

Embracing *Variance*:  
The Melisma in the *Grand Chant Courtois*

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## Abstract

For the past century, much of the musicological discourse surrounding twelfth- and thirteenth-century secular monophony has centered on rhythm and transmission. While important for the trouvère repertory, these issues have arguably distracted scholars from fully exploring its melodies. The trouvère chanson, with sometimes over a dozen different surviving melodic versions, epitomizes Bernard Cerquiglini's concept of *variance*. For Cerquiglini, variation—a product of both oral and written processes—is an integral part of the medieval literary world. It is within this *variance*, this flexibility, that we find traces of thirteenth-century performance practice in the trouvère *grand chant courtois*.

This study explores the role of the melisma within the *grand chant courtois*. The melisma, a common site of *variance*, is potentially an important remnant of medieval performance practices. The musical analysis is based on a selection of fourteen popular *grands chants* and their concordances by trouvères active from the late-twelfth and mid-thirteenth centuries. By more closely examining the melismas found in this corpus—their varieties, distribution, and frequency—it becomes apparent that melismas are not merely inconsequential variations. The emerging usage patterns in melismas among both trouvères and manuscripts instead suggest that they are markers of changing performance practices during the thirteenth century. Further, the consistent placement of melismas within individual verses and strophes reveals a rudimentary musical syntax and intimately connects these melismas with the chanson's text.

## **Acknowledgements**

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I am extremely grateful to the friends and colleagues who have walked this road with me, from start to finish. Witnessing their dedication to their own research helped me endure to the long days in the basement library and continually inspired me.

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## Contents

Abstract.....	i
Acknowledgements .....	ii
Contents.....	iii
Plates .....	v
Music Examples .....	vi
Figures and Tables .....	viii
<i>Grands Chants Courtoises</i> Considered in this Dissertation .....	ix
Manuscripts.....	x
Editorial Method .....	xii
Introduction .....	1
Chapter 1 – Twentieth-Century Preoccupations: Rhythm and Transmission .....	13
Transmission .....	18
Rhythm .....	28
Chapter 2 – The Melisma: A Method for Musical Analysis.....	41
Chapter 3 – Changes in Transmission: Comparing Two Groups of Trouvères .....	63
“Quant flours et glais et verdure s’esloigne”: Gace Brulé and the Group 1 Trouvères.....	68
“De bone Amour vient science et bonté”: Thibaut de Champagne and the Group 2 Trouvères .....	89
Chapter 4 – The Voice of the Manuscript: Witnesses of Performance Practice .....	106
Phase-One Manuscripts: <b>U</b> , <b>M</b> and <b>T</b> , and <b>KNPX</b> .....	110
Phase-Two Manuscripts: <b>A</b> , <b>a</b> , <b>O</b> , <b>V</b> , <b>R</b> , and <b>Z</b> .....	127

Chapter 5 — Embracing <i>Variance</i> : Recapturing the Trouvère Art Through Performance .....	136
Implications for Performance Practice .....	156
Orality, Transmission, Performance .....	157
A Performer’s Guide .....	166
Appendix A: Non-plicated Melismatic Figures .....	175
Appendix B: Plicated Melismatic Figures .....	176
Appendix C: Selected Song Complexes and Their Manuscript Sources .....	177
Appendix D: The Chansons.....	184
Appendix E: François-Louis Perne Supplemental Materials .....	299
Bibliography .....	302

## Plates

3.1. Vatican City, Reg.lat.1725, fol. 73r, verses 844-852.....	70
4.1a. RS 679, <b>U</b> fol. 19v.....	112
4.1b. RS 679, <b>A</b> fol. 153r .....	113
4.2a, b, and c. RS 700, <b>U</b> fol. 5r-5v .....	114
4.3a and b. RS 679, <b>U</b> fol. 19v .....	114
4.4. RS 700, <b>U</b> fol. 5v .....	114
4.5. RS 1267, <b>M</b> fol. 85r.....	116
4.6. RS 1267, <b>T</b> fol. 97r .....	118
4.7. RS 2063, “Rois de Navare et sire de Vertu,” fol. 85v, verses 8 and 9.....	119
4.8. RS 679, <b>T</b> fol. 155r.....	120
4.9a. RS 671, <b>K</b> p. 104 (left) and RS 671, <b>P</b> fol. 37 (right), verse 3.....	122
4.9b. RS 671, <b>K</b> p. 104 (left) and RS 671, <b>P</b> fol. 37 (right), verse 7.....	122
4.10. RS 741, <b>K</b> p. 52 (left) and RS 741, <b>X</b> fol. 34r (right), verse 7.....	123
4.11. RS 215, <b>K</b> pp. 201, verses 1-4 (left) and RS 215, <b>N</b> fol. 96v, verses 1-4 (right) .....	124
4.12. RS 700, <b>O</b> fol. 62r .....	129
4.13. RS 1779, <b>O</b> fol. 109r .....	131

## Music Examples

1.1. The melody of Perne’s mensural transcription for RS 700, <b>M</b> fol. 52r-v. ....	31
1.2. Tischler’s modal transcription of RS 700, <b>M</b> fol. 52r-v. ....	39
2.1. Aubrey’s motivic construction in Guiraut Riquer’s “Be.m meravilh co non es enveios” .....	48
2.2. O’Neill’s melodic genesis in Dargies’s “Maintes foiz m’a l’en demandé” .....	52
2.3. Leach’s motivic structure in Blondel’s “En tous tens que vente bise” .....	54
2.4. First verse of Blondel de Nesle’s “Bien doit chanter cui fine Amours adrece” (RS 482) .....	60
3.1. The arching five-note melisma found in manuscripts <b>R</b> and <b>V</b> .....	75
3.2. Gace Brulé, “Quant flours et glais et verdure s’esloigne” (RS 1779).....	77
3.3. RS 437, <b>U</b> fol. 23r, verse 8.....	84
3.4a. RS 482, <b>K</b> fols. 112-113, verses 1 and 9 .....	85
3.4b. RS 1102b ( <i>contrafactum</i> of RS 482), <b>Arundel 248</b> fol. 155, verses 1 and 9 .....	86
3.5. RS 233, <b>M</b> fol. 36v, verse 1 .....	87
3.6. RS 437, <b>M</b> fol. 32r, verse 1 .....	87
3.7. RS 700, <b>M</b> fol. 52r, verse 9.....	87
3.8. Thibaut de Champagne, “De bone Amour vient science et bonté” (RS 407).....	93
3.9. RS 741, <b>K</b> p. 51-52, verses 1 and 2.....	101
3.10. RS 2063, <b>M</b> fols. 85v-86, verse 8.....	102
4.1. RS 215, <b>K</b> and <b>N</b> , verses 1-4.....	125
4.2. Rhythmic transcription of verse 1 of RS 700 .....	129
4.3. RS 741, <b>K</b> p. 51r-52r, <b>V</b> fol. 26r, <b>R</b> fol. 2v, verses 1 and 2 .....	133

### Music Examples (cont.)

5.1. Chastelain de Couci, “Je chantasse volentiers liement” (RS 700), U fol. 5r-v .....	138
5.2. RS 700, verses 1-4 .....	139
5.3. RS 700, verses 5-9 .....	141
5.4a-e. Melismatic placement within decasyllabic verses .....	144-45
5.5. Chastelain de Couci. “Je chantasse volentiers liement” (RS 700), fol. U 5r-v.....	146
5.6. Figure 5.10. RS 1779, M fols. 37v-38r, verse 3.....	149
5.7. RS 943 ( <i>contrafact</i> of RS 671), K(2) p. 44, verse 6. ....	149
5.8. All strophes of RS 1779 set to music. ....	151
5.9a: Excerpt from verse 1 of Couci’s “Je chantasse volentiers liement” (RS 700).....	164
5.9b. Excerpt from verse 7 of Couci’s “Je chantasse volentiers liement” (RS 700) .....	165
5.10a. Longest melismas consisting of eight notes .....	166
5.10b. Five-note melisma spanning the interval of a sixth.....	166

## Figures and Tables

Table 3.1. Group 1 Trouvères and Their Chansons.....	67
Table 3.2. Group 2 Trouvères and Their Chansons.....	67
Table 3.3. Comparison of RS 1779 and RS 1778, verses 1 and 2.....	72
Table 3.4. Poetic and Musical Form of RS 1779 .....	73
Figure 5.1. Melismatic distribution across oxytonic decasyllabic verses. ....	142
Figure 5.2. Melismatic distribution across paroxytonic decasyllabic verses. ....	143
Table 5.1. RS 1779, <b>M</b> fols. 37v-38r, verse 3 .....	148
Table 5.2. RS 943 ( <i>contrafact</i> of RS 671), <b>K</b> (2) p. 44, verse 6 .....	148

**Grands Chants Courtoises Considered in this Dissertation**

<b>Trouvère</b>	<b>Chanson</b>	<b>RS #</b>	<b>Contrafacta</b>
Blondel de Nesle (fl. 1180 – 1200)	<i>Bien doit chanter cui fine Amours adrece</i>	RS 482	RS 603 RS 1102b A K30
	<i>Li plus se plaint d'Amours, mais je n'os dire</i>	RS 1495	RS 520 RS 1491 RS 1496 RS 1497
Chastelain de Couci (c. 1165 – 1203)	<i>Merci clamant de mon fol errement</i>	RS 671	RS 943
	<i>A vous, amant, plus qu'a nule autre gent</i>	RS 679	RS 358
	<i>Je chantasse volentiers liement...(Mais je)</i>	RS 700	RS 332 RS 699 RS 1887
Gace Brulé (c. 1160 – d. after 1213)	<i>Desconfortés, plain d'ire et de pesance</i>	RS 233	RS 214 RS 1740
	<i>Au renouveau de la douçour d'esté</i>	RS 437	RS 425
	<i>Quant flours et glais et verdure s'esloigne</i>	RS 1779	RS 1778
Thibaut de Champagne (1201 – 1253)	<i>De bone Amour vient science et bonté</i>	RS 407	RS 1431
	<i>Tant ai Amours servies longuement</i>	RS 711	RS 709a A L166
	<i>Tuit mi desir et tuit mi grief tourment</i>	RS 741	RS 1856 RS 1902 RS 2057
Raoul de Soissons (1210? – 1270)	<i>Chançon m'estuet et fere et comencier</i>	RS 1267	RS 462 RS 1315
	<i>Rois de Navare et sire de Vertu</i>	RS 2063	RS 321 RS 1666
Perrin d'Agincourt (fl. 1245-1270)	<i>Il me chaut d'esté la rosee</i>	RS 552	RS 554 RS 557

## Manuscripts

The manuscript sigla found throughout this dissertation are primarily those used by Eduard Schwan in his *Die altfranzösischen Liederhandschriften* (1886), with a few exceptions. Italicized capital letters are used to distinguish the Gautier de Coinci manuscripts from the trouvère *chansonniers*. The sigla given for the Gautier manuscripts (**S**, **N**, **L**, **B**, and **D**) are those used by Arlette Ducrot-Granderye in *Etudes sur les 'Miracles de Notre Dame' de Gautier de Coinci* (1932). Numeric sigla surrounded by parentheses are given for the remaining manuscripts. These sigla are used by Hans Tischler in *Trouvère Lyrics with Melodies: A Complete Comparative Edition* (1997).

<b>Manuscript</b>	<b>Sigla</b>
Arras, Bibliothèque municipale, 139 (olim 657)	A
Bern, Burgerbibliothek, 231	B
Brussels, Bibliothèque royale de Belgique, 10747	<i>B</i>
Lille, Bibliothèque municipale, 316 (olim 397)	l1
London, British Library, Arundel 248	(21)
London, British Library, Egerton 274	F
Paris, Bibliothèque de l'Arsenal, 5198	K
Paris, Bibliothèque Mazarine, 753	(33)
Paris, Bibliothèque nationale de France, Arsenal 3517	<i>D</i>
Paris, Bibliothèque nationale de France, français 765	L
Paris, Bibliothèque nationale de France, français 844	M
Paris, Bibliothèque nationale de France, français 844, fols. 13 and 59-77	Mt
Paris, Bibliothèque nationale de France, français 845	N
Paris, Bibliothèque nationale de France, français 846	O
Paris, Bibliothèque nationale de France, français 847	P
Paris, Bibliothèque nationale de France, français 1591	R
Paris, Bibliothèque nationale de France, français 12615	T
Paris, Bibliothèque nationale de France, français 20050	U
Paris, Bibliothèque nationale de France, français 22928	<i>L</i>
Paris, Bibliothèque nationale de France, français 24406	V
Paris, Bibliothèque nationale de France, français 25532	<i>N</i>
Paris, Bibliothèque nationale de France, nouvelles acquisitions françaises 1050	X
Paris, Bibliothèque nationale de France, nouvelles acquisitions françaises 24541	S

### Manuscripts (cont.)

Siena, Biblioteca comunale degli Intronati, H. X. 36	Z
Vatican City, Biblioteca Apostolica Vaticana, Reg. lat. 1490	a
<i>Chansonnier de Mesmes</i> (lost)	(6)

### Other Manuscripts

London, Lambeth Palace Library, 1681  
 Vatican City, Biblioteca Apostolica Vaticana, Reg. lat. 1725

### Digital Manuscript Archives

Bibliothèque nationale de France, Gallica  
 British Library, Digital Image Archive of Medieval Music (DIAMM)  
 Vatican City, Digital Vatican Library (DigiVatLib)

## Editorial Method



Before beginning, I must say a few words about my editorial method, which affects both my musical analyses and included transcriptions. The very act of transcribing the content of medieval *chansonniers* is inevitably a subjective one. Each transcriber translates a musical text into a modern musical language, and each adds his or her own personal assumptions and biases into the process. There is no such thing as a truly neutral transcription. I have, of course, striven to present a faithful version of the chansons included in my study, but I, too, am influenced by my personal beliefs. This I fully acknowledge. Thus, it is essential that I share my goals and convictions as an editor of these trouvère chansons.

Appendix C contains transcriptions of the fourteen *grands chants courtoises* and their accompanying song complexes included in this study. Each song is identified by its title and number in Hans Spanke, *G. Raynauds Bibliographie des altfranzösischen Liedes* (1955). My transcriptions are made from original manuscripts through sources available digitally or on microfilm. In the few cases where I was unable to access the original manuscript, I have referred to previously published transcriptions as the basis for my own. In these cases, the source transcription is indicated in a note at the bottom of the page.

In my modern transcriptions, the melody is presented in unmeasured stemless noteheads, because the notation in most *chansonniers* is nonmensural.<sup>1</sup> I accept each

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<sup>1</sup> Parts of manuscripts **O**, **M**, and **V** contain mensural (or quasi-mensural) notation. In some cases, as in **O** and sometimes **V**, the quasi-mensural notation seems to be applied haphazardly, making rhythmic interpretation difficult at best. The use of

extant melodic version at face value, making no alterations or exceptions for corrupt readings or possible incidents of scribal error.<sup>2</sup> Square brackets indicate areas in the original manuscript where music or text is missing. Missing lyrics and spelled-out abbreviations are italicized. In all cases where appropriate, “i” has been replaced with “j”. To ensure all melodic versions are clearly legible, the chanson’s text is only given for a single manuscript version. The pitch levels of the modern transcription correspond with those of the manuscript, and all accidentals found in the source are preserved. Two or more individual noteheads connected by a slur indicate ligatures or clear note-groupings belonging to a single syllable in the original manuscript. *Plicae* receive a unique notation that closely reflects their appearance within many thirteenth-century *chansonniers*; the downward *plica* is represented as  and the upward *plica* by . Elongated *puncta*, which resemble a double *longa*, are indicated by a tenuto marking above or below the notehead. It is crucial to point out that, for the purpose of this study, all note-groupings under a slur and *plicae*, by virtue of possibly indicating more than a single sounding pitch per syllable, are considered “melismatic.”

The transcriptions found in Appendix C include all available manuscript sources of the primary chanson text and at least one version of its accepted *contrafactum* or *contrafacta*. It is important to note that the manuscript source listed first in each transcription does not indicate that the manuscript is of greater value or priority than

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mensural notation in **M** seems to be by a later, fourteenth-century hand, and therefore, not contemporaneous with the initial stages of the manuscript’s production.

<sup>2</sup> I do not deny the occurrence of scribal errors; however, attempting to draw a line between error and legitimate variant is often counterproductive. I will direct the reader to discussions of possible scribal errors where applicable.

those found further down. Generally, the first listed manuscript is **M** (or rarely **Mt** or **K**) due to the breadth of its contents. Successive manuscripts sources for the primary text are then generally grouped with related manuscripts. The overall order of manuscripts remains consistent between transcriptions for greater clarity and ease of use. Because the **KNPX** manuscript versions typically present few differences between them, only **K**, as the most complete source in the manuscript group, is transcribed in full. Manuscript **K** is followed by a smaller staff indicating points at which **N**, **P**, or **X** diverge from **K**. I have labeled these pitch variants to indicate in which manuscript version the variant is present. In cases where variants appear without a label, the variation is shared by all manuscripts represented in the smaller staff. The decision to not fully transcribe manuscripts **K**, **N**, **P**, and **X** is dictated by concerns for readability given standard page dimensions. It does not imply that the reading found in **K** should be privileged over the rest of the manuscript group. In instances where a chanson or its contrafact is preserved multiple times in the same manuscript source, these source locations are differentiated by the addition of a number following the siglum, for example, **V(1)** and **V(2)**.

*Contrafacta* for the primary chanson text are located at the bottom of each transcription. When a *contrafactum* is found in multiple sources, sometimes only a few sources are included in the transcription, again, due to space limitations.

In undertaking these transcriptions, the limitations of printed media have become abundantly clear to me. The sprawling network of related manuscripts is difficult to present in a thorough, understandable, and useful way within the confines of an 8 1/2" x 11" page. It is here that the nature of digital media shows great promise. Without physical spatial constraints, a digital edition of these chansons could allow users to see all or any selection of extant versions at a glance or allow for a more direct

comparison between original manuscript and modern transcription. I look forward to exploring the possibilities of digital editions in the future.

## Introduction

*“L’écriture médiéval ne produit pas de variants, elle est variance.”<sup>1</sup>*

— Bernard Cerquiglini

Bernard Cerquiglini's observation about the nature of medieval writing perfectly describes the character of the trouvère chanson as well. It is not uncommon for a chanson to vary in text, pitch level, melodic contour, and melismatic figures among its manuscript sources. Sometimes these variations are subtle, a pitch here, a word there. Other times, a chanson may appear with an entirely new text or melody. While such variation may have been ubiquitous during the medieval period, observers today struggle to grasp the nature of *variance* inherent in the trouvère repertory.

Our modern conception of musical works, where a musical work is most often represented by a single version, is ill-suited to the trouvère repertory. It is an almost impossible task to represent a chanson faithfully in a modern edition because of its sprawling network of extant sources. Confronted with this problem, editors often select a single source to represent a chanson. In most cases, older, less “corrupted” or more “authentic” versions are privileged over later syllabic ones.<sup>2</sup> Divergences from the

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<sup>1</sup> Bernard Cerquiglini, *Éloge de la variante* (Paris: Seuil, 1989), 71.

<sup>2</sup> Georg von Dadelsen, *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* (Kassel: Bärenreiter, 1967), 55. Joseph Bédier established the “best” manuscript method in the field of textual criticism in response to Karl Lachmann’s hypothetical “original” composite text. Editions should be made from a single text, and

primary source are then dutifully catalogued in an out-of-the-way critical apparatus and largely forgotten. Subtle variants, like those between melismas, are often regarded as inconsequential alterations, while more substantive variations in pitch level and contour are deemed corruptions or errors. There is nothing inherently wrong with these practices, and they certainly have a place in contexts like critical editions, but they seem to me to avoid the realities of the repertory and obscure the importance of variation in the trouvère chanson.<sup>3</sup> Indeed, the richness of variants found in the *chansonniers* is more than an attribute of the repertory; it is, rather, its condition or state. From the very beginning, variation accompanied the formation and distribution of these chansons within the medieval community. We can only locate the trouvère corpus, as we know it, in the collective voices of generations of medieval witnesses—poets, performers, and scribes—with each leaving behind traces of individuality.<sup>4</sup> To paraphrase Cerquiglini, the trouvère repertory *is* variance.

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editors should approach that text with “*d’extrême ‘conservatism.’*” This method, Bédier argued, was least likely to damage the original text. Joseph Bédier, *La tradition manuscrite du Lai de l'ombre: réflexions sur l'art d'éditer les anciens textes* (Paris: Librairie Honoré Champion, 1929), 71. Bédier’s “best” manuscript approach was espoused by Bruno Stäblein in the first volume of the *Monumenta monodica medii aevi*. For further information on the history of textual criticism and French medieval texts, see Peter F. Dembowski, “The “French” Tradition of Textual Philology and Its Relevance to the Editing of Medieval Texts,” *Modern Philology* 90, no. 4 (1993): 512-32. Editors may have a more obvious “best manuscript” when it comes to the songs of Thibaut de Champagne. Based on legend, Thibaut oversaw the preservation of his songs in the *libellus Mt*, now part of **M**. See Chapter 4, n7.

<sup>3</sup> Dadelsen, *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben*, 12-16. Dadelsen highlights the importance of these types of editorial practices when working with early music. Some of his principles, however, are not always ideal for the trouvère repertory, such as basing an edition on a single primary source or cataloguing variants in a separate critical apparatus.

<sup>4</sup> Paul Zumthor, *Essai de poétique médiévale* (Paris: Éditions du Seuil, 1972), 73.

This dissertation focuses on the nature of *variance* in order to suggest that variation within the trouvère repertory is neither as random nor as accidental as we might think. To this end, I focus on a frequent site of variation—the melisma. Melismas can introduce variation in a number of ways. First, they may differ in length. For example, a two-note melisma in one manuscript source is regularly replaced by a three-note melisma in another, or vice versa. They may also vary in melodic contour, with the selection and arrangement of pitches differing between versions. This is especially noticeable in longer melismas. Finally, melismas do not always replace other melismas. In many cases, two- or sometimes even three-note melismas will correspond to a single pitch in another source.

Today, modern editions still struggle with representing the pervasive variations found in the trouvère corpus. On the one hand, critical editions carefully preserve variants in the critical apparatus, but they are removed from their original context. On the other, more performance-oriented editions often silently change variants without providing any context or commentary whatsoever. To be sure, the distinctions between, say, a two-note melisma and a three-note melisma may be imperceptible to a modern audience and negligible for scholars evaluating sources. These differences, however, can make a vital difference in the character of the melody in performance, especially when they appear in large concentrations. Editions are also bound by the limitations of the print format and the specific aims of the publication, making it difficult to adequately convey the *variance* within the repertory. Editors also approach the trouvère repertory with underlying assumptions based on modern musical values that may be inappropriate to this corpus. For example, modern scholars frequently privilege regular,

repetitive phrase structures adhering to a single modality, but there is no self-evident rationale for assuming the trouvères subscribed to the same compositional values.

The trouvère repertory as it survives today suggests the medieval community embraced a much greater degree of variability and irregularity. Paul Zumthor has studied this instability, employing the term *mouvance* to describe this continual sharing, evolving, and reworking of medieval texts through the interplay of written and oral processes.<sup>5</sup> Like medieval texts, the trouvère chanson is fundamentally shaped by *mouvance*. From its inception, the chanson appears to have been a malleable artistic form, both musically and poetically, as the rich manuscript tradition, enormous body of refrains, and abundance of *contrafacta* attest. By acknowledging the role of *mouvance* in this repertory, we begin to understand and accept the ubiquitous variation found in the manuscripts. These variants become witnesses to the thriving traditions of the trouvères. So rather than regarding later, often simpler versions of a melody as anachronistic examples of scribal interference or inferior corruptions, we could instead view them as evidence for the enduring popularity of certain poetic texts and the flexibility with which they were adapted to new tastes.

Likewise, the seemingly inconsequential variations in melismas between repeated phrases or different manuscript sources potentially could take on new meaning. The change or addition of a melisma, subtle though it may be, represents precisely the kinds of alteration that could be easily introduced during performance. Thus, it is not implausible to consider the difference between a *punctum* and a melisma as evidence of thirteenth-century improvisatory practices. In much the same way, the more obvious

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<sup>5</sup> Paul Zumthor, *Toward a Medieval Poetics*, ed. Philipp Bennet (Minneapolis: University of Minnesota Press, 1992), 44.

changes in pitch levels at the beginnings or endings of verses and even in the contour of entire melodic phrases might be deliberate alterations introduced through performative processes.

The sheer size of the trouvère repertory and the number of questions we could pose regarding melismas necessitates a more limited scope. To understand more precisely how melismas function within trouvère chansons, I have first refined my understanding of what constitutes a melisma. For the present study, a melisma is comprised of any number of notes greater than one associated with a single syllable of text. This makes it clear that two-note groups are considered to be melismas, and it also allows for the inclusion of the controversial *plica*.

Regarding my sample repertory, I have selected a small group of *grands chants courtois* for further study.<sup>6</sup> The *grand chant courtois* is generally characterized by an elevated subject matter, longer poetic lines, and ornate melody. These fourteen *grands chants* appear to represent some of the most popular of the genre, given their widespread circulation; therefore, it is likely that their musical style represented general tastes.<sup>7</sup> At the very least, we could argue that these chansons had a pronounced impact on later trouvères. As it turns out, some of the most popular songs by this measure were associated with early trouvères, like Blondel de Nesle, the Chastelain de Couci, and Gace Brulé. To situate their songs in a larger context, then, I have compared them with songs by trouvères popular later in the thirteenth century, namely Thibaut de Champagne,

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<sup>6</sup> The term *grand chant courtois* was coined by Roger Dragonetti in his foundational work, *La technique poétique des trouvères dans la chanson courtoise* (Bruges: De Tempel, 1960).

<sup>7</sup> I judged the popularity of a chanson based on its presence in many manuscripts, typically upward of five, and the existence of related *contrafacta*.

Raoul de Soisson, and Perrin d'Agincourt. Within this sample group, I needed to compare like with like. Focusing on the *grand chant courtois* seemed the natural choice because of the genre's enduring popularity and ornate melodic style.

I approached this selected group of trouvères and chansons with three primary aims: to compare the use of syllabic melismas in the earliest trouvères with those of trouvères active later in the thirteenth century, to understand the role manuscripts and scribes may have played in the formation of melodic style, and to use the *grand chant courtois* to explore the relationship between poetic structure and syllabic melismas and its potential impact on our understanding of trouvère rhythm.

In order to address these three objectives, we must first understand the complex transmission history of the trouvère repertory itself, both within its original medieval context and within more recent scholarship. The first chapter of this dissertation, "Twentieth-Century Preoccupations: Rhythm and Transmission," seeks to establish a perspective for viewing and interpreting the medieval manuscript witnesses to the art of the trouvères. It begins with a general overview and critique of more recent trouvère scholarship focused on rhythm and transmission.<sup>8</sup> The issues raised by questions of rhythm and transmission within the repertory are inescapable. This is especially true for those working with the melodies of trouvère chansons. This chapter highlights the work of scholars Hans Tischler, Hendrik van der Werf, Leo Treitler, Christopher Page, and Paul Zumthor. Arguably, these authors have had the greatest impact, albeit in very different ways, on modern trouvère editions and my own interpretation of the trouvère repertory regarding rhythm and transmission. To illustrate the result of different

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<sup>8</sup> This overview is primarily focused on works published within the last fifty years.

approaches to rhythm and transmission, one need look no further than Hans Tischler's and Hendrik van der Werf's monumental editions of trouvère song.<sup>9</sup> While both scholars offer comparative editions of the trouvère repertory, the two editions bear little resemblance to one another. Tischler, a lifelong proponent of modal rhythm in secular monophony, imposes meter on every chanson. On the other hand, van der Werf, a supporter of declamatory rhythm, presents his transcriptions using stemless noteheads.

Chapter 2, "The Melisma: A Method for Musical Analysis," provides a brief overview of several influential analytical approaches and outlines the analytical method used in this dissertation. Many melodic analyses of the troubadour and trouvère repertories from the past half-century, including my own, are influenced on some level by the field of music semiotics, established by Jean-Jacques Nattiez.<sup>10</sup> Nattiez's concept of a "neutral level" (*niveau neutre*), problematic as it is, allowed many musicologists to

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<sup>9</sup> Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*, 15 vols, Corpus mensurabilis musicae 107 (Neuhausen: American Institute of Musicology, 1997-98); and Hendrik van der Werf, *Trouvères-Melodien. Monumenta monodica medii aevi*, vols. 11-12 (Kassel: Bärenreiter, 1977-79). Although both collections are comparative editions, they function very differently. Tischler, as an advocate of rhythm in trouvère song, sets each song rhythmically. He fully transcribes just one manuscript version and notates variants from this "primary manuscript" on extra staves. Tischler's editorial choices make it difficult to get a good sense of the other manuscript versions. Van der Werf, on the other hand, completely transcribes all included manuscript versions in stemless noteheads, presenting a much more diplomatic overview of a chanson's manuscript tradition.

<sup>10</sup> Jean-Jacques Nattiez, *Fondements d'une sémiologie de la musique* (Paris: Union générale d'éditions, 1976). The publication of Jean-Jacques Nattiez's *Fondements* fundamentally changed the way many musicologists approached melodic analysis. His later work, *Musicologie générale et sémiologie* (Paris: Christian Bourgois, 1987), translated by Carolyn Abbate as *Music and Discourse: Toward a Semiology of Music* (Princeton: Princeton University Press, 1990), further refines many ideas from *Fondements*. For an overview of "proto-semioticians," the impact of the work of Nicolas Ruwet and Jean Molino, and developments within music semiotics in the second half of the twentieth century, see Eero Tarasti, *Signs of Music: A Guide to Music Semiotics* (Berlin: Mouton de Gruyter, 2002), 51-64.

approach these medieval repertoires from a new perspective, one less constrained by contemporary musical ideals like rhythm and harmony.<sup>11</sup> Over the last forty years, troubadour and trouvère scholars have developed and introduced different analytical methods for the study of these melodies. Among these, the work of troubadour scholars Elizabeth Aubrey, Christelle Chaillou, and David Halperin, and trouvère scholars Mary O’Neill and Maria Sofia Lannutti have been most influential on the development of my own system of melodic analysis.<sup>12</sup> The emphasis these authors place on individual manuscript readings and melodic variation helped lay the foundations for my own approach to the trouvère repertory. Although the above musicologists have engaged in analyses of troubadour and trouvère melodies, none have focused exclusively or intensively on their melismatic content.<sup>13</sup> While some scholars acknowledge the occurrence of “small-scale ornamentation,” notably Elizabeth Aubrey and Mary O’Neill, all ultimately favor more large-scale ornamentation and variation patterns in their melodic analyses. To understand the subtler processes—written or oral—behind

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<sup>11</sup> Jean-Jacques Nattiez and Katharine Ellis, “Reflections on the Development of Semiology in Music,” *Music Analysis* 8, no. 1/2 (March – July 1989), 36. The “neutral level” has been problematic for two primary reasons. First, many have misunderstood Nattiez’s analysis of the “neutral level” to indicate a “neutral analysis.” Second, scholars also have debated whether the neutral level, as a physical artifact, can be independent from the poietic (creative) and esthetic (interpretive) levels.

<sup>12</sup> Elizabeth Aubrey, *Music of the Troubadours* (Bloomington: Indiana University Press, 1996); Christelle Chaillou, *Faire los mots e.l so.: les mots et la musique dans les chansons de troubadours* (Turnhout: Brepols Publishers, 2013); David Halperin, “Distributional Structures in Troubadour Music,” in *Orbis Musicae: Studies in Musicology* 7 (1979-1980), 15-26; Mary O’Neill, *Courtly Love Songs of Medieval France: Transmission and Style* (Oxford: Oxford University Press, 2006); and Guiot de Dijon, *Canzoni*, edited by Maria Sofia Lannutti (Florence: SISMEL—Edizioni del Galluzzo, 1999).

<sup>13</sup> As defined above, a melisma occurs when two or more notes occur in the space of a single syllable.

melismas in this repertory, one must place these figures at the forefront of the melodic analysis. By adapting and refining analytical methods previously used for medieval monophonic song, I have developed an approach that identifies and categorizes melismas in order to study them in a more controlled, meaningful way. As with any analytical method, my own is not intended to be all-encompassing; however, my methodology is well-suited for the analysis of the trouvère corpus.

In the third chapter, “Changes in Transmission: Comparing Two Groups of Trouvères,” I apply the method outlined in Chapter 2 to a selection of trouvère chansons, analyzing fourteen song complexes (see p. xi for a list of chansons included in this study) from six of the most prolific and renowned trouvères, prioritizing those chansons surviving in multiple manuscripts and with multiple texts (*contrafacta*). Three of these trouvères—Blondel de Nesle, the Chastelain de Couci, and Gace Brulé—were active during the early decades of trouvère activity, forming what I call the Group 1 trouvères. The remaining three—Thibaut de Champagne, Raoul de Soissons, and Perrin d’Agincourt—were active during the middle of the thirteenth century and form the Group 2 trouvères.<sup>14</sup> An analysis of melismas within each manuscript version of the selected fourteen chansons reveals trends in melismatic selections, in their placement both within the verse and the strophe overall, and in the distribution of ornaments across manuscript versions. Some patterns in melismatic activity remain constant among all trouvères, while other patterns vary between the groups of trouvères. At a

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<sup>14</sup> I have elected to divide these trouvères into two groups based on their connection with written manuscripts sources. The Group 1 trouvères were all active before the earliest known trouvère manuscript sources. Thus, these trouvères likely operated in a predominantly oral sphere. On the other hand, the Group 2 trouvères were active during (or very close to) the early decades of chansonnier production as written culture was becoming increasingly widespread.

glance, this analysis reveals that the melodies of the earliest trouvères (Group 1) tend to be much more melismatic overall and make use of a wider variety of more elaborate melismas than the melodies of the later Group 2 trouvères.

While the previous chapter explored patterns in melismatic activity among the Group 1 and Group 2 trouvères, Chapter 4, “The Voice of the Manuscript: Witnesses of Performance Practice,” refocuses our attention onto the manuscripts themselves. Comparing multiple manuscript versions of the trouvère melodies reveals another creative force at work beyond that of the trouvère poet-composer. Many manuscripts, or more specifically, their music scribes, have a creative voice that is often as palpable as an individual scribe’s handwriting or artist’s illuminations. Just as trouvères reveal patterns of melismatic figuration, so too do manuscripts. For example, some manuscripts, like **U**, pass down highly ornate versions of trouvère chansons.<sup>15</sup> Others, such as **V** or **R**, typically contain more syllabic versions of the same chansons, sometimes paired with a new melody entirely.<sup>16</sup> Based on these observations, we can speculate that some manuscripts may preserve local performance practices or musical tastes. It seems plausible that the melodies and choice of melismas used in the manuscripts reflect both local practices and individual scribal input and demonstrate changing performance traditions over the course of the thirteenth century. These manuscripts are not neutral vehicles of transmission, impersonally conveying the authorial intentions of the trouvère poet-composer. Manuscripts, and the individuals involved in their creation, represent another voice in the study of trouvère song, one

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<sup>15</sup> Paris, Bibliothèque nationale, fr. 20050, “Le Chansonnier Saint-Germain-des-Prés” (**U**).

<sup>16</sup> Paris, Bibliothèque nationale, fr. 24406 (**V**); and Paris, Bibliothèque nationale, fr. 1591 (**R**).

that is in many cases inseparable from that of the trouvères, and it is integral to our understanding of the trouvère chanson.

The final chapter, “Embracing *Variance*: Recapturing the Trouvère Art Through Performance,” focuses on the practical implications of the results of this study, addressing some of the questions raised in the early stages of research. Through melodic analysis, we gain a greater appreciation for melismas within the *grand chant courtois* and likely the trouvère repertory as a whole. Melismas are consistently concentrated at key points in a poem’s structure—for example, at mid-verse caesuras, verse endings, and strophe endings—pointing to an inseparable link between trouvère poetry and the melodies accompanying them.

By combining our knowledge of musico-poetic connections in trouvère chansons and the patterns of melismatic activity among trouvères, generations of trouvères, and manuscripts we capture a glimpse of thirteenth-century performance practices. Through the melismas often overlooked in other melodic analyses, we begin to more fully understand the trouvère repertory—its poet-composers, singers, and scribes. While this study is by no means exhaustive, it is the first step toward filling a gap in our current research on the trouvère repertory and enhancing modern performances. A trouvère chanson is not a “work.” It cannot be reduced to a single pairing of words and music by a single author to be edited, collected, and stuck on a shelf. The trouvère chanson was once a living thing, amorphous and without rigid boundaries. By closely examining the smallest melismas, ever-changing yet rarely unpredictable, we begin to see the delicately shifting nature of the chanson. We can use the knowledge of these patterns of melismatic figuration to inform our own modern performances of trouvère chansons,

coming one step closer to reviving, even if just for the span of a song, the art of the trouvères.

## Chapter 1

### Twentieth-Century Preoccupations: Rhythm and Transmission

The chansons of the trouvères constitute one of the greatest surviving musical treasures of the Middle Ages. Compared to that of their southern cousins, the troubadours, the extant trouvère repertory is vast, consisting of approximately 2200 poems, two-thirds of which survive with music.<sup>1</sup> Medievalists have spent much of the twentieth century focusing on the essential questions raised by this large and diverse corpus regarding its transmission history and the role of rhythm.<sup>2</sup> The gap between the beginning of trouvère activity in the mid-twelfth century and the earliest surviving manuscript records from almost a century later have led many to question the reliability of these material witnesses. Further, the nonmensural notation of the majority of *chansonnières* has added

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<sup>1</sup> Samuel N. Rosenberg, Margaret Switten, and Gérard Le Vot, *Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies* (New York: Garland Publishing, Inc., 1998), 4; Donna Mayer-Martin and Dorothy Keyser, *Thematic Catalogue of Troubadour and Trouvère Melodies*, *Thematic Catalogues in Music* 18 (Hillsdale: Pendragon Press, 2011), xi. Because manuscripts rarely present the exact same poem or melody as another manuscript, it can be difficult to determine if manuscript versions present the “same poem” or “same melody,” in turn making it nearly impossible to definitively determine the exact number of surviving trouvère chansons. Many scholars cite around 2200 poems, with two-thirds accompanied by music. On the other hand, Donna Mayer-Martin and Dorothy Keyser, in response to the inherent difficulties of defining a “melody,” consider each variant manuscript version a single “melodic instance,” bringing their total number of trouvère melodies to 4128 “extant melodic instances.” John Haines gives an even higher estimate of over 2800 “Old French melodies” with approximately 4600 extant versions. John Haines, *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music* (Cambridge: Cambridge University Press, 2004), 23.

