unwarranted elision at 2,1. 6,4 The word along with its neume stands in the margin immediately after "leys" and its neume; the text is written in a different hand, but the neume seems to have been written by the main music scribe.

For P-C 305,10 by the Monge de Montaudou, see Bertran de Born, P-C 80,37.



1 2 3 4 5 6 7 8/9

W  
190c

1. A - mis Ber - nart de Ven - ta - dor,  
2. com vos po - ias de chant su - frir  
3. quant en - si o - ias res - bau - dir  
4. le lou - se - ignol et nuit et jor?  
5. au - iaz lou joi que de - me - ne!  
6. to - te nuit chan - te sur la flor:  
7. maiz s'en - ten de vos en a - mor.

Photocopy: Appel, *Singweisen*, Plate VIII. Text edition: Appel, *Bernart*, 10. Music editions: Restori, *Trovatori III*, 423; Appel, *Singweisen*, 46; Genrich, *Nachlass*, #35.

P-C 297,4 continued: This melody has been preserved in four copies of Matfre's treatise "Breuari d'amor". Since the four versions of the melody are almost identical to one another, only the one from the MS in the Escorial, is transcribed here. The version in Vienna 2563 differs from it over 3,4: E; 6,6: ED; 7,7: FED; 11,9: D, normal size. The version in Vienna 2583 differs from it over 3,4: E; 3,9: EDCD; 6,6: ED; 6,7: EDCD; 7,9: EDCD; 11,7: last note D; 11,9: D, normal size. The Leningrad version has no flat signs and it differs from the Escorial one over 6,6-6,7: as Vienna 2563; 10,1: D; 11,7: FEDED.

1 2 3 4 5 6 7 8 9 10

R  
6a  
X  
86ro

1. De - jo - sta.ls breus jorns e.ls loncs sers  
1. De - joste as bries jors, as lons seirs,  
R  
X  
2. can l'au - ra blan - ca bru - ne - zis,  
2. que la blanc' au - re bru - na - zis,  
R  
X  
3. vuelh que branc e bruelh mos sa - bers  
3. voil que branke e bruil mos sa - beirs  
R  
X  
4. don mos joys me frug e.m flu - ris,  
4. d'un nue joi qui fruc e flo - riz,  
R  
X  
5. pus dels verts fuelhs vey clar - zitz los guar - rics  
5. poz del douz fuell vei clar - cir lo jar - riz,

1 2 3 4 5 6 7 8 9 10 u

R  
6. per que s'es-tray en - tre las neus e.ls freys

X  
6. per que re - trai entr' aux as nois, as froiz,

R  
7. lo ros - si - nhols e.l tortz e.l gays e.l pics.

X  
7. lo ro - si - gnols e torz e jais e piz.

Photocopy: Anglès, *Cantigas III*, 596 (MS X). Text edition: Del Monte, *Peire d'Alvernia*, 65.  
Music editions: Restori, *Trovatori I*, 13; Anglès, *Catalunya*, 392 and *Cantigas III*, appendix 80;  
Gérolid, *Moyen âge*, 159; Gennrich, *Nachlass*, #36.

R 1,1 The MS has "Deejostals", with the first "e" partially covered by the ornate initial.  
2,7 The vowel "e" is written in superscript. 5,3 At the transition to the new staff, this  
word is split into two sections ("fu elhs"); a note G is erased over the latter part.

X 1,1 A c-clef and a flat sign, a third lower than the present ones, were erased. 1,6 At a  
change of clef, a c-clef, a third lower than the present one, is erased. The MS has a change of  
clef with b-flat sign at 1,6, 2,6, 4,4, 5,1, 5,5, and 6,1; at 7,1, however, it has a change of  
clef with b-natural sign. All in all, the b is flatted in all verses except the last one. Verse  
6 has a rhyme problem ("froiz" for "freiz").

For P-C 335,7 by Peire Cardenal, see Guiraut de Borneill, P-C 242,51.

For P-C 335,49 by Peire Cardenal, see Raimon Jordan, P-C 404,11.

1 2 3 4 5 6 7 8 9 10 u

R  
69d  
1. Un sir - ven - tesc no - vel vuelh co - men - sar

2. que re - trai - rai al jorn del ju - tja - men

3. a sel que.m fetz e.m for - met de ni - en.

4. si el mi cui - da de ren oc - cay - zo - nar

5. e s'il mi vol metr' en la di - a - bli - a,

6. yeu li di - ray: "se - nher, mer - ce, no si - a,

7. que.l mal se - gle tur - men - tiey totz mos ans

8. e gar - datz mi, si.us play, dels tur - men - tans."

Text edition: Lavaud, *Peire Cardenal*, 222. Music editions: Anglès, *Catalunya*, 404; Beck, *La  
musique*, 88; Gennrich, *Nachlass*, #187.

1,7 and 7,7 Two neumes over a diphthong; in both instances the first neume has a stem; the  
second one, a liquescent neume, is not only distinctly separated from the first one, but also  
clearly aligned with the second part of the diphthong. 2,2 At the beginning of a new line,  
before "retraurai", "que" is crossed out. 8,5 The MS has "sieurs".

1 2 3 4 5 6 7 u

G 52b

1. A - tres - si com la chan - del - la

2. ge si me - zes - sa de - strui

3. per far clar - tat ad al - trui,

4. chant on plus trach greu mar - ti - re

5. per plai - zer de l'au - tra gen;

6. e qar a dreit es - ci - en

7. sai q'eu faz fo - la - ge,

8. c'ad al - trui don al - le - gra - ge

9. et a mi pen' e tor - men,

10. nul - la re, se mal m'en pren,

11. non deu pla - nger del damp - na - ge.

Text edition: Anglade, Raimon de Toulouse, 179. Music editions: Angiès, Catalunya, 391 and Canto popular, 438; Sesini, Ambrosiana III, 56; Gennrich, Nachlass, #55.

The notes for strophe II, given through 1,u, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10

R 46c

X 85vo

G 41c

1. Anc no mo - ri per a - mors ni per als

1. Ainz non mo - ri pir a - mar ni per al

1. Anc no mo - ri per a - mor ni per al

2. mas ma vi - da pot be va - ler mu - rir

2. mais ma vi - de pot ben va - ler mo - rir

2. mas ma vi - da pot be va - ler mo - rir

3. cant ieu es - gart la res q'ieu pus de - zir

3. qant vei la ren cui tant aim e de - sir

3. qand vei la ren qe plus am e de - sir

1 2 3 4 5 6 7 8 9 10

R  
4. e res no.m fai mas can do - lor e mal;

X  
4. e non mi fait fors que do - lor e mal;

G  
4. e ren no.m fai mas qand do - lor e mal;

R  
5. no.m val be mortz, mas en - car m'es pus greu

X  
5. mal en ai eu, mais en - cor m'es plus greu

G  
5. ben me val mort, mas an - car m'es plus greu

R  
6. q'en breu se - rem vielh et ilh et ieu;

X  
6. q'en breu se - rons ja viel et ele et eu:

G  
6. q'en breu se - rem ja veill et ill et eu:

1 2 3 4 5 6 7 8 9 10

R  
7. e s'ai - si.s pert lo meu e.l seu jo - ven

X  
7. e s'en - si per lo meu e son jo - vant

G  
7. e s'ai - si perd lo seu e.l meu jo - ven

R  
8. mal m'es del meu e del sieu per un cen.

X  
8. mal m'est del meu e del son per un sant.

G  
8. mal m'es del meu mais del seu per un cen.

Text edition: Avelle, Vidal, 327. Music editions: Sesini, Ambrosiana II, 98; Gennrich, Nachlass, #60.

R The transcription is notated a fourth lower than the MS version. Verse 6 is hypometric; all other MSS read "ja" after "serem". 7,6 After "meu", "joven" is crossed out.

X The transcription is notated a fourth lower than the MS version. (Unlike R, MS X has b-flat at the beginning of every staff, so that no sharp sign is needed in the transcription.) 1,3 The MS has "moru", without syntactic sense; the second minim of the "u" may have been expunctuated. 3,1 Before "qant", "qat" is crossed out; it may have had a neume f. 6,10 The third pitch of this neume may be a second higher than given in the transcription. 7,6 The MS has "men".

G 5,1 The MS has "fen" (in abbreviation), without sense. The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

R 65a

1. Ba - ros, de mon dan co - vit

2. fals lau - zen - giers des - li - als

3. car en tal don' ai chau - zit

4. on es beu - tatz na - tu - rals

5. e tot a - quo que tanh a cor - te - zi - a;

6. be soi as - trux sol que mos cors lai si - a

7. car sa va - lors e son fin pretz pa - reis

8. de - nan to - tas, c'anc d'a - mors no.s feis,

9. per que soi ricx s'i - la.m de - nha dir d'oc.

Text edition: Avalor, Vidal, 189. Music editions: Anglès, Catalunya, 389; Genrich, Nachlass, #61.

With reference to other MSS, verses 5 and 6 have been exchanged with the corresponding verses of the following stanza. 6,9-6,u The MS has "laisia" (in one word) with two neumes, as given in the transcription. It is impossible to determine whether the music scribe erroneously skipped a neume or whether his notation reflects the practice of singing the two syllables of the rhyme word as if they were a diphthong. If one assumes the former to be the case, one may want to insert a neume, e.g., *f* or *GF*, over 6,10; if one assumes the latter to be the case, that practice holds true for subsequent strophes as well, since the rhymes are unisonans. 7,9 The MS has "plazens" which, in addition to causing a rhyme problem, makes no syntactic sense.

1 2 3 4 5 6 7

R 48a

1. Be.m pac d'i - vern e d'es - tieu

X 87vo

1. Ben pac d'i - ver e d'es - ti

G 40c

1. Ben pac d'i - vern e d'es - tiu

R

2. e de freg e de ca - lor,

X

2. e de froit e de cha - lor,

G

2. e de freig e de cha - lors,

R

3. et am ai - tan neu com flor,

X

3. et aim al - tant noif con flor

G

3. et am neus ai - tan com flors

1 2 3 4 5 6 7 u

R  
4. et am mai mort c'a - vol vi - da;

X  
4. e prou mor mais q'en - vol vif;

G  
4. e pro mors mais c'a - vol viu;

R  
5. may ai - si.m ten es - for - sieu

X  
5. car au - si teng en - for - cis

G  
5. q'e - nais - si.m ten ef - for - tiu

R  
6. e gai jo - ven e va - lors

X  
6. pris e jo - vant e va - lor,

G  
6. e gais jo - venez e va - lors;

1 2 3 4 5 6 7 u

R  
7. e car am do - na no - ve - ia

X  
7. e car aim don - ne no - ve - le

G  
7. car am do - na no - ve - lla

R  
8. so - bra - vi - nen e pus be - ia,

X  
8. sobre a - vi - nant e plus be - le,

G  
8. so - bra - vi - nenz e plus be - lla,

R  
9. sem - bla.m ro - za en - tre.l jel

X  
9. pa - rans rose es en - tre giel

G  
9. pa - rom ro - sas in - tre gel

1 2 3 4 5 6 7

R  
10. e clar tems am tre - bol sel.


X  
10. e clar tens en tro - blous ciel.

G  
10. e clar temps a tre - bol cel.

Text edition: Avalle, Vidal, 305. Music editions: Gérold, Moyen âge, 178; Anglès, Catalunya, 388; Sesini, Ambrosiana II, 94; W. Bittinger, Studien zur musikalischen Textkritik des mittelalterlichen Liedes (Würzburg 1953), 84; Gennrich, Nachlass, #62.

R 4,4 The word is in superscript. Verse 4 has a rhyme problem and is hypermetric ("vida" for "vieu"); for subsequent strophes, the melody may be adjusted by making two neumes (e.g., 4,3-4,4 or 4,5-4,6) into one.

X In this version most rhymes in "-iu" have been changed to other forms, causing many rhyme problems. 1,1 The MS has "Ren", which makes no syntactic sense. 4,6 The MS reads "denrol".

G 1,2 The MS has "pauc", although the Table of Contents reads "pac". Verse 7 is hypometric; other MSS read "e" at the beginning. Both text and music make sense as they stand but, as Sesini notes, the neume presently over 7,6 contains an internal stem (  ), suggesting that the music scribe combined a neume of three with a neume of two pitches and that, initially, he may have intended to give this verse eight neumes.

1 2 3 4 5 6 7 8 9 10

R  
64c  
1. Jes per temps fer e brau

2. c'a - dutz tem - piers e vens

3. e tor - ba.ls e - le - mens

4. e fa.l sel bru e blau

5. no.m cam - ja mos ta - lens,

6. ans es mos pes - sa - mens

7. en joy et en chan - tar;

8. e.m vuelh mais a - le - grar

9. can vey la neu sus en l'au - ta mon - ta - nha

10. que can las flors s'es - pan - do per la pia - nha.

Text edition: Avalle, Vidal, 240. Music editions: Anglès, Catalunya, 390; Gennrich, Nachlass, #63.

1 2 3 4 5 6 7 8

R  
64c

1. Neus ni glatz ni plue - yas ni fanh

2. no.m to - lon de - port ni so - latz

3. que.l temps e - scur me par clar - tatz

4. pel no - vel joi en que.m re - franh;

5. car jo - ve do - na m'a con - ques

6. e, s'ieu lieys con - quer - re po - gues,

7. can la re - mir tan be - la.m par

8. que de gaug cuj' e - ra vo - lar.

Text edition: Avelle, Vidal, 271. Music edition: Gennrich, Nachlass, #64.

1 2 3 4 5 6 7 8

R  
64a

1. Nulhs hom no.s pot d'a - mor gan - dir

2. pus en son se - nho - rieu s'es mes;

3. o tot li plass' o tot li pes,

4. sos ta - lens l'a - ven a se - guir;

5. e sap - chatz c'om en - a - mo - ratz

6. non pot far au - tras vo - lun - tatz

7. que lay on vol a - nar, lai cor

8. e no.y ga - ra sen ni fo - lor.

Text edition: Avelle, Vidal, 341. Music edition: Gennrich, Nachlass, #65.



1 2 3 4 5 6 7 8 9 10

R  
64a

1. Si co.l pau - bre, can jatz el ric os - tal

2. e no si planh, si tot s'a gran do - lor,

3. tan tem que torn ad en - veg al se - nhor,

4. no m'aus pla - nher de ma do - lor mor - tal;

5. be.m dey do - ler pus e - la.m mostr' er - guelh,

6. la res del mon qu'ieu pus de - zir e vuelh,

7. que si - val re non l'aus cla - mar mer - ce

8. tal pa - or ay que se en - veg de me.

Text edition: Aualle, Vidal, 317. Music edition: Gennrich, Nachlass, #66.

1 2 3 4 5 6 7 J

G  
42d

1. Pois tor - naz sui en Pro - en - za

2. et a ma do - na sa[b] bo,

3. ben dei far ga - ia can - zon

4. si - vals per re - co - noi - scen - za;

5. c'ab ser - vir et ab hon - rar

6. con - ger om de bo se - gnor

7. dons e ben - faiz et ho - nor

8. q'i.l ben sap te - nir en car;

9. per q'eu m'en voill es - for - zar.

Text edition: Aualle, Vidal, 361. Music editions: Restori, Trovatori II, 252; Sesini, Ambrosiana II, 102; Gennrich, Nachlass, #67; Maillard, Anthologie, 34.

The notes for strophe II, given through 1,J, are identical to those for strophe I.