<sup>2</sup> Haines, *Eight Centuries*, 111. Although I am primarily concerned with twentieth-century scholarship on rhythm and transmission, scholars have speculated on the role of rhythm in trouvère song since the eighteenth century. Pierre-Alexandre Levesque de La Ravallière’s *Les Poësies du Roi de Navarre*, published in 1742, is the earliest example of the application of rhythm to trouvère song.

another level of confusion, especially given that more complex rhythmic notations were already in use by this time. Between these fundamental issues, raised by the repertory itself, and recent musicological trends prioritizing interdisciplinary approaches to medieval scholarship, the study of the music has arguably been of secondary importance. Even though interdisciplinary studies are invaluable to gaining a more complete understanding of the twelfth and thirteenth centuries, I would argue that the chansons themselves remain our most concrete and evocative witnesses to the art of the trouvères. Only through this lens can we glimpse them as poets, composers, and performers. With this in mind, I wish to suggest that these chansons provide us with insight into medieval performance practice long since obscured by the passage of time. By exploring the relationship between the use of melismas, a possible aspect of performance practice, and poetry, we can discover patterns in the use of specific melismatic figures among generations of trouvères, manuscripts, and genres. We can go even further. By identifying the function of melismas in chansons, we take one more step toward casting light on the performance traditions of the trouvères.

The nineteenth-century archetype of the *troubadour*, the wandering poet-musician, has captured the imaginations of many, both within the world of medieval music scholarship and without. But what of their neighbors and fellow poets, the trouvères?<sup>3</sup> Overshadowed by their older, more prestigious southern counterparts, the

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<sup>3</sup> Others have written more on the historiography of troubadour and trouvère scholarship than can be presented here. In addition to Haines, *Eight Centuries of Troubadours and Trouvères* (see Note 1.2), see Lawrence Earp, "Reception," in *The Cambridge Companion to Medieval Music*, ed. Mark Everist (Cambridge: Cambridge University Press, 2011), 345-50; and Switten, *Music and Poetry in the Middle Ages: A Guide to Research on French and Occitan Song, 1100-1400* (New York: Garland Publishing, Inc., 1995), 1-59.

trouvères are often treated as inferior imitators of the troubadours in many music histories. As Ardis Butterfield notes, “the trouvère chanson is...traditionally described as a kind of appendage to its southern predecessor.”<sup>4</sup> Indeed, we encounter this view time and time again. For example, Albert Seay, in his *Music in the Medieval World*, colorfully describes trouvère chansons as “little more than changes of language, following Southern technique and content almost slavishly.”<sup>5</sup> Because of the readily perceived stylistic and thematic similarities between the troubadour and trouvère repertoires, discussions of the former’s music and poetry often stand in for the latter’s as well. David Wilson, in his *Music of the Middle Ages*, writes, “most of the remarks made about troubadour song are equally applicable to the trouvère repertoire.”<sup>6</sup> This attitude is not confined to general music histories; it seeps into more specialized academic writings as well. Daniel E. O’Sullivan, in his article, “Editing Melodic Variance in Trouvère Song,” also claims that “much of what goes for troubadour song holds true for trouvère song.”<sup>7</sup> This belief is expressed, whether explicitly or implicitly, often enough in trouvère

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<sup>4</sup> Ardis Butterfield, “Vernacular Poetry and Music,” in *The Cambridge Companion to Medieval Music*, ed. Mark Everist (Cambridge: Cambridge University Press, 2011), 215.

<sup>5</sup> Albert Seay, *Music in the Medieval World*, 2nd ed. (Prospect Heights: Waveland Press, Inc., 1991), 65.

<sup>6</sup> David Fenwick Wilson, *Music of the Middle Ages* (New York: Schirmer Books, 1990), 175. The following are just a few examples of a similar view: Barbara Hanning, *A Concise History of Western Music*, 5th ed. (New York: W. W. Norton & Company, 2014), 46-47; Guilio Cattin, *Music of the Middle Ages I*, trans. Steven Botterill (Cambridge: Cambridge University Press, 1984), 138; Seay, *Music in the Medieval World*, 68; and Gustave Reese, *Music in the Middle Ages* (New York: W. W. Norton & Company, Inc., 1940), 205-30.

<sup>7</sup> Daniel E. O’Sullivan, “Editing Melodic Variance in Trouvère Song,” *Textual Cultures* 3, no. 2 (Autumn, 2008), 59.

scholarship that it has almost become a maxim. Considering how troubadour scholarship has developed more thoroughly than that of the trouvères, despite the greater abundance of primary resources for the latter, this attitude appears to have hindered the study of trouvère chansons in modern scholarship.<sup>8</sup> When compared to the troubadours, few scholars have pursued in-depth musical analyses dedicated to trouvère chansons.

Amid the ongoing discussions of rhythm in performance and transmission, more recent trends in trouvère scholarship are focusing on authorial subjectivity, intertextuality, refrains, and musico-poetic relationships.<sup>9</sup> In this context, few scholars

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<sup>8</sup> On a very general level, when performing a cursory subject search of the University of Wisconsin-Madison library catalogue, one receives over six times more results for the keyword “troubadour” than “trouvère.”

<sup>9</sup> On authorial subjectivity, especially through love and desire, see Eglal Doss-Quinby et al., *Songs of the Women Trouvères* (New Haven: Yale University Press, 2001); Helen Dell, *Desire by Gender and Genre in Trouvère Song* (Cambridge: D. S. Brewer, 2008); Judith Peraino, *Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de Machaut* (Oxford: Oxford University Press, 2011). On intertextuality and refrains, see Anne Ibos-Augé, *Chanter et lire dans le récit médiéval: la fonction des insertions lyriques dans les œuvres narratives et didactiques d'oïl aux XIIIe et XIVe Siècles* (Bern: Peter Lang, 2010); Ibos-Augé, “Les refrains de la ‘Court de Paradis’: Variance et cohérence des insertions lyriques dans un poème narratif du XIIIe siècle,” *Revue de Musicologie* 93, no. 2 (2007), 229-67; Jennifer Saltzstein, “Relocating the Thirteenth-Century Refrain: Intertextuality, Authority and Origins,” *Journal of the Royal Musical Association* 135, no. 2 (2010), 245-79; Yolanda Plumley, *The Art of Grafted Song: Citation and Allusion in the Age of Machaut* (Oxford: Oxford University Press, 2013). On musico-poetic relationships, see Ardis Butterfield, *Poetry and Music in Medieval France: From Jean Renart to Guillaume de Machaut* (Cambridge: Cambridge University Press, 2003); Daniel O’Sullivan, “Text and Melody in Early Trouvère Song: The Example of Chrétien de Troyes’s ‘D’amors qui m’a tolu a moi,’” *Text* 15 (2003), 97-119; Elizabeth Eva Leach, “Fortune’s Demesne: The Interrelation of Text and Music in Machaut’s ‘Il mest avis’ (B22), ‘De fortune’ (B23) and Two Related Anonymous Balades,” *Early Music History* 19 (2000), 47-79; John Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance and Drama, 1050-1350* (Cambridge: Cambridge University Press, 1986), 13-47; and Leo Treitler, *With Voice and Pen: Coming to Know Medieval Song and How it was Made* (Oxford: Oxford University Press, 2003), 457-81.

have yet to undertake systematic, in-depth melodic analyses of trouvère chansons compared to those of the troubadours. We find a few examples of troubadour musical analysis in the work of Elizabeth Aubrey, David Halperin, Robert Ridgley Labaree, and Christelle Chaillou. Aubrey, in one the most in-depth studies on the nature of these melodies, analyzes troubadour melodies using parameters such as contour, incipits and cadences, motives, and intervals.<sup>10</sup> Halperin applies linguistic methods to his analysis of troubadour melodies.<sup>11</sup> Labaree analyzes troubadour melodies, making connections between this repertory and the oral performance traditions around the world that have been studied by twentieth-century ethnographers such as Milman Parry, Albert Bates Lord, and John Cowley.<sup>12</sup> More recently, Christelle Chaillou has published a work that closely analyzes the relation between words and music in troubadour poetry.<sup>13</sup>

On the other hand, the few analyses of the trouvère corpus that have been published are typically part of musical editions focusing on a single trouvère or a small group of trouvères.<sup>14</sup> These editions invariably highlight one manuscript version of a

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<sup>10</sup> See Introduction, n12.

<sup>11</sup> David Halperin, “Distributional Structure in Troubadour Music,” *Orbis Musicae: Studies in Musicology* 7 (1979-1980), 15-26.

<sup>12</sup> Robert Ridgley Labaree, “Finding Troubadour Song: Melodic Variability and Melodic Idiom in Three Monophonic Traditions” (Ph.D. diss., Wesleyan University, 1989).

<sup>13</sup> Christelle Chaillou, *Faire los motz e.l so.: les mots et la musique dans les chansons de troubadours* (Turnhout: Brepols Publishers, 2013).

<sup>14</sup> Christopher Callahan and Samuel N.Rosenberg, *Les Chansons de Colin Muset* (Paris: Honoré Champion, 2005); Susan M.Johnson, *The Lyrics of Richard de Semilli: A Critical Edition and Musical Transcription* (Binghamton: Medieval & Renaissance Texts & Studies, 1992); Hendrik van der Werf, *The Songs Attributed to Andrieu Contredit d'Arras with a Translation into English and the Extant Melodies* (Amsterdam: Rodopi, 1992); Hans Tischler, *The Circle Around Gace Brulé: Four*

chanson, typically through underlaying this version, and this version only, with the text.<sup>15</sup> If other manuscript versions are included, the melodies may either be given in full—but untexted—or in short, disjointed excerpts where the melody diverges from the “primary” melody. Even though scholarly editions present multiple melodic versions, with varying degrees of coherency, they typically offer little, if any, meaningful analysis of “peripheral” melodies. Even less consideration is given to melismatic figures, because, in the manner of twentieth-century analysis, they are not viewed as structural features of the melody. Until more musicologists undertake similarly detailed analyses of melodic material, we will continue to have very little insight into the musical style of the *trouvères*.

### Transmission

Early medievalists studying the *chansonniers* containing the troubadour and trouvère repertoires encountered an undeniable fact—these manuscripts were, by and large, not contemporaneous with the originators of the musical content they contained. The first troubadour chansons dating from the very beginning of the twelfth century were not written down until almost 150 years after they were created.<sup>16</sup> In the case of the earliest *trouvères*, those active during the second half of the twelfth century, several generations

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*Famous Early Trouvères* (Ottawa: Institute of Medieval Music, 2002); and Guiot de Dijon, *Canzoni*, ed. Maria Sofia Lannutti (Florence: SISMEL–Edizioni del Galluzzo, 1999).

<sup>15</sup> To my knowledge, no musical edition fully sets all strophes of a chanson.

<sup>16</sup> Butterfield, *Poetry and Music*, 14.

passed between them and the first *chansonniers* dating from the mid-thirteenth century. The question on everyone's minds was how this repertoire circulated during the intervening decades or, in some cases, century. This may seem simple enough, but finding the answer would turn out to be an almost impossible pursuit that has divided medievalists ever since.

The various hypotheses regarding the gap in transmission coalesce into three main approaches: (1) the troubadour and trouvère repertoires circulated in written forms that have since been lost, (2) this repertoire was passed down as an oral tradition, thereby explaining the lack of intermediary sources, or (3) a combination of aspects of written and oral transmission. For much of the twentieth century, medievalists tended to view written and oral transmission theories as diametrically opposed. It was not until the final quarter of the century that a larger contingent of scholars, including figures such as Paul Zumthor, Hendrik van der Werf and Leo Treitler, began to see transmission more as a complex intermingling of written and oral processes. The lack of physical evidence, either of intermediate written sources for chansons or of written accounts of the transmission process, exacerbates the question of transmission. For proponents of a literate process, the lack of physical evidence merely illustrates the precarious nature of medieval manuscripts, which were easily lost or destroyed. For those who support the idea of oral transmission, the lack of pre-*chansonnier* traces is evidence that such means of transmission never existed in the first place. But to use the lack of a written record in this case as strong proof for either side is problematic because both sides can freely manipulate the narrative in their own favor in lieu of more conclusive evidence. Instead, scholars must look to other aspects of this repertoire for support. Outside of direct evidence confirming written or oral transmission, the main

witness left to medievalists is the repertory itself. The texts of individual troubadour and trouvère songs and their contexts within *chansonnières* may shed some light on how these songs circulated during the twelfth and early-thirteenth centuries; however, despite looking at the same evidence, scholars still do not agree on the exact relationship between the processes of written and oral transmission in this repertory.

The earliest scholars confronting the gap between creators and manuscripts at the end of the nineteenth century overwhelmingly supported the written transmission theory. Many were philologists and approached these repertories through the use of *stemma*, an approach to textual criticism made popular by the German philologist, Karl Lachmann (1793-1851).<sup>17</sup> These medievalists also tended to view troubadours and trouvères as modern composers who produced “works,” which then circulated as stable written scores.<sup>18</sup> Gustav Gröber was one of the first medievalists to put forth a theory of written transmission in his “Die Liedersammlungen der Troubadours” (1877).<sup>19</sup> Gröber suggested that troubadour songs circulated in *Liederblätter* (song leaves or loose folios) before they came to be recorded in *chansonnières* almost one hundred years later. Similarly, Eduard Schwan also supported the idea in *Die altfranzösischen Liederhandschriften* that the *chansonnières* were compiled from smaller manuscript collections, or *Sammlungen*.<sup>20</sup> A century after Gröber and Schwan, Richard Rouse

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<sup>17</sup> Chaillou, *Faire los motz e.l so.*, 53.

<sup>18</sup> Treitler, *With Voice and Pen*, 237.

<sup>19</sup> Gustav Gröber, “Die Liedersammlungen der Troubadours,” *Romanische Studien* 2 (1877): 337-670.

<sup>20</sup> Eduard Schwan, *Die altfranzösischen Liederhandschriften, ihr Verhältniss, ihre Entstehung und ihre Bestimmung: eine literarhistorische Untersuchung* (Berlin: Weidmann, 1886); John Haines, “Aristocratic Patronage and the Cosmopolitan

posited that songs were preserved and distributed on rolls of parchment. These rolls, according to Rouse, were relatively cheap and portable, so singers could simply throw away a roll in favor of a new one when tastes changed.<sup>21</sup> For Rouse, the ephemerality of these rolls explains the lack of pre-*chansonnier* sources; however, scholars have since criticized Rouse's theory. According to William Paden, these rolls, if they existed, would have been permanent and likely more expensive than normal parchment since only one side could be used and were often as richly decorated as codices.<sup>22</sup> Instead, rolls like these functioned "as part of the process of transmission, not a poet's or singers roll but a collector's, like the collectors who were responsible for the codices that transmit most medieval lyric."<sup>23</sup> Other recent musicologists, such as Ian Parker and John Haines, also

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Vernacular Songbook: the *Chansonnier du Roi (M-trouv.)* and the French Mediterranean," in *Musical Culture in the World of Adam de la Halle*, ed. Jennifer Saltzstein, Brill's Companions to the Musical Culture of Medieval and Early Modern Europe 3 (Leiden: Brill, 2019), 98. Although Gröber is mostly remembered for this view, John Haines points out that both Gröber and Schwan still acknowledged there were signs of oral transmission in the troubadour repertory.

<sup>21</sup> Richard H. Rouse, "Roll and Codex: The Transmission of the Works of Reinmar von Zweter," in *Authentic Witnesses: Approaches to Medieval Texts and Manuscripts*, ed. Mary A. and Richard H. Rouse (Notre Dame: University of Notre Dame Press, 1991), 13-29.

<sup>22</sup> John Haines, "Manuscript Sources and Calligraphy," in *The Cambridge Companion to French Music*, ed. Simon Trezise (Cambridge: Cambridge University Press, 2015), 303. The existence and function of parchment rolls in trouvère transmission is largely based on manuscript illuminations depicting scribes writing on rolls. London, Lambeth Palace, MS 1681 is the only extant parchment roll containing trouvère chansons. Although it lacks musical notation, the roll includes the texts of five *jeux-partis* and two chansons, the Chastelain de Couci's "Par quel forfet et par quel achaison" (RS 1876a) and Gace Brulé's "Cil qui d'amors me conseille" (RS 565). William D. Paden, "Lyrics on Rolls," in *Li Premerains Vers': Essays in Honor of Keith Busby*, ed. Catherine M. Jones and Logan E. Whalen (Amsterdam: Rodopi, 2011), 332.

<sup>23</sup> Paden, "Lyrics on Rolls," 339.

believe that songs frequently circulated in smaller collections. These smaller collections, now lost, served as sources for the compilation of the *chansonniers* of the thirteenth century.<sup>24</sup>

Since we lack widespread physical evidence that songs circulated in written form, scholars often look to the *chansonniers* themselves as proof for written transmission. For example, songs appearing in the same order across multiple manuscripts could be a sign of written transmission. Parker and Haines, among others, argue that this indicates that groups of songs circulated in smaller collections that were then used during the creation of larger manuscripts. A song appearing in several manuscripts with the same number and order of strophes is another possible indication of written transmission. Further evidence of written transmission may be found in the musical content of the chansons themselves. Theodore Karp points to a lack of variants, both textual and musical, and repeated “mechanical errors” on the part of the scribe between manuscripts as further evidence for a written tradition.<sup>25</sup> Other scholars, such as Roger Dragonetti, point to indications from the text of the chansons themselves. For example, in some cases *envois* indicated that a messenger carried the song in writing.<sup>26</sup>

The groundbreaking work of Albert Bates Lord’s *The Singer of Tales* and later Milton Parry’s *The Making of Homeric Verse* introduced the foundation for an oral

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<sup>24</sup> John Haines, “Aristocratic Patronage,” 100; Ian Parker, “A propos de la tradition manuscrite des chansons de trouvères,” *Revue de Musicologie* 64, no. 2 (1978), 193.

<sup>25</sup> Theodore Karp, “The Trouvère MS Tradition,” *Twenty-Fifth Anniversary Festschrift (1937-1962)* (New York: Queens College, 1964), 25-52.

<sup>26</sup> Roger Dragonetti, *La technique poétique*, 308. Dragonetti points to *envois* for songs by Gontier de Soignies and Richart de Semilli.

theory of troubadour and trouvère song.<sup>27</sup> Lord, combining his experience with medieval epics and modern folk musicians, highlights the importance of orality in the process of the creation and transmission of epic poetry, both old and new. Over a decade after Lord's *The Singer of Tales*, Paul Zumthor's *Essai de poétique médiévale* (1972) marked a shift in the discourse surrounding the transmission of all medieval poetry. For Zumthor, "it is impossible to exaggerate the importance of memory and voice as the principle means of transmission."<sup>28</sup> The circumstances of medieval transmission led to the formulation of Zumthor's highly influential theory of *mouvance*, a term he uses to designate the "radical instability of the poem."<sup>29</sup> Similarly, medievalist Michel Zink emphasized the role of the performer, who may also be the creator, in the actual realization and transmission of a medieval work.<sup>30</sup> In the second half of the twentieth century, more musicologists began to embrace the possibility that orality played a larger role in the transmission of the troubadour and trouvère corpus than previously acknowledged.

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<sup>27</sup> Mary O'Neill, *Courtly Love Songs*, 53; Albert Bates Lord, *The Singer of Tales*, Harvard Studies in Comparative Literature 24 (Cambridge: Harvard University Press, 1960); and Milman Parry, *The Making of Homeric Verse: The Collected Papers of Milman Parry*, ed. Adam Parry (Oxford: The Clarendon Press, 1971).

<sup>28</sup> Paul Zumthor, *Toward a Medieval Poetics*, 18.

<sup>29</sup> Paul Zumthor, *Oral Poetry: An Introduction*, trans. Kathryn Murphy-Judy, *Theory of History and Literature* 70 (Minneapolis: University of Minnesota Press, 1990), 202.

<sup>30</sup> Michel Zink, *Medieval French Literature: An Introduction*, trans. Jeff Rider, *Medieval & Renaissance Texts & Studies* 110 (Binghamton: Medieval & Renaissance Texts & Studies, 1995), 10-11.

Just as scholars turned to the extant manuscripts for proof of written transmission, so too one can identify markers of an oral tradition. As set out by Lord, a large proportion of an oral text will be marked by well-defined poetic formulas or formulaic expressions.<sup>31</sup> These formulas would likely vary according to genre, but in the case of the *grand chant courtois*, the stable thematic core of this repertory would be due in part to the use of conventional settings and expressions. Phonetic and/or dialectal variants among manuscripts also seem to indicate oral transmission, rather than written, as these idiosyncrasies are often regulated and corrected in writing. Further, the use of textual effects such as alliteration, assonance, and consonance rely on orality for impact.<sup>32</sup> The poem itself may include further indications of orality in the use of authorial voice, references to a particular audience or performance, naming particular individuals, and the presence of one or more *envois*.<sup>33</sup>

The following example offers an intriguing glimpse of what we may learn about medieval transmission in the repertory itself. The early twelfth-century troubadour, Jaufré Rudel, points out in the *tornada* of his *canço*, “Can lo rieu de la fontayna” (P/C 262.5) that he “transmits his *vers* singing, and without any writing on parchment” (*senes brieu de pargumina/tramet lo vers en chantan*).<sup>34</sup> This statement can be read in

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<sup>31</sup> Lord, *The Singer of Tales*, 130.

<sup>32</sup> O’Neill, *Courtly Love Songs*, 62-3.

<sup>33</sup> *Ibid.*, 55; Dragonetti, *La technique poétique*, 309.

<sup>34</sup> O’Neill, *Courtly Love Songs*, 53n2. Original text from Rupert T. Pickens, *The Songs of Jaufré Rudel* (Toronto: Pontifical Institute of Mediaeval Studies, 1978), 88. P/C 262.5 refers to this song’s number in Alfred Pillet and Henry Carstens, *Bibliographie der Troubadours* (Halle: M. Niemeyer, 1933).

several different ways. First, it could signify that the troubadours prized the act of improvisation—or at least the appearance of it—in the creation of their songs. Second, it could suggest a performance practice in which to sing a song from memory rather than relying on written aids was more highly valued. Third, the statement could reflect the actual transmission process during the twelfth century. The fact that Rudel transmits his song by singing could indicate a predominately oral practice; however, the reference to writing materials allows for the possibility of a simultaneous written tradition. Either way, the verse points to a coexistence of oral and written transmission practices even during the first part of the twelfth century.

Since the last quarter of the twentieth century, with the publication of important works like Sylvia Huot's *From Song to Book* (1987) and Mary Carruther's *The Book of Memory* (1990), many medievalists have come to a more nuanced understanding of the interplay between orality and literacy.<sup>35</sup> Influenced by the work of Carruthers, Leo Treitler calls upon us to redefine our understanding of music writing in the medieval period to embrace “methods of composition that do not differentiate ‘written’ and ‘oral’ music.”<sup>36</sup> Many other prominent musicologists such as Hendrik van der Werf, Margaret Switten, Christopher Page, Elizabeth Aubrey, and Mary O’Neill, to name only a few, have expressed views of transmission that embrace both the written and oral. Most of these scholars accept that troubadour and trouvère songs were likely transmitted orally

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<sup>35</sup> Sylvia Huot, *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca: Cornell University Press, 1987); and Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture* (Cambridge: Cambridge University Press, 1990).

<sup>36</sup> Leo Treitler, *With Voice and Pen*, 67. See also Edward Roesner, “Who ‘Made’ the Magnus Liber?,” *Early Music History* 20 (2001), 227-66.

at the outset, especially through the first part of the thirteenth century. By the middle of the century, however, these songs were being written down more and more often. This does not necessarily mean that the oral tradition of song ended once it was put into writing. Instead, oral and written traditions could have continued to exist side by side. As van der Werf writes, “neither an exclusively oral nor an exclusively written transmission can account for the multitude of, and the wide divergence among the variants in the text and music.”<sup>37</sup> The exact interplay between writing and orality may also vary according to genre. Mary O’Neill acknowledges the influence and intervention of written culture on troubère song, especially in regard to *contrafacta* and the *chanson pieuse*; however, she continues to argue for the continuing role of orality in the transmission of these songs, especially for the *grand chant courtois*.<sup>38</sup>

The *chansonniers* often contain evidence of both written and oral traditions as laid out above. Elizabeth Aubrey points out that “composers, singers, and scribes affected one another reciprocally...both writing and oral transmission wrought changes in an individual song over time.”<sup>39</sup> Moreover, chansons circulating in a written tradition might have retained some features of orality or even acquired new ones through subsequent performances. Likewise, songs transmitted orally may be affected by a growing literate culture. Although both text and music were undoubtedly affected by the intermingling of oral and literate processes, text and music seem to have often

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<sup>37</sup> Hendrik van der Werf, *The Extant Troubadour Melodies: Transcriptions and Essays for Performers and Scholars* (Rochester: Published by the author, 1984), 8.

<sup>38</sup> O’Neill, *Courtly Love Songs*, 81.

<sup>39</sup> Aubrey, *The Music of the Troubadours*, 30.

circulated in different sources.<sup>40</sup> Van der Werf, noting that manuscripts may often only preserve the texts of chansons, concludes that written transmission of the text was more common than for music.<sup>41</sup> This is not necessarily surprising since musical notation, especially square notation, was a much newer technology and more specialized skill. As a result, there were likely far fewer scribes equipped to notate a chanson's melody than the text.<sup>42</sup>

To this day, the question of transmission has not been unequivocally answered. Like so many aspects one encounters when dealing with historical subjects, there is a great deal we can never know with certainty. The lack of physical evidence is perilous for both sides of the argument. To posit a written tradition on the assumption of a vast body of intermediary writings now lost is an overreach. Conversely, to use the lack of surviving written sources as evidence of a purely oral transmission history is equally misleading. The more nuanced view of written and oral transmission shared by most contemporary musicologists acknowledges the fact that the transition from orality to literacy in thirteenth-century France was both gradual and irregular. It is likely impossible to definitively determine how a particular chanson passed from *trouvère* to manuscript, because the method of transmission undoubtedly varied from *trouvère* to

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<sup>40</sup> O'Neill, *Courtly Love Songs*, 15; Aubrey, *The Music of the Troubadours*, 49.

<sup>41</sup> Van der Werf, *The Extant Troubadour Melodies*, 6.

<sup>42</sup> For a more in-depth discussion of square notation, see John Haines, "From Point to Square: Graphic Change in Medieval Music Script," *Textual Cultures* 3, no. 2 (2008), 30-53.

trouvère, court to court, and city to city.<sup>43</sup> To accept this is to embrace the *mouvance* of the trouvère corpus.

## Rhythm

It is no exaggeration that the topic of rhythm in trouvère chansons, and in secular monophony more generally, was an almost all-consuming force for much of the twentieth century, inciting some of the most heated exchanges and fiercest debates in the history of musicology.<sup>44</sup> Most extant trouvère chansons are preserved using non-mensural square notation; however, this choice of notation is full of contradictions and unanswered questions that have left musicologists puzzling over the issue of rhythm to this day. From the end of the twelfth century, a system for conveying rhythm was already in place with the creation of manuscripts like the great polyphonic collection, the *Magnus Liber Organi*. Over fifty years later, Johannes de Garlandia's *De mensurabili musica* (c. 1240) and Franco of Cologne's *Ars cantus mensurabilis* (c. 1280) codified systems of modal rhythm and the more flexible Franconian notation, respectively.<sup>45</sup> Why then, did scribes not use some form of rhythmic notation for

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<sup>43</sup> Mark Everist, *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York: Garland Publishing, Inc., 1989), 269. Mark Everist also notes that our understanding of transmission is particularly tenuous because we do not fully comprehend what has been lost from the manuscript record.

<sup>44</sup> In addition to the historiographies mentioned in Chapter 1, n3, see Gérard le Vot, "Notation, mesure, et rythme dans la 'canso' troubadouresque," *Cahiers de civilisation médiévale* 25 (1982), 205-17; and Stevens, *Words and Music*, 413-504.

<sup>45</sup> For a more in-depth discussion of historical approaches to troubadour and trouvère song, see Earp, "Reception," and Haines, *Eight Centuries*.

trouvère chansons?<sup>46</sup> The situation becomes even more puzzling toward the end of the thirteenth century as some trouvères, like Adam de la Halle, worked with both monophonic chansons and polyphonic genres. They utilized rhythm in their polyphonic compositions, so why then do they not use rhythmic notation in their monophonic chansons? To make things still more confusing, some passages of trouvère melodies and musical refrains were shared between non-mensural chansons and rhythmic genres, such as the motet. Does the presence of trouvère melodies and refrains in more clearly defined rhythmic contexts indicate they should also be rhythmicized outside of them? These issues opened the door to speculation on whether trouvère chansons were intended to be performed according to some kind of rhythmic system or, perhaps, performed more freely.

Well before musicologists took up the task in the early twentieth century, medievalists had been wrestling with the issue of rhythm in this repertory.<sup>47</sup> Although there have been many nuanced interpretations of trouvère rhythm over the centuries, most can be divided into two basic approaches. The first is based on applying the rhythmic principles of polyphony to trouvère melodies. This approach initially gave rise to various mensural interpretations throughout the nineteenth century, and then in the twentieth century, the theory of modal rhythm. The second approach is more text-driven, and its application has resulted in a wide variety of rhythmic outcomes over the past century.

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<sup>46</sup> The Chansonier Cangé is an exception that will be later discussed.

<sup>47</sup> See Chapter 1, n44.

While the discussion of rhythm in this repertoire reached a critical point at the beginning of the twentieth century with the modal theory, a number of scholars had laid the foundation almost a century earlier. Strongly influenced by recent advancements in the study of the rhythmic notation of medieval polyphonic repertoires, the earliest scholars exploring the troubadour and trouvère repertoires applied the principles of mensural notation to these chansons. Through the works of Adam de la Halle, François-Joseph Fétis first connected the mensural notation of medieval polyphony with trouvère chansons in 1827.<sup>48</sup> Just a few years later in 1830, François-Louis Perne applied the principles of mensural music to the non-mensural chansons of the Châtelain de Coucy.<sup>49</sup> Example 1.1 shows the melody of Perne’s mensural transcription of Coucy’s “Je chantasse volentiers liement” (RS 700). Perne’s original transcription, taken from **M** f. 52r-v, also included a piano accompaniment.<sup>50</sup>

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<sup>48</sup> Haines, *Eight Centuries*, 170; and François-Joseph Fétis, “Découverte de plusieurs manuscrits intéressans pour l’histoire de la musique,” *Revue musicale* 1 (1827), 3-11.

<sup>49</sup> Haines, *ibid.*, 181; and François-Louis Perne, “Chansons du Châtelain de Coucy,” *Revue musicale* 9 (1830), 298-303.

<sup>50</sup> Perne, “Sur l’ancienne musique des chansons du Châtelain de Coucy,” unpaginated appendix. See Appendix E for Perne’s original manuscript extract and transcription for voice and piano.

Example 1.1. The melody of Perne's mensural transcription for RS 700, M f. 52r-v.

Je chan - tas - se vo - lon - tiers lie - ment

se j'en trou - vas - se en mon cuer - l'a - choi - son

Mès je ne puis di - re, se je ne ment,

Qu'ai - e d'a - mours nu - le reins - se mal non;

pour çe ne puis fai - re - li - e chant - son

Q'A - mours me le de sen sei - gne,

qui veut que j'aim, et ne veut - que je tiei - gne.

En - si me tiens - A - mors en de - ses - poir qi' il

ne m'o - cit ne me let joie - a - voir.

Several decades after Perne, Charles-Edmond-Henri de Coussemaker's work on the Montpellier Codex and his *Oeuvres complètes du trouvère Adam de la Halle* (1872) laid the foundation for the application of mensural rhythm to all trouvère chansons.<sup>51</sup>

At the turn of the twentieth century, what would come to be known as the modal theory began to take shape as the application of modal rhythm to the unmeasured trouvère chansons gained greater acceptance within the scholarly community. Many of the earliest and most influential musicologists of the twentieth century, including Friedrich Ludwig, Jean Beck, and Pierre Aubry advocated the application of the six rhythmic modes associated with the polyphonic repertoires of Paris like the motet and *organa*, to twelfth- and thirteenth-century secular monophony en masse.<sup>52</sup> As early as 1903, Ludwig believed that “monophonic French music of the twelfth and thirteenth centuries was sung mensurally.”<sup>53</sup> Within the next five years, Jean Beck and Pierre Aubry both put forward “modal theories” for the rhythmic interpretation of troubadour and trouvère melodies. Consequentially, they laid the foundations for tragedy. Although working independently, both scholars formulated similar approaches for the application

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<sup>51</sup> Haines, *Eight Centuries*, 177; and Charles-Edmond-Henri de Coussemaker, *Oeuvres complètes du trouvère Adam de la Halle (poésie et musique)* (Paris: A. Durand & Pédone-Lauriel, 1872).

<sup>52</sup> Friedrich Ludwig, *Repertorium organorum recentioris et motetorum vetustissimi stili* I, Abt. 1, *Handschriften in Quadrat-Notation* (Halle: Niemeyer, 1910), 54-57; Jean Beck, *Die Melodien der Troubadours* (Strasbourg: Trübner, 1908); and Pierre Aubry, *Trouvères et troubadours* (Paris: Alcan, 1909). The first rhythmic mode (long short) and the second rhythm mode (short long) are most frequently used in modal interpretations of trouvère song.

<sup>53</sup> Haines, *Eight Centuries*, 213; and Ludwig, “Studien über die Geschichte der mehrstimmigen Musik im Mittelalter, II: Die 50 Beispiele Coussemaker's aus der Handschrift von Montpellier.” *Sammelbände der Internationalen Musikgesellschaft* 5 (1904): 186.

of modal rhythm to this repertory. A series of fierce and very public exchanges concerning the true creator of the “modal theory” unfolded between Aubry, Beck, Ludwig, and Hugo Riemann. As a result, Pierre Aubry was disgraced and seemingly committed suicide and Jean Beck’s reputation was forever tainted.<sup>54</sup> Despite this tragic outcome, developing a rigorous system for the application of modal rhythm to the troubadour and trouvère repertory continued to be a primary focus for the much of the musicological community for the next half-century.

As Ludwig and Beck continued to refine their theories, they, and others, began to realize that the complexity of the troubadour and trouvère repertory made the strict application of modal rhythms extraordinarily difficult, if not impossible. Instead of dismissing the idea of modal rhythm altogether, subsequent scholars began to develop more intricate and flexible modal theories. Gennrich’s system of “*ars antiqua* rhythm,” as laid out in his *Übertragungsmaterial zur Rhythmik der Ars Antiqua* (1954), signaled a fundamental shift in twentieth-century modal approaches.<sup>55</sup> His system allowed for the combination of any of the six rhythmic modes within a single song in order to better fit with the text and the music.<sup>56</sup> Heinrich Hussman, on the other hand, advocated

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<sup>54</sup> For a more detailed description of the conflict between Aubry and Beck, see Haines, *Eight Centuries*, 216-218.

<sup>55</sup> Friedrich Gennrich, *Übertragungsmaterial zur Rhythmik der Ars Antiqua*, Musikwissenschaftliche Studien-Bibliothek 8 (Darmstadt: n.p., 1954)

<sup>56</sup> Haines, *Eight Centuries*, 229. See Richard H. Hoppin, *Medieval Music* (New York: W. W. Norton & Company, 1978), 221-25, for a brief description of the six rhythmic modes.

restricting the use of rhythmic modes to those found in contemporaneous rhythmicized examples.<sup>57</sup>

Although modal approaches have become less common in recent decades, there are still musicologists who have continued to formulate mensural approaches. Hans Tischler was the primary proponent of modal rhythm in trouvère song in the late twentieth century. Not only was he an outspoken defender of the modal approach, but he also applied modal rhythm to the entirety of the trouvère corpus in his monumental fifteen-volume work, *Trouvère Lyrics with Melodies: Complete Comparative Edition*.<sup>58</sup> Although Tischler was certainly the most visible defender of the modal theory, he was certainly not the only one. Brian Gillingham has looked to textual-musical relationships of thirteenth-century motets for indications of rhythmic mode in earlier repertoires.<sup>59</sup> David Wulstan explored connections between rhythmic and melodic patterns in this repertory for clues to mensural interpretations.<sup>60</sup>

While twentieth-century scholars were searching for the ideal method of applying modal rhythm to troubadour and trouvère song, a different, more text-centric approach to rhythm arose. As Coussemaker was exploring the connection between mensural

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<sup>57</sup> Haines, *Eight Centuries*, 233; and Heinrich Hussman, “Zur Rhythmik des Trouvèregesanges,” *Musikforschung* 5 (1952), 110-31.

<sup>58</sup> Hans Tischler, *Trouvère Lyrics with Melodies*.

<sup>59</sup> Bryan Gillingham, *A Critical Study of Secular Medieval Latin Song* (Ottawa: Institute of Medieval Music, 1995), 17; and Gillingham, *Modal Rhythm* (Ottawa: Institute of Medieval Music, 1985), 62-80. Gillingham notes that nonmensural songs with extensive melismas pose a significant problem in his approach and should be “resolved in a noncommittal way.” Gillingham, *Modal Rhythm*, 96.

<sup>60</sup> David Wulstan, *The Emperor’s Old Clothes: The Rhythm of Medieval Song* (Ottawa: Institute of Medieval Music, 2001), 64-97.

rhythm and *trouvère* chansons in the 1860s and 70s, German scholar Hugo Riemann was approaching rhythm from a different angle. In 1897, Riemann introduced a system relying on text stress, according to which all *Minnesinger* melodies could be interpreted in *Viervierteltakt*, or in 4/4 time, and he quickly extended the concept of four-bar regular phrases, *Vierhebigkeit*, to troubadour and *trouvère* melodies.<sup>61</sup> Riemann influenced much of Pierre Aubry's subsequent work on mensural rhythm and was involved in the 1910 dispute between Aubry, Beck, and Ludwig. Even though he was an important figure in the modal rhythm debates, Riemann's system suggested a way of looking at this repertory outside of a mensural lens by placing a greater emphasis on the text.