1 2 3 4 5 6 7 8

R 63c  
1. Cant hom es en au - trui po - der

W 204c  
1. Quant hom est en al - trui po - der

G 42b  
1. Cant hom es in al - trui po - der

R  
2. non pot totz sos ta - lans com - plir,

W  
2. non pos toz sous ta - lanz com - plir,

G  
2. non pot tot sos ta - lanz com - plir,

R  
3. anz l'a - ven so - ven a ge - quir

W  
3. ainz a - ven so - vent a guer - pir

G  
3. anz li a - ven so - ven ge - quir

1 2 3 4 5 6 7 8

R  
4. lo sieu grat per au - truy vo - ler;

W  
4. per al - tre graz lou son vo - ler;

G  
4. per al - trui grat lo seu vo - ler;

R  
5. doncx mays en po - der me soi mes

W  
5. et pos en po - der me sui mes

G  
5. donc pois el po - der me sui mes

R  
6. d'a - mors, se - gray los mals e.ls bes

W  
6. d'a - mors, si - grai et maus et bens

G  
6. d'a - mor, se - grai los mals e.l bes

1 2 3 4 5 6 7 8

R  
7. e.ls tortz e.ls dretz e.ls dans e.ls pros,

W  
7. et tors et dreis et dans et prous,

G  
7. e.l torz e.l dreiz e.l danz e.l pros,

R  
8. c'ai - si m'o co - man - da ra - zos.

W  
8. qu'en - si lou com - man - de rai - sons.

G  
8. c'ai - si m'o co - man - da ra - zos.

Text edition: Avelle, Vidal, 398. Music editions: Gérold, *Moyen âge*, 167; Sesini, *Ambrosiana II*, 100; Gennrich, *Nachlass*, #68.

W The transcription is notated a fifth lower than the MS version. The rhyme problem in verse 7 derives from the translation into Old French.

G 3,3 The absence of a neume constitutes an unwarranted elision by the music scribe (compare the corresponding passage in R). The notes for strophe II, given through 1,8, are identical to those for strophe I, except 1,3: b-flat.

1 2 3 4 5 6 7 8 9 10 u

G  
41a  
1. Qant hom hon - raz tor - na en gran pa[ul]-pre - ra

2. q'a es - tat rics e de gran be - ne - nan - za,

3. de ver - go - gna no sap ren com se qe - ra

4. anz a - ma mais co - brir sa ma - le - nan - za;

5. per q'es ma - ger mer - ces e plus franc dos

6. qan hom fai ben al pa[ul]-bres ver - go - gnos

7. q'a mainç d'al - tres q'an en ge - rer fi - an - za.

Text edition: Avelle, Vidal, 383. Music editions: Anglès, *Catalunya*, 390 and *Canto popular*, 422; Sesini, *Ambrosiana II*, 96; Gennrich, *Nachlass*, #69.

The notes for strophe II, given through 1,u, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

R 64d

1. S'ieu fos en cort que hom ten - gues dre - chu - ra,

2. de ma do - na, si tot s'es bon' e be - la,

3. mi cla - me - ra car tan grans tortz mi me - na

4. que no m'a - ten ple - vir ni co - vi - nen - sa:

5. e doncx per que.m pro - met so que no.m do - na?

6. non tem pec - cat ni sap que s'es ver - go - nha.

Text edition: Avelle, Vidal, 372. Music editions: Anglès, Catalunya, 389 and Canto popular, 440; Gennrich, Nachlass, #70.

1 2 3 4 5 6 7 8 9 10

W 197a

1. Tart mi ven - dront mi a - mi tho - lou - san

2. et tart vei - rai fan - giaus et Mont Re - al

3. qu'er re - ma - sus es del tot en Ba - ral,

4. mos Bels Re - gnes, qui es dolz et cer - tans;

5. he! be - la do - sna, qu'eu am et de - sir,

6. des ex vos plor et del cor vos sou - spir

7. quan mi mem - bre vo - stre cors a - vi - nenz

8. e.l dolz re - gars et la bou - che ri - ens.

Text edition: Avelle, Vidal, 149. Music edition: Gennrich, Nachlass, #71.

3,9 The MS has "baras", an obvious graphic error.

1 2 3 4 5 6 7 8

R  
88b

1. A - tres - si co.l si - gnes fai

2. cant dey mu - rir, chan

3. car say que gen - ser mur - rai

4. et ab mens d'a - fan.

5. be m'a a - mors ten - gut el latz

6. que mans a - fans n'ay so - fer - tatz

7. e pel dan c'ad ho - ras m'en ve

8. co - nosc c'anc mai non a - miey be.

Photocopy: Aston, Peirol, Plate 17. Text edition: Aston, 35. Music editions: Restori, Trovatori III, 413; Gennrich, Nachlass, #117.

A number of letters have faded considerably and are almost illegible.

1 2 3 4 5 6 7 8 9 10 u

G  
48c

1. Ben dei chan - tar pos a - mor m'o en - se - gna

2. e.m do - na geing com pu - sca bos moz fai - re;

3. car s'ill no fos, eu no fo - ra chan - tai - re

4. ni co - no - guz per tan - ta bo - na gen;

5. mas e - ra vei e sai cer - ta - na - men

6. qe toz los bes qe m'a faz mi vol ven - dre.

Photocopy: Aston, Peirol, Plate 10. Text edition: Aston, 39. Music editions: Restori, Trovatori III, 414; Sesini, Ambrosiana III, 46; Gennrich, Nachlass, #118.

2,2 The MS has "domna" or "donna" in abbreviation. The notes for strophe II, given through 1,u, are identical to those for strophe I.

1 2 3 4 5 6 7

G  
46c

1. Can - jat m'a mon con - ssi - rer

2. can - ges q'aiil faich d'a - mi - a,

3. don ai fin joi ver - ta - der

4. trop meilz q'eu no so - li - a.

5. mas non es de prez so - brer;

6. eu, per qe.m men - t[i] - ri - a?

7. car hom diz el re - pro - ver:

8. "qi no tro - ba, no tri - a,

9. e qui pren no.s fa - di - a."

Photocopy: Aston, Peirol, Plate 7. Text edition: Aston, 126. Music editions: Restori, Trovatori III, 432; Sesini, Ambrosiana III, 40; Genrich, Nachlass, #119.

2,3 The MS has "qa", without syntactic sense; the correction follows all other MSS. 6,5 The MS has "mentria", which makes no sense and leaves the text hypometric.

1 2 3 4 5 6 7

R  
87d

G  
45c

1. Co - ras que mi fes do - ler

1. Co - ras qe.m fe - zes do - ler

2. a - mors ni.m do - net es - may,

2. a - mors ni.m do - nes es - mai,

3. a - ra.m ten a - legr' e gai

3. a - ra.m ten jau - zen e gai

4. per qui chant de mon pla - zer;

4. per q'eu chan a mon pla - zer;

1 2 3 4 5 6 7 u

R  
5. car pus ric joi ai con - quis

G  
5. car plus ai ric joi con - quis

R  
6. c'a mi non ta - nhi - a,

G  
6. q'a mi no ta - ghi - a,

R  
7. e ric cors cant s'u - me - li - a

G  
7. e qan ri - cor s'u - mi - li - a

R  
8. hu - mi - li - tatz l'en - re - quitz.

G  
8. hu - mi - li - taz s'en - ri - quis.

Photocopy: Aston, Peirol, Plates 5 and 16. Text edition: Aston, 131. Music editions: Restori, Trovatori III, 424; Sesini, Ambrosiana III, 36; Gennrich, Nachlass, #120.  
G The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7 u

G  
44b  
8  
1. D'eis - sa la ra - zon q'eu soill

8  
2. m'er a chan - tar per u - sa - ge,

8  
3. ge mal mi son e m'a - cuoill

8  
4. ma don' el seu se - gno - ra - ge.

8  
5. ben tra - i - ron sei beill oill

8  
6. com al fals mes - sa - ge

8  
7. can mi mei - ron en co - ra - ge

8  
8. s'a - mor dont mi duoill.

Photocopy: Aston, Peirol, Plate 3. Text edition: Aston, 69. Music editions: Restori, Trovatori III, 419; Sesini, Ambrosiana III, 32; Gennrich, Nachlass, #121.

The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7 u

X 88  
1. De son tort fe - rai e - men - de

G 49c  
1. Del seu tort fa - rai es - men - da

X  
2. li que fist par - tir del sen;

G  
2. leis qm fe(s) par - tir de se

X  
3. en - cor ai ta - lan que ren - de,

G  
3. q'en - car ai ta - lan qe.il ren - da,

X  
4. si plaz, mes chan - cons a men

G  
4. si.l plaz, ma chan - zon e me

1 2 3 4 5 6 7 u

X  
5. senz res - pit d'au - tre mer - cen,

G  
5. senz re - speich d'al - tra mer - ce,

X  
6. s'el vue - lle k'a li m'a - ten - de

G  
6. s'en so - fra q'en leis m'en - ten - da

X  
7. e que bel sam - blan mi ren - de.

G  
7. e qe.l bel ni - en m'a - ten - da.

Photocopy: Aston, *Peirol*, Plates 12 and 19. Text edition: Aston, 81. Music editions: Restori, *Trovatori III*, 430; Sesini, *Ambrosiana III*, 50; Gennrich, *Nachlass*, #122.

X 4,6 The exact meaning of "a me(n)" is unclear, as both "a me" and "e me" are possible; the latter is the reading of the other MSS.

G The transcription is notated a fifth higher than the MS version. The notes for strophe I, given through 1,u, are identical to those for strophe I, but the clef is lacking.



1 2 3 4 5 6 7 8 9 10 u

G 43b

1. D'un bon vers dei pen - sar com lo fe - zes

2. c'a - mors m'a - dui l'o - chai - son e.l ta - lan

3. e fai m'e - star del tot a son co - man

4. si que mon cor a re - ten - guz en ga - ge.

5. trop de - mo - stra ves mi son po - de - ra - ge,

6. q'a - ra m'au - ci lo tre - bail on m'a mes

7. per tal dom - na q'en - dreiz me no s'a - taing.

Photocopy: Aston, *Peirol*, Plates 1-2. Text edition: Aston, 73. Music editions: Restori, *Trovatori III*, 415; Sesini, *Ambrosiana II*, 104; Gennrich, *Nachlass*, #123.

The notes for strophe II, given through 1,8, are identical to those for strophe I, including the flat sign.

1 2 3 4 5 6 u

G 43d

1. D'un so - net vau pen - san

2. per so - laz e per [r]i - re

3. e no chan - tera o - gan

4. es - ters per mon cos - si - re

5. don me co - nort chan - tan;

6. c'a - mors m'au - ci d'es - mai

7. car m'a tro - bat ve - rai

8. plus de null autre a - man.

Photocopy: Aston, *Peirol*, Plates 2-3. Text edition: Aston, 65. Music editions: Restori, *Trovatori III*, 412; Sesini, *Ambrosiana II*, 106; Gennrich, *Nachlass*, #124.

2,5 The transmitted "per ire" (abbreviated and written as one word), where all other MSS read "per rire", makes no contextual sense; G often simplifies consecutive consonants. The notes for strophe II, given through 1,6, are identical to those for strophe I.

1 2 3 4 5 u

G  
48a

1. Ab joi qi.m de - mo - ra

2. voil un so - net fai - re

3. qe be.m vai a - do - ra

4. de tot mon a - fai - re.

5. fin' a - mor m'o - no - ra

6. si q'al meu ve - jai - re

7. ges tan ric non fo - ra

8. s'eu fos em - pe - rai - re.

9. mon co - ra - ge n'ai

10. jau - zi - on e gai,

11. pe - ro non a gai - re

12. q'e - ra mortz d'es - mai.

Notes on opposite page.

1 2 3 4 5 6 7 u

R  
47a

1. Man - ta jen me mal - ra - zo - na

2. car ieu non chant pos so - ven.

3. mais ai - sel que m'o - chay - zo - na

4. no sap co - si lon - ga - men

5. m'a ten - gut en greu pes - sa - men

6. sil que mon cors m'en - prey - zo - na;

7. tot n'ay per - dut jau - zi - men,

8. tal des - co - nort me do - na.

Photocopy: Aston, Peirol, Plate 15. Text edition: Aston, 105. Music editions: Restori, Trovatori III, 417; Gennrich, Nachlass, #126.

P-C 366,15 continued. Photocopy: Aston, Peirol, Plate 9. Text edition: Aston, 51. Music editions: Restori, Trovatori III, 421; Sesini, Ambrosiana III, 44; Gennrich, Nachlass, #125.

The pitches for verses 3 and 7 are virtually identical to those for verse 11, but over the diphthong of 11,5 the MS has two neumes instead of one. The melody for verses 4 and 8 is almost identical to that for verse 12, although the last has a one-syllable rather than a two-syllable rhyme. 12,2 The text is added in superscript. The notes for strophe II, given through 2,3, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

R  
88c

1. M'en - ten - si - o ai tot' en un vers me - za

2. co val - gues mays de chant qu'ieu anc fe - zes;

3. e pogr' es - ser que fo - ra mielhs a - pre - za

4. chan - so - ne - ta, s'ieu fai - re la vol - gues.

5. car chan - tar torn' a leu - ja - ri - a;

6. mas bo vers, qui far lo sa - bi - a.

7. m'es a sem - blan que mays de - gues va - ler.

8. per qu'ieu y vuelh de - mo - strar mo sa - ber.

Photocopy: Aston, *Peirol*, Plate 18. Text edition: Aston, 113. Music editions: Restori, *Trovatori III*, 433; Gennrich, *Nachlass*, #127; Maillard, *Anthologie*, 36.

6,4 "Q[ui]", at the end of a line (with a neume), is followed, at the beginning of a new line, by "qui", which is crossed out (it had no neume).

1 2 3 4 5 6 7 8 9 10

G  
45a

1. Molt m'en - tre - mis de chan - tar vo - lun - ters

2. e d'a - le - granz' e de joi man - te - ner

3. men - tre q'eu fui d'a - mor en bon es - per;

4. mas er no.i vei mon pro ne l'i en - ten

5. ne mais se - cors de mi - donz no a - ten;

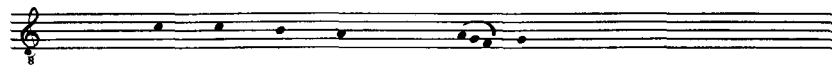
6. tals des - co - norz e tal es - mais m'en ve

7. qe per un pauc de tot joi no.m re - cre.

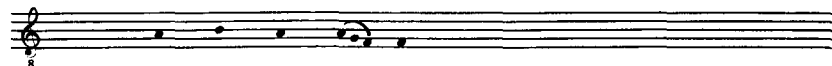
Photocopy: Bertoni, *Ambrosiana*, preceding p. 1; Aston, *Peirol*, Plate 4. Text edition: Aston, 93. Music editions: Restori, *Trovatori III*, 418; Sesini, *Ambrosiana III*, 34; Gennrich, *Nachlass*, #128.

The note  $\underline{b}$  for 1,8 is somewhat questionable because it is preceded by a custos  $\underline{a}$  and because the note for 1,8 in strophe II is  $\underline{a}$ ; the note for 5,8, however, is  $\underline{b}$  in an otherwise identical repetition of the first melody verse. The difference between the music over 2,7-2,8 and that for 6,7-6,8 ( $\underline{a}\underline{f} \underline{b}$  versus  $\underline{a} \underline{b}$ ) is curious, because the rest of the melody for verse 2 is identical to that for verse 6; thus, the  $\underline{f}$  over 2,7 may well be erroneous. The clef is lacking, otherwise the notes for strophe II, given through 1,8, are identical to those for strophe I, except as noted above.

1 2 3 4 5 6 7 u

G  
49d

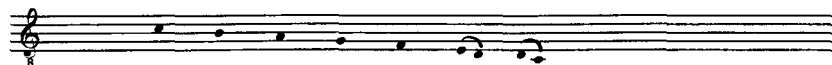
1. Nulz hom no s'au - cit tan gen



2. ni tan dol - za - men



3. ni fai son dan ni fo - le - ia



4. con cel q'en a - mor s'en - ten.



5. per zo n'ai eu bon ta - len,



6. si tot a - mor me guer - r[e] - ia



7. e.m de - streing greu - men

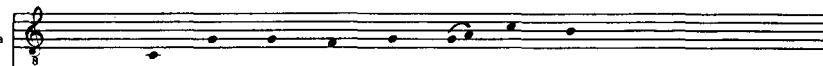


8. car per mon pla - zer mal pren.

Photocopy: Aston, Peirol, Plates 12-13. Text edition: Aston, 43. Music editions: Restori, Trovatori III, 420; Sesini, Ambrosiana III, 52; Gennrich, Nachlass, #129.