Almost immediately following the publication of Beck and Aubry's modal theories in the early twentieth century, critics questioned the uncompromising application of modal rhythm to secular monophony. Carl Appel, in his 1909 review of Beck's *Die Melodien der Troubadours*, speculated that this repertory was "not precisely measured."<sup>62</sup> Twenty-five years later, Appel visually represented a more flexible rhythmic approach when he published a collection of songs by Bernart de Ventadorn using stemless noteheads.<sup>63</sup> In a way, by refusing to impose a rhythmic interpretation on

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<sup>61</sup> Haines, *Eight Centuries*, 193-4; and Hugo Riemann, "Die Melodik der Minnesänger, III: Troubadours und Trouvères," *Musikalisches Wochenblatt* 28 (1897), 389-90, 401-2, 413-14, 425-6, 437-8, 449-50, 465-6, 481-2, 497-8, and 513-4.

<sup>62</sup> Carl Appel, Review of *Die Melodien der Troubadours*, by J.-B. Beck, *Deutsche Literaturzeitung* 30, no. 6 (February, 1909), cols. 358-63.

<sup>63</sup> Carl Appel, *Die Singweisen Bernarts von Ventadorn, nach den Handschriften mitgeteilt*, Beihefte zur Zeitschrift für romanische Philologie 81 (Halle: Niemeyer, 1934).

the material, his stemless noteheads would become an invaluable tool for a wide range of more flexible rhythmic approaches that arose throughout the twentieth century.

Although many musicologists embraced the idea that the troubadour and trouvère repertoires may have been conceived according to the rhythmic modes, questions regarding rhythm still remained. Several alternate theories arose to supplant modal rhythm, namely isosyllabism, declamatory rhythm, and looking at musical style for rhythmic indications. The first alternative to the modal theory was isosyllabism. First put forward by Ugo Sesini in 1942, isosyllabism suggests that all syllables are the same length.<sup>64</sup> The next alternate theory of rhythm was put forward by Hendrik van der Werf in the 1970s. Van der Werf, seeing troubadours and trouvères as existing primarily in an oral culture, advocated a freer, more declamatory rhythmic approach, which he believed best suited the nature of this repertory.<sup>65</sup> His theory of declamatory rhythm would prove to be highly contentious in the following decades. In the 1980s, Christopher Page eschewed an overarching rhythmic system altogether in favor of a more genre-dependent approach. He divides the twelfth- and thirteenth-century song repertory into two basic categories, “Lower Styles” (dance-songs) and “High Style” (the *grand chant courtois*). For Page, “lower style” songs are generally characterized by heterometric strophes, short verses, repetitious melodies, and refrains, and “high style” songs by

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<sup>64</sup> Haines, *Eight Centuries*, 233; and Ugo Sesini, *La melodie trobadoriche nel canzoniere provenzale della Biblioteca Ambrosiana R. 71 Sup.* (Turin: G. Chiantore, 1942). For a general overview of the twentieth-century modal rhythm debates, see Haines, *Eight Centuries*, 222-34; and Earp, “Reception,” 348-70.

<sup>65</sup> Hendrik van der Werf, *Chansons of the Troubadours and Trouvères: A Study of the Melodies and their Relation to the Poems* (Utrecht: A. Oosthoek, 1972), 33-45; and Hendrik van der Werf, *Trouvères-Melodien*.

isometric strophes, an unnamed beloved, rhapsodic melodies, and few refrains. According to this stylistic dichotomy, High Style songs, such as the *grand chant courtois* and other decasyllabic and melismatic chansons, should be performed more freely and in a declamatory manner. For Lower Style songs, such as those with short verse lengths, refrains, and less lofty subject matter, he advocated a more rhythmicized (and potentially accompanied) interpretation.<sup>66</sup> In *Words and Music* (1986), John Stevens refined Sesini's isosyllabic approach by arguing that all syllables were *approximately* the same length, but allowed some flexibility for poetic and musical nuances.<sup>67</sup>

Despite being one of the primary focuses of twentieth-century medievalists, the debate over the nature of rhythm in trouvère chansons is ongoing. While this debate has perhaps distracted scholars from other issues regarding the trouvère repertory, performers have been left with multiple rhythmic approaches as they seek to bring this repertory to life. The editions of Hans Tischler and Hendrik van der Werf serve to illustrate the extremes of the rhythmic spectrum. Hans Tischler, in the fifteen volumes of his *Trouvère Lyrics with Melodies: Complete Comparative Edition*, applied modal rhythm to the entirety of the trouvère corpus.<sup>68</sup> In example 1.2, we see Tischler's

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<sup>66</sup> Christopher Page, *Voices and Instruments in the Middle Ages: Instrumental Practice and Songs in France 1100-1300* (Berkeley: University of California Press, 1986), 16. Page's "high-low" style dichotomy has influenced the interpretations of many late twentieth-century scholars, such as Eglal Doss-Quinby, Elizabeth Aubrey, and Jennifer Saltzstein.

<sup>67</sup> Stevens, *Words and Music*, 504.

<sup>68</sup> See Introduction, n9.

transcription of Couci's "Je chantasse volentiers liement" (RS 700) based on the third rhythmic mode (long short short).<sup>69</sup>

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<sup>69</sup> Tischler, *Trouvère Lyrics with Melodies*, vol. 5, No. 417.

## Example 1.2. Tischler's modal transcription of RS 700, M f. 52r-v.

1. Je chan-tais - se vo - len - tiers li - e - ment, \_\_\_\_\_

2. se je tro - vaise en mon cuer\_ l'o - choi - son;

3. maiz je ne puis di - re, se je ne ment, \_\_\_\_\_

4. qu'ai - e d'A - mours nu - le rienz\_ se mal non.

5. Pour ce n'en\_ puis fe - re\_ li - e chan - çon,

6. qu'A - mours le me des - en - sei - - gne, \_

7. qui veut que j'aim\_ et ne veut\_ que j'a - tai - gne.

8. Ein - sint me\_ tient\_ A-mours en des - e - spoir, \_\_\_\_\_

0. que ne m'o - cit ne ne lait joie a - voir. \_\_\_\_\_

At the opposite end of the rhythmic continuum, Hendrik van der Werf, an advocate of “declamatory rhythm,” published two volumes of trouvère chansons using stemless noteheads.<sup>70</sup> The transcriptions found in Appendix D adopt this approach. Although less clearly represented by musical editions, between these two poles lie other, more moderate, rhythmic interpretations unfettered by the constraints of the modal system like John Steven’s isosyllabic approach and Christopher Page’s High/Low dichotomy. As the variety of rhythmic interpretations and applications suggests, satisfactorily resolving the question of rhythm in trouvère chansons is by no means an easy task, yet it is one that must be addressed by all who seek to bring this repertoire to life once more.

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<sup>70</sup> See Introduction, n9.

## Chapter 2

### The Melisma: A Method for Musical Analysis

The previous chapter outlined twentieth-century musicologists' preoccupation with troubadour and trouvère rhythm and transmission. While these issues are certainly important, the sheer amount of ink spilled on these two contentious topics left little room to consider anything else. As a result, studies on the actual melodic content of this repertory have been few and far between. It was not until the dust began to settle on these debates that musicologists, such as Hendrik van der Werf, could shift their focus to melodic concerns.<sup>1</sup> A number of scholars have since put forward musical analyses of troubadour and trouvère melodies; however, their methodologies, which are strongly influenced by chant scholarship, are primarily focused on identifying how these melodies are constructed from larger melodic motives and formulae. In that kind of context, the smaller, melismatic units that make up these motives and formulae under consideration here are often dismissed; in most analyses, variations introduced into the larger formulae (X) by these smaller melismatic figures are simply subsumed under a prime indicatory (X') with little to no further consideration. While the standard formulaic analysis can tell us much about how these melodies are constructed, we should not overlook the smaller melodic units that serve as building blocks. In this

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<sup>1</sup> Van der Werf was not the only one, nor was he the first, to focus on monophonic melodies. See also Nicolas Ruwet and Mark Everist, "Methods of Analysis in Musicology," *Musical Analysis* 6, no. 1-2 (March-July 1987), 3-9 and 11-36. Nicolas Ruwet, in his *Methods* (1966), used several medieval monophonic songs, including a chanson by trouvère Guiot de Provins, in his demonstration of an analytical method that focused on the distribution of small discrete units. Strongly influenced by the field of linguistics, his work would become integral to the foundation of music semiology.

dissertation, I establish a methodology that will allow one to gain a better understanding of the role of these small melismatic figures that accompany individual syllables in trouvère melodies.

Although there had been the odd musical analysis here and there, encompassing a handful of songs, Elizabeth Aubrey was the first musicologist to look systematically at the musical content of medieval secular monophonic song with her groundbreaking *Music of the Troubadours* (1996).<sup>2</sup> Focusing on parameters such as contour, incipits and cadences, motives, and intervals, her book remains one of the most in-depth studies on the nature of these melodies even now, a quarter-century later. Given the greater interest in troubadours than trouvères, historically, it is hardly surprising that a decade would pass before a similar study appeared in trouvère scholarship in the form of Mary O'Neill's *Courtly Love Songs of Medieval France* (2006). O'Neill is one of the few musicologists to have undertaken a stylistic analysis of trouvère chansons comparable to those by troubadour scholars. In her book, she divides melodic variants into three categories—local, large-scale, and divergent—and uses these as a focal point for analyzing chansons by Audefroï le Bastard, Gautier de Dargies, Moniot de Paris, Moniot d'Arras, and Adam de la Halle.<sup>3</sup>

Since the publication of these two foundational works, few authors have pursued extensive musical analyses of either the troubadour or trouvère repertoires. The most notable exceptions are Christelle Chaillou's *Faire los motz e.l so.* (2013), Stefano Milonia's *Rima e melodia nell'arte allusive dei trovatori* (2016), and, most recently,

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<sup>2</sup> See Introduction, n12.

<sup>3</sup> Ibid.

Elizabeth Eva Leach’s article “Do Trouvère Melodies Mean Anything?” (2019).<sup>4</sup> The majority of other analyses are typically part of the critical commentary in musical editions focusing on a single trouvère or a small group of trouvères. Among these are Margaret Switten, *The Cansos of Raimon de Miraval: A Study of Poems and Melodies* (1985); Vincent Pollina, *Si cum Marcabru declina: Studies in the Poetics of the Troubadour Marcabru* (1992); Antoni Rossell, *El cant dels trobadors* (1992); Avner Bahat and Gérard le Vot, *L’oeuvre lyrique de Blondel de Nesle: melodies* (1996); and Guiot de Dijon, *Canzoni*, edited by Sophia Maria Lannutti (1999).<sup>5</sup> Most of these editions include and compare multiple melodic versions; however, they typically offer little, if any, meaningful analysis of those melodies deemed peripheral to the main manuscript source. Even less consideration is given to melodic figures that only take up the space of a syllable, and these are often dismissed as non-structural elements.<sup>6</sup>

Even within this short list, we can see that many editors and musicologists continue to privilege troubadour melodies over those of their northern cousins. The neglect of trouvère melodies is especially baffling given the immense size of their corpus. Paradoxically, the fact that approximately ten times more trouvère chansons survived with music compared to those of troubadours is partially responsible for the neglect of trouvère melodies. The sheer size of the corpus results in greater generic diversity, more

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<sup>4</sup> See Note 1.13; Stefano Milonia, *Rima e melodia nell’arte allusiva dei trovatori* (Rome: Edizioni Nuova Cultura, 2016); and Elizabeth Eva Leach, “Do Trouvère Melodies Mean Anything?,” *Music Analysis* 38, Issue 1-2 (March-July 2019), 3-46.

<sup>5</sup> Avner Bahat and Gérard Le Vot, *L’oeuvre lyrique de Blondel de Nesle: Mélodies, Edition des mélodies et étude des variantes* (Paris: Champion, 1996). See also Note 1.14.

<sup>6</sup> Of the publications cited above, Lannutti’s edition of the works of Guiot de Dijon provides the most thorough commentary on melodic variants found in different manuscript versions.

anonymous chansons, and an intermingling of monophony and polyphony, especially toward the end of the thirteenth century, making it difficult to formulate an inclusive musical analysis. In contrast, the smaller, and in many ways more uniform, corpus of troubadour *cansos* creates a clearer image of “troubadour” that is more readily analyzed and defined.<sup>7</sup> The trouvères, with their sprawling, yet interconnected, network of manuscript concordances, *contrafacta*, and musical refrains, lack the troubadours’ cohesive poetic identity. Until more musicologists undertake detailed melodic analyses, we will continue to have very little insight into the musical style of the trouvères.

Musicologists are not oblivious to the need for a greater focus on melodic analysis. Indeed, over the past three decades, many, including Margaret Switten, Elizabeth Eva Leach, and Mary O’Neill, have pointed out the lack of study of both troubadour and trouvère melodies.<sup>8</sup> We have already noted that preoccupations with rhythm and transmission distracted many from pursuing melody-centric studies; however, the very nature of medieval monophony is also a factor. Historically, musical analysis, with its modern roots in the late eighteenth century, has typically focused on polyphonic works by known composers.<sup>9</sup> Medieval monophony, with its ambiguous or anonymous authorship and lack of counterpoint, has often appeared less interesting or worthy of study, especially when compared to contemporary polyphonic genres like *organum* or the motet.<sup>10</sup> And even if one decides medieval monophony is worth

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<sup>7</sup> Switten, *Music and Poetry*, 44.

<sup>8</sup> Others who have pointed to the need for a greater emphasis on musical analysis include William Mahrt, Brian Gillingham, and Christelle Chaillou.

<sup>9</sup> Ian Bent, *Analysis* (New York: Norton, 1987), 6.

<sup>10</sup> Leach, “Do Trouvère Melodies Mean Anything?,” 3.

analyzing, in many cases one must then decide which manuscript version or versions to include. This is especially problematic for the trouvère repertory since many chansons survive with music in multiple manuscripts. All these factors have served as barriers to studying these melodies.

A survey of the existing musical analyses for troubadour and trouvère melodies reveals the wide variety of methods musicologists bring to these repertoires. Because these melodies lack counterpoint, many musical analyses focus on identifying large-scale melodic formulae and motivic relationships within melodies. Scholars such as Margaret Switten, Mary O'Neill, and Elizabeth Eva Leach have looked to these larger melodic patterns for clues concerning the compositional and performance processes. This type of analysis is strongly influenced by the focus on melodic formulae in Gregorian-chant scholarship.<sup>11</sup> Other musicologists, such as Bryan Gillingham, Ian

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<sup>11</sup> The study of melodic formulae as expressions of melodic type in Gregorian chant melodies is particularly well-developed in scholarship. See, for example, Leo Treitler, "Oral, Written, and Literate Process in the Transmission of Medieval Music," *Speculum* 56 (1981), 471-91; Kenneth Levy, "On Gregorian Orality," *Journal of the American Musicological Society* 43 (1990), 185-227; Theodore Karp, *Aspects of Orality and Formularity in Gregorian Chant* (Evanston: Northwestern University Press, 1998). Scholars once held the view that certain chant genres, such as the Gradual, were composed by selecting and connecting preexisting melodic formulae in a process dubbed "centonization" (from Latin *cento*, meaning "patchwork") by Paolo M. Abate Ferretti, *Estetica gregoriana, ossia Trattato delle forme musicali del canto gregoriano* (Rome: Pontificio istituto di musica sacra, 1934). More recently, chant scholars have questioned the role of centonization in the transmission of Gregorian chant melodies, instead seeing these formulae as evidence of improvisation within oral transmission: "In place of the idea that the formulae preceded the composition of chants and that composition consisted of putting them together, we might presume just the opposite—that the formulae...played a crucial role in the process of the oral reconstruction of chants, one that brought about their classification as formulae." Leo Treitler, "'Centonate' Chant: *Übles Flickwerk* or *e pluribus unus?*," *Journal of the American Musicological Society* 28, no. 1 (Spring, 1975), 11. Disputing Treitler's theory, Levy again put forth the argument that centonization emerged out of a written framework. Kenneth Levy, *Gregorian Chant and the Carolingians* (Princeton: Princeton University Press, 1998), 208. Most recently, in her excellent study of how early music notation emerged,

Parker, and William Mahrt, and to some extent Elizabeth Aubrey, favor modal approaches.<sup>12</sup> For these authors, mode, or at least a perceptible sense of tonal center, are central concerns, and so their analyses tend to focus on tessitura, pitch levels of phrase beginnings and endings, and scalar patterns within melodic lines, such as chains of thirds, to define the tonal soundscape for a given song or composer. Just as motivic analysis stems from chant scholarship, this method of analysis is strongly rooted in Gregorian modal theory.

Most musicologists ultimately rely on larger melodic patterns in their analyses of troubadour and trouvère melodies, from Aubrey's *Music of the Troubadours* to O'Neill's *Courtly Love Songs of Medieval France* to Leach's "Do Trouvère Melodies Mean Anything?." These authors are representative of the types of musical analysis currently practiced in the field of medieval musicology. Aubrey looks at larger melodic formulae, bound by poetic form, to understand how troubadour melodies are constructed. This approach is still perhaps the most common method of analysis. O'Neill also uses melodic formulae, but rather than trying to account for every note in the musical form, she focuses on identifying repetitions of smaller melodic motives, which may transcend the boundaries of syllables and ligatures. Leach, like O'Neill, also relies on smaller

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Susan Rankin argues that music writing "remained closely tied to orality" and supported ongoing oral practices. Susan Rankin, *Writing Sounds in Carolingian Europe: The Invention of Musical Notation* (Cambridge: Cambridge University Press, 2018), 11.

<sup>12</sup> To be clear, here we are discussing the mode in terms of melodic content, not rhythm. For more information on the melodic modes and monophonic song, see Bryan Gillingham, *Secular Medieval Latin Song: an Anthology* (Ottawa: Institute of Mediaeval Music, 1993); Ian Parker, "Performance of Troubadour and Trouvère Songs: Some Facts and Conjectures," *Early Music* 5, no. 2 (April, 1977), 184-208; William Mahrt, "Word Painting and Formulaic Chants," *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in honor of Richard J. Schuler* (St. Paul: Catholic Church Music Associates, 1990), 113-44; and Aubrey, *Music of the Troubadours*, 198-236.

melodic motives to map out portions of a melody; however, her motives do not necessarily conform to the poetic structure of the text. Each of these authors has, to some extent, informed the formation of my own methodology, both in terms of what their analyses do and do not offer for the study of trouvère melodies.

Elizabeth Aubrey, inspired by poetic devices used to unify strophes, emphasizes the important role of motivic construction in the creation of troubadour melodies in her *Music of the Troubadours* (1996). For Aubrey, these melodies are formed through the manipulation of a few basic motives through transposition, layering, elaboration, and truncation. While she laments the lack of a system that would fully identify the complex relationships between musical motives, Aubrey meanwhile proposes a basic method for understanding the role of melodic motives. In her system, capital letters (A, B, C, etc.) indicate a particular melodic phrase or motive. Numerical subscripts  $A_4$  indicate how many text syllables accompany the motive. A prime mark following the letter  $A'_6$  indicates slight variation in the motive, while a prime mark after the numerical subscript  $C'_6$  refers to a paroxytonic rhyme.<sup>13</sup> Example 2.1 shows her system at work.

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<sup>13</sup> Aubrey, *Music of the Troubadours*, 187-8. A paroxytonic rhyme occurs when word stress falls on the penultimate syllable.

Example 2.1. Aubrey's motivic construction in Guiraut Riquer's "Be.m meravilh co non es enveios."<sup>14</sup>

1. Be.m me - ra - vilh co non es en - vei - os.\_\_\_\_

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.\_\_\_\_

<sup>14</sup> Guiraut Riquer, "Be.m meravilh co non es enveios," (PC 248,18), **R** fol. 105v; Aubrey, *Music of the Troubadours*, 193.

Aubrey's analysis reveals that Riquer's melody is primarily developed through the combination and variation of two melodic motives, **A** and **B**. While this kind of analysis can be useful in revealing larger melodic patterns within a melody, it is somewhat subjective and often overlooks smaller melodic details in its broad approach. For example, Aubrey defines the music of verse 5 as melodic phrase **D** even though the last four syllables of the verse closely resemble the opening **A<sub>4</sub>** motive. This approach also overlooks the fact that **B<sub>6</sub>** and **C<sub>2</sub>** share the same striking four-note melismatic figure, and further, that this figure strongly suggests a structural feature, appearing only at verse endings. Aubrey's analysis, while certainly revealing, brushes aside subtle nuances between melodic phrases that may serve to draw further connections between phrases or differentiate between them.

While Aubrey's monograph, with its foundation in musical analysis, opens the door for inquiries into patterns of melodic ornamentation, the more recent works of Mary O'Neill and Elizabeth Eva Leach lay out more concrete methodologies for pursuing this kind of analysis. O'Neill's approach, as exemplified in *Courtly Love Songs of Medieval France* (2006) is a particularly useful introduction, because she is one of the first musicologists to study individual musical variants within trouvère song. In order to get a better sense of the musical complexity introduced by multiple melodic versions, she defines three different levels of variation—local, large-scale, and divergent. According to O'Neill, "local variants" occur during the space of one or two syllables.<sup>15</sup> Her analysis of local variation reveals that many *chansons* share a common melismatic vocabulary or palette, the figures taking on different characteristics based on where they

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<sup>15</sup> O'Neill, *Courtly Love Songs*, 68.

occur within a musical line, the beginning, middle, or end. It is this aspect of local variants in O'Neill's methodology that serves as the foundation for my own approach.

O'Neill's local variants act as building blocks for the second level of variation: "large-scale variants." She defines large-scale variation as instances where multiple local variants occur over several consecutive syllables. Because multiple local variants often occur in close succession, which, for O'Neill, then indicates a large-scale variant, this type of variation is the most common. At the highest level of variation are "divergent variants," which include the most obvious kinds of melodic variation involving an entire musical line or lines. For example, it is not unheard of in this repertory that the music of multiple manuscript versions closely corresponds throughout the first four verses, or the *frons*, only to diverge completely in the *cauda* beginning with verse 5, to the point of becoming a different melody altogether. These more divergent variants, to use O'Neill's terminology, while sometimes possibly a result of scribal error, often seem to be deliberate recreations or reinventions of the melody.<sup>16</sup> In this final category, then, we could also include entirely new melodic settings, as examples of intentional acts of scribal or performer creativity.

O'Neill, while certainly interested in the location of local variants within a musical phrase, also ultimately turns her attention to large-scale variation in her analyses. She understands the creation of *trouvère* melodies to occur through a process of melodic genesis. In this process, a melody is derived through the recycling, truncation and elaboration of small amounts of musical material.<sup>17</sup> In example 2.2 below, showing

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<sup>16</sup> O'Neill, *Courtly Love Songs*, 74.

<sup>17</sup> *Ibid.*, 111.

O'Neill's analysis of the first seven verses of Gautier Dargies's "Maintes foiz m'a l'en demandé," we see how the musical material of the first verse, *x*, serves as the basic melodic building block for the majority of the verses that follow.<sup>18</sup>

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<sup>18</sup> I will use the term "verse" throughout to refer to the *poetic* line. The term "line" will be used exclusively to refer to a *musical* line.

Example 2.2. O'Neill's melodic genesis in Dargies's "Maintes foiz m'a l'en demandé."<sup>19</sup>

The image displays a musical score for the song "Maintes foiz m'a l'en demandé" by Dargies. It consists of seven staves of music, each with a corresponding line of lyrics. The music is written in a single melodic line on a five-line staff. The lyrics are: 1. Main - tes foiz m'a l'en de - man - dé; 2. Si s'en - mer - veill; 3. Se j'ay d'a-mou-rous cuer chan - té; 4. So - vent; 5. Et sa - chiez bien j'en d i ri - té; 6. De mon pensé; 7. Et de cequ'amorsme con - sent. The score includes various melodic annotations: 'x' marks above the first staff, 'y1' and 'y2' brackets above the second staff, 'w' brackets below the third and fifth staves, and 'z' brackets above the fourth staff. The lyrics are written in a stylized, historical French font.

<sup>19</sup> Gautier de Dargies, "Maintes foiz m'a l'en demandé" (RS 419), U fol. 62r-v; O'Neill, 130.

Although O’Neill breaks down the musical phrases accompanying most verses into smaller components, her system focuses on some smaller melodic details while ignoring others, especially when motives appear at different pitch levels. For example, at the end of the second system she distinguishes two versions of the descending four-note pattern *y* beginning on both F and A (*y*<sub>1</sub> and *y*<sub>2</sub> respectively), yet she does not acknowledge transpositions of the other motives. As a result, this analysis obscures several interesting melodic relationships. If one interprets *w* as also beginning on C or G, the motive becomes integral to verse beginnings. Still more intriguingly, the *z* motive, especially as it appears at the end of the fifth verse, transposed up a fifth becomes the *x* motive. This transposed *z* motive, which is essentially *x*, can be found on the second syllable of “demandé” at the end of the first verse. Determining what constitutes a motive or is merely a variation of a preexisting motive thus quickly becomes subjective. Further, deciding that some motives begin or end mid-syllable—and therefore likely begin and end mid-ligature—as we see at the end of verse 5 in the *y*<sub>2</sub> and *z* motives, needs more evaluation.

The concept of motivic analysis in trouvère song is still very much in practice today. Most recently, Elizabeth Eva Leach similarly analyzes this repertory through the lens of motivic structure. Like Aubrey and O’Neill, she understands trouvère melodies as being formed through the combination of a small amount of original melodic material. In her own structural approach, however, she breaks down the melody into basic pitch strings or motives, represented by the letters  $\boxed{X}$  and  $\boxed{Y}$ . In example 2.3 below, we see her analysis of a chanson by Blondel de Nesle. Note how the melody is created almost entirely through the alternation of the  $\boxed{X}$  and  $\boxed{Y}$  motives and their variants.

Example 2.3. Leach's motivic structure in Blondel's "En tous tens que vente bise."<sup>20</sup>

The image displays a musical score for the song "En tous tens que vente bise" by Blondel de Nesle. The score is written in a single system with four staves, each containing a line of music and its corresponding French lyrics. The lyrics are: "1. En tous tens que ven - te bi - se, 2. Pour ce - le dont sui - pris, 3. Qui n'est pas de moi sou - pri - se, 4. De - vient mes cuers noirs et bis. 5. De fine a - mour l'ai re - qui - se, 6. Qui cuer et cors m'a es - pris, 7. Et s'e - le n'en est es - pri - se, 8. Pour mon grant mal la re - quis." Above the musical notation, several boxes labeled 'X' and 'Y' are connected by brackets to specific melodic phrases, indicating Leach's identified motivic structures. For example, 'X' boxes are placed above the phrases "tous tens", "bi - se", "sui - pris", "sou - pri - se", "a - mour", and "es - pris". 'Y' boxes are placed above "que ven - te", "ce - le", "de", "re - qui - se", "n'en est", and "mal". A bracket labeled 'X' truncated' spans the phrase "de - vient mes cuers". A wavy line is drawn under the phrase "n'est pas de moi".

<sup>20</sup> Blondel de Nesle, "En tous tens que vente bise" (RS 1618); Elizabeth Eva Leach, "Do Trouvère Melodies Mean Anything?," 28.

Leach's analytical approach is similar to O'Neill's in that it focuses not just on repeated patterns of intervals, but actual pitch content, though repetition of individual pitches within a motive is permissible. Thus, in example 2.3 she defines the motive  $\boxed{X}$  as a descending fourth, but only a descending fourth from C to G, leading her to pass over the descending fourth from D to A on the third and fourth syllables of verse 6, which would seem to be related. Further, since the actual pitch content of the motives is of primary importance in Leach's system, some motives do not conform to the poetic structure or original ligatures. For example, the first occurrence of  $\boxed{X}$  bridges the end of the first poetic verse and the beginning of the second. Later, the  $\boxed{X}$  motive located on the fourth and fifth syllables of the final verse actually begins on the second note of the descending four-note ligature on "mal." Both examples illustrate how Leach, like O'Neill, perceives the melody independently of its poetic context. She argues that melodies may have been learned independently from texts and then adapted later by scribes to suit the available texts; therefore, the syllabification and ligatures found in manuscripts could be unreliable indicators of melodic structure.<sup>21</sup> While such a process is certainly possible, Leach has effectively taken the melodies out of their original contexts, rendering any conclusions drawn regarding the construction of melodies suspect.<sup>22</sup>

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<sup>21</sup> Leach, "Do Trouvère Melodies Mean Anything?," 34.

<sup>22</sup> Within the mainstream trouvère corpus, there seems to be little evidence that melodies circulated independently of their texts. Even in the case of *contrafacta*, where a pre-existing melody serves a new text, the new text often connects to the original in some way. This is typically done through the sharing end rhymes or repurposing specific poetic phrases from the original, as in RS 1779 and RS 1778.

The present project arises in this context. Initially inspired by Elizabeth Aubrey's groundbreaking work in the analysis of troubadour melodies, I have undertaken a musical analysis of trouvère chansons focusing on the treatment of individual melismas—small, syllabically set melodic units that Aubrey loosely characterizes as ornamentation and O'Neill as local variants—and their interactions with poetry. Although Aubrey observes a general shift in troubadour melodic style over time from conjunct and syllabic settings to more disjunct and melismatic ones, she concludes that she has:

not detected specific patterns in such ornamentation within the works of individual composers, or even generations, nor does one manuscript seem to contain more or less ornamentation than the others. Insofar as the thirteenth-century manuscripts represent performance and compositional practices, all the music of the troubadours seems to have enjoyed a lively tradition of improvisation.<sup>23</sup>

Aubrey's observations on the presence of patterns of ornamentation, or lack thereof, within the troubadour repertory raise tantalizing questions concerning their northern cousins. Although absent in troubadour melodies, it is possible that these kinds of patterns could emerge within the much larger trouvère corpus. Because of the sheer size of the repertory, with its dozens of manuscript sources, there is a wealth of possible avenues to pursue. We might, for example, ascertain whether some trouvère-poet-singer-scribes preferred certain melismatic figures over others. It may be possible to identify specific melismas that are more prevalent within a single manuscript or a group of manuscripts. Or we could better consider whether genre influences the frequency of ornamentation or type of melismas used within a chanson. The number of trouvère chansons surviving with music could also shed greater light on the interaction between

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<sup>23</sup> Aubrey, *Music of the Troubadours*, 272.

melismas and text in trouvère chansons. Or, similarly, the large number of *contrafacta*, especially those of a religious nature, could lead us to speculate on whether they follow the same patterns of melismatic figuration as their models. We could explore the relationship between melismas and text at the structural level, in terms of placement within the verse and strophe or connections between melisma-placement and rhythm. Because there has yet to be an exhaustive, in-depth look at the entirety of the trouvère repertory, we simply cannot assume there is nothing to be gained from studying their melodies more closely. Shedding light on any one of these avenues would provide invaluable insight into the relationship between written and oral traditions in this repertory. For this reason, those chansons surviving in multiple manuscripts are invaluable resources for learning about the compositional and performance practices of trouvère chansons.

Due to the size of the trouvère corpus, I have limited my study to a small group of chanson families, that is, all accessible manuscript versions of a primary chanson along with its related *contrafacta*. I selected these chansons based several criteria, including genre, number of manuscript versions, existence of contrafacts, and the generation to which the assigned trouvère belonged. The final group of selected songs comprises fourteen *grant chant courtois* by six different trouvères, three of whom were active primarily in the late twelfth and early thirteenth century and three active around the mid-thirteenth century.<sup>24</sup> As we will see in the next chapter, Jean Renart's *Roman de la rose, ou de Guillaume de Dole* serves as a convenient boundary between these two groups of trouvères. This sample allows me to draw conclusions both about how

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<sup>24</sup> The full list of chansons and *contrafacta* included in this study can be found on p. ix.

melismas generally functioned within the decasyllabic *grand chant courtois* and how music style and tastes changed during the thirteenth century.

Instead of focusing on larger melodic motives as Aubrey, O'Neill, Leach, and many others have done, my analysis is based entirely on the small melismatic figures that serve as the building blocks for larger motives. These melismas appear throughout the corpus, in greater and lesser concentrations, revealing a large shared musical vocabulary. The variety in figuration in both individual chansons and chanson families is a tantalizing hint at a vibrant tradition of performance and improvisation. Among my selected chansons, no two melodic versions are identical, in large part due to the presence of melismas; however, the placement of these melismas is not haphazard. In the course of my research, it has become clear that melismas within a given chanson often tend to correspond with the structure of the poem itself, appearing at pivotal points within the verse or the strophe. I will argue that this demonstrates a degree of deliberation on the part of the trouvère-poet-singer-scribe. Trouvères also often reserve more elaborate figures for the end of the strophe or other especially dramatic points in the poem, effectively articulating poetic structure and content. Although these basic observations remain constant throughout the thirteenth century, the kinds of melismas used do not. Contrary to the troubadour's stylistic shift from the simple settings to more elaborate ones, trouvère melodies become simpler and more syllabic over the course of the thirteenth century, coinciding with the growing popularity of new genres like the *rondeau* and motet.

To understand how melismas are used in the trouvère corpus, I catalogued each type of melismatic figure found within the fourteen selected complexes. Again, for the purpose of this study, a melisma is defined as a collection of notes greater than one

attached to a single syllable. I categorized melismas into basic types depending on their length (number of individual pitches) and contour. In general, I do not differentiate between different paleographical forms of melismas with the same contour. For example, I record both a three-note descending ligature and a *currentes* (three detached descending *puncta*) as three descending notes under a slur. The exception to this is when a melisma includes a *plica*. Since the exact meaning of the *plica*—at least as it involves performance practice—is unknown, I catalogued all melismatic forms containing *plicae* separately. Throughout the selected repertory, I identified a total of sixty-five non-plicated melisma forms and thirty-three plicated melisma forms, which can be found in Appendix A and Appendix B, respectively.

Throughout the process of transcribing the fourteen *grand chant* complexes, I recorded all occurrences of melismas within each chanson version—their type, length, and position within the poetic verse and strophe overall. I then compiled this information to identify any resulting patterns of frequency, concentration, and distribution among melismas. Example 2.4 demonstrates what we can learn from observing individual melismas across multiple versions of the same song.

Example 2.4. First verse of Blondel de Nesle's "Bien doit chanter qui fine Amours adrece" (RS 482).

RS 482  
M f. 139r-v

1 2 3 ① 4 ② 5 6 7 8 ③ 9 10 10+

1. Bien doit chan - ter qui fine a - mours a - dre - ce.

T ff. 88v-89r

K pp. 112-113

N ff. 41v-42r;  
P pp. 40-41;  
X pp. 79-80

U ff. 11v-12r

a f. 89r-v

V(1) f. 106r-v

V(2) f. 115r-v

R ff. 125v-126r

In this excerpt from Blondel de Nesle's "Bien doit chanter qui fine Amours adrece" (RS 482), we find nine different types of melismas. In order, from top to bottom, we see can identify the following: (1) descending compound *plica*, (2) descending step, (3) two consecutive descending steps, (4) repeated pitch followed by a descending step, (5)

descending step, repeated pitch, descending step, (6) two descending *plicae*, (7) single descending *plica*, (8) descending third, and lastly, (9) three descending steps.

Comparing the melismas in this first verse from these eleven different manuscript versions is already revealing. Firstly, of all the versions, only those found in **K** and **N** are identical for this first verse. Considering the opening of trouvère chansons are almost always the most stable, the amount of variance we see here is striking. While most versions tend to exhibit melismatic activity on the same syllables, especially 7/8 and 10/10+, they do not consistently utilize the same melismas. Some versions, such as **M**, **a**, and **V**, appear to favor *plicae*, while others, such as **KNPX** and **U**, avoid them entirely. We can also observe that the majority of melismas occur in the second half of the verse. In all manuscripts, the melody displays greater melismatic activity at the end of the verse. In all but the last three manuscript versions, syllables 3 and 4 serve as a secondary focal point for melismas. In later chapters, we will see that these last two observations will prove to be a common feature in *grand chant courtois* melodies, with further ramifications for the performance of these chansons.

Although medieval musicology has moved away from positivistic evaluations over the past two decades, we must never forget to step back and reexamine what the *chansonniers* present to us. As our only link to a once-thriving tradition, we should take advantage of what they reveal to us and treat their contents with respect. For me, this means giving all trouvère melodies serious consideration and accepting them as they appear in the manuscripts. Although the scope of this melodic analysis is by no means exhaustive, it is another tool to aid us in gaining a better understanding of the rich repertory of the trouvères. Using a method of musical analysis rooted in individual melismas as a new way of engaging with trouvère chansons, we come one step closer to

unravelling the complex and mysterious relationships between trouvères as poets, composers, performers, and scribes in this repertory.

### Chapter 3

#### Changes in Transmission: Comparing Two Groups of Trouvères

In the first part of the thirteenth century, Jean Renart created *Li romans de la rose*, or what is now known as *Le Roman de la Rose ou de Guillaume de Dole*, which, in his own words, was a kind of work that had never been seen before.<sup>1</sup>

*car aussi com l'en met la graine  
es dras por avoir los et pris,  
einsi a il chans et sons mis* 10  
*en cestui Romans de la Rose  
qui est une novele chose  
et s'est des autres si divers  
et brodez, par lieus, de biaux vers  
que vilains nel porroit savoir.* 15  
*Ce sachiez de fi et de voir,  
bien a cist les autres passez.  
Ja nuls n'iert de l'oïr lassez,  
car, s'en vieult, l'en i chante et lit,  
et s'est fez par si grant delit* 20  
*que tuit cil s'en esjoïront  
qui chanter et lire l'orront,  
qu'il lor sera nouviaux toz jors.<sup>2</sup>*

[For just as one dyes cloth red to increase its worth, just so has he added poems and their melodies to this *Romance of the Rose*, which is something quite new. It is so different from other works, being embroidered here and there with beautiful songs, that an uncouth person could never understand it. Believe me, this work surpasses all others.

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<sup>1</sup> Vatican City, Biblioteca Apostolica Vaticana, Reg. lat. 1725, f. 68v-98v. I will hereafter refer to the work as *Guillaume de Dole* in order to avoid confusion with the more famous thirteenth-century narrative poem *Le Roman de la Rose* by Guillaume de Lorris and Jean de Meun. Some scholars, such as Ardis Butterfield and Sarah Kay, question the widespread importance of Renart's *Guillaume de Dole*. Sarah Kay, *Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry* (Philadelphia: University of Pennsylvania Press, 2013), 92; and Ardis Butterfield, *Poetry and Music*, 28.