1,5 The neume is lacking; one may insert a pitch G or a. 6,7-6,J Because of the reiterated pitches, the MS has three separate neumes; due to the shortness of the text, their exact distribution over the words is not entirely clear. The notes for II,1 are identical to those for I,1; the last word of II,1 ("finamen" in abbreviated form) has only two neumes.

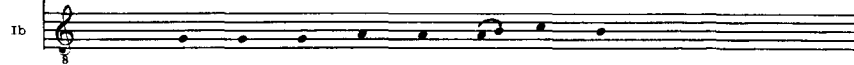
1 2 3 4 5 6 7 u

G  
46a

1. Per dan ge d'a - mor m'a - ve - gna



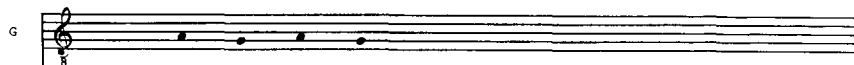
1. A l'en - trant del tanz sal - va - ge,



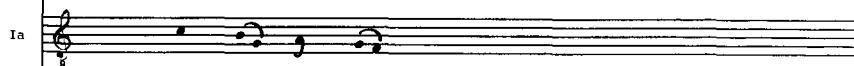
1. A l'en - trant del tans sal - va - ge,



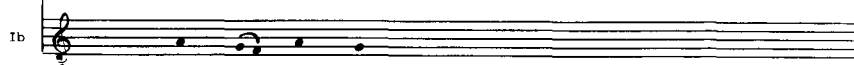
1. Vi - te per - di - te me le - gi



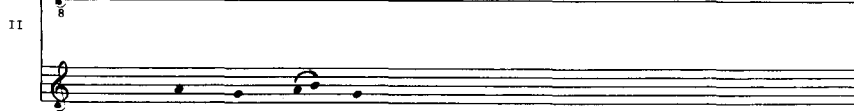
2. no la - xe - rai



2. qu'i - ver s'es - clot,



2. k'i - vers s'en - clot,



2. sub - di - de - ram

Photocopy: Aston, Peirol, Plate 6. Text edition: Aston, 97. Music editions: Restori, Trovatori III, 415; Sesini, Ambrosiana III, 38; Gennrich, Nachlass, #130.

The notes for the entire strophe II and for strophe III through 2,2, are identical to those for strophe I (compare P-C 70,31). Clefs are lacking on the last three staves, comprising II,6,5-III,2,1.

1 2 3 4 5 6 7 u

G  
3. ge jois e chan no man - te - gna

Ia  
3. que cist oi - se - illon sal - va - ge

Ib  
3. que cist oi - se - illon sal - va - ge

II  
3. mi - nus li - ci - te dum fre - gi

G  
4. tan con viu - rai;

Ia  
4. chan - tent et jot,

Ib  
4. [chan - tent] et jot,

II  
4. quod vo - ve - ram

Contrafact I. "A l'entrant del tanz salvage" (R 41). Sources with music: trouvère MSS M 81d (Ia in the transcription) and T 42<sup>20</sup> (Ib in the transcription). Photocopy: Beck, *Manuscrit du roi*. Text edition: Bartsch, *Romanzen und Pastouellen*, 240. Music editions: Husmann, *Troubadourgesang*, 18; Gennrich, *Nachlass II*, 74 (melody altered considerably).

1 2 3 4 5 6 7

G  
5. e si.n sui en tal es - mai

Ia  
5. oi tou - se qui chan - tot

Ib  
5. o - i tou - se qui chan - tot

II  
5. sed ad vi - te ves - pe - ram

G  
6. no sai qe.m de - ve - gna,

Ia  
6. de - lez u - ne tre - lle

Ib  
6. da - les u - ne tre - lle

II  
6. cor - ri - gen - dum le - gi

M 5,1-5,2 One neume over two syllables. 8,2 Two notes over a diphthong. T 4,1-4,2 Text lacking; the notes for 4,1-4,2 are written over the text of 4,3-4,4, while the notes for 4,3-4,4 follow immediately in the margin without text.

1 2 3 4 5 6 7

G  
7. car cil o mon cor es - tai

Ia  
7. mout ert bel - le si gar - dot

Ib  
7. mout ert be - le si gar - doit

II  
7. quid - quid an - te per - pe - ram

G  
8. vei c'a - mar no.m de - igna.

Ia  
8. ca - briauz qui brou - ste - lle.

Ib  
8. ca - briaus qui brou - ste - lle.

II  
8. pu - e - ri - lis e - gi.

Contrafact II. "Vite perdit me legi". MS with notes; Florence, 356<sup>ro</sup>; composition for two voices, the lower of which corresponds to Peirol's song; both voices are non-mensurally notated. Photocopy: Luther Dittmer, Firenze, Biblioteca Laurenziana, Pluteo, 29,1, vol. II. Text edition: Analecta Hymnica, 21, 166.

1 2 3 4 5 6 7

G  
48d  
1. Qan a - mors tro - bet par - tit

2. mon cor del seu pes - sa - men

3. d'u - na rai - zon m'a - sa - llit

4. e po - dez au - zir co - men:

5. "A - mic Pei - rol, ma - la - men

6. vos a - nnaz de mi lo - gnan;

7. e pos en mi ni en chan

8. no au - reç en - ten - zi - os,

9. di - gaz: puois qe val - r'elz vos?"

Photocopy: Aston, Peirol, Plates 10-11. Text edition: Aston, 157. Music editions: Restori, Trovatori III, 423; Sesini, Ambrosiana III, 48; Gennrich, Nachlass, #131.

1,1 The clef is lacking, but the custos and the clef for 2,2 reveal its position. The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

G 50b

1. Si be.m sui loing et en - tre gen es - tra - g(n)a

2. eu m'ai con - ssir d'a - mor ab qe.m co - nort

3. e pes d'un vers co.l faza e qe l'a - cort

4. tal qe si - a bos e va - lenz e fis;

5. car on hom plus mos chan - tars mi gra - zis

6. a - dons dei meilz po - gnar qe no.i mes - pren - da

7. ni di - ga re don sa - vis me re - pren - da.

II, 1. Non es nuls jors qe mon cor no des - tre - g(n)a

Photocopy: Aston, Peirol, Plates 13-14. Text edition: Aston, 121. Music editions: Restori, Trovatori III, 429; Sesini, Ambrosiana III, 54; Gennrich, Nachlass, #132.

In the MS, the neumes for 3,9 and 3,10 are given twice: the first time on folio 50b, where the scribe squeezed the notes for 3,6-3,10 together over the text of 3,6-3,8, reaching into the margin; the second time over the proper text on folio 50c. - The notes for strophe II are given in the transcription.

1 2 3 4 5 6 7 8

G 47c

1. Tot mon en - gieng e mo sa - ber

2. ai mes en un joi qi.m so - ste

3. qan mi re - mem - bra ni.m so - ve

4. tan bo - na dom - na.m fai chan - tar.

5. las! duncs me deu - rie es - for - zar

6. com po - ques far mon chan va - ler,

7. si - tot trac greu mar - ti - re

8. d'a - mor cui sui ser - vi - re.

Photocopy: Aston, Peirol, Plate 8. Text edition: Aston, 47. Music editions: Restori, Trovatori III, 417; Anglès, Canto popular, 424 and Der Rhythmus, 398; Sesini, Ambrosiana III, 42; Gennrich, Nachlass, #133.

1 2 3 4 5 6 7 8 9 10 u

G  
64b

1. Los mals d'a - mors ai eu ben toz a - pres  
 2. mas anc lo bes non pois un jorn sa - ber,  
 3. e se no fos car eu ai bon es - per  
 4. eu cui - de - ra qe non i a - gues ges;  
 5. et a - gra.n dreiz q'eu fos des - es - pe - raz  
 6. tan ai a - mat et anc no fui a - maz;  
 7. pe - ro se.l ben es tan dolz e plai - senz  
 8. com es lo mals an - gui - sos e co - senz,  
 9. anz voill mo - rir q'eu an - car no l'a - ten - da.

Text edition: Chaytor, *Perdigon*, 1. Music editions: Sesini, *Ambrosiana III*, 68; Gennrich, *Nachlass*, #160.

The notes for strophe II, given through 1,10, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

G  
65b

1. Tut tems mi ten a - mors de tal fai - chon  
 2. com es - tai cel c'a.l mal don s'a - dor - mis  
 3. e mo - ri - a dor - men, tan es con - qis,  
 4. en pauc d'o - ra en - tro q'om lo re - si - da;  
 5. a - tres - si m'es tal do - lor de - me - si - da  
 6. qe.m don' a - mors qe sol no.m sai ni sen,  
 7. e mo - ri - a ab [a] - qest mar - ri - men  
 8. tro qe m'es - forz de far u - na chan - zon  
 9. qe.m re - si - da d'a - qest tor - men on son.

Text edition: Chaytor, *Perdigon*, 11. Music editions: Restori, *Trovatori III*, 253; Sesini, *Ambrosiana III*, 72; Gennrich, *Nachlass*, #161.

7,6 The syllable is lacking, leaving the text hypometric. 9,6 The MS has "de qest". The text of II,1 has the neumes for 1,1-1,9 of P-C 370,14, which precedes this song in the manuscript.



1 2 3 4 5 6 7 8 9 10

X 89<sup>vo</sup>

1. Molt ai es - tat q'en Bon Es - per non vi

G 64d

1. Trop ai es - tat q'en Bon Es - per no vi

X

2. et est ben dreiz qe toz joi mi sof - fra - igne,

G

2. per q'es be dreiz qe toz jois mi so - fra - g[na],

X

3. cant eu m'es - loign de la so - ie com - pa - igne

G

3. car eu mi loing de la so - a com - pa - gna

X

4. pir mon fol sen don tan jor non jo - ji;

G

4. per mon fol sen don anc jorn no.m jau - zi;

X

5. nom - por - qant li non co - ste ren

G

5. mas si - vals leis no co - sta re

1 2 3 4 5 6 7 8

X

6. que dans tor - ne so - bre men,

G

6. qe.l danz no torn tot so - bre me,

X

7. e cant eu mais m'en vois lo - ignan,

G

7. et un eu plus mi vau lo - gnan,

X

8. meins ai de joi e mais d'af - fan.

G

8. meinz n'ai de jois e plus d'a - fan.

Text edition: Chaytor, Perdigon, 8. Music editions: Sesini, Ambrosiana III, 70; Gennrich, Nachlass, #162.

X From 5,6, at the top of f. 89<sup>vo</sup>, no music is given, although the staves are drawn.

G The notes for strophe II, given through 1,10, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

X  
82<sup>FO</sup>

1. Kar e - gusse or mil mars de fin ar - gent

0

1. Quar e - u - sse je cent mil mars d'ar - gent

X

2. et al - tre - tant de fin or e de rous,

0

2. et au - tre - tant de fin or e fust rox,

X

3. e si au - guez prou a - voine e fro - ment,

0

3. e s'e - u - sse prou a - voine et fro - ment,

X

4. bos e va - ches, fe - jet - tes e mou - tons,

0

4. bues e va - ches e ber - biz e mou - tons,

X

5. e chas - cun jor cent li - vres por des - pen - dre

0

5. e chas - cun jor mil li - vres a des - pen - dre

1 2 3 4 5 6 7 8 9 10 u

X

6. e for chas - tel ou me po - guez de - ffen - dre

0

6. et fort chas - tel que nuns ne pe - ust pren - dre,

X

7. tal que ne - guns non me po - guez for - car

0

7. tel que nuns hons ne le pe - ust for - car

X

8. e s'au - guez port d'a - gue douce e de mar.

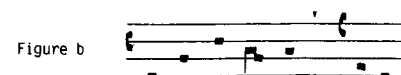
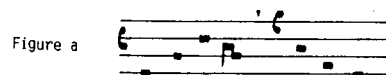
0

8. et s'e - ust port d'ai - gue douce e de mar.

Text edition: Niestroy, *Pistoleta*, 59. Music edition: Gennrich, *Nachlass*, #95. Trouvère MS 0, f. 125a, contains an Old French version (R 641) of this song. Music and text edition: Beck, *Cangé II*, 290.

X 2,10 and 4,10 Pistoleta's use of an irregular rhyme (closed "o" rhyming with an open "o") results in rhyme problems. 8,7-8,8 Over the elided syllable of "douce", a note  $\underline{d}$  is erased, and over 8,8 a note  $\underline{c}$  is erased; initially, the music scribe appears to have overlooked the elision.

0 Stemmed and unstemmed single notes appear in an alternation which is not entirely consistent, but which nevertheless points to the third rhythmic mode. (Concerning this kind of notation and its significance see van der Werf, *The Chansons*, 35-45.) 2,5 The MS has  $\underline{b}$ , while 4,5 has  $\underline{G}$  in an otherwise identical melody. The interval  $\underline{b-E}$  in verse 2 seems unidiomatic, while the melody for verse 4 is normal. As the following diplomatic transcription shows, the two passages would have been identical to one another if the note for 2,5 had been the first on a new staff (figure a), rather than the last note of the preceding staff (figure b).



1 2 3 4 5 6 7 8 9 10 u

W  
202d

1. Loi - aus a - mis cui a - mors tient jo - ious

2. deit ben es - sre a - le - gres et jau - zens,

3. lars et ar - dis, a - dreis et a - mo - ros

4. e - re quan veit lou gais ter - mi - nes gent

5. que foille et flors s'es - pan - dis per la pla - igne

6. e.l rou - se - ignol chan - te jouste el vert fueill;

7. mais eu non am lor dous chans tant com sueill

8. pos mi - dosn plaz que toz jors mi suf - fra - gne.

Text edition: Napolski, Pons de Capduoill, 69. Music edition: Gennrich, Nachlass, #73.

6,5 Before b, a note b is erased. 6,6 Before d, a note d is erased. 6,7 Over the elided syllable of "jouste", a note e (?) is erased. 6,8 Above the d, a note f is erased.

1 2 3 4 5 6 7 8 9 10

G  
78d

1. Meillz c'om no pot dir ni pes - sar

2. sui eu a - le - gres e jo - ios

3. tanz mi plaz la ga - ia sa - zos

4. q'eu vei coin - da - men co - men - zar;

5. pe - ro ges no.m donna a - le - gres

6. chanz d'au - zelz ni flors de ro - siers,

7. mas vos, dom - na, m'a - vez tan dit de be

8. q'es - ser cuich reis de joi qan mi so - ve.

Text edition: Napolski, Pons de Capduoill, 61. Music editions: Riemann, Handbuch, 252; Anglès, Canto popular, 441; Sesini, Ambrosiana III, 88; Gennrich, Nachlass, #74.

4,3 Two neumes over a diphthong; for subsequent strophes, it is advisable to make the passage 4,3-4,5 identical to 2,3-2,5, rather than to maintain two notes over 4,3. 8,10 The MS has the neume DCBA, which seems a third too low, since A as final pitch does not fit the melody's underlying structure, and since it requires the singer to go up a tenth when proceeding to the next strophe. The notes for strophe 11, given through 1,7, are identical to those for strophe 1.

1 2 3 4 5 6 7 8 u

G  
79b

1. S'eu fi ni dis nu - illa sa - zon

2. ves vos or - guoillz ni fa - lli - men

3. ni pas - sei vos - tre man - da - men.

4. ab fin cor e le - ial e bon

5. vos mi ren, bel - la dolch' a - mi - a.

6. e.m part de l'al - trui si - gno - ri - a

7. e re - maing en vos - tra mer - ce

8. gal qe.m vo - illaz far mal o be.

Text edition: Napski, Pons de Capduoill, 59. Music editions: Sesini, Ambrosiana III, 90; Gennrich, Nachlass, #75.

The notes for strophe II, given through 1,8, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10 u

R  
55d

1. Us gays co - nortz me fay gay - a - men far

2. gai - a chan - so, gai fag e gai sem - blan.

3. gay de - zi - rier jo - ious, gai a - le - rar.