<sup>2</sup> Emma Dillon, *Medieval Music-Making and the 'Roman de Fauvel'* (Cambridge: Cambridge University Press, 2002), 223.

No one will ever tire of hearing it, because it can be both sung and read, and was composed with such great skill that it will seem endlessly new. (verses 8–23).]<sup>3</sup>

This “*novele chose*” that Jean Renart created was a *roman* with lyric insertions, a hybrid lyric-narrative genre that would remain popular for almost two hundred years.<sup>4</sup>

Although the inclusion of “*biaus vers*,” ranging from simple refrains to entire strophes of *chansons courtoises*, was one of Renart’s primary innovations, the only extant manuscript of *Guillaume de Dole* does not contain music notation for any of its forty-six lyric insertions. Indeed, we must rely entirely on manuscript concordances to connect music to its lyric contents. Yet even without notated music, the *roman* remains an important early anthology of twelfth-century troubadour and trouvère chansons.<sup>5</sup> Among its lyric insertions, *Guillaume de Dole* includes a number of *grands chants courtoises* by seven known trouvères active at the end of the twelfth century, including the well-known Gace Brulé and the Chastelain de Couci.

Renart’s *Guillaume de Dole* arrived at a pivotal moment for the *grand chant courtois*. Compiled around 1210, it is likely the earliest surviving record of a written tradition of the poems for trouvère chansons and paves the way for the rich manuscript

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<sup>3</sup> Jean Renart, *The Romance of the Rose or Guillaume de Dole*, trans. Patricia Terry and Nancy Vine Durling (Philadelphia: University of Pennsylvania Press, 2015), 19.

<sup>4</sup> Renart’s *Guillaume de Dole* is notable in that the cited trouvère chanson strophes are “sung” within the narrative; thus, they serve a more dramatic role within the narrative itself. For more information on the lyric insertions within Renart’s *Guillaume de Dole*, see Kay, *Parrots and Nightingales*, 91-105; and Butterfield, *Poetry and Music*, 25-63.

<sup>5</sup> Butterfield, *Poetry and Music*, 28; Kay, *Parrots and Nightingales*, 94.

tradition that would follow.<sup>6</sup> Over the decades following its creation, we begin to see the first examples of trouvère chansons with notated music, both in other lyrico-narrative works such as Gautier de Coincy's *Les Miracles de Nostre Dame* and in the earliest extant trouvère *chansonniers*, such as the *Chansonnier St. Germain-des-Prés* (U).<sup>7</sup> But while Renart's *Guillaume de Dole* stands at the forefront of a new and emerging Northern lyrico-narrative tradition, it remains, at the same time, an anthology of past lyric traditions; the *roman* contains *grand chants* by several first-generation trouvères and even includes a few pieces attributed to troubadours.<sup>8</sup> Given the approximate date of the *roman*, the trouvères within belong to the recent past—the last record we have of

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<sup>6</sup> As is the case with many manuscripts from this era, it is difficult to precisely date *Guillaume de Dole*. Based on the authors included in the poem—and those who notably are not—most scholars have dated the manuscript between 1210 and 1230, see Maria V. Coldwell, “Guillaume de Dole and Medieval Romances with Musical Interpolations,” *Musica Disciplina* 35 [1981]: 55-86; and Kay, *Parrots and Nightingales*, 93. Sarah Kay has recently promoted a date around 1214 based on the works literary context, see Kay, *Parrots and Nightingales*, 105. Ardis Butterfield prefers a date around 1210, or possibly even earlier, and gives c. 1228 as the latest possible date for Renart's *roman*, see Butterfield, *Poetry and Music*, 16; and 315n8.

<sup>7</sup> Coldwell, “Guillaume de Dole,” 71. Maria Coldwell dates the first manuscripts of Gautier de Coincy's *Les Miracles de Nostre Dame* to anywhere from 1218 to 1235. The *Chansonnier St. Germain-des-Prés* has been dated as early as 1223 to as late as 1250. Mark Everist, “Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution,” PhD. Diss. (University of Oxford, 1985), 200. More recently, Robert Lug has proposed an initial date of 1223 and an approximate completion date for the first section of 1240. See Madeleine Tyssens, *Le Chansonnier Français U*, vol. 1 (Paris: Société des Anciens Textes Français, 2015), xxii; and Robert Lug, “Das ‘vormodale’ Zeichensystem des Chansonnier de Saint-Germain-des-Prés,” *Archiv für Musikwissenschaft* 52 (1995), 19–65, trans. Rob C. Wegman, “The ‘Premodal’ Sign System of the Chansonnier de Saint-Germain-des-Prés” ([https://www.academia.edu/2080490/Lug\\_Robert\\_The\\_Premodal\\_Sign\\_System\\_of\\_the\\_Chansonnier\\_de\\_Saint-Germain-des-Pr%C3%A9s](https://www.academia.edu/2080490/Lug_Robert_The_Premodal_Sign_System_of_the_Chansonnier_de_Saint-Germain-des-Pr%C3%A9s)).

<sup>8</sup> Kay, *Parrots and Nightingales*, 100-1. *Guillaume de Dole* includes a total of three troubadour *cansos*. Renart attributes two of these *cansos* to anonymous and does not attribute the third *canso* at all; however, one is by Bernart de Ventadorn, one is likely by Daude de Pradas, and the last is by Jaufre Rudel.

Gace Brulé dates to 1213. The trouvères collected there created their chansons in a period for which no manuscript tradition has survived; it is possible that one never existed in the first place. Thus, Renart's *Guillaume de Dole* marks the effective boundary between unwritten and written musical repertoires. The trouvères who come after were concurrent with the production of a new and burgeoning chansonnier tradition. The subsequent outpouring of manuscripts dating from the mid-thirteenth century took place during the lifetimes of many thirteenth-century trouvères, including the great Thibaut de Champagne included in this study.

In keeping with the historical demarcation delineated by *Guillaume de Dole*, I have selected fourteen representative *grands chants courtoises* from six trouvères for closer analysis, shown in table 3.1. The earliest of these—Blondel de Nesle, the Chastelain de Couci, and Gace Brulé—were active before Jean Renart wrote *Guillaume de Dole* and will hereafter be referred to as the Group 1 trouvères. The remaining three trouvères—Thibaut de Champagne, Raoul de Soissons, and Perrin d'Agincourt—were active in the decades following it. We will be considering the chansons shown in table 3.2, observing distinct differences in melodic style between the decasyllabic *grands chants* of trouvères preceding Renart's *Guillaume de Dole* (Group 1) and those that came after (Group 2). The differences between these two groups can be summarized according to three areas: 1) the amount of melismatic activity within the chanson; 2) the length of individual melismas; and 3) the variety of distinct melismatic figures within the chanson.

Table 3.1. Group 1 Trouvères and Their Chansons.

Trouvère	RS #	Chanson
Blondel de Nesle	482 1495	<i>Bien doit chanter cui fine Amours adrece Li plus se plaint d'Amours mais je n'os dire</i>
Le Chastelain de Couci	671 679 700	<i>Merci clamant de mon fol errement A vous, amant, plus qu'a nule autre gent Je chantasse volentiers liement...(Mais je)</i>
Gace Brulé	233 437 1779	<i>Desconfortés, plain d'ire et de pesance Au renouveau de la douçour d'esté Quant flours et glais et verdure s'eloigne</i>

Table 3.2. Group 2 Trouvères and Their Chansons.

Trouvère	RS #	Chanson
Thibaut de Champagne	407 711 741	<i>De bone Amour vient science et bonté Tant ai amors servies longement Tuit mi desir et tuit mi grief tourment</i>
Raoul de Soissons	1267 2063	<i>Chançon m'estuet et fere et comencier Rois de Navare et sire de Vertu</i>
Perrin d'Agincourt	552	<i>Il me chaut d'esté la rosee</i>

To better understand the differences between the first group and the second, we can focus on two *grands chants courtoises*. Gace Brulé's "Quant flours et glais et verdure s'esloigne" (RS 1779), the first strophe of which is actually included in Renart's *roman*, allows us to discern crucial melodic characteristics shared by the Group 1

trouvères. Thibaut de Champagne's later *grand chant*, "De bone Amour vient science et bonté" (RS 407), which is thus *not* included in Renart, serves as an introduction to the later generation of trouvères (Group 2).<sup>9</sup> I have selected these two *grands chants* because, within their respective groups, they best illustrate the three aforementioned characteristics, giving us some sense of what to look for in the other chansons. After analyzing the melodies of RS 1779 and RS 407 according these areas of interest, we will then see how both fit in with the other representative *grands chants* of the Group 1 and Group 2 trouvères.

"Quant flours et glais et verdure s'esloigne":

Gace Brulé and the Group 1 Trouvères

I have chosen Gace Brulé's *grand chant courtois*, "Quant flours et glais et verdure s'esloigne" (RS 1779), as representative of the Group 1 trouvères for several reasons. Firstly, Gace himself was well-connected, well-known, and highly respected during and after his lifetime. He was not a marginalized poet working in isolation, but part—if not the central figure—of a literary circle including other well-known trouvères like the Chastelain de Couci and Blondel de Nesle.<sup>10</sup> His chansons circulated widely during the

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<sup>9</sup> These RS (Raynaud-Spanke) numbers correspond to the trouvère chansons' catalogue numbers in *G. Raynauds Bibliographie des altfranzösischen Liedes*, ed. Hans Spanke (Leiden: E. J. Brill, 1980).

<sup>10</sup> This circle also included Gautier de Dargies and Conon de Béthune. Gace Brulé also had connections with court of Marie de Champagne. Hans Tischler, *The Circle around Gace Brulé: Four Famous Early Trouvères* (Ottawa, Canada: Institute of Mediaeval Music, 2002); and O'Neill, *Courtly Love Songs*, 3.

decades following his death, as is evidenced by the seventeen manuscripts preserving them.<sup>11</sup> In fact, the quantity of chansons by Gace included in most *chansonniers* is second only to those by Thibaut de Champagne, King of Navarre.<sup>12</sup> Almost two centuries later, in his *De vulgari eloquentia*, Book II, Chapter 6, Dante Alighieri acknowledged Gace's chanson, "Ire d'amor que en mon cor repaire" (RS 171) as an example of the finest type of vernacular song:

*Est et sapidus et venustus etiam et excelsus, qui est dictatorum illustrium...Hunc gradum constructionis excellentissimum nominamus, et hic est quem querimus, cum suprema venemur, ut dictum est. Hoc solum illustres cantiones inveniuntur context...<sup>13</sup>*

[And there is the flavoured one that is graceful and also striking, and this is typical of illustrious writers...This is the degree of construction that I call most excellent, and this is what we are looking for when we hunt the best, as I said. Illustrious canzoni are composed using this type of construction alone.]<sup>14</sup>

Although Dante mistakenly attributes "Ire d'amor que en mon cor repaire" to Thibaut de Champagne, it is the art of Gace Brulé's poetry that earns Dante's admiration.

RS 1779 clearly illustrates our three focal points for analysis—amount of melismatic activity, length of individual melismas, and melismatic variety—and allows

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<sup>11</sup>Many of his most popular chansons survive in at least seven sources. Hans Tischler, *The Songs of the Master Trouvère Gace Brulé* (Ottawa: Institute of Mediaeval Music, 2001), vii.

<sup>12</sup> O' Neill, *Courtly Love Songs*, 18; and Bahat and Le Vot, *L'œuvre lyrique de Blondel de Nesle*, 15. Many *chansonniers* are organized by author, including mss. **K**, **L**, **N**, **P**, **V**, and **X**, with trouvères of the highest social status and prestige appearing toward the beginning of the manuscript.

<sup>13</sup> Dante, *De vulgari eloquentia*, ed. and trans. Steven Botterill (Cambridge: Cambridge University Press, 1996), 64.

<sup>14</sup> *Ibid.*, 65.

us to contextualize the style of the Group 1 trouvères within the total repertoire. As previously noted, it also coincidentally happens to be one of the lyric insertions found in Renart's *Guillaume de Dole*, shown in plate 3.1 below.

Plate 3.1. Vatican City, Reg. lat. 1725, fol. 73r, verses 844 to 852.



Here is the first strophe of Gace's chanson, sung by the Emperor Conrad and Jouglet, his minstrel, as it appears in the only surviving manuscript of Renart's *roman*:

*Quant flors et glais et verdure sesloigne*  
*Q[ue] cil oisel nosent.i.mot soner*  
*p[or] lafroidor chas[cun]s crient et resoigne*  
*tres qau biau tens quil soloient chan[ter]*  
*et p[or] ce chant q[ue] nel puis oublier* 850  
*la bon amor dont dex ioie me doigne,*  
*carde li sont et vienent mi penser---<sup>15</sup>*

[When flowers and gladioli and greenery depart, and the birds don't dare make a sound, because of the cold, each is in fear and dread until the fair weather, when they usually sing. And yet I sing—for I cannot forget it—of the good love, may God give me joy of it, for of her are all my thoughts, and from here come.]<sup>16</sup>

This chanson's inclusion in *Guillaume de Dole* indicates that Gace Brulé, like his contemporaries Blondel de Nesle and the Chastelain de Couci, was active well before the thirteenth-century chansonnier tradition began.

"Quant flours et glais et verdure" was evidently one of Gace Brulé's more popular chansons. It survives with notation in ten different manuscripts: **MKNPXLOUR** and **V**.<sup>17</sup> It also inspired one anonymous *contrafactum*, "Quant glace et nois et froidure s'eloigne" (RS 1778), which is also collected in manuscript **V**. The relationship between RS 1779 and RS 1778 is especially strong, as the contrafact goes beyond simply utilizing

<sup>15</sup> Jean Renart, *The Romance of the Rose or of Guillaume de Dole (Roman de la Rose ou de Guillaume de Dole)*, ed. and trans. Regina Psaki (New York: Garland Publishing, Inc., 1995), 40.

<sup>16</sup> Renart, *The Romance of the Rose*, ed. and trans. Regina Psaki, 41.

<sup>17</sup> (**M**) Paris, Bibl. nat., fr. 844; (**K**) Paris, Bibl. de l'Arsenal, 5198; (**N**) Paris, Bibl. nat., fr. 845; (**P**) Paris, Bibl. nat., fr. 847; (**X**) Paris, Bibl. nat., nouv. acq., fr. 1050; (**L**) Paris, Bibl. nat., fr. 765; (**O**) Paris, Bibl. nat., fr. 846; (**U**) Paris, Bibl. nat., fr. 20050; (**R**) Paris, Bibl. nat., fr. 1591; and (**V**) Paris, Bibl. nat., fr. 24406.

the melody and rhyme scheme of the original. We see here that the *contrafactum*'s first two verses closely parallel those of the original text.

Table 3.3. Comparison of RS 1779 and RS 1778, verses 1 and 2.

RS 1779 (Model)	RS 1778 ( <i>contrafactum</i> )
<i>Quant flours et glais et verdure s'esloigne</i>	<i>Quant glace et nois et froidure s'eloigne</i>
<i>Que cil oisel n'osent un mot souner.</i>	<i>Que cil oisel ne finent de chanter.</i>
"When flowers and gladioli and greenery withdraw, and the birds dare not make a sound..."	"When ice and snow and coldness withdraw, and the birds no longer cease to sing..."

As a result, the *contrafactum* is inextricably linked with its model beyond a shared rhyme scheme and melody. A listener familiar with Gace's original would surely be able to recognize the resemblance and perhaps place the two chansons in dialogue with one another.

Each of the manuscripts that make up the RS 1779 song complex preserves the same essential melody; however, no two manuscript versions are identical. Subtle variations occur even within the **KNPX** manuscript family, which scholars agree almost certainly shares a common exemplar and often appear, at least on the surface, to be identical. In order to fully understand the melodic context of Gace's chanson, we must examine the melodies of all manuscript versions connected to RS 1779.

The poetic and melodic form of Gace Brulé's "Quant flours et glais et verdure s'esloigne," shown in example 3.2, is typical of many early *grands chants courtoises*. It consists of between four and six strophes, with the number and order of strophes varying among manuscripts. Each strophe is comprised of seven decasyllabic verses that form a rhyme scheme of *abab bab*. The *a* verses are paroxytonic, ending with a mute

“-e,” and the oxytonic *b* verses conclude with a stressed “-er.” I have presented the opening strophe in table 3.4.

Table 3.4. Poetic and Musical Form of RS 1779.

	Rhyme	Musical Form	
		Micro	Macro
<i>Quant flours et glais et verdure s'esloigne, que cil oisel n'osent un mot soner,</i>	$a_{10+}$ $b_{10}$	a b	<b>A</b>
<i>por la froidor chascuns crient et resoigne tresq'au biau tens qu'il soloient chanter.</i>	$a_{10+}$ $b_{10}$	a b	<b>A</b>
<i>Et por ce chant, que nel puis oublier, la bon' amor dont Dex joie me doigne, car de li sont et viennent mi penser.</i>	$b_{10}$ $a_{10+}$ $b_{10}$	c d b'	<b>B</b>

This rhyme scheme aligns with and reinforces the chanson's melodic form, corresponding to the standard AAB form (*pedes cum cauda*) found in most trouvère chansons. The two rhyming couplets that open the strophe correspond to the repetition of the *pes* in the melody (**A**), and when the rhyme scheme departs from the regular alternation of *abab* in the *cauda* beginning in verse 5, it coincides with opening of the **B** melody. This point of the melody, in turn, is marked by the introduction of new musical material and an abrupt shift in tessitura at the fifth verse. The conclusion of the final musical line echoes the musical material from verses two and four, thus reuniting the poetic and musical forms. While a correlation between musical and poetic rhyme in the opening **A** section is typical, the return of the *b/b* pairing at the end of the chanson is less common.

The first criterion to observe in RS 1779 is the amount of melismatic activity. Even a cursory glance over its melody provides us with a sense of its highly melismatic nature. While some manuscript versions may contain a greater or lesser number of melismas, all melodic versions tend toward a melismatic presentation rather than a simpler, more syllabic one. Consider, for example, the first verse of the chanson. The melody preserved in manuscript **U** sets eight out of eleven with melismas. Even the most syllabic versions, those found in manuscripts **R** and **V**, include two and three melismas, respectively.<sup>18</sup> Moreover, the first verse is not an anomaly. In fact, the amount of melismatic activity increases as we move into the *cauda*, with the melody of the final verse of the strophe being the most ornate of all. Comparing the available versions, between four and five syllables of each verse are typically set with melismas. Or, in other words, melismatic activity occurs on almost half of the song complex's syllables. The result is a florid melody that almost seems out of place for a chanson in which the opening verses contain the words, "and the birds dare not make a sound."

"Quant flours et glais et verdure s'esloigne" is noteworthy not only for the sheer amount of melismatic activity found in its melody, but also for the ornate nature of many of its individual melismas. This brings us to our second analytic criterion: length of individual melismas. Once again, the chanson's opening serves as a great example of the elaborate melismas found in RS 1779. What manuscripts **R** and **V** may have lacked in number of melismas when compared to the other manuscripts within the song

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<sup>18</sup> The melodies contained in manuscripts **R** and **V** tend to be highly syllabic, often using only a few melismas over the course of an entire chanson. The presence of multiple melismas within the first line signals a marked divergence from the norm. Trends in melodic settings among particular manuscripts and manuscript families will be more fully addressed in Chapter 4.

complex, they make up for in the length of their few melismas. Both use rising and falling five-note ligatures in the opening verse seen in example 3.1.

Example 3.1. The arching five-note melisma found in manuscripts **R** and **V**.



This melismatic pattern returns several more times in **R** and **V**, during the repeat of the **A** melody, and in verse 5 in manuscript **U**.<sup>19</sup> Several other types of five-note melismatic figures appear throughout manuscripts **R**, **V**, and **U**, as well as in **M** and **O** (e.g. verse 6, syllable 10). And while five-note melismas make up only a small portion of the total melismatic activity within the chanson, four-note ornaments comprise almost a tenth of the melismatic figures in the song complex. The seventh and final verse is an especially common location for four-note melismas—the version in manuscript **O** contains three in this single verse alone. Because four- and five-note melismas are rare, even among chansons from the earlier trouvère generations, the regular appearance of such melismatic figures is especially striking.

As might be expected, shorter melismas are generally much more common in trouvère chansons. In RS 1779, a quarter of the melismas are three notes in length, and fully half of all melismatic activity consists of two-note melismas. The abundance of two-

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<sup>19</sup> Verse 3 in manuscript **V(1)** fol. 113v is hypometric, having too few syllables. Not only does the scribe provide three separate notes for “dou-te et” where other manuscripts versions set it to two notes, but it also appears that the **V** scribe inserted an extra repeating pitch (a) at the verse break between syllables two and three. I have emended the verse to reflect the opening of verse 1.

and three-note melismas is particularly striking in the music of the opening and final verses of the chanson. Surprisingly, although these shorter melismas are extremely common in RS 1779, the shortest type of all, the single *plica*, is relatively scarce. In fact, there are almost twice as many four-note melismas as single *plicae* in this chanson. The resulting melody is highly neumatic, but regularly interspersed with lengthier, more florid melismas.

This brings us to our third and final criterion: variety of melismatic figures. A chanson's melody could conceivably be highly melismatic yet only utilize a select few melismatic figures; however, this is not the case with "Quant flours et glais et verdure s'esloigne." The RS 1779 song complex contains a total of thirty different melismatic figures—the most of all the chansons included in this study. The greatest amount of variety is found among the three- and four-note melismas. Throughout the melody, we find nine different melismatic patterns each for both three- and four-note ligatures. There are as many varieties of five-note melismas as there are two-note melismas. It stands to reason, then, that the longer the melisma, the more variety can be found in its patterns, especially given the substantial number of longer melismas in the first place. This is no small matter. A variety of melismatic figures further distinguishes the melodic individuality of different manuscript versions.

Example 3.2. Gace Brulé, “Quant flours et glais et verdure s’esloigne” (RS 1779)

1 2 3 4 5 6 7 8 9 10 10+

**RS 1779**  
M ff. 37v-38r

1. Quant flours et glais. et ver - du - re s'es - loig - ne.

K pp. 70-71

N ff. 24v-25r  
P ff. 11v-12r  
X ff. 53r-54r

O f. 109r-v

U f. 8r-v

L f. 53v

V(1) f. 113v-114r

R ff. 117v-118r

**RS 1778**  
V(2) f. 151r

1. Quant glace et nois. et froi - du - re s'e - loig - ne,

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
2. que cist oi - sel n'o - sent un mot sou - ner.

K

NPX  
x

O

U

L

V(1)

R

RS 1778  
V(2)  
2. Que cil oi - sel ne fi - nent de chan - ter,

## RS 1779

1 2 3 4 5 6 7 8 9 10 10+

M  
3.pour la froi - dour. chas-cuns dou - te et re - soig - ne.\_

K

NPX  
NPX X

O

U

L

V(1)

R

RS 1778  
V(2)  
3.Lors est rai - son\_ que tou - te riens s'a - doig - ne\_

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
4. trus qu'al biau tanz que il soe - lent chan - ter,

K

NPX PX X

O

U

L

V(1)

R

RS 1778  
V(2)  
4.A la da - me des an - ges hou - no - rer,

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
5.maiz pour ce chant. que ne\_\_ puis\_\_ ou - bli - er:\_\_\_\_\_

K

NPX

O

U

L

V(1)

R

RS 1778  
V(2)  
5.En cui s'en - clost\_\_ pour le\_\_ mon - de\_\_ sau - ver\_\_\_\_\_

## RS 1779

1 2 3 4 5 6 7 8 9 10 10+

M  
6.la dou - ce\_\_ rienz,\_\_ dont\_\_ dex ioi - e me\_\_ doig - ne:

K

NPX

O

U

L

V(1)

R

RS 1778  
V(2)  
6.Li rois des\_\_ rois,\_\_ qui\_\_ les\_\_ maus nos par - doig - ne

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
7. quar de li sunt. et vien - nent. mi pen - ser.

K

NPX

O

U

L

V(1)

R

RS 1778  
V(2)  
7. Dont nos de - vons les pain - nes re - dou - ter.

The combination of melismatic abundance, length, and variety in Gace Brulé’s RS 1779 appears to be the culmination of the melodic style developed by the earliest trouvères. The same features found in the musical example can also be found in the melodies of Gace’s contemporaries, Blondel de Nesle and the Chastelain de Couci. The work of these two trouvères, active at the end of the twelfth century along with Gace Brulé, helped set the tone of the trouvère repertory for subsequent generations of poets.

Compared to the chansons of later trouvères, many of the melodies of the Group 1 trouvères are especially ornate. Among these, Gace’s chansons are often the best examples of this florid melodic style. The almost unbroken strings of melismas so often characteristic of RS 1779 can also be found in his chanson, “Au renouvel de la doucour d’esté” (RS 437). In fact, this chanson is the most melismatically active of all chansons in this study, with approximately half of all syllables set to melismas. Its final verse in U, shown in example 3.3 below, gives us a sense of the extremely melismatic nature of RS 437. Note how every syllable with the exception of the second word, *molt*, is set to a melisma; furthermore, the majority of these melismas are at least three notes long.

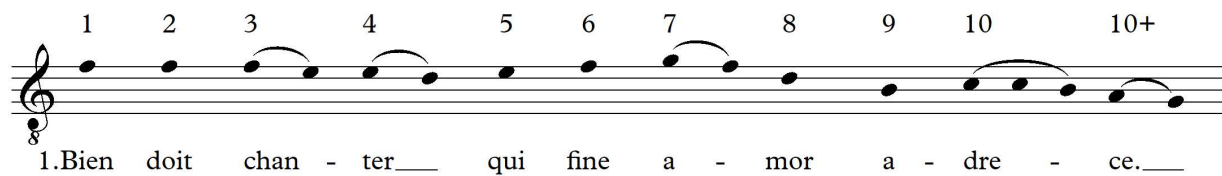
Example 3.3. RS 437, U fol. 23r, verse 8.

The musical notation shows a single line of music on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a continuous series of eighth notes, with some notes beamed together. Above the staff, the syllables are numbered 1 through 10. The lyrics are: 8.et molt so - vent de le - gier ef - fra - ez. The melismas are indicated by horizontal lines under the syllables: 8.et, so, vent, de, le, gier, ef, fra, ez.

Gace Brulé’s melodies may be the most melismatic, but Blondel de Nesle’s chansons are not far behind, as we can see in his “Bien doit chanter qui fine amours adrece” (RS 482).

In the case of Blondel’s RS 482 song complex, the melody’s opening and final verses are the most ornate, especially in the anonymous religious *contrafactum* “Bien deust chanter ky eust leale amie” (RS 1102b). The following two examples give the opening and closing verses of manuscripts **K** (RS 482) and the *contrafactum* in Arundel 248 (**21**) (RS 1102b). The level of melismatic activity seen in **K** (example 3.4a) is representative of most of the manuscripts in the RS 482 song complex. On the other hand, the ninth and final verse of the *contrafactum*, RS 1102b (example 3.4b), approaches the floridity of the final verse of Gace Brulé’s RS 437 in **U**, as seen above in example 3.3.

Example 3.4a. RS 482, **K** pp. 112-113, verses 1 and 9.



1 2 3 4 5 6 7 8 9 10 10+

1. Bien doit chan - ter\_\_\_ qui fine a - mor a - dre - ce.\_\_\_



1 2 3 4 5 6 7 8 9 10

9. ou par mon\_\_\_ vis dont la do - leur\_\_\_ me\_\_\_ font.\_\_\_

Example 3.4b. RS 1102b (*contrafactum* of RS 482), (21) fol. 155, verses 1 and 9.

1. Bien deust chan - ter ky eust le - ale \_\_\_\_\_ a - mi - e, \_\_\_\_\_

9. De guoer ver - ray ne s'en \_\_\_\_\_ poet \_\_\_\_\_ re - pen - tir. \_\_\_\_\_

Among the Group 1 trouvères, the melodies of the Chastelain de Couci contain the least melismatic activity overall; however, they still appear to be relatively ornate compared to the chansons of later trouvères.

We noted that melismas in RS 1779 were not restricted to merely two- and three-note groupings, but instead often contained four and even five notes. While these long melismas most often occur toward the end of the melody and at the end of individual verses, Gace opens his chanson “Desconfortez, plain d’ire et de pesance” (RS 233) almost immediately with a descending four-note melisma, a figure which frequently recurs throughout not only this melody but also in that of his RS 437. These two occurrences of this type of melisma are indicated by arrows in examples 3.5 (RS 233) and 3.6 (RS 437).

Example 3.5. RS 233, M fol. 36v, verse 1.

1 2 3 4 5 6 7 8 9 10 10+

1. Des - con - for - tez plains d'i - re et de pe - san - ce. \_\_\_

Example 3.6. RS 437, M fol. 32r, verse 1.

1 2 3 4 5 6 7 8 9 10

1. Au re - nou - vel de \_\_\_ la \_\_\_ dou - cour \_\_\_ d'es - te.

This tendency toward longer melismas is not confined to the works of Gace Brulé. What the melodies of the Chastelain de Couci lack in number of melismas, they make up for with their length and complexity. In his “Je chantasse volentiers liement” (RS 700), we find not only multiple four- and five- note melismas, but also a closing figure consisting of seven notes, as seen in example 3.7 at the end of the final verse in manuscript **M**.

Example 3.7. RS 700, M fol. 52r, verse 9.

1 2 3 4 5 6 7 8 9 10

9. que ne m'o - cit ne ne lait joi - e a - voir. \_\_\_

Certainly, melismas of seven or even eight notes in length are still quite rare in the early trouvère repertory; however, they are virtually unheard of among the chansons of later trouvères.

While Gace Brulé's RS 1779 introduces the greatest amount of melismatic variety of all, using a total of thirty different figures, the melismas in the other chansons of the Group 1 trouvères are also quite varied. On average, most of the individual chansons by these trouvères employ over twenty different types of melismas. As a single group, Blondel, Couci, and Gace use sixty-nine different melismas out of the eighty distinct figures I have identified within the chansons included in this study.<sup>20</sup> Compared to the thirty-four different melismatic figures used by the Group 2 trouvères, the difference is overwhelming. Since the Group 1 trouvères frequently make use of longer melismas, it is unsurprising that they also use great variety of melismatic figures; however, generally longer melismas do not entirely account for the discrepancy between the two groups. Many of the different melismatic figures utilized by the Group 1 trouvères and not by those of Group 2 are of the three-note variety. For example, there are eight different types of three-note melismas used in the melody of Chastelain de Couci's "Merci clamans de mon fol errement" (RS 671) and nine different types in Gace's RS 437. We do not see this kind of variety in the melodies of later trouvères.

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<sup>20</sup> See Appendices A and B for a full list of melismatic figures.

“De bone Amour vient science et bonté”:

Thibaut de Champagne and the Group 2 Trouvères

At this point we move away from Gace Brulé and his contemporaries to those trouvères active after the compilation of Jean Renart’s *Guillaume de Dole*. Whereas the Group 1 trouvères were producing their lyrics around the turn of the century, the Group 2 trouvères were active around the middle of the thirteenth century. In this new era of trouvère activity, Thibaut de Champagne’s *grand chant courtois*, “De bone Amour vient science et bonté” (RS 407), will serve as our guide. Even more so than Gace, Thibaut was the most famous trouvère of his day, and his prowess as a poet-musician was admired for generations. Not only did his contemporaries frequently invoke his name in their poems, but Thibaut is the only trouvère included in Dante’s list of great vernacular poets.<sup>21</sup> Thibaut’s chansons appear at the beginning of almost every trouvère chansonnier, both by virtue of his noble status as the king of Navarre and the respect accorded to his poems by the manuscripts’ compilers.

Like Gace’s “Quant flours et glais et verdure s’esloigne,” Thibaut’s “De bone Amour vient science et bonté” appears to have also been extremely popular. It is preserved in a dozen manuscripts and actually appears twice in manuscript **M**.<sup>22</sup> Further testifying to its popularity, it is also the model for a *contrafactum*, the religious

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<sup>21</sup> Dante, *De vulgari eloquentia*, 64. Even though Dante mistakenly names Thibaut de Navarre as the author of Gace Brulé’s “Ire d’amor que en mon cor repaire,” the fact that Dante knew Thibaut de Champagne as poet indicates the enduring nature of his renown.

<sup>22</sup> RS 407 is preserved in manuscripts **K, N, P, X, M** (and **Mt**), **T, O, Z, a, B, R**, and **V**.

chanson “Vivre touz temps et chascuns morir” (RS 1431).<sup>23</sup> Each manuscript sets RS 407 and its *contrafactum* to the same basic melody, and the song complex’s melody remains remarkably stable in the sources. In fact, manuscripts **K** and **P** contain identical versions. Beyond these two *chansonniers*, the first four phrases of the melody are particularly consistent across all versions. Interestingly, the conformity found in the melodic versions found in **K** and **P** is not shared between multiple instances of the same chanson in the same manuscript. Both **M** and **V** each preserve two versions of the melody for RS 407; however, in both cases, the melodies are not identical with one another.<sup>24</sup> Clearly, the compilers of **M** and **V** received the second iterations of the chanson from new sources, either written or oral, instead of relying on previously notated versions.

The five strophes of Thibaut’s RS 407 are consistently copied in full and in the same order, once again demonstrating its stable transmission history.<sup>25</sup> The strophe is made up of eight decasyllabic verses, each oxytonic, which follow a rhyme scheme of *abab baab*. The text of the *contrafactum*, RS 1431, is made up of seven strophes and an *envoi*. While it observes the same rhyme pattern of RS 407, it does not utilize the same

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<sup>23</sup> This *contrafactum* is also preserved in manuscript **V**.

<sup>24</sup> RS 407 can be found in manuscript **M** on both folio 12r (**M(1)**) and folio 68v (**M(2)**). The two versions are almost identical through the *pedes* but vary more in the *cauda*. Manuscript **V** contains both RS 407 (**V(1)**) and its religious *contrafactum*, RS 1431 (**V(2)**). While both chansons are based on the same melody, **V(2)** is significantly more melismatic, especially in verses five and seven. Note that these two chansons were recorded by different hands; **V(1)** is part of the opening collection of trouvère chansons, while **V(2)** appears at the beginning of the final group of pieces in the manuscript, a collection of religious chansons.

<sup>25</sup> The single exception to this is the text-only manuscript, **C**, which omits the third strophe. Several manuscripts—**M**, **T**, **O**, and **Z**—attach an *envoi* after the final strophe

end rhymes. RS 407's melody is in the common **AAB** form, and as was the case with Gace's RS 1779, the two *abab* rhyming couplets form the *pedes*. Once again, the regular alteration of *a* and *b* is disrupted at the *cauda* in the fifth verse.

In many ways, the greater degree of melodic conformity among the manuscripts of the RS 407 song complex makes an analysis of this chanson significantly easier, especially with respect to melismatic activity. A single glance at the transcription of Thibaut's *grand chant* is enough to confirm that the melodies of each of the chanson's first four verses contain only one or two melismas. The almost strict vertical alignment of the RS 407 manuscripts in the first half of the chanson draws our attention to the noticeably greater melismatic activity in the *contrafactum* (**V(2)**). As we move into the *cauda*, however, all manuscript versions become slightly more melismatic. In the case of **M** and **Mt**, whose melodies are very similar in the A section, the former becomes more melodically active than the latter beginning in verse five. The amount of melismatic activity especially increases for the final two phrases of the melody, with some manuscripts containing as many as five melismas for the melody of a single verse, such as verse 7 of **V(2)** and the final verse of **M**. Although melismatic activity increases in the second half of the melody, only a fifth of all syllables contain melismas. Compared to the almost overwhelming amount of melismatic activity in Gace Brulé's RS 1779, Thibaut's chanson seems simpler and more straightforward.

The relatively few melismas one finds in Thibaut's "De bone Amour vient science et bonté" are quite short. Over three-quarters of all melismatic activity in the song complex consists of short two-note groupings; the remainder consists mostly of three-note melismas. While all manuscripts favor the two-note melisma, this preference is particularly noteworthy in manuscript **R**. In this version of the melody, which is the

most syllabic out of all manuscripts containing RS 407, all of the melismatic activity is of the two-note variety with one exception—a single three-note melisma is located on the penultimate syllable of the melody’s closing verse, punctuating the final cadence.

It stands to reason that a chanson lacking longer, more elaborate melismas would also lack the variety of melismatic figures displayed in the melodies of Gace Brulé and his contemporaries. In comparison with the RS 1779 song complex above, which contained thirty different types of melismas, Thibaut’s RS 407 uses only a dozen. Moreover, while the entire RS 407 song complex contains a total of a dozen different melismatic figures, any single manuscript version within the complex contains no more than half that number. Manuscript **R** is especially lacking in variety. Because **R**’s scribe for this chanson avoids *plicae*, and, as we saw above, uses two-note melismas almost exclusively, this version uses only three different melismatic figures. As a result, the manuscripts in the RS 407 complex are generally quite similar to one another. This greater melodic agreement among manuscripts, especially when compared to RS 1779 (example 3.2) is apparent in the greater occurrences of vertical alignment in example 3.8.

Example 3.8. Thibaut de Champagne, “De bone Amour vient science et bonté” (RS 407).

RS 407  
M f. 12r-v

1 2 3 4 5 6 7 8 9 10

1. De bo - ne a - mour vient sci - en - ce et biau - tez.

Mt ff. 68v-69r

T f. 17r

K pp. 49-50

N ff. 13v-14r;  
P ff. 50v-51r;  
X f. 32r-v

O f. 38r-v

a f. 6r-v

\*Z ff. 7v-8r

B ff. 2v-3r

V(1) f. 25r-v

R ff. 43v-44r

Contrafact RS 1431  
V(2) f. 148r-v

1. Vi - vre touz\_ temps et chas - cun\_ jour mo - rir;

\*Unable to access MS Z at this time. Transcription from Henrik van der Werf, *Monumenta monodica medii aevi* (1979), vol. 12, pp. 71-83.

RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M 2.et a - mours\_ vient de ces deus\_\_ au - tre - si.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2) 2.ce doit li\_\_ hons sai - ge - ment\_\_ es - pe - rer.