4. per gai - a don' ap gai cors ben - es - tan

5. ab cuy trob' om gai so - latz e gai ri - re,

6. Uns gais co - nors mi fai gai - e - men far

7. gai - e cha[n]-con, gai fatz e gai sam - blant

8. e gai de - sir jo - ious, gai a - le - rar.

9. en cui trob' on gai so - laz e gai ri - re,

10. per gai - a don' ap gai cors ben - es - tant

1 2 3 4 5 6 7 8 9 10

R  
6. gai a - cu - lhir, gai de - port, gai jo - ven.

X  
6. gai a - co - illir, gai de - por, gai jo - vant.

R  
7. ga - ia beu - tatz, gai chan - tar, gai al - bi - re,

X  
7. gai - e bel - tat, gai chan - tar, gai al - bi - re,

R  
8. gai ditz pla - zen, gai joi, gai pretz. gai sen;

X  
8. gais diz plai - zans, gai ju - gar per gai sen,

R  
9. et yeu soi gais car soi sieus fi - na - men.

X  
9. et eu seu gais que sien sui li - ja - ment.

Text edition: Napolski, *Pons de Capduoill*, 77. Music editions: Riemann, *Handbuch I*, 251; Gennrich, *Nachlass*, #76; Maillard, *Anthologie*, 38.

X The transcription is notated a fourth lower than the MS version; the latter has a flat sign at the beginning of every staff. 3,5 The MS has "joiols". 4,6 Originally the MS had "gaie" with a note E (a in the MS) over its second syllable; both the syllable and the neume were partially blotted out. 4,10 The MS has B (E in the MS), which is probably erroneous.

1 2 3 4 5 6 7

R  
30c  
1. Si ay per - dut mon sa - ber

X  
2. c'a pe - nas say on m'es - tau

R  
3. ni say d'on ven ni on vau

X  
4. ni que.m fau lo jorn ni.l ser;

R  
5. e soy d'ay - tal cap - te - nen - sa

X  
6. que no velh ni puesc dor - mir

R  
7. ni.m play vieu - re ni mo - rir

X  
8. ni mal ni be no m'a - gen - sa.

Photocopy: Anglès, *Catalunya*, 385. Text edition: Rivals, *Pons d'Ortaffa*, 99. Music editions: Anglès, *Catalunya*, 384; Gennrich, *Nachlass*, #241.

1 2 3 4 5 6 7 8/J

X  
88vo

1. Poz a sa - ber mi ven e cres

2. que chan - tar sai - et eu m'en dic! —

3. mal es - te - ra se non pa - res

4. e faz que fols que non m'en gic;

5. car qan c'on dist a la lan - que

6. ceu que ben en point non te - ngne,

7. non poc a - ver sor - de - ior tec

8. con dir ce que non con - ve - ngne.

Text edition: Pattison, *Raimbaut d'Orange*, 195. Music editions: Restori, *Trovatori II*, 245; Husmann, *Silbenzählung*, 12; Gennrich, *Nachlass*, #37.

6,7 The MS has "tengue". 8,7 Originally the neume was dedG, but the e seems to have been erased. 8,8 The MS has "convengue".

1 2 3 4 5 6 7 8 9 10 J

R  
61b

1. E - ra.m re - quer sa co - stum' e son us

2. a - mors, cuy planh e plor, so - spir e velh.

3. c'a la jen - sor del mon ay quist cos - selh

4. que.m dis qu'ieu am tan aut com poi - ray sus

5. be - la do - na, que e - la.m n'er fi - an - sa

6. c'o - nor e pretz e pros m'er e non dans;

7. e car ela es del mon la pus pre - zans

8. en - ten en lieys et ay mes m'es - pe - ran - sa.

Text edition: Linskill, *Vaqueiras*, 145. Music edition: Gennrich, *Nachlass*, #96.

The neumes for 1,8, 1,9, 7,7 and 8,7 are almost illegible.

P-C 392,2

Text edition: Linskill, *Vaqueiras*, 216. Music edition: Gennrich, *Nachlass*, #97.

2,4 In passing from f. 61d to 62a, the word "fag" was omitted by the main text scribe; it is written in a different hand and ink at the very beginning of the first line of f. 62a. The staff seems to have been extended slightly, so as to accommodate the clef and the neume for 2,4, both of which appear to have been written by the main music scribe.

1 2 3 4 5 6 7 8 9 10 u

R  
Gid

1. A - ras pot hom co - nois - ser e pro - ar

2. que de bos fag ren Dieus bon gui - zar - do,

3. c'al pros mar - ques n'a fag e - mend' e do

4. que fa son pretz so - bre.lis me - lhors pu - jar

5. si que.lis cro - zatz de Frans' e de Cam - pa - nha

6. l'an quist a Dieu per lo me - lhor de totz

7. e per co - brar lo se - pulcr' e la crotz

8. on fon Jhe - sus, qu'el vol en sa com - pa - nha

9. lo pros mar - ques et el a.l dat po - der

10. de bos vas - salhs o dc terr' e d'a - ver

11. e de ri - cor per miolhs far so que.l ta - nha.

Notes under preceding song.

Photocopy: Linskill, *Vaqueiras*, facing p. 185. Text edition: Linskill, 184. Music editions: Restori, *Trovatori II*, 236; Aubry, *Dance*, 308, and *Trouvères et troubadours*, 56; Riemann, *Handbuch* 1/2, 234; Husmann, *Kalenda maya*, 275 and *Troubadourgesang*, 19; Ludwig, *Handbuch*, first edition, 159, second edition, 190; Anglès, *Catalunya*, 393 and *Canto Popular*, 445; Gennrich, *Nachlass*, #98; van der Werf, "Estampie" in *The New Grove Dictionary*.

As the last word of this song indicates, this is an estempida, albeit a somewhat unusual one in that not the total song but rather each stanza is an estempida. (Because of the unusually long verses, the song is distributed over opposing pages.) The melody consists of three paired verses (AA BB CC'); the text is subdivided by internal rhymes, as follows:

a a b a a a b a b a b a a a c a a a c a  
4 4 4 4 4 4 4 4 4 4 2 2 2 4 2 2 2 4

A very similar melody occurs with the Old French song "Souvent souspire" (R 1506) in *trouvère* MSS K (f. 332), N (f. 159), P (f. 136), and X (f. 208). Text and music edition: Spanke, *Lieder-sammlung*, 58 and 417. Some of the music editions of "Kalenda maya" also contain the melody of the Old French song.

The four versions of this melody are almost identical to one another so that only the K version is transcribed here. The other MSS differ from K as follows: N Because of a lacuna in the MS, the song has been preserved only up to 1,16. P 6,7: D; 6,8: B. X 1,4: E; 1,5: D; 1,9: E; 1,10 and 2,10: E; 1,15: E; 4,3: E; 6,8: D; 6,9: B.

The syllable count and rhyme scheme of the old French text (represented graphically below) vary from those in Raimbaut's poem. Despite striking similarities, the two melodies differ considerably from one another. Therefore it is difficult to believe that one is a direct imitation of the other. It seems more likely that both songs, independently from one another, were derived from a common ancestor. Thus, there may be some validity to the "razo" according to which Raimbaut made his text to the melody of a preexisting estempida.

a a a a a a a a a a a a a a a a  
4 4 8 4 4 8 8 8 2 2 8 2 2 6

As discussed in my article on "Estampie" in *The New Grove Dictionary*, a few MSS from the fourteenth and early fifteenth centuries preserve textless melodies under the heading "estampie". (Among them are some late additions to troubadour MS W.) There is some reason to believe that these compositions were dance melodies played on instruments. It is noteworthy that neither of the above poems contains any reference to dancing. In this context it may also be mentioned that in a performance of the above two songs, the singer can easily make a break in the melody at an internal rhyme. However, such interruptions of the melodic flow do not seem to be required by the music itself.

1 2 3 4 5 6 7 8 9 10

R  
62b

1. Ka - len - da ma - ya ni fuelh de fa - ya

K

1. Sou - vent sou - spi - re mon cuer plain d'i - re

R

2. non truep que.m pla - ya pros do - na ga - ya

K

2. si me mar - ti - re que ne l'os di - re,

R

3. del vos - tre bel cors, que.m re - tra - ya

K

3. e - le mi set bien es - con - di - re

R

4. pla - zer no - vel c'a - mors m'a - tra - ya

K

4. et moi seur touz au - tres de - spi - re.

R

5. qu'ieu a - ya, e.m tra - ya vas vos, do - na

K

5. de - scri - re en ci - re ne por - roit nus

R

6. e cha - ya de pla - ya ge - los ans que.m

K

6. o - ci - re de - fri - re mi fet, quant la

11 12 13 14 15 16 17 18 J

ni chan d'au - zel ni flor de gla - ya

pour la plus be - le de l'em - pi - re;

tro c'un ir - nel mes - sa - tje n'a - ya

sou - vent mi fet plo - rer et ri - re;

ve - ra - ya,

son cors ne li - re.

n'es - tra - ya.

re - mi - re.



1 2 3 4 5 6 7 8 9 10 u

R  
61c

1. A - tres-si ay guer-re - yat ab a - mor

2. co.l ric vas - salh guer-rey' ab mal se - nhor

3. que.l tol sa terra a tort, per que.l guer - re - ya,

4. e can co - nois que.l guer-ra pro no.l te,

5. del sieu co - brar es met en sa mer - ce;

6. et ieu ai tan de joi co - brar en - ve - ya

7. c'ad a - mors quier mer - ce de son pec - cat

8. e mos er - guelh torn' en hu - mi - li - tat.

Text edition: Linskill, *Vaqueiras*, 159. Music edition: Genrich, *Nachlass*, #99.

3,5 The word "a" is added by superscription in a different hand; the neume stands over the second syllable of "terra".

1 2 3 4 5 6 7 u

R  
48c

1. Guer - ras ni platz no son bos

2. contr' a - mor e nulh en - dreg,

3. e sel si bre - ga fer freg

4. que vol far ses dan son pro,

5. c'ai - si.m vol a - mors au - si - re

6. com au - si s'eu fe - jes mals,

7. que sa guer - ra m'es mor - tals

8. e sa patz pietz de mar - ti - re;

9. e si anc fom e - ne - micx,

10. anc Tim - baut ab Lo - do - ic

11. no fetz platz ab tans pla - zers

12. con yeu, can sos tortz m'es - ders.

Commentary on p. 297\*

1 2 3 4 5 6 7 8

R  
61c

1. No m'a - grad' i - verns ni pas - cors

2. ni clar temps ni fuelhs de guar - ricx

3. car mos e - nans me par de - stricx

4. e tug miey ma - jer gaug do - lors,

5. e son mal - trag tug miey le - zer

6. e des - es - pe - rat miey es - per;

7. c'ay - si.m sol a - mors e dom - neys

8. te - ner gay co fay l'ai - ga.l peys,

9. e pus d'am - duy mi soi par - titz

10. com homs is - si - lhatz e mar - ritz,

11. tot' au - tra vi - da.m sem - bla mortz

12. e tot au - tre joy des - co - nortz. Commentary on p. 297\*

P-C 392,18 continued

Text edition: Linskill, Raimbaut de Vacqueiras, 166. Music edition: Gennrich, Nachlass, #100.

The notation of this song contains unusual neume endings at 1,7, 6,7, 7,5, and 10,7. I find it impossible to determine whether they were intended to convey some unusual aspects of performance or whether they comprise corrections. 1,7 The last symbol is either C or D, and resembles both a liquescent note and a note which is crossed out; the latter seems more probable. 4,7 Two separate neumes, each with a stem, but written close together (12,7 has the same pitches in one neume). 6,7 The last symbol resembles an upward liquescent note a, but the entire neume as well as the connection with the subsequent verse is unusual (compare the music for verses 6-7 with that of verses 10-11). 7,5 The last symbol seems to comprise both d and e; it resembles both a podatus (de) and a note which has been crossed out; the latter seems more probable. 9,3 Two separate notes, each of which has a stem; comparison with verse 5 suggests that the first is erroneous (compare P-C 70,4). 9,4 as 9,3. 10,5 The MS has "lo loic", probably influenced by the common title "lo rei Loic". 10,7 The notation is sufficiently clear, but the melodic transition to the next verse is unusual. 12,6-12,7 Originally, the MS had "mes dezirs", which was changed to the present reading by erasure.

P-C 392,24 continued

Text edition: Linskill, Vacqueiras, 241. Music editions: Anglès, Catalunya, 392; Gennrich, Nachlass, #101.

P-C 392,26, see Aimeric de Belenoi P-C 9,13a.

P-C 392,28 Raimbaut de Vaqueiras

1 2 3 4 5 6 7 8 9 10

R  
61b

1. Sa - vis e fols, hu - mils et er - gu - lhos,

2. co - bes e larx e vol - pilh et ar - ditz

3. soi can s'es - chay, e jau - zens e mar - ritz,

4. e sai es - ser pla - zens et e - nu - ios

5. e vil e car e vi - lan e cor - tes,

1 2 3 4 5 6 7 8 9 10

6. a - vols e pros, e co - nosc mals e bes,  
7. et ay de totz bos aybs cor e sa - ber,  
8. e can re.m falh, fa o per non - po - der.

Text edition: Linskill, Vaqueiras, 153. Music edition: Gennrich, Nachlass, #102.

4,5-4,10 The neumes are written over erasures; the original neumes were one step higher than the present ones. 6,7 Initially, the scribe wrote a neume FG; the F was erased and a stemmed note a was added; the G still has its stem. 4,6 The flat sign is tiny and faint.

Photocopy: Kjellman, Raimon Jordan, 34. Text edition: Kjellman, 111. Music editions: Ludwig, Zeitschrift für romanische Philologie, 43 (1923), 503; Gennrich, Nachlass, #135.

Contrafact I "Virgen pucele roiauz" (R 388)

Sources with music: trouvère MSS M 1a (=troubadour MS W) and a 123. This song is attributed to Guillaume le Vinier in M and to Jaque le Vinier in a. Text edition: Järnström, Chansons pieuses I, 133.

The melody in MS M is almost identical to the one in MS a, including the notation of flat signs, so that only the former is transcribed. 1,1-1,2 In MS M, this word comprises a seemingly superfluous mute "e", without a neume. 2,5-2,7 In MS M this is written as one word. The following deviations from MS M are found in MS a: 2,7: d (compare 5,7). 4,6: Ga without plica. 5,7: d. 6,1: de. 6,2: f. 6,3: f. 6,4: ed. 6,6: cb. 6,7: ba. 7,2: cc downwards liquescent. 8,4 aG.

Contrafact II "A la mere Dieu servir" (R 1459).

Source with music: trouvère MS V 151d. Text edition: Järnström, Chansons pieuses I, 49. The relatively high percentage of known contrafacts among Old-French religious songs supports the notion that the song by Raimon Jordan was the model for this anonymous song.

1 2 3 4 5 6 7

W 192c  
1. Lou clar tans vei bru - na - sir,  
I  
1. Vir - gene pu - ce - le roi - auz,  
II  
1. A la me - re Dieu ser - vir  
IIla  
1. Phe - lip - pe, je vos de - mant  
IIlb  
1. Phe - li - pe, je vous de - mant

W  
2. les au - ze - illons, es - per - dutz  
I  
2. en cui li douz Jhe - su - cris  
II  
2. doit chas - cuns en - tie - re - ment  
IIla  
2. qu'est de - ve - nu - e a - mors:  
IIlb  
2. qu'est de - ve - nu - e a - mors:

1 2 3 4 5 6 7

W  
3. per freit qui. (lls des-traig(n), sunt mus

I  
3. li dous glo-ri-eus joi-aus

II  
3. me-tre son en-ten-de-ment

IIIa  
3. en cest pa-is ne ai-llors

IIIb  
3. en cest pa-is ne ai-llors

W  
4. et sanz con-nort d'es-jau-zir;

I  
4. fu con-ce-us et nou-ris,

II  
4. tant que sont gre-ait con-quis.

IIIa  
4. ne fait nus d'a-mer sem-blant.

IIIb  
4. ne fet nus d'a-mer sen-'blant.

Contrafact III "Phelipe, je vos demant" (R 333).

Sources with music: trouvère MSS O 96b (transcription IIIa); K 37; X 38c; Mt 70a (transcription IIIb). Jeu-parti with Thibaud de Navarre as first speaker. Text edition: Wallensköld, Thibaut, 160.

1 2 3 4 5 6 7

W  
5. maiz eu, qui en joi con-sir

I  
5. bien fu vos cuers ra-em-plis

II  
5. c'est ce-le qui ses a-mis

IIIa  
5. trop me mer-veil du-re-ment

IIIb  
5. trop me mer-veil du-re-ment

W  
6. per la gen-sor ren c'aïnc fous,

I  
6. de sa grasse et de s'a-mor

II  
6. tense et re-trait de tor-ment

IIIa  
6. quant e-le de-more en-si

IIIb  
6. quant e-le de-more en-si

IIIa The transcription is notated a fourth higher than the MS version. IIIb The melodies in MSS K and X are identical to one another; the one in Mt is nearly identical to K and X; therefore, only the version from MS K is included in its entirety. The version in Mt differs from the one in K as follows: 4,7: bag. 6,1: c. 6,7: a. 7,1: ab. 7,2: d. 7,3: cbag. 9,6: Ga.

1 2 3 1 2 3 4 5

W  
7. tan jo - ious 8. sui qu'a - des m'est vis

I  
7. a cel jor 8. que Sains Es - pe - ris

II  
7. et des - fent 8. d'es - tre mal - vai - liz

IIIa  
7. s'ai o - i 8. des da - mes grant plaint,

IIIb  
7. s'ai o - i 8. des da - mes grant plaint,

1 2 3 4 5 6 7

W  
9. que foille et flor res - plen - dis.

I  
9. i ot le fill Dieu as - sis.

II  
9. plu - seurs en a ga - ran - tiz.

IIIa  
9. et che - va - lier en font maint.

IIIb  
9. et che - va - liers en font maint.

The contrafacts have the same syllable count as Raimon's song, but only contrafact III has the same rhyme scheme. For contrafact III, trouvère MSS V (f. 19) and R (f. 81) preserve melodies which are not included because they are unrelated to each other as well as to the other versions considered here. (Concerning such independent melodies in MSS V and R see van der Werf, *The Chansons*, 32.)

1 2 3 4 5 6 7 8 9 10 J

W  
194a  
1. Vers vos sou - ple, dos - ne, pre - mie - re - ment

R  
72b  
Ricx hom que greu ditz ver - tat e leu men

W  
2. per que eu fas et com - mens ma chan - con

R  
2. e greu vol patz e leu mou oc - cai - zo

W  
3. et, s'il vos plas, en - ten - dez ma rai - son

R  
3. e do - na greu e leu vol c'om li do

W  
4. c'al - tre non aus des - cou - rir mon ta - lent;

R  
4. e greu fa be e leu des - tray la gen

W  
5. qu'en - sinc m'a - ven quan vei vos - tre fa - con:

R  
5. e greu es pros e leu es mals als bos

1 2 3 4 5 6 7 8 9 10 u

W 6. la lan - gue fal, lou cor ai te - me - rouz;

R 6. e greu es francx e leu es er - gu - lhos

W 7. quer qui non tem, non a - me co - ral - ment:

R 7. e greu es larcx e leu tol e greu ren

W 8. per oc ten car lou vos - tre se - igno - ra - ge.

R 8. deu ca - zer leu d'aut loc en bas es - ta - tje.

Photocopy: Kjellman, Raimon Jordan, 35. Text edition: Kjellman, 72. Music edition: Gennrich, Nachlass, #136.

W 4,1 The syntactic role of "altre" is unclear (other MSS read "aissi"); it appears to be the indirect object of "descourir". Between 4,1 and 4,2, a note E is erased.

P-C 335,49

Peire Cardenal

Jordan's melody was also used for "Ricx hom que greu ditz vertat e leu men" by Peire Cardenal. Text edition: Lavaud, Peire Cardenal, 18. Music edition: Gennrich, Nachlass, #186.

R 4,8 Two neumes over a diphthong. 5,2 After "greu", "fa be" is expunctuated.

1 2 3 4 5 6 7 8

R 83d 1. Ai - si com es gen - sers pas - cors

G 68a 1. Ais - si com es gen - zer pas - cors

R 2. de nulh au - tre temps caut ni frei

G 2. de nuill au - tre tems chaut ni frei

R 3. degr' es - ser me - lhors vas dom - ney

G 3. deu es - ser me - iller per dom - nei

R 4. per a - le - grar fis ai - ma - dors;

G 4. per a - le - grar fins a - ma - dors;

R 5. si mal a - ion o - gan las flors

G 5. mas mal a - ion o - gan sas flors

1 2 3 4 5 6 7 8

R  
6. que tan de dan m'an ten - gut

G  
6. ge tan m'an de dan ten - gut

R  
7. que sol en un jorn m'an tol - gut

G  
7. q'en un sol jorn m'an tol - gut

R  
8. tot cant a - vi' on dos ans

G  
8. tot zo q'a - vi - a en dos anz

1 2 3 4 5 6 7

R  
9. con - quist ab mans greus a - fans.

G  
9. con - qes ab mainz durs a - ffan.

Photocopy: Anglès, *Cantigas III*, 597 (MS G). Text edition: Topsisfield, *Miraval*, 285. Music editions: Anglès, *Catalunya*, 401; Sesini, *Ambrosiana III*, 76; Gennrich, *Nachlass*, #137.

Due to the unusually high number of discrepancies among both the preserved MSS and the strophes in a given source concerning the syllable count of verses 6-9, it is uncertain which of those verses were to have seven, and which ones were to have eight syllables. G 8,5 The MS has "an". The notes for strophe II, given through 1,8, are identical to those for strophe I.

1 2 3 4 5 6 7

R  
87a  
1. A pe - nas sai don m'a - preh

G  
69a  
1. A pe - nas sai don m'a - preing

R  
2. so qu'en chan - tan m'au - zes dir;

G  
2. che q'en chan - tar m'au - zes dir;

R  
3. con pieitz trac e pus m'a - zir,

G  
3. com peing trac e plus m'a - zir,

R  
4. mielhs en mon chant en - de - venh:

G  
4. meils en mon chant es - de - veing:

1 2 3 4 5 6 7

R  
5. gar - datz cant er qui.m n'es - senh,

G  
5. gar - daz qan er q1 n'e - seng,

R  
6. s'i sa - brai en - de - ve - nir

G  
6. s'i sa - brai es - de - ve - nir

R  
7. que ma bo - na do - na.m denh;

G  
7. qe ma bo - na domp - na.m deing;

R  
8. que jes de sa - ber no.m fenh,

G  
8. qe qes de sa - ber no.m feing

1 2 3 4 5 6 7

R  
9. mas nulh hom non pot fa - lhir

G  
9. ne nuls hom non pot fa - lhir

R  
10. que de lieys a - ia man - tenh.

G  
10. qe de leis a - ia so - velng.

Text edition: Topsfield, *Miraval*, 99. Music editions: Anglès, *Catalunya*, 402, *Canto popular*, 426, and *Der Rhythmus*, 398; Sesini, *Ambrosiana III*, 80; Gennrich, *Nachlass*, #138.

G The MS gives the melody as transcribed on the second staff of each system. The overall form of the melody is AB AB CDB CDB, except that, from 8,6 on, the C, D, and B melodies occur a third higher than they are on their first appearance. Furthermore, up to 8,6, the melody in MS G is a second higher, and from 8,6, a fourth higher than in MS R. A discrepancy of a fourth is very usual in the troubadour and trouvère repertoires (see my discussion of this phenomenon in *The Chansons*, 55-59), while a discrepancy of a second is a rarity among versions which resemble one another closely. Thus, up to 8,6, the melody appears to have been notated a third too low. The corrected version is given (without text) on the third staff of each system; in order to facilitate comparison of the two versions, the corrected version of MS G is transposed down a fourth. (Sesini and Gennrich assume that, from 8,6 on, the melody was notated a third too high so that, in their correction, the two extant versions are a second apart.) 5,7 The note, lacking in the MS, is reconstructed after 8,7. 10,6-10,7 The word and its neumes stand after the first verse of strophe II. The notes for strophe II, given through 1,7, are identical to those for 2,1-2,7 of strophe I.



1 2 3 4 5 6 7 8

R  
87c

1. Er ab la for - sa del freys

2. cant tot le mon trembl' e bruy

3. val mai so - latz e dom - neys

4. e chans ab totz bels des - duy

5. qu'el temps cant fuelh' e flor nays;

6. a se - luy qu'es pros e gais

7. con - tra l'us del temps e del mon

8. ben par que bon cor li a - on.

Text edition: Topfield, Miraval, 232. Music edition: Gennrich, Nachlass, #139.

1 2 3 4 5 6 7 8

R  
84d

1. Er agr' obs que m'ai - zis

2. de tal chan - so que gra - zis

3. la be - la per cuy soi gais,

4. e non crey que nulhs homs mais

5. a - ia tan fin' en - ten - den - sa;

6. tant los truop totz en - ve - yos

7. c'a pe - nas n'i co - nosc dos

8. ab joi ses cal que fa - lhen - sa.

Text edition: Topfield, Miraval, 138. Music edition: Gennrich, Nachlass, #140.

Verse 1 is hypometric, due to unwarranted elision after 1,1 ("er" for "era"); for subsequent strophes, a note g may be inserted after 1,2 in conformity with the opening of verse 6.

1 2 3 4 5 6 7 C

R 83c

1. Bel m'es qu'ieu chant e con - dey

2. pus l'aur' es doss' e.l temps gais

3. e pels ver - giers e pels prais

4. aug lo re - tint e.l qua - bey

5. que fan l'au - ze - let me - nut

6. en - tre.l blanc e.l vert e.l vai - rei;

7. a - donx se deu - ri' a - trai - re

8. sel que vol c'a - mors l'a - iut

9. vas cap - te - nen - sa de drut.

Text edition: Topsisfield, Miraval, 301. Music editions: Anglès, Catalunya, 401; Gemricn, Nachlass, #141.

3,6, 6,7 and 7,7 have a four-pitch neume plus a single liquescent note; as is usual in this configuration, the liquescent note is written close to the group of four. The four-note neume of 6,7, unlike those of 3,6 and 7,7, has a stem, as if the liquescent neume was intended for the second part of the diphthong in "vaire".

1 2 3 4 5 6 7 8 9 10

R 83d

1. Be m'a - gra - da.l bel temps d'es - tieu

G 67c

1. Ben m'a - gra - da.l bel tems d'es - tiu

R

2. e dels au - zels m'a - gra - da.l chans;

G

2. e dels au - zels m'a - gra - da.l chanz

R

3. la fue - lha m'a - grad' e.l s ver - jans

G

3. e.l fuo - lla m'a - grada e.l ver - janz

R

4. e.l s vertz pratx mi son a - gra - dieu;

G

4. e.il prat verz me son a - gra - diu;

R

5. e vos, do - na, m'a - gra - datz sent ai - tant

G

5. e vos, dom - na, m'a - grai - daz mil ai - tanz

1 2 3 4 5 6 7 8 9 10

R  
6. et a - gra - da.m can fas vos - tres co - mans;

G  
6. et a - gra - da.m qan faz vos - tres co - manz;

R  
7. mas vos no.m par que.m de - nhetz ren gra - zir

G  
7. mas vos non plac qe.m ren de - ignes gra - zir

R  
8. et a - gra - da.us can me muer de de - zir.

G  
8. mas a - gra - da.os qar me muor de de - sir.

Text edition: Topsfield, *Miraval*, 129. Music editions: Sesini, *Ambrosiana III*, 74; Anglès, *Canto popular*, 442; Gennrich, *Nachlass*, #142.

R 1,1 An F-clef, a third lower than the present c-clef, is erased. 3,5 The neume is very difficult to read: it could also be ga, but this seems unlikely since the first note has a stem. Apparently assuming that the form of the melody was AB AB X, Gennrich states that the melody for verse 4 is notated a third too high. Although this passage is a third higher than that for verse 2 in R, and for verses 2 and 4 in MS G, it is unknown which version diverges from the composer's intentions. The melodies of R and G also differ from one another in the second half of verse 3. More importantly, less than half of Raimon de Miraval's melodies are in the AB AB X form, and in one other instance (406,2) there is a discrepancy on this point between the two extant versions, as well. 5,3-5,7 Some neumes are erased; they probably were a third higher than the present reading. 6,9 A c-clef, a third lower than the present one, is erased. 7,1 The word is in superscript. 8,1 After a change of clef, a note c is erased above the present note a.

G 3,5-3,6 Elision neglected.

1 2 3 4 5 6 7 8 9 10 u

R  
87c  
1. Ben a - ia.l cor - tes es - si - ens

2. que tos - temps m'a - ond' en - ai - si

3. qu'i - ratz chant e.m de - port e.m ri

4. et a - tres - si cant soi jau - zens;

5. mas a - ra.m torn en ba - lan - sa

6. can perc sa gran be - na - nan - sa,

7. a - doncx sai ieu mo - strar de mos so - latz

8. c'ap sem - blan d'a - gra - da - tje

9. say de per - da gen co - brir mon damp - na - tje.

Text edition: Topsfield, *Miraval*, 107. Music editions: Anglès, *Canto popular*, 442; Gennrich, *Nachlass*, #143.

6,5 Change of clef followed by a flat sign.

1 2 3 4 5 6 7 8 9 10

R  
83c

1. Ben a - ia.l mes - sa - tgiers

2. e silh que.l m'a tra - mes

3. a cui rent las mer - ces

4. si ja.m torn' a - le - griers;

5. pe - ro de mos mals cos - si - riers

6. c'ai a - vutz soi tant so - bre - pres

7. c'a pe - nas crey que do - na per a - mor

8. m'a - ia bon cor ni.m vue - lha far ho - nor.

Text edition: Topsisfield, Miraval, 272. Music edition: Gennrich, Nachlass, #144.

1 2 3 4 5 6 7 8/∞

R  
84b

1. Sel cuy joy tanh ni chan - tar sap

2. ni sos bels ditz vol des - pen - dre,

3. a tal do - na.ls fass' en - ten - dre

4. c'on - ratz li.n si - a.l dans e.l pros;

5. c'as - satz deu va - ler cor - tes nos

6. de - sa - vi - nen dru - da - ri - a,

7. e s'ieu dom - ney ab fa - di - a

8. si - vals en - quer in loc gen - til.

Text edition: Topsisfield, Miraval, 238. Music edition: Gennrich, Nachlass, #145.

Verse 8 is hypometric by two syllables and neumes (other MSS read "ades" after "sivals"); nevertheless, text and melody are coherent. For subsequent strophes, the melody may be adjusted as follows:

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8

R 84a  
1. Selh que no vol au - zir chan - sos

G 68c  
1. Sill qi no vol au - zir chan - zos

R  
2. de nos - tra com - pa - nhi - a.s gar

G  
2. de nos - tras com - pa - qni - as gar

R  
3. qu'ieu chan per mon cors a - le - grar

G  
3. q'eu chanz per mon cor al - le - grar

R  
4. e per so - latz dels com - pa - nhos

G  
4. e per so - laz dels com - pa - gnos

R  
5. e mais per tal qu'en - de - ven - gues

G  
5. e plus per cho q'es - de - ven - gues

1 2 3 4 5 6 7 8

R  
6. en chan - so c'a mi - dons pla - gues;

G  
6. en chan - zon q'a mi - donz pla - gues;

R  
7. c'au - tra vo - lon - tatz no.m de - strenh

G  
7. c'al - tra vo - lon - taz no.m de - streing

R  
8. de so - latz ni de bel cap - tenh.

G  
8. de so - laz ni de bel cap - teing.

Text edition: Topsfield, *Miraval*, 264. Music editions: Anglès, *Catalunya*, 403; Sesini, *Ambrosiana III*, 78; Gennrich, *Nachlass*, #146.

R 4,1-4,6 Several neumes, a second higher than the present ones, are erased. 4,7 A note a, at the beginning of the present neume, is erased.