RS 407

	1	2	3	4	5	6	7	8	9	10
<b>RS 407</b>										
M	<p>3.li troi sunt un qui bien j'ai pen - se.</p>									
Mt										
T										
K										
NPX	<p>N</p>									
O										
a										
Z										
B										
V(1)										
R										
<b>RS 1431</b>										
V(2)	<p>3.au vi - vre doit pen - ser por lui che - vir</p>									

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
4. ja - maiz nul jour n'en se - ront de - par - ti.

Mt

T

K

NPX  
x

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
4. et au mo - rir por les maus es - chi - ver.

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
5.par un con - seill\_\_ sunt en - sam - ble es - ta - bli.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
5.qu'en - si\_\_ le\_\_ fet il ne puet\_\_ me - ser - rer

RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
6.li cou - re - our qui de - vant sunt a - le.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
6.ne per - dre dieu ne po - vre te sen - tir.

RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
7.de mon cuer ont fait lor che - min fer - re.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
7.a tel con - seil se fet bon as - sen - tir.

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
8. tant\_\_ l'ont u - se. ja n'en se - ront\_\_ par - ti.\_\_\_\_

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
8. car\_\_ on en puet l'ame et le cors sau - ver.\_\_\_\_

The combination of a primarily syllabic melody with relatively little melismatic variety, as found in Thibaut’s “De bone Amour vient science et bonté,” is indicative of the melodic style of some of his contemporaries. This characteristic of Group 2 melodies is especially evident when compared to those of the Group 1 trouvères. The melodies of trouvères active around the mid-thirteenth century and concurrent with the growing chansonnier production are indeed markedly less ornate than those of trouvères active decades earlier. Within this group, Thibaut’s melodies are the most melismatic and thus most resemble those of the earlier generation. Indeed, his “Tuit mi desir et tuit mi grief tourment” (RS 741) resembles the melodies of the Group 1 trouvères more than his other, simpler settings and those of his contemporaries. The opening verses of RS 741, shown in example 3.9, gives us a glimpse of one of Thibaut’s less syllabic melodic settings. Even though it is one of his more ornate melodies, it cannot compare to the more florid melodies of the earlier generation.

Example 3.9. RS 741, K p. 51-52, verses 1 and 2.

1 2 3 4 5 6 7 8 9 10

1. Tuit mi de - sir et tuit mi grief tor - ment

1 2 3 4 5 6 7 8 9 10

2. vien - nent de la ou sont tuit mi pen - sé.

In this way, Thibaut can be regarded as bridging the older, more ornate melodic style of the first-generation trouvères and the simpler, more syllabic style of trouvères active in the mid-to-late century. The same does not hold, however, for the more syllabic settings typical of his contemporaries, Raoul de Soissons and Perrin d’Agincourt. For example, less than a fifth of all syllables in Perrin’s “Il me chaut d’esté ne de rousée (RS 552) are set to melismas, and the melodies for most verses contain no more than a single melisma.

We saw in Thibaut’s RS 407 that melismatic activity within the chanson was confined to melismas of two or three notes. This was not an anomaly. Compared to the Group 1 trouvères, it is striking how rarely the Group 2 trouvères use melismatic figures longer than three notes; instead, they make greater use of the single *plica*. In a direct comparison of the two groups, single *plicae* appear twice as often in the chansons of the later trouvères. This is nowhere more apparent than in Raoul de Soisson’s *jeu-parti* with Thibaut, “Rois de Navare, sires de vertu” (RS 2063). In this chanson’s song complex, a full third of all melismatic activity consists of single *plicae*. In the example below, we find three different single *plicae* within a single verse, located on syllables two, three, and nine.

Example 3.10. RS 2063, **M** fols. 85v-86, verse 8.

1 2 3 4 5 6 7 8 9 10

8. qu'a - mours fait bien le ri - che do - lou - ser.

On average, Group 2 trouvères use only about eleven different melismatic figures for any given song. This is understandable given the syllabic nature of their melodies. Once again, Thibaut's output seems to bridge the melodic characteristics of both past and future; among the Group 2 trouvères, his chansons display the greatest amount of melismatic variety. The song complex of his RS 711 contains almost two dozen different melismatic figures, approaching the variety found among the chansons of Group 1 trouvères. On the other hand, we find only half as many figures in the *grands chants* of Raoul de Soisson and Perrin d'Agincourt. At the opposite end of the spectrum from Thibaut's RS 711, Raoul's "Chanter m'estuet de cele sans targier" (RS 1267) contains only five different types of melismas within its entire song complex.

Despite the limited scope of this study, we can see significant trends in melismatic activity emerging among the Group 1 and Group 2 trouvères. The Group 1 trouvères—Gace Brulé and his contemporaries like Blondel de Nesle and the Chastelain de Couci—show a distinct preference for highly melismatic text settings. Their songs include lengthier melismas—notably, melismas longer than three notes—resulting in melodies of a florid nature. The highly melismatic nature of these melodies unsurprisingly results in a larger melismatic palette, often including at least two dozen different melismatic figures; however, it is striking that despite the greater amount and variety of melismatic activity, these melodies make relatively little use of plicated figures.

Compared to the melodies of the Group 1 trouvères, those of the Group 2 trouvères—including Thibaut de Champagne, Raoul de Soissons, and Perrin d'Agincourt—tend to be syllabic in nature. Melismas are not only less common in the chansons of this second group, but they are generally much shorter as well. Melismatic

activity exceeding three notes is quite rare, whereas most Group 1 *grands chants* each contain several. In place of longer melismas, these later chansons make greater use of the *plica*. Furthermore, the Group 2 chansons contain significantly less melismatic variety; most chansons contain around half as many different types of melismatic figures as those of their predecessors. Of course, less melismatic variety is a logical consequence of fewer overall melismas, but it is striking feature of the later repertory, nonetheless. As a result, the manuscripts that make up the song complexes of the Group 2 trouvères present melodies that are much more similar to one another, with the exception of those instances in which a manuscript (usually **R** or **V**) sets the text to a new melody.

This brings us back to where we began this chapter. We opened with Jean Renart's *Guillaume de Dole*, noting how his *roman* is not only a lyrico-narrative innovation, but also a boundary dividing those trouvères active well before the first extant *chansonniers* were compiled from those active in the decades following, which gave rise to our earliest *chansonniers*. Other scholars, like Donna Mayer-Martin, have previously observed that the chansons of the earliest trouvères, such as Gace Brulé and his contemporaries, tend to be more melismatic, while the chansons of later trouvères, such as Thibaut de Champagne and those who come after him, tend to be more syllabic.<sup>26</sup> Surely it is not merely coincidental that the most highly melismatic trouvère chansons predate the extant *chansonnier* tradition by the greatest amount of time, and

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<sup>26</sup> Donna Mayer-Martin, "The Chansons of Gace Brulé: A Stylistic Study of the Melodies," in *Literary and Historical Perspectives of the Middle Ages* Proceedings of the 1981 SEMA Meeting, edited by Patricia W. Cummins, Patrick W. Conner, and Charles W. Connell (Morgantown, West Virginia University Press, 1982), 94.

that the more syllabic text settings of the later generations were created during the period in which such chansons were being collected for *chansonniers*. It is possible that the earlier chansons were more ornate from their very creation than those of the mid-twelfth century. Or, perhaps the highly melismatic early *grands chants courtoises* that survive in the manuscripts reflect a myriad of performances that took place over the decades the songs circulated in an almost exclusively oral environment. On the other hand, chansons that were preserved in the *chansonniers* soon after their creation become relatively fixed much earlier in their transmission history.

## Chapter 4

### The Voice of the Manuscript: Witnesses of Performance Practice

Compared to the manuscript tradition of the troubadours, in which only two surviving manuscripts transmit music, the trouvère repertory is contained within a sprawling network of *chansonniers*, miscellanies, and fragments.<sup>1</sup> The fourteen primary chansons included in this study are found with music in seventeen manuscripts, and if we include their *contrafacta*, that number quickly increases to over two dozen. While we are fortunate that so many trouvère *chansonniers* survive, these manuscripts present their own set of problems as historical witnesses, forcing us to examine them more carefully as individual sources.

First, there is the question of their reliability as witnesses to the trouvère tradition. The earliest trouvère chansons date from the 1150s; however, the earliest extant *chansonniers* date from almost a century later.<sup>2</sup> To put it into perspective with the preceding chapter, the chansons of the Group 1 trouvères were created and transmitted during this pre-*chansonnier* period, while the Group 2 trouvères were active near or during the nascent era of *chansonnier* production. The ways in which this repertory circulated—whether orally, in notated forms now lost, or some combination of the two—during the intervening century is still much debated by scholars.<sup>3</sup> While the majority of our extant *chansonniers* were compiled primarily during the last half of the

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<sup>1</sup> Aubrey, *Music of the Troubadours*, 26.

<sup>2</sup> Van der Werf, *Extant Troubadour Melodies*, 5

<sup>3</sup> See Chapter 1 for a more complete discussion of the debate regarding the transmission of the trouvère repertory.

thirteenth century and the first part of the fourteenth century, scholars are unable accurately to determine when or where most of them were produced because they typically lack concrete indication of date or provenance. Furthermore, because of the flexibility of medieval manuscript compilation, with manuscripts being added to, repurposed, or reconfigured over the course of many years, even if some sections can be dated with relative certainty, such a date does not necessarily apply to the entire manuscript.<sup>4</sup>

Second, as we saw in the previous chapter, almost no two manuscripts preserve exactly the same version of a chanson. In some cases, the differences between manuscript versions are minute—the use of a *plica* instead of a two-note ligature, as we often saw in the case of Thibaut de Champagne’s “De bone Amour vient science et bonté” (RS 407). In others, the melody may be mostly syllabic in one manuscript while in another, the same melody has become highly melismatic. In still other cases, a manuscript may set a chanson text to an entirely different and unique melody. Given our modern understanding of a musical “work” as having a single valid representation, this complex web of relationships extending across multiple manuscripts can be difficult

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<sup>4</sup> Manuscript **M**, the “Manuscrit du Roi,” is a perfect example of the malleability of medieval chansonniers. Throughout its history, **M** has undergone multiple transformations; musical content was added, illuminations were torn out, and the entire manuscript was taken apart and rearranged several times. For more information on the history of **M**, see Haines, “The Transformations of the ‘Manuscrit du Roi,’” *Musica Disciplina* 52 (1998-2002), 5-43. Trouvère **F**, Egerton 274, is an example of how medieval manuscripts could also be repurposed. Of the eighteen trouvère chansons found in Egerton 274, eleven have had their texts, and sometimes music, erased and replaced with Latin Responsories. Helen Deeming, “Preserving and Recycling: Functional Multiplicity and Shifting Priorities in the Compilation and Continued Use of London, British Library, Egerton 274,” in *Manuscripts and Medieval Song: Inscription, Performance, Context*, eds. Helen Deeming and Elizabeth Eva Leach (Cambridge: Cambridge University Press, 2015), 142.

to traverse. Our tendency to identify and isolate a single manuscript version as representative of a *chanson* fails to capture the richness and flexibility of this repertory.

While the manuscript tradition for the *trouvère* repertory may not be a perfect witness and may even seem chaotic at times, perhaps there is a discernible pattern behind the subtle—and sometimes not so subtle—differences in melismatic activity among individual manuscript versions. Despite the great amount of uncertainty that remains surrounding the preparation, compilation, and transmission of *trouvère chansonniers*, an analysis of the melismatic activity in these manuscripts reveals something about historical context, whether it be date, provenance, or the influence of the scribe.

In the previous chapter, we looked at two groups of *trouvères*: those active before—and thus included in—Renart's *Roman de la Rose ou de Guillaume de Dole*, and those active after. Similarly, I have divided this chapter into two sections, according to Mary O'Neill's division of the thirteenth-century *chansonnier* tradition into two phases of manuscript production.<sup>5</sup> The first-phase manuscripts are those apparently compiled during the last quarter of the thirteenth century. These earlier *chansonniers* tend to privilege aristocratic *trouvères* such as Thibaut de Champagne and Gace Brulé, and accordingly, a large proportion of the repertory they preserve consists of *grands chants courtoises*. The melodic versions contained in these manuscripts are more ornate overall, featuring a greater variety of melismatic figures and a larger number of longer ligatures. The second-phase manuscripts date from the end of the thirteenth century to the beginning of the fourteenth. These later *chansonniers* include more works by poets

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<sup>5</sup> O'Neill, *Courtly Love Songs*, 29-30.

active in the last part of the thirteenth century, many of them connected to the city of Arras. The influence of newer genres and changing musical tastes can be seen not only in the greater generic variety of these manuscripts, but also in the melodic settings of older genres like the *grand chant*. In some cases, the common melodies for courtly chansons are preserved in less ornate versions; in many others, these chansons appear with a newly composed and almost completely syllabic melody.

Although the total number of manuscripts connected to this study's fourteen song complexes numbers over two dozen, I will here focus on thirteen. To get a better sense of a particular manuscript's overall melismatic vocabulary, as opposed to the melismatic content of individual songs, I have limited my comparison to manuscripts from this study containing at least five of the selected chansons. Within this limited group, **U**, **KNPX**, **M**, and **T** are first-phase manuscripts and **V**, **R**, **a**, **A**, **O**, and **Z** are second-phase manuscripts.<sup>6</sup> The majority of the remaining manuscript sources contain only one or two chansons belonging to this study's fourteen song complexes and therefore will not be considered here. Even within this limited scope, patterns of melodic figuration will shed light on changes in performance practice occurring across the thirteenth century.

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<sup>6</sup> O'Neill, *Courtly Love Songs*, 30n38. O'Neill excludes manuscript **U** from the group of Phase-One manuscripts because of its significantly earlier date. Although not discussed here, **L**, **B**, **Wa**, **W**, and **Q** are also Phase-Two manuscripts.

### Phase-One Manuscripts: **U**, **M** and **T**, and **KNPX**

In many ways, the Phase-One manuscripts represent the height of the trouvère *chansonnier*, both in their production values and the breadth of repertoire they encompass. The majority were compiled in the third quarter of the thirteenth century, with the exception of manuscript **U**. It is therefore possible that these early sources were being compiled during the lifetimes of our Group 2 trouvères.<sup>7</sup> These earliest *chansonniers* primarily serve as repositories for the works of the first generations of trouvères, many of whom were aristocratic. Given the noble status of the majority of trouvères active through the mid-thirteenth century, it is unsurprising that these Phase-One manuscripts mostly preserve the more traditional and lofty *grands chants courtoises*. While the melodies of the *grands chants* preserved in these *chansonniers* are rarely, if ever, identical, they are generally the “same” melody. This contrasts with later manuscripts, which regularly provide chansons with new and updated melodies, often resulting in simpler, more syllabic settings.

The *Chansonnier de Saint-Germain-des-Prés*, Paris, Bibliothèque Nationale fr. 20050 (hereafter referred to as **U**), is the oldest known *chansonnier*, and likely originates from near Metz, possibly in Champagne or Lorraine.<sup>8</sup> It contains a total of

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<sup>7</sup> Haines, *Eight Centuries*, 35. According to the fourteenth-century *Grandes Chroniques de France*, Thibaut “had [his songs] written in his hall at Provins and in that of Troyes.” If the legend is true, songs by Thibaut found in **M** may be considered more “authentic” versions, or least more representative of the creator’s intention. While we cannot confirm that Thibaut oversaw the preservation of his songs in his personal scriptorium, their stable transmission history suggests Thibaut’s songs circulated as a collection from an early period. Huot, *From Song to Book*, 66.

<sup>8</sup> Lug, “The ‘Premodal’ Sign System,” 1; and Ian Parker, “Notes on the Chansonnier Saint-Germain-Des-Pres,” *Music & Letters* 60, no. 3 (July, 1979), 264. For

352 songs, 305 of which are trouvère chansons.<sup>9</sup> All but one of its 114 notated songs are found in the first twelve gatherings, comprising folios 4-91.<sup>10</sup> These folios, which are mostly notated by the same scribe, constitute the oldest section of **U**, although scholars offer a variety of dates for its compilation, ranging from 1223 to *circa* 1250.<sup>11</sup> Notably, these folios are dedicated to preserving the chansons of poets active between 1180 and 1220;<sup>12</sup> therefore, they serve as the earliest musical source for our Group 1 trouvères: Gace Brulé, the Chastelain de Couci, and Blondel de Nesle.<sup>13</sup> The poems of later trouvères, such as Thibaut de Champagne, do not appear until later in the manuscript and lack notated melodies.<sup>14</sup>

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more information on manuscript **U**, see Lug, “The ‘Premodal’ Sign System”; Parker, “Notes on the Chansonnier Saint-Germain-Des-Pres,” *Music & Letters* 60, no. 3 (July, 1979), 261-80; and Madeleine Tyssens, *Le Chansonnier français U*, vol. 1 (Paris: Société des Anciens Textes Français, 2015), v-xli.

<sup>9</sup> Callahan, “Collecting Trouvère Lyrique,” 16.

<sup>10</sup> Parker, “Notes,” 262-3. The exception is RS 1768 on folio 170v.

<sup>11</sup> Mark Everist suggests a date for **U** between 1220 and 1250. Everist, “Polyphonic Music,” 200. Parker, “Notes,” 266. Melodies on folios 22v-23r, 66r-68r, and 81v-83r have been added by other hands. Also see Chapter 3, n7.

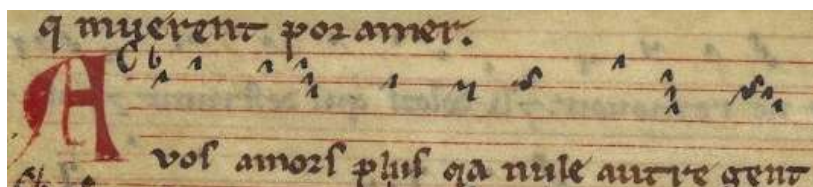
<sup>12</sup> Callahan, “Collecting Trouvère Lyrics,” 18.

<sup>13</sup> *Ibid.*, 19. Notably, Gace Brulé is the most featured trouvère, followed by the Chastelain de Couci.

<sup>14</sup> *Ibid.*, 20. The first chanson by Thibaut de Champagne does not appear until folio 119v. According to Callahan, the relatively few songs by Thibaut de Champagne included in **U** indicates he was less popular in the region in which the manuscript was produced. In some later sections of the manuscript, the text scribe left space between lines for the addition of music.

**U** is unique among trouvère manuscripts in its layout and notation.<sup>15</sup> As the oldest surviving chansonnier, it does not utilize the standard two-column layout or organization by author we associate with *chansonniers* of the late-thirteenth century. It appears to have been compiled in no particular order, and its chansons lack contemporary rubrics. Even more striking to the casual observer is the notation, using Messine notation instead of the square notation found in most *chansonniers*.<sup>16</sup> Plate 4.1 below compares the opening line of the Chastelain de Couci's "A vous, amant, plus k'a nulle autre gent" (RS 679) in **U**'s Messine notation (plate 4.1a) with the square notation seen, for example, in the *Chansonnier d'Arras*, Arras, Bibliothèque municipale, 657 (**A**) (plate 4.1b). Note how the Messine neumes of plate 4.1a are more difficult to decipher, especially compared to the more clearly defined square notation of 4.1b.

Plate 4.1a. RS 679, **U** fol. 19v.



<sup>15</sup> Callahan, "Collecting Trouvère Lyrics," 16.

<sup>16</sup> Messine notation, also known as Lotharingian notation, is unique to the area around Metz in the northeastern region of Lorraine.

Plate 4.1b. RS 679, A fol. 153r.



Among the chansons included in this study, the versions preserved in **U** are typically the most ornate. This observation is by no means new. Ian Parker observed that this *chansonnier*'s "melodies tend to be the most consistently florid of all."<sup>17</sup> Within our chosen repertoire, most melodic versions in **U** feature a greater number of melismatic figures than other manuscripts, and in some cases, such as in the chansons by Gace Brulé, especially RS 1779, the melodies in **U** are far more ornate than those found in any other manuscripts. Not only are these melodies more consistently neumatic, with a greater frequency of two and three note ornaments, but longer melismas are also more common.<sup>18</sup> Among our selection of songs, the Chastelain de Couci's chansons RS 679 and RS 700 each contain multiple five-note figures such as those shown in plates 4.2 and 4.3.

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<sup>17</sup> Parker, "Notes," 262-3.

<sup>18</sup> *Ibid.*, 262. Parker also notes that four- and five-note ligatures are fairly common within **U**.

Plate 4.2a, b, and c. RS 700, U fol. 5r-5v.

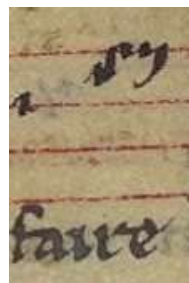


Plate 4.3a and b. RS 679, U fol. 19v.



It is striking that despite the greater number of melismatic figures, single *plicae* or plicated ligatures are extremely rare.<sup>19</sup> In plate 4.4 below, we find a rare example above the second syllable of “fai-re.”

Plate 4.4. RS 700, U fol. 5v.



<sup>19</sup> Lug, “The ‘Premodal’ Sign System,” 4. Lug only identifies fifty-one liquescents in all of U.

Several decades after the compilation of **U**, the production of *chansonniers* flourished. With this increase in manuscript production, the organization, layout, and notation of *chansonniers* began to take on a more standardized form. It is interesting that this industry seems to build up steam around the death of Thibaut de Champagne in 1253, or shortly thereafter. After all, **U** was almost certainly compiled before Thibaut had matured as a poet; his chansons are not otherwise found with music in a *chansonnier* (as far as we know) until the next burst of activity in the third quarter of the thirteenth century. Perhaps his growing fame, both as a political figure and a poet, influenced the growth of chansonnier production.

The exact chronology of the Phase-One manuscripts that follow **U** is a mystery that may likely never be solved. Manuscripts **M**, **T**, **K**, **N**, **P**, and **X** are all roughly contemporaneous, with **M** and **T** forming one related group and **K**, **N**, **P**, and **X** forming another. The consensus among scholars is that these manuscripts all originated in the 1270s, although **M** may have been compiled up to two decades earlier.<sup>20</sup> In contrast to **U**, which generally favors eastern poets more local to areas near Metz, these other manuscripts often feature more Artesian trouvères, “signaling a shift away from seignorial courts as loci of lyric performance in favor of prosperous urban centers.”<sup>21</sup>

The *Chansonnier du Roi*, Paris, Bibliothèque Nationale fr. 844 (**M**) and the *Chansonnier de Noailles*, Paris, Bibliothèque Nationale fr. 12615 (**T**) are among the

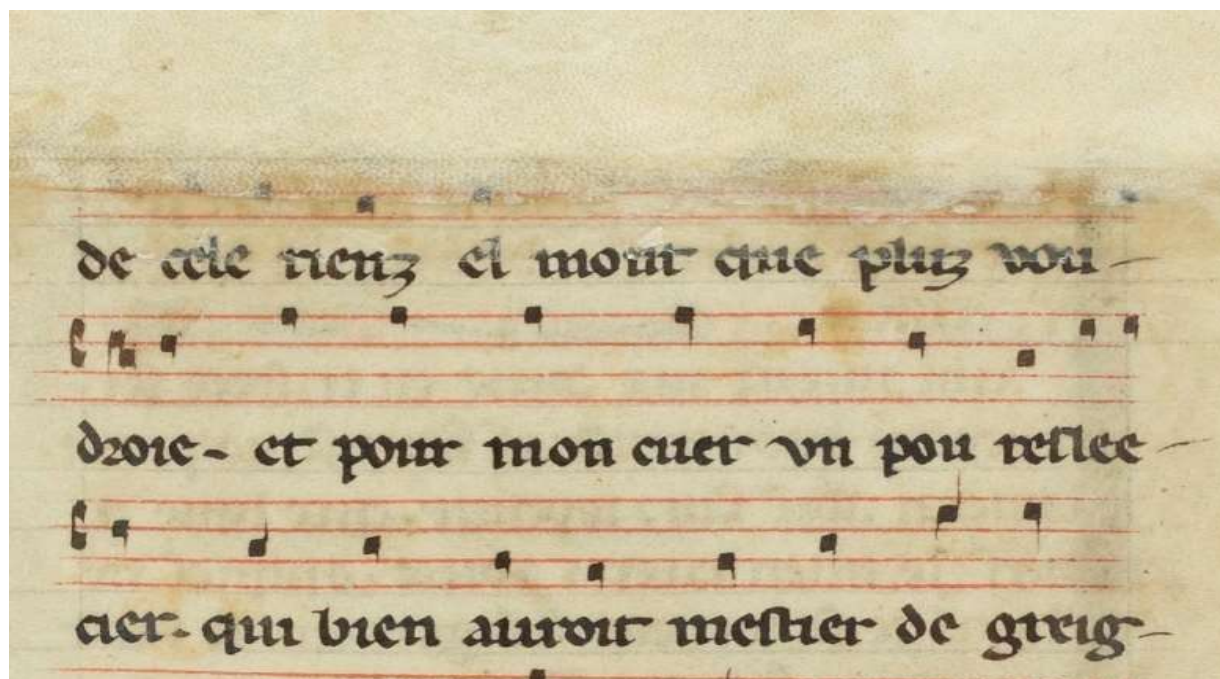
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<sup>20</sup> Callahan, “Collecting Trouvère Lyric,” 20. Callahan suggests an earlier date for **M** of the 1250s. Mark Everist puts forward a date range of 1253-1265 or 1277. Everist, “Polyphonic Music,” 185. John Haines posits that **M** was commissioned by Guillaume of Villehardouin, Prince of Morea, between 1250 and 1270. Haines, “Musicography,” 86.

<sup>21</sup> Callahan, “Collecting Trouvère Lyric,” 21-2.

most important trouvère *chansonniers*. They likely represent two of the earliest manuscripts from this first phase of widespread manuscript production. **T** possibly dates from the 1270s, making it likely that **T** was compiled sometime after **M** (c. 1250-1270).<sup>22</sup> Both manuscripts are exceedingly beautiful, although **M** has been robbed of many of its large illuminations and, consequently, bits of text or music located near the illumination on the reverse.<sup>23</sup> The opening of Raoul de Soisson’s “Chançon m’estuet et fere et comencier” (RS 1267), for example, has been torn away along with its accompanying illumination (plate 4.5). The missing phrase can be deduced from the musical repeat accompanying the second *pes*, beginning with “et pour mon cuer...”

Plate 4.5. RS 1267, **M** fol. 85r.



<sup>22</sup> Everist, “Polyphonic Music,” 136.

<sup>23</sup> Haines, “Transformations,” 31. **M**’s missing miniatures were probably torn out sometime between the fourteenth and eighteenth centuries.

In spite of this damage, these manuscripts, especially **M**, provide a comprehensive overview of the art of trouvère lyric. They offer not only a large repertory of *grands chants* but also an impressive selection of other, newer genres such as the *jeu-parti*, *pastourelle*, and the motet.

The exact nature of the relationship between **M** and **T** is difficult to determine.<sup>24</sup> Even though **M** likely precedes **T**, the two *chansonniers* still bear a number of similarities. Scholars have noted that they contain similar repertoires, with **T** preserving 61 poets and 314 songs of **M**'s 76 poets and 389 songs, although, notably, they do not necessarily present the songs in the same order.<sup>25</sup> **M** and **T** also display similarities in script and decoration, indicating they possibly originated in the same workshop or shared the same artists.<sup>26</sup> On the other hand, **T** differs from **M** in layout and staff type. **M** adopts the standard two-column format and four-line staff, as seen above in figure 4.5, while **T** uses a single column format (the same as **U**) and a five-line staff. We see an example of **T**'s layout below in plate 4.6.

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<sup>24</sup> For more information on manuscript **M**, see John Haines, "The Musicography of the *Manuscrit du Roi*," PhD. Diss. (University of Toronto, 1995).

<sup>25</sup> Haines, "Musicography," 94. Inconsistencies in order between the two manuscripts is not uncommon in cases where many smaller manuscripts seem to have been used as exemplars. The motet sections in **M** and **T** bear the most similarities, making it likely they shared the same source. Haines, *Ibid.*, 97.

<sup>26</sup> Everist, "Polyphonic Music," 186; and Haines, "Musicography," 95.

Plate 4.6. RS 1267, T fol. 97r.



To further complicate the relationship between the two manuscripts, **T** almost certainly comes from Artois, possibly even Arras. The provenance for **M** is much less certain.<sup>27</sup>

The inexact relationship between **M** and **T** also manifests in their varying use of melismatic figures. The melodies found in **M** are rarely as ornate as those found in **U**; however, **M** transmits the greatest number of seven-note ornaments among our selected chansons. **M** also has the highest proportion of plicated figures, with almost a third of all figures found in its melodies being plicated, many of them two- and three-note plicated ligatures. In plate 4.7 below, two single *plicae* are found in verse eight, beginning with the words “qu’amours fait bien...” A third *plica* can be seen on the second syllable of “povre” in verse nine.

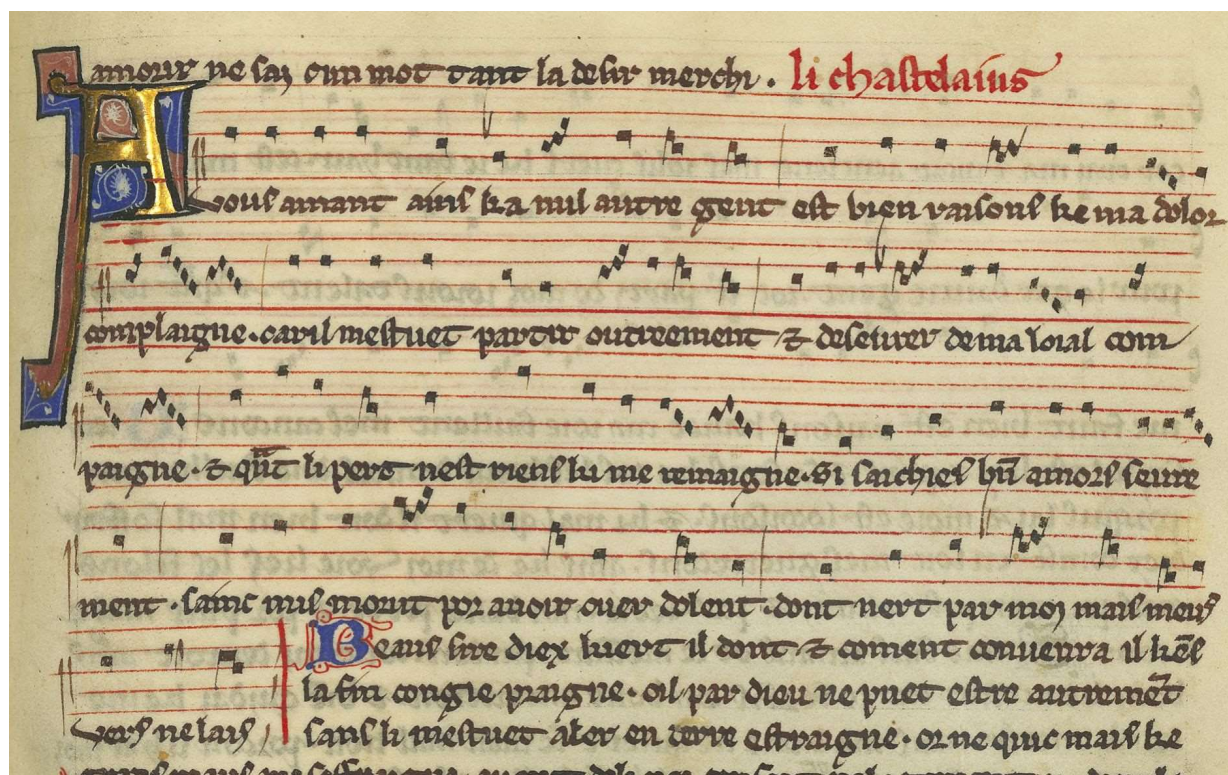
<sup>27</sup> Everist, “Polyphonic Music,” 186; Haines, “Musicography,” 47. While **M** does contain a large number of Artesian poets, it also preserves a number of poets from Lille and Champagne. The concentration of Artesian poets could be a result of its exemplars.

Plate 4.7. RS 2063, “Rois de Navare, sires de vertu,” fol. 85v, verses 8 and 9.



Turning to **T**, we find the melismatic content to be different from that of **M**. While **T**'s melodies generally are neither more nor less ornate in terms of the actual number of melismatic figures, they do contain a higher frequency of four- and five-note ligatures. For example, the version of the Chastelain de Couci's *grand chant*, “A vous, amant, plus k'a nulle autre gent” (RS 679), as preserved in **T**, is particularly rich in four-note ligatures, containing a total of eight. In plate 4.8, we can easily identify four of these ligatures at the beginning of the second and third staves accompanying the words “complainne” and “compaigne.”

Plate 4.8. RS 679, T fol. 155r.



**T** is also noteworthy in that upward *plicae* are more common than the downward version. Above, we see a very clear example of the upward *plica* toward the beginning of the second verse over the second syllable of “rai-sons.”

Manuscripts Paris, Bibliothèque de l’Arsenal 5198 (**K**), Paris, Bibliothèque Nationale fr. 845 (**N**), Paris, Bibliothèque Nationale fr. 847 (**P**), and the *Chansonnier Clairambault*, Paris, Bibliothèque Nationale n.a.fr. 1050 (**X**) form our second group of related *chansonniers*. Unlike **MT**, the **KNPX** group shares a great degree of conformity. These four manuscripts likely date from the 1270s, with **X** likely being the latest.<sup>28</sup> The

<sup>28</sup> Butterfield, *Poetry and Music*, 30; Everist, “Polyphonic Music,” 196.

melodic content of these manuscripts, both in terms of which songs are included and the melodies given for them, is almost identical, leaving no doubt that the group was copied from the same exemplar. The **KNPX** group's melodies agree to such a great extent that a melodic version from one manuscript in the group almost always represents the entire group. But although the melodies shared among these manuscripts are notably similar, they are rarely identical.

The melodic differences among the **KNPX** *chansonniers* may be subtle, but they should not be ignored. Although a more extensive comparison between these four manuscripts is necessary to draw definitive conclusions about their distinct characteristics, I would like to highlight a few observations. Many of the differences between **KNPX** versions involve the use of the *plica*. What may appear as a single *plica* in one version, may instead be replaced with a single *punctum* or a different *plica* form in another. We find examples of both types of alterations in **K** and **P**'s versions of the Chastelain de Couci's "Merci clamant de mon fol errement" (RS 671). In plate 4.9a, a single *punctum* on "et" in **K** becomes a *plica* in **P**. In plate 4.9b, a single *plica* in **K**, again on "et," becomes a compound *plica* in **P**.<sup>29</sup>

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<sup>29</sup> John Stevens has observed that **P** contains a large variety of different forms of single, double, and compound *plicae*. John Stevens, "The Manuscript Presentation and Notation of Adam de la Halle's Courtly Chansons," in *Source Materials and the Interpretation of Music: A Memorial Volume to Thurston Dart*, ed. Ian Bent (London: Stainer & Bell, 1981), 41.

Plate 4.9a. RS 671, **K** p. 104 (left) and RS 671, **P** fol. 37 (right), verse 3.

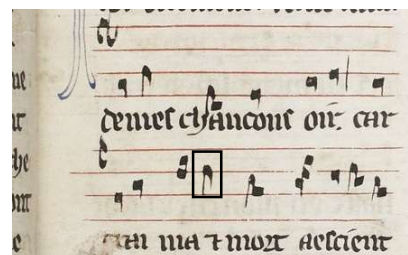
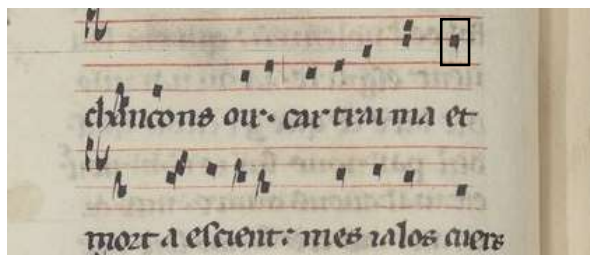
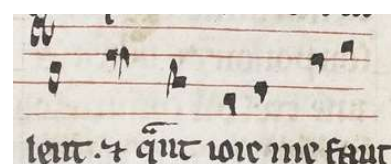
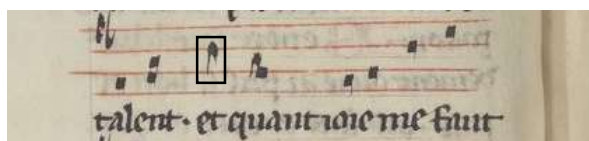


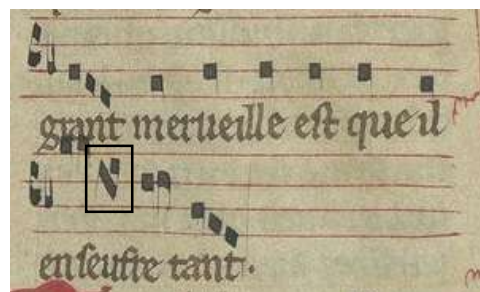
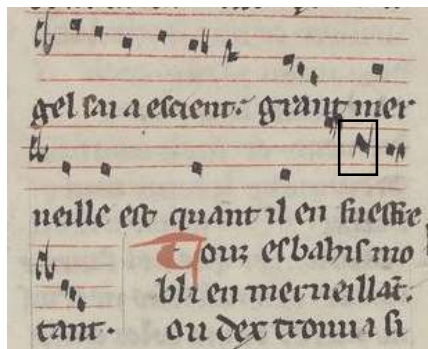
Plate 4.9b. RS 671, **K** p. 104 (left) and RS 671, **P** fol. 37 (right), verse 7.



Another especially interesting example of differences between the **KNPX** group involving *plicae* is found in the final verse of Thibaut de Champagne’s “Tuit mi desir et tuit mi grief tourment” (RS 741). In this example, shown in plate 4.10 below, **X** faithfully preserves an extremely unusual leap of seventh in the melody in **K**. However, **X** then goes on to replace **K**’s unusual compound *plica* form on “en-sues-fre” with an almost equally unusual *porrectus* that appears to span a minor third.<sup>30</sup> **X**’s scribe seems to have struggled with this verse in general, since they also added an extra note for the final syllable of “merveille,” thus rendering verse 7 hypermetric.

<sup>30</sup> The “minor third” *porrectus* in **X** should probably be D-C-D, but because of tight spacing, the ligature shape is distorted.

Plate 4.10. RS 741, **K** p. 52 (left) and RS 741, **X** fol. 34r (right), verse 7.



Within this study's selected chansons, the melodies in **N** tend to be more ornate. Not only do **N**'s melodies often contain more melismatic figures overall, but they also use the greatest number of plicated and four-note figures. In plate 4.11, we see that **N**'s version of RS 215, Oede de la Couroierie's *contrafactum* of Gace Brulé's RS 233, contains several more four-note melismas than the version found in **K**.

Plate 4.11. RS 215, **K** pp. 201, verses 1-4 (left) and RS 215, **N** fol. 96v, verses 1-4 (right).



**N** consistently sets the penultimate syllables of the first four verses—“des-es-pe-ran-ce,” “se-mont,” “pe-san-ce,” and “mi font”—with a four-note melisma where **K** uses only three notes. The relationship between **K** and **N** at these points can be more clearly seen in a modern transcription in example 4.1 below.

## Example 4.1. RS 215, K and N, verses 1-4.

1 2 3 4 5 6 7 8 9 10 10+

K  
1. Tout soit mes\_\_\_\_\_cuers en grant\_\_\_ des - es - pe - ran - ce:\_\_\_

N  
1. Tout soit mes\_\_\_\_\_cuers en grant\_\_\_ des - es - pe - ran - ce:\_\_\_

1 2 3 4 5 6 7 8 9 10

K  
2. je chan - te - rai car a - mors mi\_\_\_ se - mont.

N  
2. je chan - te - rai car a - mors mi\_\_\_ se - mont.

1 2 3 4 5 6 7 8 9 10 10+

K  
3. pour a - le - gier mon cuer\_\_\_ et ma pe - san - ce:\_\_\_

N  
3. por a - le - gier mon cuer\_\_\_ et ma pe - san - ce:\_\_\_

1 2 3 4 5 6 7 8 9 10

K  
4. et la do - lor qua - mors\_\_\_ tre - re\_\_\_ mi\_\_\_ font

N  
4. et la do - lor qua - mors\_\_\_ tre - re\_\_\_ mi\_\_\_ font

In order to more fully understand the differences between the **KNPX** group and what these differences may indicate, a more thorough melodic comparison is needed.

From this overview of Phase-One manuscripts, we can determine a number of characteristics. In general, these earlier manuscripts tend to preserve slightly more melismatic melodic versions than their later counterparts. Given that these *chansonniers* often contain a greater proportion of chansons from Group 1 trouvères, it makes sense that their contents are more ornate. Also, as these *chansonniers* were compiled before or during the early stages of transition to Arras as the major center for the trouvère art, they are still rooted in the courtly sphere. Therefore, their contents still reflect a preference for aristocratic genres like the *grand chant courtois* over the lighter *jeux-partis* and *pastourelles* more popular in later manuscripts.<sup>31</sup>

Phase-One manuscripts also generally preserve the same basic melody for a chanson while maintaining a great amount of individuality and variety among the different versions. These *chansonniers* achieve this melodic variability through use of a large variety of melismatic types, especially longer melismas. It seems possible that this great sense of fluidity around a core melody, this *variance*, is evidence of orality as a primary mode of transmission. During the earlier stages of chansonnier production, the trouvère repertory, or at least its melodies, had not been fully fixed by written culture, allowing for greater flexibility in choices of types and variety of melodic figures. At the time of the Phase-One manuscripts, the trouvère repertory was still intimately connected to the oral tradition.

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<sup>31</sup> Jennifer Saltzstein, "Vernacular Wisdom and Thirteenth-Century Arrageois Song," *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry* (Cambridge: Boydell & Brewer, 2013), 80-113.

Phase-Two Manuscripts: **A**, **a**, **O**, **V**, **R**, and **Z**

The Phase-Two manuscripts were compiled slightly later than those of Phase-One, dating from the last quarter of the thirteenth century to the first part of the fourteenth. While these manuscripts contain much of the same repertoire as their predecessors, Phase-Two sources contain significantly more newer, and often more popular (as opposed to courtly), genres such as the *jeu-parti*, the motet, and refrain-forms like the *pastourelle*.<sup>32</sup> It is not that these genres did not exist before the late-thirteenth century, but rather that they were not often preserved in notated form. The increasing number of genres other than the *grands chants* in Phase-Two *chansonniers* could indicate the growing influence of Arras as a center of urban lyric activity, as opposed to the courts of nobility of the past.<sup>33</sup>

The *Chansonnier d'Arras* (**A**) is a thirteenth-century source likely produced in the same Artesian workshop as two *chansonniers* featuring works of one of the last trouvères, Adam de la Halle.<sup>34</sup> It contains a significant number of melodic *unica*, that is, melodies that are unique among trouvère sources.<sup>35</sup> On average, the versions of the chansons included in this study are among the most ornate, second only to those found

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<sup>32</sup> O'Neill, *Courtly Love Songs*, 38. The exceptions to this are manuscripts **L**, **B**, and **Wa**. The first two *chansonniers* mostly contain early repertoire. **L** showcases works by Gace Brulé and the Chastelain de Couci while **B** primarily preserves chansons of Thibaut de Champagne.

<sup>33</sup> Ibid.

<sup>34</sup> Keith Busby, *Codex and Context: Reading Old French Verse Narrative in Manuscript*, II (New York: Rodopi, 2002), 523. Fr. 25566 (**W**) and BNF fr. 1588. The two *chansonniers* featuring Adam de la Halle are outside the purview of this study.

<sup>35</sup> O'Neill, *Courtly Love Songs*, 44.

in **U**; however, unlike **U**, the vast majority of the melismatic figures used in **A** are either two-note ligatures or single *plicae*. So, while **A** may be the second-most ornate manuscript in this study, the nature of its melismatic content is less overtly florid.

Vatican City, Biblioteca Apostolica Vaticana Reg. Lat. 1490 (**a**) dates from the early fourteenth century. Compared to most other *chansonniers*, which are usually arranged by author, the contents of **a** are largely grouped according to genre.<sup>36</sup> While the melodies contained in **a** do not seem to be more or less ornamented than most manuscripts, they do show a preference for longer melismas and complex *plicae* forms.<sup>37</sup>

The *Chansonnier Cangé*, Paris, Bibliothèque nationale fr. 846 (**O**) dates from the late thirteenth century, most likely the final quarter. All agree **O** was compiled after 1270, given its notational idiosyncrasies, but some, like Mark Everist and Alison Stones, suggest it could date from as late as the early fourteenth century.<sup>38</sup> **O** has historically served an important role in the scholarly debate on rhythm in trouvère song. The *chansonnier's* tantalizing hints of mensural notation in the alternation of stemmed and unstemmed noteheads (as if longs and breves) in a number of its melodies have led some scholars to take this as a sign that all trouvère song should be rhythmicized. In

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<sup>36</sup> O'Neill, *Courtly Love Songs*, 43. Other *chansonniers* employing generic organization include Douce 308 and Las Huelgas. Butterfield, *Poetry and Music*, 326n4.

<sup>37</sup> *Ibid.*, 44.

<sup>38</sup> Mark Everist, "Polyphonic Music," 203; Busby, *Codex and Context II*, 555; and Alison Stones, "The Artistic Context of Some North French Illustrated Tristan Manuscripts," *Materiality and Visuality in the Story of Tristan and Isolde*, ed. J. Eming, A.M. Rasmussen, and K. Starkey (Notre Dame: University of Notre Dame Press, 2012), 299-336. Alison Stones has linked **O** to Dijon and the wedding of Balance de Bourgogne and Eduard de Savoie in 1307.

plate 4.12 showing the Chastelain de Couci's "Je chantasse volentiers liement" from **O**, we can identify a recurring alteration of a stemmed notehead followed by two unstemmed noteheads. The chanson's alternation of long-short-short indicates the third rhythmic mode, typically transcribed into modern notation as seen in example 4.2 below.

Plate 4.12. RS 700, **O** fol. 62r.



Example 4.2. Rhythmic transcription of verse 1 of RS 700.

The image shows a rhythmic transcription of the first verse of RS 700. The notation is in 6/8 time, with a treble clef and a common time signature. The melody is transcribed as follows: a quarter note (stemmed), an eighth note (unstemmed), a quarter note (stemmed), a quarter note (stemmed), a quarter note (stemmed), an eighth note (unstemmed), a quarter note (stemmed), an eighth note (unstemmed), a quarter note (stemmed), and a quarter note (stemmed). The lyrics are: "Je chan-tas - se vo-len-tiers li-e - ment." The hyphens in the lyrics indicate syllable placement across notes.

Transcriptions such as the one seen in Figure 4.13b above are typical of many “performer” editions of trouvère song available today. While such a rhythmicization may technically work for RS 700, I find that it does not always feel natural in performance from either a music or textual standpoint. In other cases, the patterns created by this “mensural notation” defy clear mensural interpretations.<sup>39</sup> Instead of representing a systematic and knowledgeable application of mensural notation, it seems more likely that the music scribe was merely experimenting with an unfamiliar technology in an effort to imitate Parisian musical trends.<sup>40</sup>

Like **A**, **O** also contains a large number of melodic *unica*, many of which tend to be primarily syllabic. Even though **O**’s melodies tend toward the syllabic, they remain among the most ornate of the Phase-Two manuscripts, second only to those of **A**. A greater proportion of **O**’s melodic figures tend to be of larger three- and four-note ligatures and longer plicated figures. In plate 4.13 below, an excerpt from Gace Brulé’s “Quant flours et glais et verdure s’esloigne” (RS 1779) in **O**, we see not only several three-note ligatures, but also a five-note plicated ligature over the second syllable of “s’esloigne.”

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<sup>39</sup> O’Neill, *Courtly Love Songs*, 45.

<sup>40</sup> Everist, “Polyphonic Music,” 203. Many have written on the significance of the semi-mensural notation, but more recently, most scholars have moved away from seeing **O** as an indication that all trouvère songs should be rhythmicized. Christopher Page hypothesizes that later mensural adaptations of trouvère chansons could have facilitated instrumental performances of this repertory. By standardizing the rhythm, singers and instrumentalists (most likely fiddlers) could more easily improvise a rudimentary polyphonic piece. Page, *Voices and Instruments*, 74.

Plate 4.13. RS 1779, **O** fol. 109r.

The melismatic content of RS 1779 in **O** almost rivals the most ornate melodies found in the Phase-One **U**. This version serves as a reminder that florid settings can, and indeed do, coexist alongside the updated and syllabic melodies more typical in **O**.

The manuscripts Paris, Bibliothèque nationale fr. 24406 (**V**) and Paris, Bibliothèque nationale fr. 1591 (**R**) occupy a peculiar position in trouvère studies, because they contain a large number of melodic *unica*.<sup>41</sup> These *unica* are part of a musical tradition that stands outside the mainstream canon of the trouvère repertory; therefore, musicologists often dismiss **V** and **R** as peripheral *chansonniers*. Even if **V** and **R** do not preserve the original melodies of trouvère chansons—if such a

<sup>41</sup> O'Neill, *Courtly Love Songs*, 45; van der Werf, *Chansons of the Troubadours and Trouvères*, 32.

phenomenon can even be said to exist—they still bear witness to a valid, if different, performance tradition carried out by singers, scribes, or both.

Beyond their *unica*, **V** and **R** also differ greatly from other trouvère *chansonniers* in their musical characteristics. Both demonstrate a striking preference for syllabic melodies, especially among the melodies unique to these two manuscripts. Among all the trouvère *chansonniers* included in this study, **R** contains the fewest syllabic melismas, and **V** contains only slightly more. In those rare cases where a melody does contain melismatic figures, those melismas almost never exceed three notes in length. Because of the rarity of melodic figures in **V** and **R** overall, it is unsurprising that these manuscripts contain fewer varieties of figures, especially those containing more than three notes.<sup>42</sup> For both manuscripts, *plicae* and plicated figures are even rarer than standard ligatures. In fact, only the Phase-One manuscript **U** contains fewer *plicae* on average than **R**.

However, not all of **V** and **R**'s syllabic melodies are newly composed. Some are essentially the same as, or at least have much in common with, melodies typically associated with the mainstream trouvère corpus. In those cases where **V** or **R** preserves a pre-existing melody, the melody is likely to be much less syllabic. In example 4.3, we see three melodic versions of Thibaut de Champagne's "Tuit mi desir et tuit mi grief torment" (RS 741). If the example found in **K** represents the mainstream melodic tradition, we see that **V** preserves essentially the same melody, only slightly simplified and at a different pitch level. **R**, on the other hand, gives a new melody that is almost completely syllabic.

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<sup>42</sup> O'Neill, *Courtly Love Songs*, 45. O'Neill has also noted the lack of variety and overall rarity of longer ligatures in **V** and **R**.

Example 4.3. RS 741, **K** p. 51r-52r, **V** fol. 26r, **R** fol. 2v, verses 1 and 2.

The image displays two systems of musical notation, each with three staves labeled K, V, and R. The top system is for Verse 1, and the bottom system is for Verse 2. Each system includes a vocal line (K), a second vocal line (V), and a lute line (R). The lyrics are written below the vocal lines. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics for Verse 1 are: "1. Tuit mi de - sir et tuit mi - grief - tor - ment -". The lyrics for Verse 2 are: "2. vien - nent de la ou sont tuit mi pen - sé." The musical notation features various note values, rests, and phrasing slurs.

The example above demonstrates a range of possibilities for melodic settings in these later *chansonniers*. The melodic *unica* common in **V** and **R** are almost entirely syllabic, like **R**'s melody for RS 741. While the melody in **R** is unique to that manuscript, the melody in **V** is related to the melody found in **K**, with some crucial differences. For one, the melody in **V** begins a fourth lower, and it maintains this displacement for most of the first verses. More importantly, **V**'s melody is slightly less melismatic than **K**, especially at the end of the opening verse. This example illustrates an important characteristic of melodies in **V** and **R**. While melodic *unica* tend to be syllabic, melodies like the one in **V** that maintain a closer relationship with the main musical tradition, here represented by **K**, tend to be more ornate, although the variety of figures used in

these cases is usually quite limited. It is possible that the type of melodic modification seen in **V** illustrates ways in which scribes were attempting to adapt older melodies to changing tastes.

Siena, Biblioteca comunale degli Intronati, H. X. 36 (**Z**) occupies a unique position among the Phase-Two manuscripts. Despite dating from the early fourteenth century, the manuscript preserves the repertory of the early trouvères.<sup>43</sup> With the exception of **R** and **V**, the *grands chants courtoises* recorded in **Z** contain the fewest melismas overall. However, the most interesting characteristic of this manuscript is its extensive use of the double *plica* in lieu of a compound *plica*. While the double *plica* in **Z** could be a scribe's notational quirk, if we take it at face value, that as two consecutive *plicae*, the melodies preserved in **Z** take on a strikingly different character.<sup>44</sup>

Compared to their predecessors, Phase-Two manuscripts reveal contemporary influences in their choices of repertoire, melodies, notation, and organization. As these later *chansonniers* are frequently connected with Arras, they contain a larger proportion of chansons more popular in that city, including *jeux-partis*, *pastourelles*, motets, and a variety of refrain-songs. With the introduction of different genres, especially when many of them are associated with more popular traditions and dance-songs, these later manuscripts reflect a shift in melodic character toward more syllabic settings, even within the *grand chant courtois*. The movement away from the florid melodies of the early trouvères can be seen in the simplification of newer chansons' primary melodies or

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<sup>43</sup> O'Neill, *Courtly Love Songs*, 38. Notably, it does not include the works of the famous late trouvère, Adam de la Halle.

<sup>44</sup> Ibid. 40-41. O'Neill discusses the various *plica* forms in **Z**, including the double *plica*, at length.

in the substitution of a simpler syllabic setting for an older, more ornate version. As a result, the scope of melodic figures in Phase-Two manuscripts is limited in both length and variety. Different melodic versions of a single chanson in these later sources tend to be paradoxically more alike and more different than those of Phase-One. The increasing similarity among manuscript versions could also point to growing influence and importance of written transmission. On the one hand, due to the more limited use of melodic figures and the increasing impact of a literate culture, different manuscripts tend to contain much more homogenized versions of the same chanson. On the other hand, these manuscripts, especially **A**, **V**, **R**, and **O**, contain a significant number of *unica*. These *unica* obviously represent completely different melodic versions, but their highly syllabic nature reflects changing musical tastes. Most of these manuscripts are influenced by mensural notation to greater or lesser extents, especially in those newer, more syllabic melodies; however, all fail to present a fully realized mensural system.

## Chapter 5

### Embracing *Variance*: Recapturing the Trouvère Art Through Performance

Scholars have been wrestling with the relationship between text and music in this repertory since the interpretations of trouvère chansons of the eighteenth century.<sup>1</sup> However, the exact nature of the interplay between trouvère poetry and its accompanying melodies is still debated among medievalists today. There are several possible avenues of musico-poetic relationships to explore. Some have questioned whether a chanson's text can provide clues for its musical rhythm. Hendrik van der Werf and Steven Guthrie deduce that there is no overarching correlation between musical and poetic rhythm.<sup>2</sup> Margaret Switten, instead of looking for a direct and concrete link between poetry and rhythm, underscores the idea of chansons as "sung language," where poetic and melodic gestures work together to elevate the song.<sup>3</sup>

Others have looked for a more expressive connection between poetry and music. While the Renaissance technique of word-painting is not typically found in this repertory, in rare instances trouvère-poet-singer-scribes seem to have given certain words special treatment, for example, with the introduction of a four-note melisma on

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<sup>1</sup> For a summary of eighteenth-century renditions of trouvère song, see Haines, *Eight Centuries*, 125-41.

<sup>2</sup> Hendrik van der Werf, *Chansons of the Troubadours and Trouvères*, 38; Steven Guthrie, "Meter and Performance in Machaut and Chaucer," *The Union of Words and Music in Medieval Poetry* (Austin: University of Texas Press, 1991), 72.

<sup>3</sup> Switten, *The Medieval Lyric: Anthologies and Cassettes for Teaching* (South Hadley: Mount Holyoke College, 1988-9), 82.

the word “Maria” in a religious contrafact or a single long melisma set to “morir.”<sup>4</sup> Instead of focusing on mimetic connections, Leo Treitler argues that poetry and melody are connected at the syntactical level.<sup>5</sup> On the other hand, John Stevens concludes that “the notes and words are not so much related to one another as related to a single numerical Idea.”<sup>6</sup>

Of the views outlined above, Treitler’s is among the most compelling. In fact, the basic AAB musical form found in many chansons is integrally connected with the text’s structure. The Chastelain de Couci’s *grand chant courtois*, “Je chantasse volentiers liement” (RS 700), as seen in example 5.1, is a typical example of the correlation between poetic and musical forms.

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<sup>4</sup> See RS 1102b, (**21**), and RS 482, **M** and **T**, respectively. Although there are isolated examples of direct connections between words and music, as in the example above, these relationships often only apply to the first strophe. Subsequent strophes may not support the same text-melody correspondence.

<sup>5</sup> Leo Treitler, “The Troubadours Singing Their Poems,” in *The Union of Words and Music in Medieval Poetry*, ed. Rebecca Anne Baltzer, Thomas M. Cable, and James I. Wimsatt (Austin: University of Texas Press, 1991), 30-31.

<sup>6</sup> Stevens, *Words and Music*, 499.

## Example 5.1. Chastelain de Couci, "Je chantasse volentiers liement" (RS 700), U fol. 5r-v

1 2 3 4 5 6 7 8 9 10

1. Molt chan - tes - se vo - len - tiers \_\_\_\_\_ li - e - mant \_\_\_\_\_

2. se i'en tro - vas - se en mon cuer \_\_\_\_\_ l'a - choi - son.

3. mais ie ne puis di - re se \_\_\_\_\_ ie ne mant \_\_\_\_\_

4. ka ie d'a - mors nu - le rien \_\_\_\_\_ si - re non. \_\_\_\_\_

5. por ceu ne \_\_\_\_\_ puis fai - re \_\_\_\_\_ li - e chan - con

6. q'a - mors. lo me \_\_\_\_\_ de s'en - sen - gne. \_\_\_\_\_

7. qui vuet que i'aim ne ie \_\_\_\_\_ vuet que i'a - ten - gne

8. en - si me tient \_\_\_\_\_ a - mant en des - es - poir. \_\_\_\_\_

9. que ne m'o - cit ne ne lait ioi - e a - voir. \_\_\_\_\_

This correlation is demonstrated in the first four verses of the chanson (*frons*), typically formed of two *pes*. The opening musical section, A, accompanies the first two verses of text (*pes*) concluding with the end rhymes “-ant” and “-on.” With the repetition of *pes* beginning in verse 3, we get a repetition of the A music.<sup>7</sup> This musical and textual pattern can be found in the opening of the vast majority of trouvère chansons. Example 5.2 below compares the first verses of both *pes* (labelled 1a and 2a) and the second verses (1b and 2b), highlighting the relationship between the repetition of music and rhyme in the opening four verses of RS 700.

Example 5.2. RS 700, verses 1-4.

*Pes* 1a

1. Molt chan - tes - se vo - len - tiers li - e - mant

*Pes* 2a

3. mais je ne puis di - re se je ne mant

*Pes* 1b

2. se j'en tro - vas - se en mon cuer l'a - choi - son.

*Pes* 2b

4. ka je d'a - mors nu - le rien si - re non.

<sup>7</sup> It is worth noting that the repetition of the *pes* is not necessarily identical. In the RS 700 example given in figure 5.1, the second *pes* concludes on the pitch G (4.10, “non”) instead of the pitch F of the first iteration (2.10, “-son”).

This strict parallel between rhyme and corresponding melodic phrases generally ends after the first four verses. Beginning with the fifth verse, we enter into the *cauda*. At this point, most chansons shift to the B section of the melody and the poem's rhyme scheme often deviates from a strict alternation of *a* and *b* rhymes. The unpredictable nature of the poetic text from this point is similarly reflected in the content of the B melody. The melody of the *cauda* can vary greatly in length depending on the number of verses in the strophe. The *cauda* may also, but not always, contain recognizable echoes of the A melody. However, despite the unpredictable nature of the B melody, it is often marked by a contrast in tessitura or musical style from the preceding *pedes*. Indeed, in the example above, the melody of verse 4 foreshadows the upcoming shift into the *cauda*. Instead of falling to E, the melody rises to G, leading the performer into the higher tessitura of the B melody beginning in verse 5. In example 5.3, we see the B section of the melody is marked by both a higher tessitura—it ascends to the upper octave F in the sixth verse—and increasing melismatic activity.

## Example 5.3. RS 700, verses 5-9.

5. por ceu ne \_\_\_\_\_ puis fai - re \_\_\_\_\_ li - e chan - con

6. q'a - mors\_ lo me \_\_\_\_\_ de s'en - sen - gne\_

7. qui vuet que i'aim ne ie \_\_\_\_\_ vuet\_ que i'a - ten - gne

8. en - si me tient \_\_\_\_\_ a - mant\_ en des - es - poir\_

9. que ne m'o - cit ne ne lait ioi - e a - voir\_

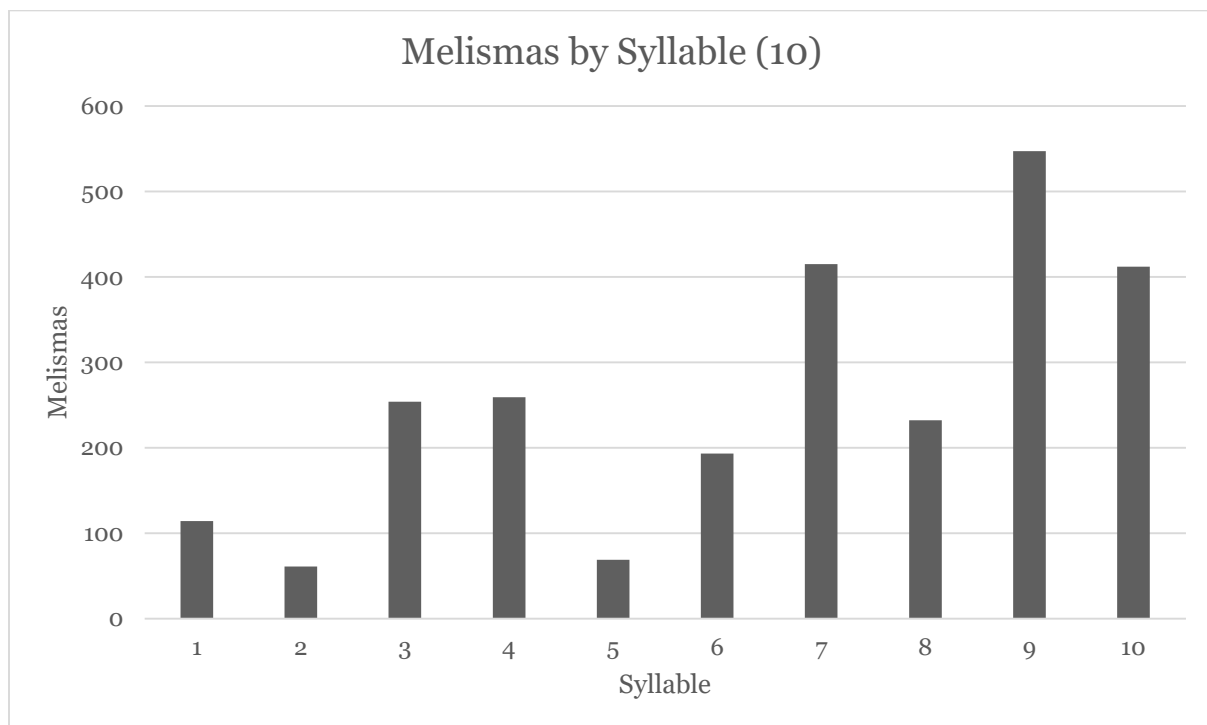
The manner in which the AAB melody generally overlays the strophic structure is but one example of a relationship between text and music in trouvère chansons.

When cataloguing melismas, it becomes clear that their placement within decasyllabic verses follows a discernable pattern, thus creating another kind of musico-poetic relationship. In the *grand chant courtois*, melismas are generally concentrated at specific points within the decasyllabic verse. The first area is located towards the beginning of the verse on syllables 3 and 4, immediately preceding the poetic *caesura*, or pause.<sup>8</sup> The second and most significant concentration of melismatic activity is

<sup>8</sup> Roger Dragonetti defines the *caesura* as “un léger silence qu’on introduit à un endroit précis d’un vers d’une certaine longueur.” Dragonetti, *La technique poétique*, 491.

invariably found at the end of the verse. While these tendencies in melismatic distribution are reflected in both oxytonic (10) and paroxytonic (10+) decasyllabic verses, others are unique to each type of verse.<sup>9</sup> Figure 5.1 shows the melismatic distribution across all oxytonic decasyllabic verses within the sample group of *grands chants*. As expected, we see that syllables 3 and 4 receive more melismas than their neighbors. The highest concentration of melismas occurs at the end of the verse, especially on syllable 9. The secondary concentration of melismatic activity on syllable 7 is especially striking.

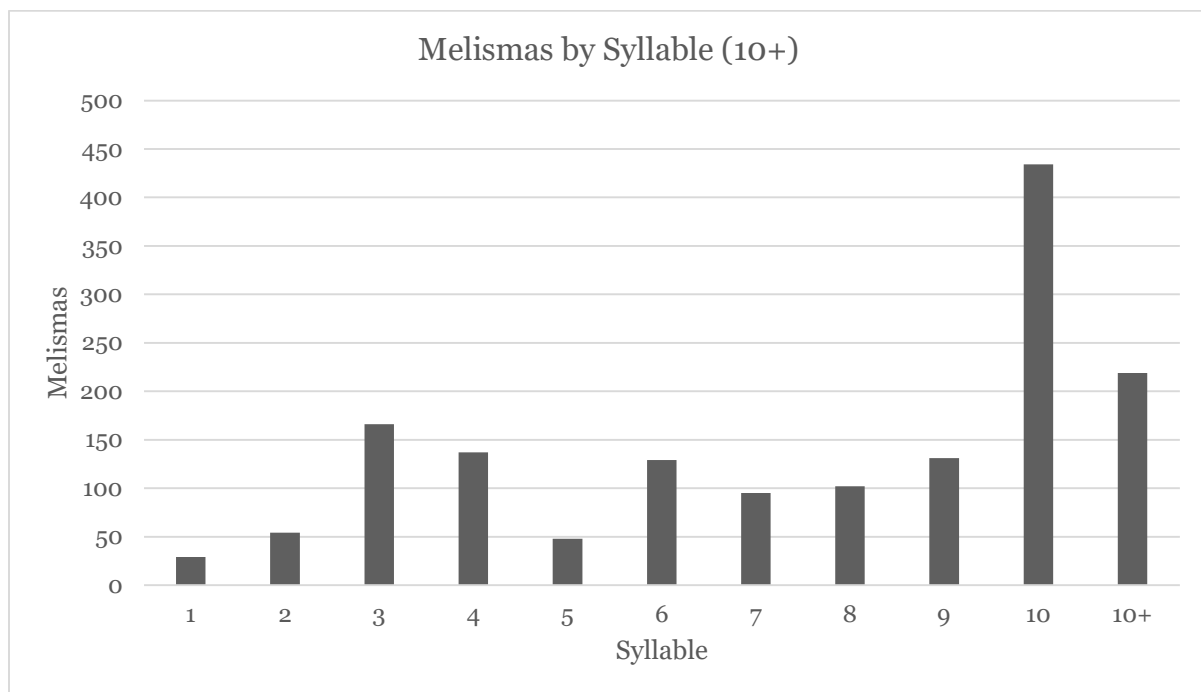
Figure 5.1. Melismatic distribution across oxytonic decasyllabic verses.



<sup>9</sup> Oxytonic indicates stress falling on the final syllable. Paroxytonic indicates stress falling on the penultimate syllable.

When we take just the paroxytonic decasyllabic verses into account, as shown in figure 5.2, the contour of melismatic distribution across the verse shifts. The general trend of setting syllables 3 and 4 with melismas remains the same. Likewise, we see a concentration of greater melismatic activity at the end of the line, especially on syllable 10. Unlike the oxytonic decasyllabic verse, however, we do not see the same emphasis on syllable 7. Instead, there is a very slight tendency to place melismas on syllable 6.

Figure 5.2. Melismatic distribution across paroxytonic decasyllabic verses.



Example 5.4 gives several examples of the typical distribution of melismatic activity within the *grand chant courtois* through musical phrases selected from this study's chansons. In each example, the concentration of melismas conforms to those seen in figures 5.1 and 5.2 above. This is especially striking since the excerpts come from

different chansons, trouvères, manuscripts, and locations within the melodies. Even in the primarily syllabic melodic setting of **R**, the rare melismas are located on syllables 6, 7, and 10.

Examples 5.4a-e. Melismatic placement within decasyllabic verses.

a. V 27v, RS 437, verse 5.

1 2 3 4 5 6 7 8 9 10

5. Lors chan - te - rai. que trop m'a - vra gre - ve.

b. M 139r, RS 482, verse 7.

1 2 3 4 5 6 7 8 9 10

7. Bien puis mo - rir que ja mot n'en sa - vront,

c. a 7r, RS 741, verse 1.

1 2 3 4 5 6 7 8 9 10

1. Mi grant de - sir et tout mi grant tour - ment.

## d. T 97v, RS 2063, verse 2.

1 2 3 4 5 6 7 8 9 10 10+

2.vos me di - sies\_\_ k'a - mors a\_\_\_ plus pois - san - ce

## e. R 106v, RS 552, verse 7.

1 2 3 4 5 6 7 8 9 10 10+

7.et ce que tant sens gri - ef ma de - sti - ne - e

As we can see, most melismatic activity occurs toward the end of the poetic verse, especially on syllables 7, 9, and 10 in oxytonic verses, and 10 in paroxytonic verses. Syllables 3 and 4, while seeing less activity compared to those later in the verse, are still set with melismas much more often than their neighbors.

So far, we have been considering melismatic activity in general, that is, all figures larger than a single pitch, from *plica* to seven-note ligatures, and, as we have just observed, all melismatic activity generally conforms to certain practices. However, those tendencies become much more marked if we concentrate only on the most elaborate melismas: those containing four or more pitches. If we look only at these longer melismas, it becomes clear that they are more commonly found at the end of musical lines. Looking once more at the Chastelain de Couci's "Je chantasse volentiers liement," notice the outlined melismas in example 5.5 below.

## Example 5.5. Chastelain de Couci, "Je chantasse volentiers liement" (RS 700), U fol. 5r-v

1 2 3 4 5 6 7 8 9 10

1. Molt chan - tes - se vo - len - tiers \_\_\_\_\_ li - e - mant \_\_\_\_\_

2. se i'en tro - vas - se en mon cuer \_\_\_\_\_ l'a - choi - son.

3. mais ie ne puis di - re se \_\_\_\_\_ ie ne mant \_\_\_\_\_

4. ka ie d'a - mors nu - le rien \_\_\_\_\_ si - re non. \_\_\_\_\_

5. por ceu ne \_\_\_\_\_ puis fai - re \_\_\_\_\_ li - e chan - con

6. q'a - mors lo me \_\_\_\_\_ de s'en - sen - gne. \_\_\_\_\_

7. qui vuet que i'aim ne ie \_\_\_\_\_ vuet que i'a - ten - gne

8. en - si me tient \_\_\_\_\_ a - mant en des - es - poir. \_\_\_\_\_

9. que ne m'o - cit ne ne lait ioi - e a - voir. \_\_\_\_\_

As we can see, all melismas longer than three notes are located on the penultimate or final syllable of a verse. Not only do these melismas appear at the end of verses in general, but they are also concentrated at the end of the strophe, as seen in verses 6, 8, and 9. Take note that verse 6, unlike the other verses in the chanson, is actually heptasyllabic.<sup>10</sup> Although non-decasyllabic verse lengths are outside the scope of this project, I would point out that even in this paroxytonic heptasyllabic verse, the melisma falls on the last stressed syllable, reflecting the pattern found in paroxytonic decasyllabic lines. Even though the melody is riddled with three-note melismas, longer melismas are exclusively found at verse endings and in the final phrases of the chanson melody overall.

It is no coincidence that syllables 3/4 and 9/10 are the primary sites of melismatic activity, because these two locations reflect and reinforce the structure of decasyllabic verses.<sup>11</sup> The decasyllabic verse is almost always divided by a *caesura* into two parts, called *hemistiches*.<sup>12</sup> The *caesura* within the decasyllabic verses of the selected *grands chants* almost invariably occurs after the fourth syllable, forming a

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<sup>10</sup> The insertion of non-decasyllabic lines is not uncommon even in the primarily decasyllabic *grand chant courtois*.

<sup>11</sup> Switten, *The Medieval Lyric*, 65. I am by no means the first to point out a relationship between trouvère melodies and poetic structure of the decasyllabic verse. For example, Margaret Switten asserts that the music often underscores the *caesura*, but she does not go into further detail.

<sup>12</sup> Dragonetti notes that there is great variety in the placement of the *caesura* within the decasyllabic courtly song; however, the *caesura* most frequently occurs after the fourth syllable. Dragonetti, *La technique poétique*, 498-99. While *caesurae* most commonly fall after the fourth syllable, they may also fall after the sixth. Very rarely, the *caesura* may fall after the fifth syllable, as in Blondel de Nesle's "A l'entrant d'esté" (RS 620), Dragonetti, *La technique poétique*, 495. For Dragonetti's full discussion of the *caesura*, see *La technique poétique*, 489-511.

*décasyllable a minori* (4 + 6).<sup>13</sup> This form can be further defined as a “*césure ordinaire*” or “*césure lyrique*.”<sup>14</sup> A *césure ordinaire* (4M + 6F) occurs when the *caesura* falls after a stressed fourth syllable within a decasyllabic line, as we see here in table 5.1. The primary stressed syllables in each *hemistich* is in bold.

Table 5.1. RS 1779, **M** fols. 37v-38r, verse 3.

1	2	3	4		5	6	7	8	9	10	10+
pour	la	froi-	<b>dour</b>		chas-	cuns	doute	et	re-	<b>soi-</b>	gne

When the *caesura* occurs after an unstressed fourth syllable, we instead have a *césure lyrique* (4F + 6M) found in table 5.2.

Table 5.2. RS 943 (*contrafact* of RS 671), **K(2)** p. 44, verse 6.

1	2	3	4		5	6	7	8	9	10
chiez	un	<b>au-</b>	tre		qui	de	li	est	a-	<b>mez</b>

<sup>13</sup> Dragonetti, *La technique poétique*, 499.

<sup>14</sup> Ibid. Dragonetti diagrams the *césure ordinaire* as 4M + 6M(F) and the *césure lyrique* as 4F + 6M(F), where M represents “masculine” (stressed) and F represents “feminine” (unstressed). As we see from Dragonetti’s diagram, the verse endings can be either stressed or weak since syllable 4 determines the type. I have opted to use “stressed” and “unstressed” to avoid using the gendered terms.

Even though Dragonetti notes that the *césure lyrique* is also common in decasyllabic verses, within this study's selected repertory, the *césure ordinaire*, where the poetic stress falls on syllable 4, occurs much more frequently.<sup>15</sup> In both examples above, a strong secondary stress occurs on the tenth syllable of the verse. Now, consider these two verses with their accompanying music in examples 5.6 and 5.7.

Example 5.6. RS 1779, **M** fols. 37v-38r, verse 3.

1 2 3 4 5 6 7 8 9 10 10+

3.pour la froi - dour. chas - cuns dou - te et re - soig - ne.

Example 5.7. RS 943 (*contrafact* of RS 671), **K(2)** p. 44, verse 6.

1 2 3 4 5 6 7 8 9 10

6.chiez un au - tre qui de li est a - mez.

The first area of melismatic activity on syllables 3 and 4 occurs at the end of the first *hemistich*, immediately preceding the *caesura* and the second area comes at the end of the second *hemistich*. The placement of melismas, however, does not necessarily

<sup>15</sup> The *caesura* falls after syllable 4 in almost 95% of decasyllabic verses in the sample.

correspond with the stressed syllables that punctuate the *caesura* and the line ending. This is especially obvious in the case of RS 943, verse 6. As an example of the *césure lyrique*, the third syllable receives the textual stress instead syllable 4. So when we consider the music for this verse, the melisma on syllable 4 may seem counterintuitive. Rather than directly reinforcing the syllabic stress within a verse, we see instead that the melismatic content of the chansons coincides with and strengthens the effect of the poem's underlying structure.