G 7,5 The neume is lacking; perhaps one should insert a note a at the very beginning of this verse, as given below. This correction renders the melody over 7,5-7,7 identical to that over 2,5-2,7 and 4,5-4,7; in addition, it improves the transition from verse 6 to verse 7. 8,6 The MS reads "bes", without syntactic meaning. The notes for strophe II, given through 1,7, are identical to those for strophe I, including the flat sign.

c'al - tre vol - lon - taz no.m de - streing

1 2 3 4 5 6 7 8 9 10 u

R  
87b

1. Chan - so - ne - ta fa - rai, Ven - cut,

2. pus vos m'an ren - dut Ros - si - lhos

3. e sap - chatz que nos em cre - gut,

4. pus no vim vos - tres com - pa - nhos,

5. d'un drut no - vel, don to - ta gen re - sso - na

6. que mi - dons es a som - blan de le - o - na;

7. ar sai que.s to - can las pei - ras d'Al - zo - na

8. pus pre - miers pot in - trar sel que mais do - na.

Text edition: Topsfield, *Miraval*, 112. Music editions: Anglès, *Cantigas III*, appendix, 84; Gennrich, *Nachlass*, #147; Maillard, *Anthologie*, 40.

1 2 3 4 5 6 7 8 9 10

R  
86c

1. Chans, cant non es qui l'en - ten - da,

2. non pot trop va - ler

3. e pus ai loc e le - zer

4. que mos bels so - las des - pen - da

5. ses gab si'(en) un pauc au - zitz;

6. car totz clams n'es pus gra - zitz

7. cant a la fi pauz' om be - las ra - zos,

8. per que vuelh far en - ten - dre mas chan - sos.

Text edition: Topsfield, *Miraval*, 198. Music edition: Gennrich, *Nachlass*, #148.

5,3 The MS has "sie un", with an abbreviation mark over the last letter of "sie". Since this stands for "si' en un", the verse is hypermetric in the text; according to Topsfield, two of the other three sources support the textual hypermetry.

1 2 3 4 5 6 7 8

R  
86a

1. Contr' a - mors vauc durs et em - broncx

2. per que mos chans es trop lon - das

3. qu'ieu no soi tant leu - giers ni vas

4. que ja lon - ja - mens a - ton - da

5. so don dc - vi' es - ser se - gurs;

6. que do - na, pus met sos jurs,

7. no sap drutz en que s'en - pren - da.

Text edition: Topsfield, Miraval, 294. Music edition: Gennrich, Nachlass, #149.

Verse 6 is hypometric in music and text (most other MSS read "de" before "dona"); for subsequent strophes the neume of 6,3 may be split.

1 2 3 4 5 6 7 8 9 10

R  
86a

1. D'a - mors son tug miey cos - si - riers

2. per que non cos - sir mas d'a - mor,

3. e di - ran li mal - par - la - dor

4. que d'als deu pes - sar ca - va - yers;

5. et yeu dic que no fa mi - a

6. que d'a - mors mou, qui c'o di - a,

7. tot cant s'es - chai a fol - dat ni a sen

8. e tot cant hom fa per a - mor es gen.

Text edition: Topsfield, Miraval, 210. Music editions: Anglès, Catalunya, 402; Gennrich, Nachlass, #150.

1 2 3 4 5 6 7 8 9 10

R  
83b

1. En - tre dos vo - lers soi pes - sieus

2. que.l cor me ditz que non chan mais

3. ni a - mors no vol que m'en lais

4. tant cant el se - gle si - a vieus;

5. del lais - sar ai gran ra - zo

6. que ja mais no fes chan - so,

7. mas e - ras chan car a - mors e jo - ven

8. m'o en - se - nha e me - su - ra e sen.

Text edition: Topsfield, Miraval, 224. Music edition: Gennrich, Nachlass, #151.

2,4 A note c is erased above the b.

1 2 3 4 5 6 7 8/∞

R  
87a

1. Loncx temps ai a - vut cos - si - riers

2. de man - tas gui - zas et a - fars

3. que mos so - las ni mos chan - tars

4. no.m re - mas ni mos a - le - griers;

5. mas er ai cam - jat u - za - tje:

6. si m'a tot des - vi - at a - mors

7. c'a pe - nas crey que chans ni flors

8. mi pues - can dar a - le - gra - tje.

Text edition: Topsfield, Miraval, 217. Music edition: Gennrich, Nachlass, #152.

1,8 and 4,8 Two neumes over a diphthong.



1 2 3 4 5 6 7 8/9

R 84d

1. Res contr' a - mors non es gui - rens

2. lai on sos po - ders s'a - tu - ra,

3. e no.i vol au - tra me - zu - ra

4. mas c'om sic - ga totz sos ta - lens

5. c'ai - tals es sos se - nho - rious;

6. que sel que.s ne fai es - quicus

7. a sa mer - ce l'er a ve - nir

8. si del tot no.s ne vol par - tir.

Text edition: Topsisfield, Miraval, 89. Music editions: Anglès, Canto popular, 443; Gennrich, Nachlass, #153.

1 2 3 4 5 6 7 8/9

R 87d

1. Si.m fos de mos chan - tars par - ven

2. c'a ma do - na.n pre - zes cu - ra,

3. ja no.i gar - de - ra me - zu - ra

4. mas al pus que po - gra so - ven;

5. mas car no.m denh' es - co - tar

6. m'a fag de tot so - latz gi - quir

7. per qu'ieu sai qu'es vers so c'aug dir

8. qu'en - ve - ia.s om de bel chan - tar.

Text edition: Topsisfield, Miraval, 80. Music edition: Gennrich, Nachlass, #154.

Due to an unwarranted elision, verse 5 is hypometric in music and text (other MSS have "denha" for "denh"). A comparison of verses 5 and 8 prompts me to suggest the following correction:

mas car no.m de - nh[a] es - co - tar

1 2 3 4 5 6 7 v

R  
83d

1. Si tot m'es ma don' es - qui - va

2. ni.m mostr' er - guelh ni so - an,

3. jes del sieu ser - vir no.m lass

4. ans, car ieu vas lieis non pas,

5. li tra - me - trai lai on es

6. chan - so fa - cha de mer - ces:

7. car per so - latz e per chans

8. nais a - mors e brot' e ra - ma.

Text edition: Topsfield, Miraval, 167. Music editions: Anglès, Catalunya, 402; Gennrich, Nachlass, #155.

1,5 After the F, a downward liquescent note F is erased. 3,3 Two neumes over a diphthong.

1 2 3 4 5 6 7 v

R  
84a

1. Tals vay mon chan en - que - ren

2. per tal qu'en sem - ble pus gays

3. que d'au - tra part s'en i - rais

4. cant au mos ditz ni.ls en - ten;

5. mans n'i a per gi - lo - zi - a

6. que non te - non dre - cha vi - a

7. si com de bon' a - mor tanh:

8. sels vey que m'en son es - tranh.

Text edition: Topsfield, Miraval, 203. Music edition: Gennrich, Nachlass, #156.

1 2 3 4 5 6 7 8 9 10

R  
84c

1. Tot cant fas de be ni dic

2. m'es obs que ma do - na pren - da

3. pus de mi no vol pus ren - da

4. mais qu'ieu per lieys me chas - tic

5. de tot a - co c'a ben - e - star no.s ta - nha,

6. e que fas - sa so don pretz mi re - ma - nha

7. qu'es - tiers no fai hom son ta - len

8. si no.s gar - da de fa - lhi - men.

Text edition: Topsfield, *Miraval*, 145. Music editions: Anglès, *Canto popular*, 425; Gennrich, *Nachlass*, #157.

8,1 Before "si", "de" is expunctuated.

1 2 3 4 5 6 7

R  
86c

1. Un so - net m'es bel qu'es - pan - da

2. per ma do - na es - bau - dir

3. si com selh que non de - man - da

4. so qu'el po - gra mielhs que - rir;

5. mas d'ai - tan no.m puec so - frir

6. que no mostr' uey - mays,

7. si - vals te - men en chan - sos,

8. co sui d'e - nan - sar co - chos

9. sel joi que pus m'a - tru - an - da.

Text edition: Topsfield, *Miraval*, 279. Music editions: Anglès, *Canto popular*, 443; Gennrich, *Nachlass*, #158.

No music has been preserved with the Old Occitan versions of this song, only with the Old French ones; see Raynaud-Spanke Nr. 1891.

1 2 3 4 5 6 7

W 195c  
1. Au - se - ment com li ly - ons

G 60c  
1. A - tres - si com lo le - os

W  
2. qui tant es fers et tan gais

G  
2. q[e] es tan fer qan s'i - rais

W  
3. qe sous le - o - niaus, quan nais

G  
3. de son li - o - nel, qan nais

W  
4. mors, sans a - lane et sans vi - de,

G  
4. morz, ses a - len' e ses vi - da,

W  
5. maiz od sa veis quant lou cri - de

G  
5. tro c'a sa voiz qan l'es - cri - da

1 2 3 4 5 6 7

W  
6. les fait re - viure et a - nnar,

G  
6. lo fai re - viure et a - nar,

W  
7. en - si - ment pot de me far

G  
7. a - tre - si pot de mi far

W  
8. ma dou - ce dosne et a - mor

G  
8. ma bo - na donn' e a - mors

W  
9. et que - rir ma gran do - lor.

G  
9. e ga - rir de mas do - lors.

Text edition: Varvaro, *Berbezilh*, 96. Music editions: Sesini, *Ambrosiana III*, 64; Gennrich, *Nachlass*, #170.

W The transcription is notated a fifth lower than the MS version. 6,1 This version seems to hesitate between treating "leoniaus" as a plural and as a singular noun. 6,4 After "reviure", "et morir" (followed by a rhyme point) is crossed out.

G 2,1-2,2 The MS has "qes", representing an unwarranted elision in the text; the music, however, has the proper number of neumes. 6,4 The neume is lacking; Sesini suggests insertion of a liquescent note G, so as to make this version conform to the one in MS W. The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7

X 84ro

1. Au - si - ment con l'o - li - fant,

W 195d

1. Au - se - mont com l'o - li - fans

G 63a

1. A - tres - si com l'o - li - fans

X

2. car con chiet non pot le - var

W

2. qui chat et non pot le - var

G

2. qe qan chai non pot le - var

X

3. e li altre ob le cri - dar

W

3. mes li altre od lor cri - dar

G

3. tro q'ill autre ab lor cri - dar

1 2 3 4 5 6 7 8 9 10

X

4. de lor vois l'es - sor - dent sus,

W

4. de lor veis lou le - ven sus,

G

4. de lor voiz lo le - von sus,

X

5. et eu vol siu - gre tal us

W

5. et eu vol sigre i - tel us

G

5. ez eu voill se - gre a - qel us

X

6. que mos mes - fais est tant grius e pe - sanz

W

6. car mos mes - fais m'es tan grius et pe - sanz

G

6. qe mos mal - traiz es tan greus e pe - sanz

1 2 3 4 5 6 7 8 9 10

X  
7. que se la cors del Pui e li bo - banz

W  
7. qe se la cors del Pui et lou beu - bans

G  
7. qe se la corz del Poi e lo bo - banz

X  
8. e li gais prez des le - ials a - ma - dors

W  
8. et lou dreis preis de le - aus a - ma - dors

G  
8. e li fin pres dels le - iaills a - ma - dors

X  
9. non re - le - vent, ja - mais non se - rai sus,

W  
9. non me le - vent, ja - maiz non se - rai sors,

G  
9. no.m re - le - von, ja - mais non se - ra sors,

1 2 3 4 5 6 7 8 9 10

X  
10. qui de - ngnas - sent per mei cla - mar mer - ces

W  
10. e.l de - ignais - sen per me cla - mar mer - cez

G  
10. qe de - igne - son per mi cla - mar mer - ce

X  
11. la ou ju - jars ni ra - zon n'i valt ren.

W  
11. la ou jo - gar ni rai - son non val ren.

G  
11. lai on rai - son ni ju - zars no.m val re.

Text edition: Varvaro, *Berbezilh*, 106. Music editions: Sesini, *Ambrosiana III*, 66; Gennrich, *Nachlass*, #171.

W The transcription is notated a fifth lower than the MS version. 11,3 The appearance of "jogar" in this context is very unlikely; it is probably to be understood as an idiosyncratic spelling of "jutgar", which appears in two other MSS. 11,9 Before "val", "qui" is crossed out.

G 5,5 Elision neglected; a vertical slash stands between the two consecutive notes E. 7,7-7,8 The MS has "el lo", a meaningless repetition, possibly reflecting a correction of an unwarranted elision. The notes for strophe II, given through 1,7, are identical to those for strophe I.

1 2 3 4 5 6 7 8 9 10

X  
85ro

1. Au - si - ment con Fer - ce - vals

2. al tens que vo - vi - e

3. qui s'es - ba - hi d'es - gar - dar

4. e non sa - bi de - man - dar

5. de qe.i ser - vi - e

6. la lan - ce ne lo gra - zals;

7. et eu sui au - tre - fals,

8. be - lo don - ne, can vei vos - tre cors gent,

9. car al - si - ment

10. m'o - bli can vos re - mir

11. e vol pre - jar, k'eu non sui mays con - sir.

Commentary under next song.

1 2 3 4 5 6 7 8 9 10

W  
200b

1. Tuit de - man - dent qu'est de - ven - gude a - mors

2. mais, o - iant toz, en di - rai la ver - taz:

3. tout au - tre - ssi com del so - leill es - taz

4. qui per mant leu je - te sa res - plen - dor

5. e al seir vait col - car tout en - sa - ment,

6. si fai a - mor quan a per tot cer - cat,

7. et quan non pot ven - gher a son a - grat

8. tor - ne s'en lai donc ven pre - me - ra - ment.

Text edition: Varvaro, Berbezilh, 198. Music edition: Gennrich, Nachlass, #173.

6,1 The MS has "sinc". 7,9 The MS has "agrap", without sense.

P-C 421,3 Text edition: Varvaro, Berbezilh, 134. Music edition: Gennrich, Nachlass, #172.

4,3 The MS has "sabri". Verse 6 is hypermetric in music and words ("ne lo" for "nil"). In comparison to other versions, verse 6 of strophe II (the only other strophe in this MS) is also hypermetric.

For another song possibly by Richart de Berbezill, see 461,102.

1 2 3 4 5 6 7 8 9 10

R  
66b

1. Con - pli - das ra - zos, no - ve - las e pla - zens  
 2. chan - tem huei mais c'a - ras m'es bels so - latz,  
 3. e par - tam nos d'en - vetz e de fou - datz  
 4. et a - pren - dam cor - te - zi - as e sens,  
 5. car la fou - dat ten dan man - tas sa - zos  
 6. e sen cor - tes es gaug on - ratz e bos.

Photocopy: Appel, Brunenc, facing p. 54. Text edition: Appel, 67. Music edition: Gennrich, Nachlass, #134.

Verse 1 is hypermetric in music and text ("conplidas" for "cuendas"). The flat sign at 2,1 is very faint.

1 2 3 4 5 6 7

G  
84b

1. Anc e - ne - mics q'eu a - gues  
 2. nulz tems no.m tenc tan de dan  
 3. cum mei oill e mos cor fan;  
 4. e s'eu ai per lor mal pres,  
 5. ill no.l an faich nul ga - daing  
 6. qe.l cor en so - spir e plaing  
 7. e.ill oill en plo - ron so - ven,  
 8. et on chas - cuz pe(iz) en pren  
 9. plus vol chas - cuz o - be - dir  
 10. lai don sen - to.il mal ve - nir.

Text edition: Jeanroy and Salverda, Saint Cir, 1. Music editions: Sesini, Ambrosiana III, 96; Anglès, Canto popular, 444; Gennrich, Nachlass, #174.

5,2 The MS has "noil", without contextual sense. 8,3 The MS has "chasaiz", which makes no sense. The notes for strophe II, given through 1,7, are identical to those for strophe I.