Up until this point, the examples have focused on the relationship between the first strophe and the melody. This is due to the nature of the *chansonniers* themselves, since only the first strophe is set to music. Despite the lack of musical settings for complete chansons, the observations on the correlation between melisma placement and verse structure made above appear to hold true for subsequent strophes. In example 5.8 below, all six strophes and an *envoi* for Gace Brulé's "Quant flours et glais" (RS 1779) from **M** are set to music. When comparing all strophes, we see that the structure of the decasyllabic verses remains remarkably faithful to that of the first strophe. The syllable stress at the end of each verse is especially consistent. This is to be expected since the stress at the end of the verse is connected to syllable count. However, we do find a few isolated examples of a shift in the location of the *caesura*. The first examples occur on verse 4 in the third and fifth strophes. Because of the negative construction in the third strophe, "ne ja Amours n'iert," the *caesura* falls after the fifth syllable forming a *taratantara* (5 + 5).<sup>16</sup> In the fifth strophe, the shift of the accent to the third syllable

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<sup>16</sup> Dragonetti, *La technique poétique*, 495.

forms a *césure lyrique*. Verse 5 in the fourth strophe becomes a 6 +4, and the final verse of the third strophe is another *césure lyrique*.

Example 5.8. All strophes of RS 1779 set to music.

1 2 3 4 5 6 7 8 9 10 10+

1. Quant flours et\_\_\_ glais\_ et ver - du - re\_\_\_ s'es - loig - ne,\_\_\_  
 2. Con - ment qu'A - mours joi - e me guer - re - doig - ne,\_\_\_  
 3. Vous a - me - rai,\_\_\_ da - me, con - ment\_ qu'il preig - ne,\_\_\_  
 4. Pou pri - e\_\_\_ nus\_ que li cuers ne\_\_\_ se faig - ne,\_\_\_  
 5. Bien est rai - sons\_ que lon - gue a - ten - te creing - ne,\_\_\_  
 6. En vous n'a\_\_\_ riens, da - me, qui des - cou - vieg - ne,\_\_\_

1 2 3 4 5 6 7 8 9 10

1. que cist oi - sel n'o - sent un\_\_\_ mot\_\_\_ sou - ner,  
 2. mout le m'a fait lon - gue - ment\_ de - si - rer,  
 3. si fi - ne - ment et Deus m'en\_ doint\_\_\_ po - oir!  
 4. plus qu'e - le dit, ce set l'en\_ bien\_ de\_\_\_ voir;  
 5. que c'est la riens qui plus m'a - vra\_\_\_ gre - vé.  
 6. tant a en vous sens et pris\_\_\_ et\_\_\_ biau - té;


1 2 3 4 5 6 7 8 9 10 10+

1. pour la froi - dour\_ chas - cuns dou - te et re - soig - ne\_\_\_  
 2. si com ce - lui\_\_\_ c'on de - lai - e et pour - loig - ne,\_\_\_  
 3. Ne ja A - mours n'iert, tels qu'e - le se faig - ne\_\_\_  
 4. si me mer - veil\_ que ma da - me des - daig - ne\_\_\_  
 5. Quels cos - tu - me\_ ne quels maus q'en a - veing - ne\_\_\_  
 6. mais mout vous\_ pri\_ que vos - tre cuer re - tieg - ne,\_\_\_



1 2 3 4 5 6 7 8 9 10

1. trus - qu'al biau **tanz** que il soe - lent \_\_\_\_\_ chan - ter.  
 2. qui e - le **fait** a son vo - loir \_\_\_\_\_ gre - ver.  
 3. de moi ai - **dier**, s'e - le me \_\_\_\_\_ puet \_\_\_\_\_ va - loir.  
 4. loi - al a - **mi** qu'au - tre ne \_\_\_\_\_ puet \_\_\_\_\_ a - voir.  
 5. en - vers A - **mors** n'a - vroit nuns \_\_\_\_\_ po - es - té.  
 6. se - lonc voz **biens**, grant de - bo - nai - re - té.



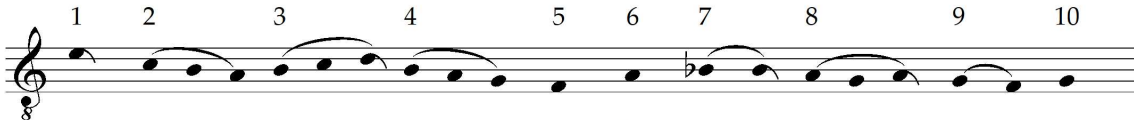
1 2 3 4 5 6 7 8 9 10

1. Maiz pour ce **chant** que ne \_\_\_\_\_ puis \_\_\_\_\_ ou - bli - er \_\_\_\_\_  
 2. Je ne di **pas** c'on puis - se \_\_\_\_\_ trop a - mer \_\_\_\_\_  
 3. Tant me con - **vient** vos - tre \_\_\_\_\_ plai - sir vo - loir \_\_\_\_\_  
 4. Por ce m'es - tuet mo - **rir** en \_\_\_\_\_ bon es - poir, \_\_\_\_\_  
 5. Por ce vos **pri**, dou - ce \_\_\_\_\_ da - me, por \_\_\_\_\_ Dé, \_\_\_\_\_  
 6. As - sez voz **aing** plus que \_\_\_\_\_ rien \_\_\_\_\_ n'ai a - mé, \_\_\_\_\_  
*Envoi:* Fins a - mo - **rous**, en vos \_\_\_\_\_ sont \_\_\_\_\_ mi pan - sé; \_\_\_\_\_



1 2 3 4 5 6 7 8 9 10 10+

1. la dou - ce \_\_\_\_\_ rienz \_\_\_\_\_ dont Deus joi - e me \_\_\_\_\_ doig - ne,  
 2. ne qu'e - le \_\_\_\_\_ ja \_\_\_\_\_ de \_\_\_\_\_ mon cuer se des - joig - ne,  
 3. qu'as - sez aim \_\_\_\_\_ mieuz \_\_\_\_\_ que \_\_\_\_\_ li me - rirs re - maig - ne,  
 4. et j'ai un \_\_\_\_\_ cuer \_\_\_\_\_ qui \_\_\_\_\_ si a - mer m'en - saig - ne.  
 5. que de mes \_\_\_\_\_ maux \_\_\_\_\_ vos re - mem - bre et so - veing - ne,  
 6. ne ja sanz \_\_\_\_\_ vous \_\_\_\_\_ granz joi - e \_\_\_\_\_ ne m'a - vieng - ne;  
 gar - dez qu'a - **mors** \_\_\_\_\_ et \_\_\_\_\_ joi - e \_\_\_\_\_ vos main - teig - ne



1 2 3 4 5 6 7 8 9 10

1. quar de \_\_\_\_\_ li \_\_\_\_\_ sunt \_\_\_\_\_ et vien - nent \_\_\_\_\_ mi \_\_\_\_\_ pen - ser.  
 2. qu'e - le a \_\_\_\_\_ trou - vé \_\_\_\_\_ tel qui ne \_\_\_\_\_ set \_\_\_\_\_ faus - ser.  
 3. qu'a - voir \_\_\_\_\_ joi - e \_\_\_\_\_ de vous par \_\_\_\_\_ de - ce - voir.  
 4. Da - me, \_\_\_\_\_ mer - ci, \_\_\_\_\_ quant ne puet \_\_\_\_\_ re - ma - noir!  
 5. que sanz \_\_\_\_\_ mer - ci \_\_\_\_\_ ne pu - ent \_\_\_\_\_ es - tre os - té.  
 6. s'el me \_\_\_\_\_ ve - noit \_\_\_\_\_ ne l'en sa - vroi - e \_\_\_\_\_ gré.  
 plus que \_\_\_\_\_ les \_\_\_\_\_ deux \_\_\_\_\_ que tant ont \_\_\_\_\_ de - mo - ré.

Out of the forty-five decasyllabic verses in this chanson, only four differ from the verse structure found in the first strophe.

The relationship between the location of melismas within the verse and syllabic stress is not necessarily a direct one. It would be convenient if melismatic activity and word stress aligned perfectly, and it would provide useful information about rhythm. Scholars have previously explored the complicated connections between poetic meter and musical rhythm in the repertoires of the fourteenth and fifteenth centuries. Obviously the trouvère repertory precedes the object of these studies by a century or two, but it can be useful to see how poetry and music interact in a later (and rhythmic) context. Steven Guthrie, in his work on Machaut, observes no widespread correlation between poetic and musical meter, especially within octosyllabic chansons, but concludes this was likely a deliberate attempt by Machaut to avoid monotony.<sup>17</sup> Instead, Machaut's chansons illustrate a movement toward increasingly complex poetic forms that, in turn, allow for greater rhythmic flexibility. However, Guthrie remarks that in decasyllabic poetry and chansons of the previous century "rhythmic patterning is highly evident," with word stress falling on syllables 4, 6/7, and 10.<sup>18</sup> As a result, Guthrie advocates for a free rhythmic interpretation of unmeasured chansons, relying on linguistic stress for cues.<sup>19</sup> On the other hand, Graeme Boone, working with the chansons of Dufay, observes that even syllables, 2, 4, 6, 8 and 10, are most often stressed.<sup>20</sup> Boone goes on to note, however, that the consistent alteration of unstressed-

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<sup>17</sup> Guthrie, "Meter and Performance," 75 and 85.

<sup>18</sup> *Ibid.*, 81.

<sup>19</sup> *Ibid.*, 88.

<sup>20</sup> Graeme M. Boone, *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Lincoln: University of Nebraska Press, 1999), 61.

stressed is often interrupted with an accented syllable 7.<sup>21</sup> Dufay frequently emphasizes these syllables, especially 4 and 10, in various ways through the musical setting as well. For example, syllables 4 and 10 are often followed by a rest, marked by sense of arrival, or fall at the beginning of a musical pulse, which Boone calls an “*initium*.”<sup>22</sup> Again, like Guthrie, Boone attributes instances where word stress and musical stress conflict as a deliberate choice by the composer rather than ignorance or neglect.<sup>23</sup>

If we compare Guthrie and Boone’s observations on syllabic stress within decasyllabic verses to our previous observations on concentrations of melismatic activity within the chansons of this study, we see that the points of stress do not perfectly align with what we could call the “melismatic stress” of all decasyllabic verses. While certain syllables align, like 4, 7, and 10, the most common position for melismas in strong-ending decasyllabic verses, syllable 9, is never stressed, and syllable 3 is among the least often accented. From this we can conclude that melismas are not invariably located on stressed syllables. Indeed, given the musical importance of syllables 3, 9 and 10 (in 10+ verses), it is useful to note that melismas fall more frequently on the penultimate syllables of the first and second *hemistiches* as we saw above in figures 5.4 and 5.5. Melismatic activity thus seems to set up or prepare the way for the primary accents of the poetic verse. Thinking of melismatic activity in this way could very well impact the way one interprets the rhythmic flow of the *grand chant courtois*, as we will see later in this chapter.

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<sup>21</sup> Boone, *Patterns in Play*, 73.

<sup>22</sup> *Ibid.*, 82.

<sup>23</sup> *Ibid.*, 92.

In addition to patterns within individual verses, it appears that melismatic activity is also connected to the larger strophic form. In two-thirds of chansons in this study, the final verses of the strophe were among the most ornate, a trend especially strong in strophes of seven or eight verses. In the remaining third of chansons, melismatic activity is often concentrated at the beginning of the *cauda*. A couple of potential factors could be at play here. As noted previously, the *cauda* is often accompanied by a marked poetic and musical shift. In the same way that the tessitura often shifts beginning in the fifth and sixth verses, so too the melody may also become more ornate in the second part of the chanson, setting it apart from what precedes it.<sup>24</sup>

The tendency toward melodically active final verses may also reflect the realities of performance. Several scholars, including Hendrik van der Werf and Mary O'Neill, have observed that a greater number of variants, often taking the form of melismas, appear toward the end of chanson melodies.<sup>25</sup> One possible explanation for this tendency may lie in the fact that the second part of chanson melodies lacks the musical repetition inherent in the *frons*; thus the second half of the melody is not set as firmly in one's memory as the first, possibly encouraging performers and scribes to fill in the gaps with improvised material. Indeed, the act of "filling in the gaps" was an essential component of the meditative practice of medieval memory known as *memoriam rerum*.<sup>26</sup> Another possible explanation for this increase in melismatic

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<sup>24</sup> For some examples, see RS 552, RS 1267, and RS 1779.

<sup>25</sup> Van der Werf, *Extant Trouvère Melodies*, 6; and O'Neill, *Courtly Love Songs*, 70.

<sup>26</sup> Mary Carruthers, *The Craft of Thought: Meditation, Rhetoric, and the Making of Images, 400-1200* (Cambridge: Cambridge University Press, 1998), 30.

activity and complexity may lie in the drama of the performance itself. Just as orators grow more impassioned toward the end of a speech, or an opera aria reaches its highest notes in the final bars, it is possible that medieval performers of *trouvère* song also introduced additional melismatic flourishes for dramatic effect. This idea is reinforced by the observable fact that the majority of melismas longer than three notes appear at the end of *chanson* melodies. While these patterns within the strophe are less clearly defined than those within the decasyllabic verse, they are marked enough to warrant further exploration.

### Implications for Performance Practice

However we think about melismas in *trouvère* chansons, the decisions surrounding their performance are not all that different from ornamentation of later periods. Up to this point, I have resisted referring to melismas as ornaments, because the term makes assumptions about performance conditions that may or may not apply in the case of *trouvère* chansons. There are other issues as well. The notion of ornamentation can imply a musical property that is supplemental to a core musical text, and we simply do not know if that is the case with this repertory. Further, the consistent placement in some chansons of a particular melisma across multiple manuscript versions suggests that at least some melismas may have been integral components of the melody rather than spontaneous creative choices.

In another sense, however, the distinction between a melisma that is part of the melody and one that was added later is immaterial, given the property of *variance*, or *mouvance*, we commonly attribute to this repertory. In a predominantly oral culture,

contemporary audiences and even performers would not have traced the changes that took place within the corpus to the same degree as modern scholars with the luxury of multiple sources at hand. Nor is it likely they would have desired to do so. While the property of *variance* can confuse and obscure a chanson's identity, it also creates opportunities for modern performers. The sheer variety of melismas and the flexibility with which one is replaced by another or moved to a neighboring syllable, as an aspect of its transmission, raises the possibility for compelling modern performances.

### Orality, Transmission, Performance

At this point we return to the fundamental condition of the trouvère chanson—*variance*. The chansons of this repertory survive in varied states. The very nature of these chansons is a property of *variance* for Bernard Cerquiglini, or *mouvance* for Paul Zumthor.<sup>27</sup> While we cannot discuss medieval repertoires without acknowledging the existence of variation—after all, both Cerquiglini and Keith Busby would argue that *variance* is its primary feature<sup>28</sup>—we must use caution when discussing variants. The term *variant* itself implies an original from which one has, in some manner, strayed; however, as we saw in Chapter 4, the concept of an original version is incompatible with

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<sup>27</sup> Cerquiglini's concept of *variance* builds on Zumthor's theory of *mouvance* and includes all types of variance: textual, omission, interpolation, and *remaniement*. See Cerquiglini's *Éloge* (1989).

<sup>28</sup> Busby, *Codex and Context: Reading Old French Verse Narrative in Manuscript*, vol. 1 (New York: Rodopi, 2002), 59. Here Busby is referring to Cerquiglini's concept of *variance*.

the nature of the trouvère repertory.<sup>29</sup> The processes of composition, performance, and transmission as we observe them were irrevocably intertwined.<sup>30</sup> In precisely the same way, the multilayered nature of medieval authorship of the chanson is perhaps best described by an imaginary, chimerical term like "trouvère-poet-singer-scribe."

My point, to be clear, is not that an original conception of a chanson did not exist, but rather that it may be irrelevant to our considerations. Our instinctive modern understanding of musical composition, with all its attendant baggage, is simply inappropriate to this repertory. The medieval blurring of mental conception and oral performance is simply too intrinsic to the musical objects we are studying, because the performances themselves would have been in many ways acts of both composition and transmission.<sup>31</sup> The singer would have recreated the chanson, whatever its status as a musical object, in the act of performing, altering it in ways that could, strictly speaking, be considered both performative and compositional. The performance itself was thus a transmission of the chanson to the audience, in much the way that a scribe transmitted its manuscript form, both assuming a degree of creative agency. As Zumthor writes:

[Work] refers, however, to something that undoubtedly had real existence, as a complex but easily recognizable entity, made up of the sum of material witnesses to current versions. These were the synthesis of signs used by successive 'authors' (singers, reciters, scribes) and of the text's own existence in the letter...the work is fundamentally unstable.<sup>32</sup>

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<sup>29</sup> Lord, *The Singer of Tales*, 100; and Zumthor, *Toward a Medieval Poetics*, 46.

<sup>30</sup> Aubrey, *Music of the Troubadours*, 79. Here Aubrey is explicitly referring to the troubadours; however, the same concept applies to the trouvères.

<sup>31</sup> Aubrey, *Music of the Troubadours*, 79.

<sup>32</sup> Paul Zumthor, *Toward a Medieval Poetics*, 47.

The processes of creation, sung performance, and written performance are inseparable, and each is vital to the formation of the trouvère repertory as we know it today.

Instead of postulating what the original chanson might have been and then viewing variants as corruptions of that original, we might instead treat the variants contained in our medieval *chansonniers* as expressions of *variance*, as the continual “development of a living entity” bearing the traces of “fundamental processes of renewal and recreation.”<sup>33</sup> In the words of Pidal, variants give life to medieval texts, and each manuscript version “corresponds to a moment of [the chanson’s] life and thus enjoys a dignity and an interest equal to those of every other version.”<sup>34</sup> To be sure, some variants may be the result of scribal error, but given the observations of musicologists like van der Werf and O’Neill, those seem likely to play a smaller role overall.<sup>35</sup> The consensus is that most variants were introduced for other reasons, such as intentional alteration, spontaneous improvisation, forgetfulness, or the slow and almost imperceptible changes that naturally occur over time.<sup>36</sup>

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<sup>33</sup> Lord, *Singer of Tales*, 100-101; and van der Werf, *Extant Troubadour Melodies*, 3-4; and O’Neill, *Courtly Love Songs*, 116.

<sup>34</sup> Zink, *Medieval French Literature*, 29. Excerpts from Ramón Menéndez Pidal’s *La Chanson de Roland et la tradition épique des Francs*, 2nd ed., trans. Irénée Marcel Cluzel (Paris: Éditions E. and J. Picard, 1960).

<sup>35</sup> Van der Werf, *Extant Troubadour Melodies*, 7. He points to the remarkable similarity of the **KNPX** family as evidence that scribes made very few changes, O’Neill believes that scribal error alone cannot account for the degree of variation we see in this repertoire. O’Neill, *Courtly*, 65. See also van der Werf, *The Chansons of the Troubadours and Trouvères*, 26-34, 108-113; and van der Werf, *Trouvères-Melodien II*, 3-311, 481-680.

<sup>36</sup> Van der Werf, *Extant Troubadour Melodies*, 3.

The nature of transmission during the twelfth and thirteenth centuries created an environment in which variants easily entered the trouvère repertory. While written and oral processes coexisted during this time, until the mid-thirteenth century—and probably beyond—trouvère chansons most likely operated within a predominantly oral context. If, as we saw in the preceding chapter, most *chansonniers* date from after 1250, after trouvères had been active for almost a century, then the lack of manuscript evidence suggests that chansons circulated orally. Or if they were written, they were preserved in less permanent, possibly unpolished written forms or else circulated only as text, relying on performers to recall or create the melody.<sup>37</sup> Even after *chansonniers* began to be compiled, their expense in terms of physical materials, time, expertise, and labor likely ensured that oral transmission continued to play a significant role in circulation.

Albert Bates Lord, writing about oral traditions in epic poetry, identifies particular kinds of changes likely caused by oral transmission that are relevant here. As we seek to bring the trouvère repertory to life in modern practice, we need to understand the role of *variance* in these chansons, introduced through both written and oral processes. In order to uncover possible traces of orality can turn to Lord's indicators of oral transmission, such as alterations in the order of a sequence, omissions of material, substitutions of poetic themes, additions of material from nearby singers, and expansions of ornamentation.<sup>38</sup> While he is obviously not addressing the trouvère

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<sup>37</sup> Zumthor, *Essai de poétique médiévale*, 46; Christopher Page, *The Owl and the Nightingale*, 207.

<sup>38</sup> Lord, *The Singer of Tales*, 123.

repertory, we nevertheless find indications of the kinds of changes in chansons that he has identified in epic poetry. While the first strophe for a chanson remains stable, it is not uncommon for manuscripts to change the order and number of subsequent strophes in much the way Lord describes.<sup>39</sup> It is slightly more difficult to connect Lord's poetic theme substitution to the repertory. There are examples of textual alterations seemingly motivated by phonetic similarities between words or phrases, such as replacing "l'amour" with "morir" as we see in RS 700 in **O**.<sup>40</sup> The resulting alterations often change the meaning of a particular line or phrase substantially. Similarly, although not strictly theme substitution, the inclusion or omission of *envoi* could indicate that the chanson was adapted to suit a particular performance or patron.

This brings us to Lord's next parameter, the addition of material from nearby singers. In the *trouvère* context, one can imagine several ways in which singers could exchange and incorporate new material. First, a *contrafact* by very definition is a preexisting melody set to a new text. A singer could take a melody he had recently heard and use it for a new poem that utilizes the same meter.<sup>41</sup> Another possible example would be the inclusion of popular refrains from other songs in a different chanson.

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<sup>39</sup> Zumthor, *Essai de poétique médiévale*, 46.

<sup>40</sup> O'Neill, *Courtly Love Songs*, 175. The process of *contrafacta* is another possible example of poetic theme substitution. In this process, the text of a chanson is replaced with another. Sometimes the new text maintains a connection with the original through sharing the same opening line or sharing other key words throughout the poem. However, unlike Lord's understanding of theme substitution in an oral context, *contrafacta* are primarily associated with written culture.

<sup>41</sup> RS 554, a *contrafactum* of RS 552, briefly departs from the model's meter in verse five with a six-syllable verse, "quant par l'ueil fet passage." However, since the *contrafactum*'s melody appears to only be very loosely based on the model (and even that is debatable), such a departure is not necessarily as obvious.

Finally, singers may have also borrowed smaller musical flourishes, such as specific melisma forms, from other performers.

Lord's final evidence for oral transmission—the expansion of ornamentation—is the most salient to this discussion. In Lord's conception, variance and ornamentation, what I have been calling melismas, would be indices for the important role played by orality in their transmission. As we saw in the preceding chapter, manuscripts often convey strikingly different versions of the same chansons. It is likely that oral transmission contributes significantly to the high degree of variation among chanson melodies. Consider the chansons we studied in Chapter 3. The melodies of those *trouvères* active well before the first *chansonniers*—Blondel de Nesle, the Chastelain de Couci, and Gace Brulé—contained a significantly greater degree of melismatic figuration than the melodies of their successors. While this could reflect a general change in musical taste, the variation between manuscript versions coupled with increased melismatic activity points to oral transmission. We also see signs of oral transmission within individual melodies. For example, Hendrik van der Werf notes that melodic variants are much more frequent in the B section (*cauda*) of the common AAB musical form, as it lacks the repetition of the *frons*.<sup>42</sup>

Just as the study of variants can reveal information about thirteenth-century performance practices, so too can it inform our performances of this repertoire today. By examining surviving chanson versions, we gain a better sense of when to introduce variation into a melody. If the melody for the first strophe of a chanson varies between manuscripts, at least in part due to oral transmission, it follows that the chanson melody

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<sup>42</sup> Van der Werf, *Extant Troubadour Melodies*, 6.

could also vary from strophe to strophe.<sup>43</sup> By examining melodic variants, we begin to understand how to vary subsequent strophes in performance to reflect the chanson's dramatic potential. For example, as noted above, there are instances in which variants seem to highlight particular points in the text. Since these dramatic points may not be the same for every strophe, it seems only logical that the melody can be varied to suit the current text.<sup>44</sup> Lastly, we saw earlier in this chapter how melismatic figures tended to be concentrated at certain points within individual verses and within the strophe overall. By combining all this evidence, we begin to understand where we may, in our performances, vary chanson melodies.

So far, we have focused on where to introduce variation, but the manuscripts also provide clues as to what form that variation should take. As we can see in our selected chansons, medieval trouvère-poet-singer-scribes appear to have followed unspoken rules regarding variation, and in precisely this way melismatic figuration serves one of two purposes: either it fills in a melodic leap with step-wise movement or it emphasizes a primary note through melodic elaboration. In example 5.9a below, drawn from the opening verse of the Chastelain de Couci's "Je chantasse volentiers liement" (RS 700), we see how several different manuscripts use melismatic figures to fill in leaps in the descending chain of thirds seen in **O**.

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<sup>43</sup> O'Neill, *Courtly Love Songs*, 114.

<sup>44</sup> *Ibid.*, 115.

Example 5.9a. Excerpt from verse 1 of Couci's "Je chantasse volentiers liement" (RS 700)

The image shows a musical score for four voices: O (Organ), T (Tenor), U (Upper Voice), and A (Alto). Each voice part is written on a five-line staff with a treble clef. The lyrics are: "len - - tiers li". The syllable "len" is on a single note, while "tiers" and "li" are on notes that are part of a melismatic figure. This figure consists of a long horizontal line with several notes connected by a slur, indicating a sustained or ornamented pitch. The notes for "tiers" and "li" are positioned at the end of this melismatic line.

Example 5.9b illustrates how melismatic figures can emphasize and elaborate a primary note. In this second example, manuscripts **M**, **U**, and **T** decorate the pitch F on the penultimate syllable ("j'a-*tai*-gne) of verse 7.

Example 5.9b. Excerpt from verse 7 of Couci's "Je chantasse volentiers liement" (RS 700).

M  
j'a - - tai - - - - - gne

U  
j'a - - tai - - - - - gne

T  
j'a - - tai - - - - - gne

K  
j'a - - tai - - - - - gne

The first thing to note when looking at melodic variants is that the contour of the musical line remains fairly consistent, excepting those cases when a melody is completely divergent, such as those frequently found in manuscripts **V** and **R**.<sup>45</sup> While melismatic figures may differ in length, the majority are comprised of step-wise intervals. In examples where a melisma replaces a single *punctum*, the melisma almost invariably incorporates, or even emphasizes, the primary note. Further, melismas do not introduce large intervals between syllables; instead, they form smooth bridges from one syllable to the next as we saw above in example 5.9a. They also rarely ever transcend the boundary of a fifth, regardless of how many notes make up the melisma. For example, the longest melisma found in this study's selection of chansons still only spans the

<sup>45</sup> Labaree, "Finding Troubadour Song," 180.

interval of a fifth, as displayed below in example 5.10a. In fact, out of more than eighty distinct melismatic figures, only a single one exceeds the interval of fifth, shown in example 5.10b.

Example 5.10a. Longest melismas consisting of eight notes.



Example 5.10b. Five-note melisma spanning the interval of a sixth.



By understanding the general tendencies of individual melismas, we are better equipped to understand how to introduce new melismatic figurations into modern performances.

### A Performer's Guide

This study, despite its limited scope, has aimed to shed light on the performance practices surrounding the *grand chant courtois*. While we cannot know exactly how the *trouvères* performed their songs, the surviving manuscripts provide valuable insight for the modern performer, notably shedding light on aspects like the role of rhythm and melodic variation in monophonic secular song. Through an analysis of melismas in *chansons*, we can begin to formulate some basic guidelines regarding the performance

of the *grand chant courtois* in order to educate and inspire new generations of interpreters of this repertory.

Any would-be performer must first acknowledge and accept the vital role of *variance* in medieval song. Our modern concept of a clearly defined, discrete “work” is incompatible with the very essence of the *trouvère* chanson. However, the innate variability resulting from *variance* gives the performer an enormous amount of flexibility and artistic license. She has creative control over many aspects of a given song, such as the choice of manuscript source, the selection of strophes, the use of rhythm, and the introduction of melismas. With so many ways in which to introduce variation, no two performances of a *trouvère* chanson will ever be the same. Indeed, this flexibility is at the very core of the *trouvère* repertory.

Before a performer can even begin preparing a chanson, she must select a primary manuscript source. In this respect, at least, the practice I am suggesting resembles past studies; where it differs is in how other manuscript versions are treated. As we saw in Chapter 4, many *trouvère* chansons, like the ones included in this study, survive in multiple manuscripts. These manuscripts may preserve significantly different melodic versions, or, in some cases, a new melody altogether. While modern editions typically feature the chansons found in certain manuscripts, such as **M** and **K**, other manuscripts offer equally valid interpretations. Although today we often valorize versions that appear to be closer to an “original” conception of a given chanson, the scribes of *chansonniers* and medieval performers did not necessarily share this priority. Instead, they freely updated the melodies of even the most popular chansons for contemporary audiences. Therefore, the modern performer should not feel constrained

by modern notions of authorial intention or authenticity, but instead embrace the creative potential unlocked by different sources.

Admittedly, it can be difficult to explore other manuscript versions of a chanson since many modern editions provide only one. In this respect, even comparative editions can be inadequate to the modern performer's needs, because they typically do not include every extant source, or else present subsequent versions in awkward and almost indecipherable formats. We are fortunate today that most major *chansonniers* are available in digital form online from the Bibliothèque Nationale de France and other libraries. Beyond this, however, the challenges of transcribing a song from medieval notation, both in terms of skill and time, can be prohibitive for many performers. Until we have more complete performance-oriented editions that are both clear and informative, many modern performers will leave the trouvère repertory unexplored.

The *chansonniers* reveal several ways to introduce variation in performance, with the first being the text of the chanson itself. The manuscripts feature two different types of textual variation. The first occurs at the larger strophic level. While the first strophe of a chanson remains stable across multiple manuscripts, we have seen that subsequent strophes are much less consistent. Some manuscripts may preserve a greater or lesser number of strophes; others may reorder them, creating a slightly different narrative arc for the chanson. Or one manuscript may conclude with an *envoi* while others omit it, provide a different *envoi*, or include multiple *envois*. The second type of textual variation occurs at the smaller level, consisting of short phrases or individual words. There are innumerable instances where a single word changes in the available textual versions. Sometimes these variations consist of the ultimately inconsequential substitutions, but in other instances the changes can actively influence the meaning of

the text. Consider the different meanings of “couleur” and “doleur.”<sup>46</sup> Less frequently, entire verses may be replaced with different texts. Most textual variations, either of the first or second type, are generally indicated in the critical apparatus of scholarly editions; one can find still more thorough catalogues of textual variants in collections of trouvère poetry. Manuscript evidence of textual variation suggests that a chanson’s poem was subject to change from performance to performance; therefore, the modern performer should not necessarily feel constrained to choose a single version of the text.

Rhythm is another way to introduce variation in performance. The question is always whether to metricize or not to metricize. Just as rhythm was a central issue for twentieth-century musicologists, it remains a primary concern for performers today. The vastly different approaches to rhythm found in modern editions can be both frustrating and confusing. On the one hand, we have modern editions like Hans Tischler’s *Complete Trouvère Melodies* in which every chanson is strictly rhythmicized, generally in 6/8 time. On the other hand, we have the unmeasured stemless noteheads of Hendrik van der Werf’s *Trouvère-Melodien*. While the first approach may be the most immediately accessible for many performers, given our familiarity with rhythmic melodies, it is flawed: many chansons, especially the more ornate melodies of the *grand chant courtois*, do not seem to fit naturally within a regular meter, resulting in awkward renditions. On the other hand, the lack of information conveyed by stemless notehead systems like that of van der Werf’s can be confusing, or even intimidating, to those unfamiliar with the repertory, inviting stiff performances in which every note receives equal duration. Ideally, stemless noteheads should allow the performer more rhythmic

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<sup>46</sup> RS 482, verse 9.

flexibility than a prescribed rhythmic setting, while fully rhythmicized approaches may be more appropriate for dance-related genres of the late-thirteenth century.

The *grand chant courtois*, as a lofty, “high-style” genre, to use Christopher Page’s term, was likely not strictly rhythmicized.<sup>47</sup> Many musicologists now support the idea that these chansons were performed in a relatively declamatory manner.<sup>48</sup> They were not entirely free of rhythm, but performed flexibly, in a manner determined more by the innate rhythm of language than a specific rhythmic mode.<sup>49</sup> Others, namely John Stevens, argue instead for an isosyllabic approach where each syllable receives approximately the same duration.<sup>50</sup> The melodies of *grands chants* themselves appear to support this theory. Given the melismatic nature of these melodies, especially at a verse’s caesura and ending, they can be difficult to perform when bound by regular rhythm. It can become difficult, not to mention awkward, to fit longer melismas into a regular rhythmic pattern at a tempo that suits the more syllabic portions of the melody. And similarly, if one adjusts the tempo to accommodate the longer melismas, the syllabic sections of the melody often feel too slow. Instead, *grands chants* invite a rhythmic approach that is, if not completely free, flexible, especially at the end of verses. This variability allows for a performance that can adapt to the rhythmic and dramatic potential of both the chanson’s text and melody.

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<sup>47</sup> Page, *Voices and Instruments*, 16.

<sup>48</sup> Van der Werf, *The Chansons of the Troubadours and Trouvères*, 44; Page, *Voices and Instruments*, 74.

<sup>49</sup> Switten, *The Medieval Lyric*, 82. Switten defines her rhythmic approach, forming from the conception of “sung language,” as a middle-ground between van der Werf’s declamatory rhythm and Steven’s isosyllabism.

<sup>50</sup> Stevens, *Words and Music*, 413.

We now arrive at the final area of variation and central focus of this study—melismas. When approaching melismatic figuration in the *grand chant courtois*, it is important to consider the period in which the particular trouvère was active. As we saw in Chapter 3, the melodies of earlier trouvères, such as Blondel de Nesle, the Chastelain de Couci, and Gace Brulé, are generally more ornate, both in terms of melismatic quantity and length, than their successors. Now, there are several reasons for why this should be the case. First, early trouvères could have conceived their melodies in more elaborate forms, perhaps influenced by their troubadour contemporaries.<sup>51</sup> Or, perhaps spontaneously introducing melodic complexity in performance was highly valued during these early years of the trouvère art, and it was these early melodic elaborations that were preserved during the first stages of transmission. The last potential reason for this greater melodic complexity is related to the previous one: because these are some of the earliest examples of trouvère song, and they were created long before the first *chansonniers*, the melodies accumulated decades worth of improvisation before being recorded. Regardless of the reasons behind the greater melodic complexity of early trouvères' *grands chants*, manuscript evidence suggests that their chansons are strong candidates for the introduction of more numerous and more complex melismas.

As we have seen, the melodies of the later generation of trouvères active around 1250, including Thibaut de Champagne, Raoul de Soissons, and Perrin d'Agincourt, are typically simpler, containing fewer and shorter melismas. But again, there are several plausible explanations for this. Perhaps the simpler melodies reflect a change in musical taste, influenced, at least in part, by the growing popularity of dance genres, such as the

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<sup>51</sup> Aubrey, *Music of the Troubadours*, 9. Some troubadours created *cansos* in a lofty and learned style known as *trobar ric* or *trobar clus*.

*pastourelle*, and polyphony.<sup>52</sup> The growing influence of these rhythmic genres could have, in turn, affected the *grand chant*, as an increased tendency towards regular rhythm necessitated simpler melodies.<sup>53</sup> Finally, having a greater number of notated versions of these songs in circulation may have resulted in greater uniformity. If literacy began to play a larger role in the circulation of chansons, then improvisation, being more closely associated with orality, could have become a rarer phenomenon. Or, perhaps improvisation still played a role in public performances, but had less effect on the transmission of chansons precisely because of the increased stability of the notated repertory. Whatever the reason, the fact remains that the melodies of mid-century *grand chant courtois* exhibit a more restrained usage of melismas. The modern performer should always consider the period of the *grand chant courtois* when improvising to best suit the character of the particular chanson.

We finally arrive at the most practical element of this brief guide—the fundamental principles for introducing melismas. After considering the period of the *grand chant*, as just discussed, one must consider the type of melisma. In this study's sample, I have identified over eighty different types of melismas. The length of these melismas range from a single *plica* to an eight-note ligature. Almost all melismas are comprised of consecutive steps, with very few leaps, regardless of the length of the figure. When introducing a melisma, it is important to keep in mind the primary functions of these figures; they almost always fill in a leap or elaborate a primary note

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<sup>52</sup> Page, *Discarding Images*, 51. Page notes that few important trouvères were writing *pastourelles* before the mid-thirteenth century. Page, *Voices and Instruments*, 50. Paris, as a highly urban and literate cultural center, cultivated the more “learned” polyphonic genres such as the motet and conductus.

<sup>53</sup> Page, *Voices and Instruments*, 52.

(see examples 5.9a and 5.9b). It is, therefore, highly unlikely that the introduction of a melismatic figure would result in a large interval between syllables or expand the melody's tessitura significantly.

Even though there is a wide variety of melismatic types and lengths, by far the most common consist of only two or three notes. These kinds of melismas are found in practically all *grands chants*, while other varieties are not. For example, melismas consisting of more than four notes seem to be found almost exclusively in the *grands chants* of the early trouvères. Similar examples would include the almost total lack of *plicae* and plicated figures in manuscript **U** and the double-*plicae* figure found primarily in **Z**. By studying the melismatic figures of this repertory more thoroughly, we may gain a better understanding of both the shared and unique melodic vocabularies of the trouvères and *chansonniers*.

Beyond melismatic type, the performer must also consider melismatic placement. Syllables preceding the *caesura* and the verse ending were more regularly punctuated by melismas. The introduction of melismatic figures at these points highlights the form of the poem and draws attention to rhyming syllables. Similarly, when looking at a chanson melody as a whole, the B section (*cauda*) of the melody frequently contains a higher concentration of melismas than the A section. This is even more exaggerated toward the end of the melody. The longest melismas often appear in the final two verses of a chanson. Because *chansonniers* provide musical notation only for the first strophe, we are unable to get a sense of melismatic content in subsequent strophes. We can only speculate about what happens with the melody in those later strophes, but I agree with O'Neill that melodies could have become increasingly ornate in subsequent strophes. Medieval performers, who obviously valued creative variation of a basic theme, may

have welcomed the opportunity to showcase their ability to vary the melody endlessly. The final aspect of melismatic placement relates to the meaning of the text itself. As we saw previously, in some examples it appears that a scribe chose to highlight particularly charged words with longer melismas. Therefore, the modern performer can look to the dramatic potential of individual words, phrases, or strophes for further guidance on the introduction, or exclusion, of melismatic figures.