1 2 3 4 5 6 7 8 9 10

G 83d

1. Nuls hom no sap d'a - mic tro l'a per - dut

2. ço qe l'a - mics li va - li - a de - nan;

3. mas qan lo pert o pois es a son dan

4. e nois l'ai - tan com l'a - vi - a val - gut,

5. a - donc co - nois qan l'a - mic li va - li - a;

6. per qe m vol - gra ma dom - na co - no - gues

7. cho q'eu li vail anz qe per - dut m'a - gues

8. e za puoi - sas al seu tort no m per - dri - a.

Text edition: Jeanroy and Salverda, *Saint Circ*, 35. Music editions: Sesini, *Ambrosiana III*, 94; Gennrich, *Nachlass*, #175.

1,9 The MS has "perdit". 8,9 The MS has "perdiria", an apparent hypermetry which is not supported by the music (compare P-C 167,43).

1 2 3 4 5 6 7 8 9 10

G 83d

1. Tres e - ne - mics e dos mals se - gnors ai

2. c'us - qecs po - gna noit e jorn con m'au - ci - a:

3. l'e - ne - mic son mei oill e l cor qim fai

4. vo - ler ce - lei c'a mi no ta - gne - ri - a;

5. e l'us se - gnor es a - mor, q'in bai - li - a

6. ten mon fin cor e mon fin pes - sa - men,

7. e l'au - tre vos, dom - na en cui m'en - ten,

8. a cui non aus mon cor mo - strar ni dir

9. com m'au - ci - ez d'en - vea e de de - sir.

Text edition: Jeanroy and Salverda, *Saint Circ*, 11. Music editions: Sesini, *Ambrosiana III*, 92; Gennrich, *Nachlass*, #176.

5,8 The MS has "qim", an isolated reading which renders the syntax obscure. From 6,3 on, the neumes are very difficult to decipher, especially over 6,4-6,6, 8,4-8,6, and 9,10 (see also Sesini's discussion and transcription). The notes for strophe II, given through 1,10, are identical to those for strophe I.

1 2 3 4 5 6 7 u

W  
196b

1. En - si com ou sab tri - ar

2. lou melz del mon et cau - sir,

3. me don Dex de me jau - sir

4. et de la be - le non - par

5. ou jois a pris son es - ta - ge;

6. qu'e - re cha - caz et quer - piz

7. et de tot lou mon fai - dis,

8. mais en son franc se - igno - ra - ge

9. s'est ar - res - tas et a - ers

10. ou ort hon - ras et a - ders.

Text edition: Appel, *Inedita*, 316. Music edition: Gennrich, *Nachlass*, #243.

3,7 The second note is unclear because of an ink stain.

P-C 461,12 is not included because it is a dancing song and may not be Occitan in origin.

1 2 3 4 5 6 7 8

W  
191b

1. A l'en - tra - da del tans flo - rit

2. que nos sons de l'y - ver par - tit,

3. me sunt bel chant et lai et crit

4. que font ci<l> au - se - illon pe - tit;

5. a - dont mi mem - bre d'une a - m<cor>

6. qui m'a tor - nat en lonc ou - blit

7. s'en - cor a fin jo<l> no.m se - cor.

Text editions: Appel, *Inedita*, 316; Rostaing, *Chanson*, 643. Music edition: Gennrich, *Nachlass*, #245.

2,4 The liquescent neume GG(F) may have been added (by the main scribe?) to the liquescent note a (compare the same passage in verse 4). 3,3 After the c, a note d is erased. 3,7 Text in tiny superscript. 4,3 Part of the neume is lost due to mutilation of the MS; the missing part was reconstructed after 2,3. 7,6 The MS has "non", which both text editors retain as "no.n", Rostaing arguing (647) that ".n" is the reduced form of the first person enclitic pronoun, admitting that it only appears in one MS in the fourteenth century. Because of its infrequency, I prefer to see it as a graphic anomaly of this MS, cf. P-C 12,2; 27,1; 33,3; and 40,2.

P-C 461,20a is not included because it belongs to the virelai family and was added late to MS W. P-C 461,37 is not included because it belongs to the sequence family and was added late to MS W. P-C 461,43b see P-C 183,10 P-C 461,50 = P-C 96,2 P-C 461,51a (=P-C 244,1a) and 461,92 were not included because they belong to the virelai family and were added late to MS W.

1 2 3 4 5 6 7 8 9 10

W 199d

1. En - se - ment com la pan - the - re

2. qui por - te tan bone o - dor

3. et a si be - le co - lor,

4. que non es bes - te sal - va - ge,

5. qui par for - ce et par ou - tra - ge

6. si - e tan ma - le ni fe - re,

7. que si loig[n] com puet choi - sir

8. non an - ges pres lou mu - (r)ir;

9. et en al - tre - tal sem - blan - ce

10. mi ten a - mor en ba - lan - ce

11. que fai se - gre che que non pos a - ver

12. e sec mon damp per far lou seu pla - ser.

1 2 3 4 5 6 7 8/v

W 203c

1. <Li dous chan>s que l'au - zel cri - de

2. <fai>t es - bau - dir mon co - ra - ge;

3. ha! com <re - f>ren per bo - scha - ge

4. la veis qu'es de le[i] par - ti - de;

5. e - re m'es ven - guz de no - vel

6. lou ta - lens no - ton et ri - del

7. et a - me - rai com - me pas - tor

8. a - vrill et mai et tans pas - cor.

Text edition: Appel, *Inedita*, 326. Music edition: Gennrich, *Nachlass*, #253.

The first three words, torn out with the miniature, are reconstructed after the manuscript's Table of Contents. Because of damage to the melody for the first four verses, there is no clef until 4,7; several neumes are lost and the ones for 2,2 and 3,6 are only partially visible. Since the form of the melody is AB AB CDEF, it is possible to reconstruct the missing clefs and some of the neumes. 2,2 Appel reads "esbaudit", but the MS probably reads "esbaudir", which suggests "fait" rather than Appel's "rent". 6,6 Appel reads "e" instead of "et". The phrase "noton et ridel" elicits a question mark from Appel, and confuses me as well. 7,7-7,8 Three neumes over two syllables; the last two neumes probably belong to the last syllable.

1 2 3 4 5 6

W  
201a

1. Lou pre - mer jor que vi,

2. m'a - be - li

3. li vos - tres biaux cors gens,

4. douz et plai - sens,

5. cor - teis et de - bon - ai - re;

6. et s'eu sap dir ni fai - re

7. nu - le ren

8. que vos ten - gues a ben,

9. ma dou - ce chere a - mi - ge

10. al cors plai - sen et gai,

11. sa - chaz que mol[t] mi plai

12. s'eu fai ren qui vos si - e.

P-C 461,102

Text edition: Bartsch-Koschwitz, Chrestomathie, 252, reproduced by Varvaro, Berbezilh, 217.  
 Music edition: Gennrich, Nachlass, #249.

Varvaro, Berbezilh, 217, notes that this song is in the style of Richart de Berbezilh (P-C 421), but that it can not be determined whether it is actually by him or merely an excellent imitation of his style. Only four melodies attributed to Richart de Berbezilh have been preserved. They are among the most cohesive troubadour melodies, but do not differ sufficiently from other such melodies to determine whether Richart had a musical style of his own. However, where style and form are concerned, the above melody does not differ substantially from the four attributed to him so that his authorship can not be ruled out for musicological reasons.

8,2 The MS has "auges". The text of verses 10-12 of strophe I is written by a different hand, while strophe II is again by the first hand; the music of the entire strophe was notated by the main music scribe (compare P-C 167,30). 11,2 The MS has "fas", but the first person makes no contextual sense. 11,9 The MS reads "aber". 12,8 The MS has "sen".

P-C 461,122 and 124 are not included because they belong to the sequence family.

P-C 461,138 = P-C 16,5a

P-C 461,148 shares its melody with two Old French songs (R 7 and R 922) and with the Latin song "Homo considera". Hans Spanke may well be right in considering the Latin song as the model of the other three. For that reason, it is not included.

P-C 461,146 is not included because it is a motet added to MS W by a later hand.

P-C 461,150 see p. 347\*

P-C 461,152

Text edition: Appel, Inedita, 326. Music edition: Gennrich, Nachlass, #254.

Verse 4 is hypermetric in text and music; Appel removes "et" but, if anything is to be removed, "douz" is a more likely choice because of its near synonymy with "gens". However, the melody of this verse does not contain any superfluous material; thus, it may well be best to leave the text as it is. 12,6 Appel links the form "sie" with the Old French verb "seoir". The rhyme "sie" is rough with "amige" (verse 9) but fine with "amia" or "amie".

P-C 461,167 = P-C 16,17a

P-C 461,170 is a motet, the beginning of which is given with P-C 155,22

P-C 461,196 is not included because it belongs to the virelai family and was added late to MS W.

1 2 3 4 5 6 7 8

W 190a

1. Pos ve gent que l'i - ver s'i - rais

2. et part se del tanz a - mo - ros

3. que non au ges no - tes ni lais

4. des au - selz per ver - gers fo - illoz,

5. per lou freit del brun tem - po - rau

6. non leis - se - rai un vers a far

7. et di - rai al - ques mon ta - lant.

Text edition: Appel, Inedita, 329. Music edition: Gennrich, Nachlass, #72.

Rubric: li sons derves del home sauvage.

The presence of the senhal "Mon Drughemant" in strophe III (7,5-7,7) provides an approximate terminus post quem for the poem and suggests a candidate for authorship. "Drogoman" ("interpreter") is a term from the Crusades, and first enters the troubadour repertory with Peire Vidal at the time of the Third Crusade. Given the rubric, and the fact that the following songs in the MS are ascribed to "pieres vidaus", the presence of this senhal suggests that this is either a song by Peire Vidal (see the literature listed in Pillet-Carstens) or a good imitation. In general, Peire's melodic style is rather elusive, so it is hazardous to use it as a criterion for attribution. It should be pointed out, however, that two of the three songs attributed to Peire Vidal in MS W are actually by Bernart de Ventadorn (P-C 70,7 and 70,43), and that the other one is by Peire d'Alvergne (P-C 323,4). 4,1 Appel reads "Poc," but the final letter is an "s". 1,3 It should be noted that "gent," "people," is the subject of "ve." 7,4 The neume is covered by a stain; it must have been between g and d, otherwise it would have been visible. 7,6-7,8 The neumes are written over an erasure; the original neumes are virtually undecipherable.

P-C 461,215c see P-C 242,64 P-C 461,218a see P-C 70,43

P-C 461,230 is not included because it belongs to the virelai family and was added late to MS W.

### List of Manuscripts with Their Sigla

#### The Four Primary Music Manuscripts.<sup>1</sup>

- G Milan, Biblioteca Ambrosiana R 71 sup. Text edition: Bertoni, Ambrosiana.  
 Music edition: Sesini, Ambrosiana.  
 R Paris, B. N., f. fr. 22543.  
 W Paris, B. N., f. fr. 844. Photographic reproduction: Beck, Manuscrit du Roi.  
 X Paris, B. N., f. fr. 20050. Photographic reproduction: Meyer-Raynaud, Saint-Germain.

#### Other Sources with Troubadour Songs.<sup>1</sup>

- Breviari d'Amor Four copies with music for P-C 297,4.  
 Chigi Rome, Biblioteca Vaticana, Chigi C. V. 151. Text and music edition: Jeanroy and Gérold, St. Agnes.

#### Trouvère Manuscripts.<sup>2</sup>

- M See troubadour MS W.  
 K, N, P, X Four manuscripts with close scribal relationship:  
 Paris, Bibl. de l'Arsenal 5198; Paris, B. N., f.fr. 845, 847, and nouv. acq. fr. 1050.  
 R Paris, B. N., f.fr. 1591.  
 T Paris, B. N., f.fr. 12615.  
 U See troubadour MS X.  
 V Paris, B. N., f.fr. 24406.  
 W Paris, B. N., f.fr. 25566.  
 a Rome, Bibl. Vat., Reg. 1490.

#### Other sources with contrafacts.

- Florence, Bibl. Laurenziana Plut. 29,1. Photographic reproduction: Luther Dittmer, Firenze, Biblioteca Laurenziana Pluteo, 29,1, 2 vols. Brooklyn, New York, no date.  
 See also the notes to the transcriptions of P-C 70,43, 106,14, 262,2, and 366,26.

<sup>1</sup> For detailed information about the troubadour manuscripts see Pillet Carstens, Bibliographie, X-XXXIX. See also Gennrich, Nachlass II, 1-10.

<sup>2</sup> For detailed information about the trouvère manuscripts, see Raynaud-Spanke, 1-4 and 12-13. See also van der Werf, The Chansons, 15-16 & 30-33, and Trouvères Melodien I, 599-601, or Trouvères Melodien II, 728-730.

## Songs Included in Part Two

Aimeric de Belenoi			
9,13a	Nulhs hom en res no falh	R 88a	3*
Aimeric de Peguillan			
10,12	Atressi.m pren com fai al jugador	G 38b	4*
10,15	Cel qi s'irais ni guere' ab amor	G 36c	5*
10,25	En amor trob alques en qe.m refraing	G 37b R 48d	6*
10,27	In greu pantalhs m'a tenguz longamen	G 35c	8*
10,41	Per solaz d'altrui chan soven	G 37a	9*
Albertet (de Sestaro)			
16,5a	Ha! me non fai chantar foille ni flor	W 204a	10*
16,14	Tal amor ai en mon cor encubide	W 203a	11*
16,17a	Mos corages m'es chanjaz	X 91ro	12*
Arnaut Daniel			
29,6	Chanzon do.l moz son plan e prim	G 73d	13*
29,14	Lo ferm voler q'el cor m'intra	G 73b	14*
Arnaut de Maroill			
30,3	Aissi com cel c'ama e non es amaz	G 31b	15*
30,15	La franca captenensa	R 79c	16*
30,16	Las grans beutatz e.ls fis ensenhamens	R 52b	17*
30,17	L'ensenhamens e.l pretz e la valor	R 81a	18*
30,19	Molt era.m dolz mei conssir	G 33a	19*
30,23	Si.m destrenhetz, dona, vos et amors	R 79b	20*
La Comtesa (Beatritz) de Dia			
46,2	A chantar m'es al cor que non deurie	W 204b	21*
Berenguier de Palazol			
47,1	Am la fresca clartat	R 37b	22*
47,3	Aital dona co yeu say	R 37c	23*
47,4	Bona dona, cuy ric pretz fa valer	R 36d	24*
47,5	De la jensor c'om vei' al meu semblan	R 37a	25*
47,6	Dona, la jenser c'om veyá	R 37c	26*
47,7	Dona, s'ieu tostems vivia	R 37b	27*
47,11	Tant m'abelis joys e amors e chans	R 37d	28*
47,12	Totz temoros e duptans	R 37b	29*

## Bernart de Ventadorn

70,1	Ab joi mou lo vers e.l comenc	G 9c R 57b W 202a	30*
70,4	Amors, e que.us es vejaire	R 56c	33*
70,6	Ara.m conseillaz seignor	G 13c R 57c	34*
70,7	Era non vei luzir solleill	G 17a R 57a W 190b	36*
	Pour longue atente de merci R 1057		
70,8	A! tantas bonas chansos	R 58a	40*
70,12	Be m'an perdut en lay ves Ventadorn	G 14a R 57a	41*
70,16	Conortz, aras say yeu be	G 20a R 57d	43*
70,17	In consirer et en esmai	G 19a	45*
70,19	Ma dosne fu ai commencar	W 195a	46*
70,23	La dossa votz ay auzida	R 57c X 89ro	47*
70,24	Lan que fueille bosc et jaurrist	W 202c	49*
70,25	Lai can vey la fuelha	R 58b	50*
70,31	Non es meraveilla s'eu chan	G 9a W 191a	51*
70,36	Pus mi prejatx senhor	G 20c R 57d	55*
70,39	Cant l'erba fresqu' e.l fuelha par	R 57d	57*
70,41	Cant par la flor justa.l verd foil	G 10c R 56d W 188b	58*
70,42	Qant vei parer l'erbe vert e la fueille	X 88ro	61*
70,43	Can vei la lauzeta mover	G 10a R 56d W 190d	62*
	Plaine d'ire et de desconfort R 1934		
	Amis quelx est li mieuz vaillanz R 365		
	Li cuers se vait de l'ueil plaignant R 349		
	Quisquis cordis et oculi		
	Seyner, mil gracias ti rent 461,218a		
70,45	Tous ceus qui preent que	W 191a	71*
Bertran de Born			
80,37	Rassa, tan derts e mont' e pueia	R 6d	72*
	Mot m'enveya, s'o auzes dire 305,10	R 40b	
Blacasset			
96,2	Ben volgra que.m venques merces	W 78d	75*
Cadenet			
106,14	S'anc fuy bela ni prezada	R 52a	76*
	Virgen, madre groriosa		
Daude de Pradas			
124,5	Bele m'es la veis aitana	W 196a	78*

Index B		354*
Folquet de Marseille		
155,1	Amors, merce! no mueyra tan soven	G 1c R 42c 79*
155,3	Aa! qant gen venz et a qant pauc d'afan	G 4b R 43b 81*
155,5	Ben an mort mi e lor	G 4d R 43c 84*
155,8	In cantan m'aven a membrar	G 5b 86*
155,10	Greu feira nuls hom fallenca	G 8c R 42a W 200c 87*
155,11	Ja no.s cuich hom q'eu camge mas cancos	G 6c 90*
155,14	Mot y fes gran peccat amors	G 3d R 42c 91*
155,16	Per Deu, amors, ben sabez veramen	G 1a R 51c 94*
155,18	S'al cor plagues ben for' oimais sazoz	G 2a R 43a 96*
155,21	Si tot me sui a tart aperceubuz	G 3a W 188a 98*
155,22	Tant m'abelis l'amoros pessamens	G 2c R 42d W 188c 100*
155,23	Tant mou de corteza razo	G 5d R 42d W 188d 103*
155,27	Us volers otracujatz	G 7a R 43a 107*
Gaucelm Faidit		
167,4	A semblan del rey Tirs	R 44d 109*
167,15	Chant e deport, joi, domney e solatz	G 28d R 44b X 85ro 110*
167,17	Choras qe.m des benanza	G 27d 114*
167,22	Fort chausa oiaz e tot lo major dan E, serventois, arriere t'en revas R 381	G 29c W 191d X 87ro 115*
167,27	Ben fora contra l'afan	G 26c 124*
167,30	Jamais nulz tems no.m pot ren far amors	G 28b R 41d W 200a 125*
167,32	Lo gen cors honraz	G 23b R 44a X 90ro 128*
167,34	Lo roseignolet salvage	G 26a 133*
167,37	Mon cor e mi e mas bonas chansos	R 44b X 84ro 135*
167,43	No m'alegra chan ni critz	G 30a R 43d W 202b 137*
167,52	Si anc nulz hom per aver fin corage	G 27a R 45c X 86vo 141*
167,53	Si tot ai tardat mon chant	R 44d X 86ro 144*
167,56	S'om poguez partir son voler	G 22d X 89vo 146*
167,59	Tant ai sufert longuamens greu afan	G 30c R 46b 149*
Lo Coms de Peiteus		
183,10	----- Bel seiner Dieus, tu sias grasiz 461,43b	151*
Qui d'Uisel		
194,3	Ben feira chanzos plus soven	G 59a 152*
194,6	En tanta guisa.m mena amors	G 59d 153*
194,8	Geus de chantar non fal cor ni raison	W 196c 154*
194,19	Se be.m partez, mala donna, de vos	G 58a 155*
Guillem Ademar		
202,8	lai can vey florig l'espiga	R 63b 156*

Index B		355*
Guillem Magret		
223,1	L'aigue puge contremont	W 201c 157*
223,3	Eu ensi preign com fai al pescador	W 192b 158*
Guillem de Saint Leidier (or Saint Didier)		
234,16	Pus tan mi fors' amors que mi fay entremetre	G 75a R 41c 159*
Guiraut de Borneill		
242,45	Leu chansonet' e vil	R 9c 160*
242,51	Non puesc sofrir c'a la dolor	R 82a 161*
	Ar mi puesc yeu iauzar d'amor 335,7	R 72d
242,64	Rei glorios, veray lums e clartatz	R 8d 163*
	Rei glorios, sener per que hanc nasqiei 461,215c	
242,69	S'ie.us quier cosselh, bel' ami' Alamanda	R 8b 165*
Guiraut Riquier		
248,1	Ab lo temps agradieu, gay	R 104c 166*
248,2	Ab pauc er descauzitz	R 105a 167*
248,5	Aisi com selh que franchamens estay	R 104a 168*
248,6	Aisi pert poder amors	R 103c 169*
248,7	Aisi com es sobronrada	R 104d 170*
248,8	A mon dan soy esforsieus	R 104b 171*
248,10	Amors, pos a vos falh poders	R 104a 172*
248,12	Anc may per aytal razon	R 108a 173*
248,13	Anc non agui nulh temps de far chanso	R 105a 174*
248,18	Be.m meravilh co non es enveyos	R 104c 175*
248,19	Be.m volgra d'amor partir	R 104d 176*
248,21	Creyre m'an fag miey dezir	R 107b 177*
248,23	De far chanso soy marritz	R 105b 178*
248,24	De midons e d'amor	R 105c 179*
248,26	En res no.s melhura	R 103d 180
248,27	En tot cant huey saupes	R 107d 182*
248,29	Fis e verais e pus ferm que no suelh	R 106a 183*
248,30	Fortz guerra fay tot lo mon guerreyar	R 108b 184*
248,31	Gaug ai car esper d'amor	R 108b 185*
248,33	Grans afans es ad home vergonhos	R 106a 186*
248,44	Humils, forfaitz, repres e penedens	R 105d 187*
248,45	Jamay non er hom en est mon grazitz	R 108c 188*
248,46	Jhesu Crist, filh de Dieu vieu	R 106b 189*
248,48	Karitatx et amor e fes	R 106c 190*
248,52	Lo mons par enchantatz	R 108a 191*
248,53	Los bes qu'ieu truep en amor	R 106d 192*
248,55	Mentaugutz auch que Dieus es	R 107d 193*
248,56	Mot me tenc ben per paguatz	R 105d 194*

Index B		356*
248,57	Non cugey mais d'esta razo chantar	R 110c 195*
248,58	No.m say d'amor si m'es mala o bona	R 104b 196*
248,60	Oguan no cugiey chantar	R 106b 197*
248,61	Obs m'agra que mos volers	R 108c 198*
248,62	Per proar si pro privatz	R 107c 199*
248,63	Ples de tristor, marritz e doloiros	R 105c 200*
248,65	Pus astres no m'es donatz	R 110c 201*
248,66	Pus sabers no.m val ni sens	R 107c 202*
248,67	Car dretz ni fes	R 105b 203*
248,68	Qui.m disses, non a dos ans	R 107a 204*
248,69	Qui.s tolgues e.s tengues	R 107d 205*
248,71	Razos m'aduy voler qu'ieu chant soven	R 106d 206*
248,78	Si chans me pogues valensa	R 110c 207*
248,79	S'ieu ja trobat non agues	R 107b 208*
248,80	Si ja.m deu mos chans valer	R 105b 209*
248,82	Tant m'es plazens le mal d'amor	R 103c 210*
248,83	Tant vey qu'es ab joy pretz mermatz	R 103d 211*
248,85	Voluntiers faria	R 106c 212*
248,87	Cristias vey perillar	R 107a 213*
248,89	Yverns no.m ten de chantar enbarguat	R 107a 214*
Jaufre Rudel de Blaja		
262,2	Lan qant li jor sont lonc en mai Nu alrest leb' ich mir werde Ave regina caelorum	R 63b W 189d X 81vo 215*
262,3	No sap cantar qui.l so no.m ditz	R 63b 220*
262,5	Can lo rieu de la fontayna	R 63c 221*
262,6	Can lo rossinhol ei fulhos	R 63c 222*
Jordan Bonei		
273,1	Si con l'aigue suffre la naf courent	W 201b 223*
Marcabru		
293,13	Bei m'es quan sunt li fruit madur	W 203d 224*
293,18	Dire vos vuelh ses duptansa	R 5c 225*
293,30	L'autrier just' una sebissa	R 5a 226*
293,35	Pax in nomine Domini!	W 194c 227*
Matfre Ermengau		
297,4	Dregz de natura comanda	228*

Index B		357*
Monge de Montaudou		
305,6	Ara pot ma dona saber	R 39d 229*
305,10	Mot m'enveya, s'o auzes dir; see 80,37	R 40b
Peire d'Alvergne		
323,4	Amis Bernart de Ventador	W 190c 230*
323,15	Dejosta.ls breus jorns e.ls loncs sers	R 6a X 86ro 231*
Peire Cardenal		
335,7	Ar mi puesc yeu lauzar d'amor; see 242,51	R 72d
335,49	Ricx hom que greu ditz vertat e leu men; see 404,11	R 72b
335,67	Un sirventesc novel vuelh comensar	R 69d 233*
Peire Raimon de Toloza		
355,5	Atressi com la chandella	G 52b 234*
Peire Vidal		
364,4	Anc no mori per amor ni per al	G 41c R 46c X 85vo 235*
364,7	Baros, de mon dan covit	R 65a 238*
364,11	Be.m pac d'ivern e d'estieu	G 40c R 48a X 87vo 239*
364,24	Jes per temps fer e brau	R 64c 243*
364,30	Neus ni glatz ni plueyas ni fanh	R 64c 244*
364,31	Nulhs hom no.s pot d'amor gandar	R 64a 245*
364,36	Si co.l paubre, can jatz el ric ostal	R 64a 246*
364,37	Pois tornaz sui en Proenza	G 42d 247*
364,39	Quant hom est en altrui poder	G 42b R 63c W 204c 248*
364,40	Qant hom honraz torna en gran pauprera	G 41a 251*
364,42	S'ieu fos en cort que hom tengues drechura	R 64d 252*
364,49	Tart mi vendront mi ami tholousan	W 197a 253*
Peirol		
366,2	Atressi co.l signes fai	R 88b 254*
366,3	Ben dei chantar pos amor m'o enseгна	G 48c 255*
366,6	Canjat m'a mon conssirer	G 46c 256*
366,9	Coras qe.m fezes doler	G 45c R 87d 257*
366,11	D'eissa la razon q'eu soill	G 44b 259*
366,12	Del seu tort farai esmenda	G 49c X 88vo 260*
366,13	D'un bon vers dei pensar com lo fezes	G 43b 262*
366,14	D'un sonet vau pensan	G 43d 263*
366,15	Ab joi qi.m demora	G 48a 264*
366,19	Manta jen me malrazona	R 47a 265*
366,20	M'entensio ai tot' en un vers meza	R 88c 266*
366,21	Molt m'entremis de chantar volunters	G 45a 267*



Index B			358*
366,22	Nulz hom no s'aucit tan gen	G 49d	268*
366,26	Per dan qe d'amor m'avegna	G 46a	269*
	A l'entrant del tans salvage R 41		
	Vite perdit me legi		
366,29	Qan amors trobet partit	G 48d	273*
366,31	Si be.m sui loing et entre gen estragna	G 50b	274*
366,33	Tot mon engieng e mo saber	G 47c	275*
Perdigo			
370,9	Los mals d'amors ai eu ben toz apres	G 64b	276*
370,13	Tut tens mi ten amors de tal faichon	G 65b	277*
370,14	Trop ai estat q'en Bon Esper no vi	G 64d X 89ro	278*
Pistoleta			
372,3	Kar egusse or mil mars de fin argent	X 82ro	280*
	Quar eusse je cent mile mars d'argent R 641		
Pons de Capdoill			
375,14	Loiaus amis cui amors tient joious	W 202d	282*
375,16	Meillz c'om no pot dir ni pessar	G 78d	283*
375,19	S'eu fi ni dis nuilla sazou	G 79b	284*
375,27	Us gays conortz me fay gayamen far	R 55d X 90vo	285*
Pons d'Ortafas			
379,2	Si ay perdut mon saber	R 30c	287*
Raimbaut d'Aurenga			
389,36	Poz a saber mi ven e cres	X 88vo	288*
Raimbaut de Vaqueiras			
392,2	Era.m requer sa costum' e son us	R 61b	289*
392,3	Aras pot hom conoisser e proar	R 61d	290*
392,9	Kalenda maya	R 62d	291*
	Souvent souspire R 1506		
392,13	Atressi ay guerreyat ab amor	R 61c	294*
392,18	Guerras ni platz no son bos	R 48c	295*
392,24	No m'agrad' iverns ni pascors	R 61c	296*
392,26	= 9,13a		
392,28	Savis e fols, humils et orgulhos	R 61b	297*

Index B			359*
Raimon Jordan			
404,4	Lou clar tans vei brunasir	W 192c	298*
	Virgene pucele roiauz R 388		
	A la mere Dieu servir R 1459		
	Phelipe, je vous demant R 333		
404,11	Vers vos souple, dosne, premierement	W 194a	303*
	Ricx hom que greu ditz vertat e leu men 335,49	R 72b	
Raimon de Miraval			
406,2	Aisi com es gensers pascors	G 68a R 83d	305*
406,7	A penas sai don m'apreing	G 69a R 87a	307*
406,8	Er ab la forsa del freys	R 87c	310*
406,9	Er agr' obs que m'aizis	R 84d	311*
406,12	Bel m'es qu'ieu chant e condey	R 83c	312*
406,13	Be m'agrada.l bel temps d'estieu	G 67c R 83d	313*
406,14	Ben aia.l cortes essiens	R 87c	315*
406,15	Ben aia.l messatgiers	R 83c	316*
406,18	Sel cuy joy tanh ni chantar sap	R 84b	317*
406,20	Selh que no vol auzir chansos	G 68c R 84a	318*
406,21	Chansoneta farai, Vencut	R 87b	320*
406,22	Chans, cant non es qui l'entenda	R 86c	321*
406,23	Contr' amors vauc durs et embroncx	R 86a	322*
406,24	D'amors son tug miey cossiriers	R 86a	323*
406,28	Entre dos volers soi pessieus	R 83b	324*
406,31	Loncx temps ai avut cossiriers	R 87a	325*
406,36	Res contr' amors non es guirens	R 84d	326*
406,39	Si.m fos de mos chantars parven	R 87d	327*
406,40	Si tot m'es ma don' esquiva	R 83d	328*
406,42	Tals vay mon chan enqueren	R 84a	329*
406,44	Tot cant fas de be ni dic	R 84c	330*
406,47	Un sonet m'es bei qu'espanda	R 86c	331*
Richart de Berbezill			
421,1	Atressi com lo leos	G 60c W 195c	332*
421,2	Atressi com l'olifanz	G 63a W 195d X 84ro	334*
421,3	Ausiment con Percevals	X 85ro	338*
421,10	Tuit demandent qu'est devengude amors	W 200b	339*
Uc Brunet			
450,3	Conplidas razos, novelas e plazens	R 66b	340*

## Uc de Saint Circ

- 457,3 Anc enemics q'eu agues G 84b 341\*  
 457,26 Nuls hom no sap d'amic tro l'a perdut G 83d 342\*  
 457,40 Tres enemics e dos mals segnors ai G 82d 343\*

## Anonymous

- 461,9 Ensi com eu sab triar W 196b 344\*  
 461,13 A l'entrada del tans florit W 191b 345\*  
 461,43b Bel seiner Dieus, tu sias grasiz; see 183,10  
 461,50 = 96,2  
 461,102 Ensement com la panthere W 199d 346\*  
 461,138 = 16,5a  
 461,150 Li dous chans que l'auzel cride W 203c 347\*  
 461,152 Lou premer jor que vi W 201a 348\*  
 461,167 = 16,17a  
 461,197 Pos ve gent que l'iver s'irais W 190a 350\*  
 461,215c Rei glorios, senher per que hanc nasqiei; see 242,64  
 461,218a Seyner, mil gracias ti rent; see 70,43

## Works Referred to in Abbreviated Form

Almqvist, Adémar:

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