There is room for flexibility beyond these areas. We have not considered such elements as vocal timbre, instrumental accompaniment, or even gesture. However, I hope that the above guidelines provide a starting point for a modern performer looking to explore this repertory. We are so fortunate that many trouvère chansons have survived, especially when compared to the *cansos* of the troubadours. Unfortunately, the allure of the troubadours and the perceived derivativeness of their northern cousins seems to have negatively affected the success of these chansons in the present day. Only through embracing *variance* can we begin to fully understand and appreciate the trouvère repertory. Only then can we, as performers, begin to share the true art of the trouvères with modern audiences.

## Appendix A: Non-plicated Melismatic Figures

2-Note



3-Note



4-Note



5-Note



6-Note



7-Note




8-Note




Detailed description: This section contains eight musical staves, each labeled on the left with a note count from '2-Note' to '8-Note'. Each staff shows a melismatic figure consisting of a sequence of notes connected by a slur, with vertical bar lines indicating the end of the figure. The 2-Note figure has two notes. The 3-Note figure has three notes. The 4-Note figure has four notes. The 5-Note figure has five notes. The 6-Note figure has six notes. The 7-Note figure has seven notes. The 8-Note figure has eight notes. The notes are arranged in a stepwise fashion across the staves.

2


2-Note




3-Note



4-Note



5-Note



Detailed description: This section contains four musical staves, each labeled on the left with a note count from '2-Note' to '5-Note'. Each staff shows a melismatic figure consisting of a sequence of notes connected by a slur, with vertical bar lines indicating the end of the figure. The 2-Note figure has two notes. The 3-Note figure has three notes. The 4-Note figure has four notes. The 5-Note figure has five notes. The notes are arranged in a stepwise fashion across the staves.

### Appendix B: Plicated Melismatic Figures

A set of five musical staves, labeled 1-Note through 5-Note on the left. Each staff contains six measures of music. The 1-Note staff shows a single note in the first measure. The 2-Note staff shows two notes beamed together in the first measure. The 3-Note staff shows three notes beamed together. The 4-Note staff shows four notes beamed together. The 5-Note staff shows five notes beamed together. Each measure is separated by a double bar line, and the entire set is enclosed in a large bracket on the left.

A set of five musical staves, labeled 1 through 5 on the left. The 2, 3, and 4 staves contain musical notation similar to the first set, with two, three, and four beamed notes respectively in the first measure. The 1 and 5 staves are blank. Each measure is separated by a double bar line, and the entire set is enclosed in a large bracket on the left.

## Appendix C: Selected Song Complexes and Their Manuscript Sources

### 1. Blondel de Nesle

- a. *RS 482 Complex* ..... 184
- i. RS 482
    1. M f. 139r-v
    2. T ff. 88v-89
    3. K pp. 112-113
    4. N ff. 41v-42r
    5. P ff. 40r-41r
    6. X ff. 79r-80r
    7. U ff. 11v-12r
    8. A f. 98r-v
    9. V(1) f. 106r-v
    10. V(2) f. 115r-v
    11. R ff. 125v-126r
  - ii. Contrafact RS 1102b
    1. (21) f. 155r
  - iii. Contrafact RS 603
    1. B f. 4r-v
    2. F f. 98r-v
- b. *RS 1495 Complex* ..... 193
- i. RS 1495
    1. M ff. 137v-138r
    2. T f. 87r-v
    3. K(1) p. 114
    4. N ff. 44v-45r
    5. P f. 44r-v
    6. A f. 88v-89r
    7. Z f. 10v
      - a. Hendrik van der Werf, *Monumenta monodica medii aevi* (1977), vol. 11, 90-97.
    8. V(1) f. 109r
    9. R ff. 54v-55r
  - ii. Contrafact RS 1497
    1. K(2) p. 113
    2. N f. 42r-v
    3. P ff. 147r-148r
    4. X f. 80r-v
    5. V(2) ff. 106v-107r
    - 6.

- iii. Contrafact RS 520
  - 1. S ff. 117v-118r
  - 2. L f. 158v
  - 3. N ff. 108v-109r

## 2. Le Chastelain de Couci

- a. *RS 671 Complex*..... 201
  - i. RS 671
    - 1. M(1) f. 53r-v
    - 2. T f. 155r-v
    - 3. K(1) p. 104
    - 4. P f. 37r-v
    - 5. X(1) ff. 74r-75r
    - 6. O(1) f. 82r-v
    - 7. a f. 15r-v
    - 8. A ff. 132v-133r
    - 9. V(1) ff. 78v-79r
    - 10. R f. 122v
  - ii. =RS 1823
    - 1. M(2) f. 19v
  - iii. Contrafact R 943
    - 1. Mt f. 72v
    - 2. K(2) p. 44
    - 3. N ff. 10v-11r
    - 4. X(2) f. 43r-v
    - 5. O(2) f. 126v
    - 6. V(2) ff. 22v-23r
- b. *RS 679 Complex*..... 209
  - i. RS 679
    - 1. M ff. 52v-53r
    - 2. T f. 155r
    - 3. K(1) pp. 107-108
    - 4. P(1) ff. 39r-40r
    - 5. X(1) ff. 76v-77r
    - 6. O ff. 4v-5r
    - 7. U ff. 19v-20r
    - 8. A f. 130r-v
    - 9. V f. 80r
    - 10. R f. 119r-v
  - ii. Contrafact RS 358
    - 1. K(2) pp. 311-312
    - 2. N f. 148r-v
    - 3. P(2) ff. 162v-163v

4.	X(2) f. 197r-v	
c.	<i>RS 700 Complex</i> .....	217
i.	RS 700	
1.	M(1) f. 52r-v	
2.	T(1) f. 154r-v	
3.	K pp. 105-106	
4.	P ff. 37v-38r	
5.	X f. 75r-v	
6.	O f. 62r-v	
7.	U f. 5r-v	
8.	a f. 12r-v	
9.	A ff. 123v-124r	
10.	V(1) f. 75r-v	
ii.	Contrafact RS 699	
1.	M(2) f. 97r-v	
2.	T(2) ff. 149v-150r	
iii.	Contrafact RS 1887	
1.	V(2) ff. 116v-117r	

### 3. Gace Brulé

a.	<i>RS 233 Complex</i> .....	226
i.	RS 233	
1.	M f. 36v	
2.	T f. 47r-v	
3.	K(1) pp. 333-334	
4.	N(1) f. 161r-v	
5.	X f. 219r-v	
6.	U f. 63r-v	
ii.	Contrafact RS 1740	
1.	K(2) pp. 203-204	
2.	N(2) ff. 98r-v	
iii.	Contrafact RS 215	
1.	K(3) pp. 201-202	
2.	N(3) ff. 96v-97r	
3.	P ff. 174v-175r	
b.	<i>RS 437 Complex</i> .....	235
i.	RS 437	
1.	M f. 32r-v	
2.	K pp. 54-55	
3.	N ff. 15v-16r	
4.	P ff. 17r-18r	
5.	X(1) ff. 43v-44r	
6.	O f. 3r-v	

- 7. U f. 23r-v
- 8. V f. 27v
- 9. R f. 114r-v
- ii. Contrafact RS 425
  - 1. X(2) ff. 268v-269v
- c. *RS 1779 Complex* ..... 243
  - i. RS 1779
    - 1. M ff. 37v-38r
    - 2. K pp. 70-71
    - 3. N ff. 24v-25r
    - 4. P ff. 11v-12r
    - 5. X ff. 53r-54r
    - 6. O f. 109r-v
    - 7. U f. 8r-v
    - 8. L f. 53v
    - 9. V(1) ff. 113v-114r
    - 10. R vv. 117v-118r
  - ii. Contrafact RS 1778
    - 1. V(2) f. 151r

#### 4. Thibaut de Champagne

- a. *RS 407 Complex* ..... 250
  - i. RS 407
    - 1. M f. 12r-v
    - 2. Mt ff. 68v-69r
    - 3. T f. 17r
    - 4. K pp. 49-50
    - 5. N ff. 13v-14r
    - 6. P ff. 50v-51r
    - 7. X f. 32r-v
    - 8. O f. 38r-v
    - 9. a f. 6r-v
    - 10. Z ff. 7v-8r
    - a. Hendrik van der Werf, *Monumenta monodica  
medii aevi* (1979), vol. 12, 71-83.
    - 11. B ff. 2v-3r
    - 12. V(1) f. 25r-v
    - 13. R ff. 43v-44r
  - ii. Contrafact RS 1431
    - 1. V(2) f. 148r-v
- b. *RS 711 Complex* ..... 258
  - i. RS 711
    - 1. Mt f. 74r-v

2. K pp. 47-48
  3. P ff. 47r-48r
  4. X ff. 36v-37v
  5. O ff. 137v-138r
  6. a ff. 8v-9r
  7. A f. 129r-v
  8. Z ff. 2v-3r
    - a. Hendrik van der Werf, *Monumenta monodica medii aevi* (1979), vol. 12, 93-100.
  9. B f. 1r-v
  10. V f. 24r-v
  11. R ff. 44v-45r
  12. F ff. 104v-105r
  13. (33) f. 290v
  - ii. Contrafact RS 709a
    1. D f. 13r
  - iii. Contrafact A L166
    1. l1 f. 17r-v
- c. *RS 741 Complex* ..... 266
- i. RS 741
    1. M f. 10r-v
    2. Mt ff. 66v-67r
    3. T f. 10v
    4. K(1) pp. 51-52
    5. N(1) f. 15r-v
    6. P f. 50r-v
    7. X(1) ff. 33v-34r
    8. O(1) ff. 80v-81r
    9. a f. 7r-v
    10. Z f. 3v
      - a. Hendrik van der Werf, *Monumenta monodica medii aevi* (1979), vol. 12, 106-119.
    11. B f. 1v
    12. V f. 26r-v
    13. R ff. 2v-3r
  - ii. Contrafact RS 1902
    1. K(2) pp. 260-261
    2. N(2) ff. 127v-128r
    3. X(2) ff. 175v-176r
    4. O(2) f. 64r-v
  - iii. Contrafact RS 2057
    1. K(3) p. 361
    2. N(3) f. 175r-v
    3. X(3) f. 235r-v

## 5. Raoul de Soissons

- a. *RS 2063 Complex* ..... 273
- i. RS 2063
    1. M ff. 85v-86r
    2. T ff. 97v-98r
    3. K(1) pp. 140-141
    4. N(1) ff. 64v-65r
    5. P ff. 87r-88r
    6. X(1) ff. 96v-97r
    7. V(1) ff. 84v-85r
    8. R ff. 41v-43r
    9. (6)
      - a. John Stafford Smith, *Musica Antiqua*, vol. 1 (1812), 19-20.
  - ii. Contrafact RS 321
    1. K(2) pp. 200-201
    2. N(2) f. 96r-v
  - iii. Contrafact RS 1666
    1. Mt ff. 71v-72r
    2. K(3) pp. 42-43
    3. N(3) ff. 9v-10r
    4. X(2) ff. 41v-42r
    5. O ff. 14v-15r
    6. a f. 138r-v
    7. A f. 149r-v
    8. V(2) ff. 21v-22r
- b. *RS 1267 Complex* ..... 282
- i. RS 1267
    1. M f. 85r-v
    2. T f. 97r-v
    3. K pp. 138-140
    4. N f. 65r-v
    5. P(1) ff. 86r-87r
    6. X(1) ff. 95v-96v
    7. V f. 84-v
    8. R f. 41r-v
  - ii. Contrafact RS 462
    1. X(2) f. 209r-v
    2. P(2) f. 137r-v
  - iii. Contrafact RS 1315
    1. X(3) f. 272r-v

## 6. Perrin d'Agincourt

- a. *RS 552 Complex*..... 291
- i. RS 441
    - 1. K p. 169
    - 2. N f. 55v-56r
    - 3. X f. 133v-114r
    - 4. a ff. 95v-96r
    - 5. Z f. 14v-15r
      - a. Marcello Spaziani, *Il Canzoniere francese di Siena* (1957), 124-26.
    - 6. V(1) f. 91r-v
    - 7. R ff. 106v-107r
  - ii. Contrafact RS 554
    - 1. V(2) ff. 52v-53r
  - iii. Contrafact RS 557
    - 1. V(3) ff. 55v-56r

## Appendix D: The Chansons

### Bien doit chanter cui fine Amours adrece

RS 482

Blondel de Nesle

1 2 3 4 5 6 7 8 9 10 10+

**RS 482**  
M f. 139r-v

1. Bien doit chan - ter\_\_ qui fine a - mours\_\_ a - dre - ce.\_\_\_\_

T ff. 88v-89r

K pp. 112-113

N ff. 41v-42r;  
P pp. 40-41;  
X pp. 79-80

U ff. 11v-12r

a f. 89r-v

V(1) f. 106r-v

V(2) f. 115r-v

R ff. 125v-126r

**Contrafact RS 1102b**  
(21) f. 155r

1. Bien deust chan - ter ky eust le - ale\_\_ a - mi - e,\_\_\_\_

**Contrafact RS 603**  
B f. 4r-v

1. Qui que fa - ce ro - tru - en - ge\_\_ no - ve - le\_\_

F f. 98r-v

\*K...

\*The first seven lines (text and music) in Egerton 274 have been erased.

RS 482

1 2 3 4 5 6 7 8 9 10

**RS 482**  
M  
2.de joi - e a - voir maiz pas ne m'en fe - mont.

T

K

NPX

U

a

V(1)

V(2)

R

**RS 1102b**  
(21)  
2.ga - riz fer - roit ky bien la feult choi - sir

**RS 603**  
B  
2.pas - to - re - le ne so - nez ne chan - con

F

## RS 482

1 2 3 4 5 6 7 8 9 10 10+

**RS 482**  
M

3. Qu'en moi ne truis ne joi - e ne le - e - ce

T

K

NPX

U

a

V(1)

V(2)

R

**RS 1102b**  
(21)

3. a - mer to - vient mes coest la mae - stri - e

**RS 603**  
B

3. je jan - te - rai de la sain - te pu - ce - le

F

## RS 482

1 2 3 4 5 6 7 8 9 10

**RS 482**  
M  
4.par quoi je chant, ne ne sa - vroi - e dont.

T

K

NPX

U

a

V(1)

V(2)

R

**RS 1102b**  
(21)  
4.ce bien a - mer et fol a - mour guer - pir.

**RS 603**  
B  
4.en qui sains flans le filz dieu de - vint hon

F

## RS 482

1 2 3 4 5 6 7 8 9 10

**RS 482**  
M  
5. et non pour quant, se cist maus ne des - pont.

T

K

NPX

U

a

V(1)

V(2)

R

**RS 1102b**  
(21)  
5. car ki ka - fiet en fo - lour son de - sir,

**RS 603**  
B  
5. il m'est a - vis cer - tes quant je la non

F

## RS 482

1 2 3 4 5 6 7 8 9 10

**RS 482**  
M

6. qu'en - tre ma dame et fine a - mour me font.

T

K

NPX

p

---

U

a

V(1)

V(2)

R

**RS 1102b**  
(21)

6. de - ceuz en iert; haut mieuz gui - de - ra jo - ir,

**RS 603**  
B

6. go - tes de miel de - go - tent de son non

F

## RS 482

1 2 3 4 5 6 7 8 9 10

**RS 482**  
M

7. Bien puis mo - rir que ja mot n'en sa - vront, —

T

K

NPX

x

U

a

V(1)

V(2)

R

**RS 1102b**  
(21)

7. ke fol a - mour fait ame et cors pe - rir; —

**RS 603**  
B

7. je ne voil mes chan - ter se de lui non

F

## RS 482

1 2 3 4 5 6 7 8 9 10 10+

RS 482  
M  
8.se par mon\_\_ chant n'en se - vent\_\_ la\_\_ des - tre - ce.

T

K

NPX  
P

U

a

V(1)

V(2)

R

RS 1102b  
(21)  
b  
8.mes ky se\_\_prent a\_\_ la\_\_ dou - ce\_\_ Ma - ri - e,\_\_

RS 603  
B  
8.d'au - tre da - me ne d'au - tre\_\_ da - moi - se - le\_\_

F  
\*8.D'au - tre\_\_ da - me ne d'au - tre\_\_ da - moi - se - le

\*\* Although the music for these lines remains in Egerton 274, the erased text for verses eight and nine is reconstructed, as indicated by italics.

## RS 482

1 2 3 4 5 6 7 8 9 10

RS 482  
M  
9.u par mon vis, dont la cou - leur de - font.

T

1 2 3 4 5 6 7 8 9 10

K

NPX

U

a

V(1)

V(2)

R

RS 1102b  
(21)  
9.De guoer ver - ray ne s'en poet re - pen - tir.

RS 603  
B  
9.ne fe - rai mes se dieu plaist dit ne son.

F  
9.ne fe - rai mais se Dieu plaist dit ne son.

## Li plus se plaint d'Amours, mais je n'os dire

RS 1495 1950 = 1497?

Blondel de Nesle

1 2 3 4 5 6 7 8 9 10 10+

**RS 1495**  
M ff. 137v-138r

1.Li\_ pluz se plaint d'a - mours. miaz je n'os di - re:\_\_\_

T f. 87r-v

K(1) p. 114

N(1) ff. 44v-45r;  
P(1) f. 44r-v

a f. 88v-89r

\*Z f. 10v

V(1) f. 109r

R ff. 54v-55

**Contrafact RS 1497**  
K(2) p. 113-114

1.De mon de - sir ne sai\_\_\_ mon melz el - li - re:\_\_\_

N(2) f. 42r-v;  
P(2) ff. 147r-148r;  
X f. 80r-v

V(2) ff. 106v-107r

**Contrafact RS 520**  
S ff. 117v-118r

1.Ja pour. y - ver pour noif\_\_\_ ne pour ge - le - e

L f. 158v

N ff. 108v-109r

\* Unable to access MS Z at this time. Transcription from Henrik van der Werf, *Monumenta monodica medii aevi* (1977), vol. 11, pp. 90-97.

## RS 1495

1 2 3 4 5 6 7 8 9 10

RS 1495  
M

2. qu'aïnc a nul jour me vou\*\* - cist em - pi - rier

T

K(1)

N(1)P(1)

a

Z

V(1)

R

RS 1497  
K(2)

2. car a - des voi ma joi - e de - lai - er.

N(2)P(2)X

V(2)

RS 520  
S

2. n'iere es - bau - biz per - i - ceus nuz ne maz

L

N

\*Text and music from lines 2-6 have been lost in MS M, as indicated by the brackets.

## RS 1495

1 2 3 4 5 6 7 8 9 10 10+

**RS 1495**  
M

3.se mes vo - loirs m'ai - de a des - con - fi - re

T

K(1)

N(1)P(1)  
p

a

Z

V(1)

R

**RS 1497**  
K(2)

3.si sui je\_\_\_ cil qui plus\_\_\_ grief s'en con - sieur - re:\_\_\_

N(2)P(2)X

V(2)

**RS 520**  
S

3.que je\_\_\_ ne chant de la\_\_\_ da - me hon - nou - ree\_\_\_

L

N

\* This verse in N is hypermetric.

## RS 1495

	1	2	3	4	5	6	7	8	9	10
<b>RS 1495</b> M										
T										
K(1)										
N(1)P(1)										
a										
Z										
V(1)										
R										
<b>RS 1497</b> K(2)										
N(2)P(2)X										
V(2)										
<b>RS 520</b> S										
L										
N										

## RS 1495

	1	2	3	4	5	6	7	8	9	10	10+	
<b>RS 1495</b> M	5.ainz vueil pri - er qu'e - le a - liet mon mar - ti - re											
T												
K(1)												
N(1)P(1)												
a												
Z												
V(1)												
R												
<b>RS 1497</b> K(2)	5.mer - ci re - qier a - mors de mon mar - ti - re. —											
N(2)P(2)X												
V(2)												
<b>RS 520</b> S	5.chas - cun an faiz de la Vir - ge sa - cre - e											
L												
N												

RS 1495

1 2 3 4 5 6 7 8 9 10

RS 1495  
M

6. que je l'aim tant loi - au - ment sanz tri - chier:\_\_\_

T

K(1)

N(1)P(1)

a

Z

V(1)

R

RS 1497  
K(2)

6. que nus fors li\_\_ ne m'en\_\_ por - roit ai - dier:\_\_\_

N(2)P(2)X

V(2)

RS 520  
S

6. un son nou - vel\_\_ dont tout\_\_ l'an me sou - laz\_\_

L

N

RS 1495

1 2 3 4 5 6 7 8 9 10 10+

**RS 1495**  
M

7.de duel mor - rai se me voi es - con - di - re.

T

K(1)

N(1)P(1)

a

Z

V(1)

R

**RS 1497**  
K(2)

7.quant li ple - ra ni cou - vient au - tre mi - re. —

N(2)P(2)X

V(2)

**RS 520**  
S

7.di - re puet\_ bien qui a s'a - mour bien be - e.

L

N

## RS 1495

RS 1495  
M

T

K(1)

N(1)P(1)

a

Z

V(1)

R

RS 1497  
K(2)

N(2)P(2)X

V(2)

RS 520  
S

*\*8.vous ne sen-tez mi - e les douz maus d'a - mer\_ au - si com je faiz.*

L

N

\* Boogaard (1969), Refrain 1865. Mss. *S* and *N* include text and music for five separate refrains for subsequent stanzas: Boog.1865,

## Merci clamant de mon fol errement

RS 671 = 1823

Chastelain de Couci

1 2 3 4 5 6 7 8 9 10

**RS 671**  
M(1) f. 53r-v

1. Mer - ci cla - mans de mon fol er - re - ment: \_

T f. 155r-v

K(1) p. 104

P f. 37r-v;  
X(1) ff. 74v-75r

O(1) f. 82r-v

a f. 15r-v

A ff. 132v-133r

V(1) ff. 78v-79r

R f. 122v

**RS 1823**  
M(2) f. 19v

1. A touz a - mans pri qu'il di - ent le voir. \_

**Contrafact R 943**  
Mt f. 72v

1. Rois thie - baut si - re en chan - tant res - pon - dez. \_

K(2) p. 44

N ff. 10v-11r;  
X(2) f. 43r-v

O(2) f. 126v

V(2) ff. 22v-23r

## RS 671

RS 671  
M(1)

1 2 3 4 5 6 7 8 9 10

2.fe - rai la fin de mes chan - cons o - ir.

T

K(1)

PX(1)

O(1)

a

A

V(1)

R

RS 1823  
M(2)

2.li queus doit mieuz []ar droit d'a - mours jo - ir.

RS 943  
Mt

2.jo - ne da - me tres be - le et a - - ve - - nant

K(2)

NX(2)

O(2)

V(2)

## RS 671

1 2 3 4 5 6 7 8 9 10

**RS 671**  
M(1)

3. quar tra - hi m'a et mort a es - - ci - ent.

T

K(1)

PX(1) P

O(1)

a

A

V(1)

R

**RS 1823**  
M(2)

3. u cil qui fert [ ] cuer sanz de - - ce - voir.

**RS 943**  
Mt

3. sor tou - te rien de fin cuer a - - me - rez.

K(2)

NX(2) X(2)

O(2)

V(2)

RS 671

1      2      3      4      5      6      7      8      9      10

**RS 671**  
M(1)

4. mes jo - lis cuers que je doi tant ha - ir.

T

K(1)

PX(1)

O(1)

a

A

V(1)

R

**RS 1823**  
M(2)

4. si ne s'en set mi - e mes bien couv - rir.

**RS 943**  
Mt

4. mes n'en por - roiz a - voir vos - tre ta - lent

K(2)

NX(2)

NX(2)

O(2)

V(2)

## RS 671

RS 671  
M(1)

1 2 3 4 5 6 7 8 9 10

5.cest mal m'a fait pour le gre d'au tre gent.

T

K(1)

PX(1)

O(1)

a

A

V(1)

R

RS 1823  
M(2)

5.u cil qui sert sanz cuer pour de ce voir.

RS 943  
Mt

5.s'a vos tre col ge sir ne la por tez

K(2)

NX(2)

O(2)

V(2)

## RS 671

1 2 3 4 5 6 7 8 9 10

**RS 671**  
M(1)  
6.tout sont par - ti de moi joi - euz ta - lent,

T

K(1)

PX(1)

O(1)

a

A

V(1)

R

**RS 1823**  
M(2)  
6.si s'en set bien pas - ser par son sa - voir,

**RS 943**  
Mt  
6.chiez un au - tre qui de li est a - mez.

K(2)

NX(2)

O(2)

V(2)

## RS 671

1 2 3 4 5 6 7 8 9 10

**RS 671**  
M(1)

7.et quant joi - e me\_\_\_\_\_ faut\_\_\_ bien est rai - sons:

T

K(1)

PX(1) *P*

O(1)

a

A

V(1)

R

**RS 1823**  
M(2)

7.di - tes a - mant qui\_\_\_\_\_ vaut\_\_\_ mieuz par rai - son.

**RS 943**  
Mt

7.ou se ce - lui ne li fai - tes ve - - nir

K(2)

NX(2)

O(2)

V(2)

RS 671

1 2 3 4 5 6 7 8 9 10

RS 671 M(1)  
 8.qu'a - ver ma joi - e: fail - lent mes chan - cons.

T

K(1)

PX(1) P

O(1)

a

A \*

V(1)

R

RS 1823 M(2)  
 8.loi - auz fo - li - e u sa - ge tra - hi - son.

RS 943 Mt  
 8.en vos - tre os - tel por a - ver li ge - sir.

K(2)

NX(2) X(2)

O(2)

V(2)

\* The staff is missing for the remaining music.

## A vous, amant, plus qu'a nule autre gent

RS 679

Chastelain de Couci

1 2 3 4 5 6 7 8 9 10

**RS 679**  
M ff. 52v-53r

1.\*A vous a - mant ains ka nul\_\_ au - tre\_\_ gent\_\_

T f. 155r

K(1) pp. 107-108

P(1) ff. 39r-40r;  
X(1) ff. 76v-77r

O ff. 4v-5r

U ff. 19v-20r

A f. 130r-v

V f. 80r

R f. 119r-v

**Contrafact RS 358**  
K(2) pp. 311-312

1.Li chas - te - lains de cou - ci\_\_ a - ma\_\_ tant:\_\_

N f. 148r-v;  
P(2) ff. 162v-163v;  
X(2) f. 197r-v

P(2)X(2)

\*The text and music for much of the first two lines in MS M has been lost, as indicated by the brackets.

RS 679

1 2 3 4 5 6 7 8 9 10 10+

RS 679  
M  
2. est bien ] rai - sons que ma do leur com - plai - gne.\_\_\_\_

T

K(1)

P(1)X(1)

O

U

A

V

R

RS 358  
K(2)  
2. qu'ainz por a - mor nus n'en ot do - lor\_\_\_\_ grain - dre.\_\_\_\_

NP(2)X(2)

## RS 679

1 2 3 4 5 6 7 8 9 10

**RS 679**  
M

3. quar il m'es - tuet\_\_ par - tir ou - tre - e - ment.\_\_

T

K(1)

P(1)X(1)

O

U

A

V

R

**RS 358**  
K(2)

3. por ce fe - rai ma con - plainte\_ en son\_\_ chant: \_\_

P(2)X(2) P(2)

NP(2)X(2)

## RS 679

1 2 3 4 5 6 7 8 9 10 10+

**RS 679**  
M  
8  
4. et des - se - vrer de ma loi - al com - pai - gne.

T  
8

K(1)  
8

P(1)X(1)  
P(1)  
8

O  
8

U  
8

A  
8

V  
8

R  
8

**RS 358**  
K(2)  
8  
4. que ne cuit pas que la moi - e soit main - dre.

NP(2)X(2)  
8

RS 679

1 2 3 4 5 6 7 8 9 10 10+

RS 679  
M  
8  
5.et quant l'i\_\_ pert.\_\_ n'est rienz qui me\_\_ re - mai - gne.\_\_

T  
8

K(1)  
8

P(1)X(1)  
X(1) P(1)  
8

O  
8

U  
8

A  
8

V  
8

R  
8

RS 358  
K(2)  
8  
5.la mort m'i fet\_\_ re - gre - ter et con - plain - dre.\_\_

NP(2)X(2)  
8

## RS 679

1 2 3 4 5 6 7 8 9 10

**RS 679**  
M  
8  
6.et sa - chiez\_ bien a - mours\_ se - u - re - ment.

T  
8

K(1)  
8

P(1)X(1)

O  
8

U  
8

A  
8

V  
8

R  
8

**RS 358**  
K(2)  
8  
6.vos - tre cler vis bele et vos - tre cors\_\_ gent

X(2)

NP(2)X(2)

RS 679

1 2 3 4 5 6 7 8 9 10

**RS 679**  
M

7.s'ainc nuls mo - rut pour a - voir\_ cuer\_ do - lent.\_\_\_\_

T

K(1)

P(1)X(1)

O

U

A

V

R

**RS 358**  
K(2)

7.mor - te vos ont frere et mere et pa - rent.

NP(2)X(2) X(2)P(2)

## RS 679

1 2 3 4 5 6 7 8 9 10

**RS 679**  
M

8. dont n'iert par\_\_ moi maiz me - us\_\_\_\_\_ vers ne\_\_\_\_\_ laiz.\_\_\_\_

T

K(1)

P(1)X(1) P(1)

O

U

A

V

R

**RS 358**  
K(2)

8. par un tres fol de - se - vre - ment mau - ves.\_\_\_\_

NP(2)X(2)

## Je chantasse volentiers liement...(Mais je)

RS 700

Chastelain de Couci

1 2 3 4 5 6 7 8 9 10

**RS 700**  
M(1) f. 52r-v

1. Je chan - tais - se vo - len - tiers li - e - ment. —

T(1) f. 154r-v

K pp. 105-106

P ff. 37v-38;  
X f. 75r-v

O f. 62r-v

U f. 5r-v

a f. 12r-v

A ff. 123v-124r

V(1) f. 79r-v

**Contrafact RS 699**  
M(2) f. 97r-v

1. Je chan - tais - se vo - len - tiers li - e - ment. —

T(2) ff. 149v-150r

**Contrafact RS 1887**  
V(2) ff. 116v-117r

1. On ne por - roit de mau - ve - se re - son

## RS 700

	1	2	3	4	5	6	7	8	9	10
<b>RS 700</b> M(1)	2.se	je	tro -	vaisse	en	mon	cuer	l'o -	choi -	son.
T(1)										
K										
PX										
O										
U										
a										
A										
V(1)										
<b>RS 699</b> M(2)	2.se	je	tro -	vaisse	en	mon	cuer	l'o -	choi -	son.
T(2)										
<b>RS 1887</b> V(2)	2.bon -	ne	chan -	con	ne	fe -	re	ne	chan -	ter

## RS 700

	1	2	3	4	5	6	7	8	9	10
<b>RS 700</b> M(1)	3.maiz	je	ne	puis	di - re	se	je	ne	ment.---	
T(1)										
K										
PX										
O										
U										
a										
A										
V(1)										
<b>RS 699</b> M(2)	3.et	de - sis -	se et	l'es - tre	et	l'er - re -	ment.---			
T(2)										
<b>RS 1887</b> V(2)	3.pour	ce	n'i	vueil	me - tre	m'en -	ten -	ci -	on	

## RS 700

1 2 3 4 5 6 7 8 9 10

**RS 700**  
M(1)

4. qu'ai - e d'a - mours nu - le rienz\_\_ se mal non.

T(1)

K

PX

O

U

a

A

V(1)

**RS 699**  
M(2)

4. se j'o - sais - se [me - tre] m'en - [ten] - ti - on.

T(2)

**RS 1887**  
V(2)

4. que\_\_ j'ai as - sez au - tre chose a pen - ser

## RS 700

1 2 3 4 5 6 7 8 9 10

**RS 700**  
M(1)  
5.pour ce n'en puis fe - re li - e chan - con.

T(1)

K

PX P

O

U

a

A

V(1)

**RS 699**  
M(2)  
5.de la grant court de fran - ce au douz re - nom.

T(2)

**RS 1887**  
V(2)  
5.et non pour - quant la ter - re d'ou - tre - mer

## RS 700

1 2 3 4 5 6 7 7+

**RS 700**  
M(1)  
6.qu'a - mours le me de - sen - sei - - gne.\_\_\_\_

T(1)

K

PX X X

O

U

a

A

V(1)

**RS 699**  
M(2)  
6.ou tou - te va - lour se bai - - gne.\_\_\_\_

T(2)

**RS 1887**  
V(2)  
6.voi en si tres\_\_\_\_ grant ba - lan - - ce

## RS 700

	1	2	3	4	5	6	7	8	9	10	10+	
<b>RS 700</b> M(1)												
T(1)												
K												
PX												
O												
U												
a												
A												
V(1)												
<b>RS 699</b> M(2)												
T(2)												
<b>RS 1887</b> V(2)												

## RS 700

1 2 3 4 5 6 7 8 9 10

RS 700  
M(1)

8.ein - fint me tient a - mours en des - es - poir.

T(1)

K

PX

O

U

a

A

V(1)

RS 699  
M(2)

8.dont tant i a qui bien por - ront ve - oir.

T(2)

RS 1887  
V(2)

8.qu'il ne croi - e cou - art ne lo - sen - gier

## RS 700

1 2 3 4 5 6 7 8 9 10

**RS 700**  
M(1)

9. que ne m'o - cit ne ne lait joi - e a - voir. \_\_\_\_\_

T(1)

K

PX

O

U

a

A

V(1)

**RS 699**  
M(2)

9. ce quit par tans lor sens et lor sa - voir. \_\_\_\_\_

T(2)

**RS 1887**  
V(2)

9. de sa \_\_\_\_\_ hon - te ne de la \_\_\_\_\_ dieu ven - gier.

## Desconfortés, plain d'ire et de pesance

RS 233

Gace Brulé

1 2 3 4 5 6 7 8 9 10 10+

**RS 233**  
M f. 36v

1. Des - con - for - tez plains d'i - re et de pe - san - ce. \_

T f. 47r-v

K(1) pp. 333-334

N(1) f. 161r-v;  
X f. 219r-v

U f. 63r-v

**Contrafact RS 1740**  
K(2) pp. 203-204

1. Des - con - for - tez com cil\_\_ qui est sanz joi - e: \_

N(2) ff. 96v-97r

**Contrafact RS 215**  
K(3) pp. 201-202

1. Tout soit mes\_\_ cuers en grant\_\_ des - es - pe - ran - ce: \_

N(3) ff. 96v-97r;  
P ff. 174v-175r

N(3)

## RS 233

1 2 3 4 5 6 7 8 9 10

**RS 233**  
M  
2.fe - rai chan - con con - tre le tens qui \_\_\_\_\_ vient.

T

K

N(1)X

U

**RS 1740**  
K  
2.fe - rai chan - con pour mon\_ cuer res - jo - ir.

N(2)

**RS 215**  
K  
2.je chan - te - rai car a - mors m'i\_ se - mont.

N(3)P

P

N(3)

## RS 233

1 2 3 4 5 6 7 8 9 10 10+

**RS 233**  
M

3. qua ma do - lour ne s'ai quer-re a - le - ian - ce.

T

K

N(1)X

U

**RS 1740**  
K

3. si me mer - veil qui a chan - ter m'a - voi - e:

N(2)

**RS 215**  
K

3. pour a - le - gier mon cuer et ma pe - san - ce:

N(3)P

## RS 233

1 2 3 4 5 6 7 8 9 10

**RS 233**  
M

4.se par chan - ter joi - e ne me re - vient.

T

K

N(1)X

U

**RS 1740**  
K

4.quant je ne puis de mes\_ a - mors\_ jo - ir.

N(2)

**RS 215**  
K

4.et la do - lor qu'a - mors\_ tre - re\_ mi\_ sont.

N(3)P

## RS 233

	1	2	3	4	5	6	7	8	9	10
<b>RS 233</b> M										
	5.tant a biau - te ce - le pour__ qui me____ tient.									
T										
K										
N(1)X										
U										
<b>RS 1740</b> K										
	5.se dex__ n'est__ forz bien me de - vroit o - ir.									
N(2)										
<b>RS 215</b> K										
	5.si sa - chent__ bien a - mors que s'e - les n'ont.									
N(3)P										

## RS 233

1 2 3 4 5 6 7 8 9 10 10+

**RS 233**  
M  
6.li tres douz mauz. que ja d'au - tre en ma vi - e.

T

K

N(1)X

U

**RS 1740**  
K  
6.qil me ven - iast de ceus qui par en - vi - e.

N(2)

**RS 215**  
K  
6.de moi mer - ci, ce se - ra vi - la - ni - e.

N(3)P

## RS 233

1 2 3 4 5 6 7 8 9 10 10+

**RS 233**  
M

7.ne quier a - voir ne con - fort ne a - i - e.

T

K

N(1)X

U

**RS 1740**  
K

7.ont de - se - vre a tort\_\_ moi et m'a - mi - e.

N(2)

**RS 215**  
K

7.car je\_\_ les\_\_ ai trop lon - gue - ment ser - vi - es

N(3)P

P

## RS 233

	1	2	3	4	5	6	7	8	9	10	10+	
<b>RS 233</b> M												
	8.ne gua - ri - son. 9.n'a - ve - rai se par li non.											
T												
K												
N(1)X												
U												
<b>RS 1740</b> K												
	8.mes poi__ leur__ vaut 9.quel - que part que li cors aut.											
N(2)												
<b>RS 215</b> K												
	8.de cuer__ ve - rai. 9.ne ja ne m'en re - tre - rai											
N(3)P												

## RS 233

1 2 3 4 5 6 7 7+

**RS 233**  
M  
10. quar pluz l'aim que je ne di - - e.

T

K

N(1)X  
N(1) X

U

**RS 1740**  
K  
10. li cuers re - maint a m'a - mi - - e. \_\_\_\_\_

N(2)

**RS 215**  
K  
10. d'aus ser - vir tou - te ma vi - - e. \_\_\_\_\_

N(3)P  
P P

# Au renouveau de la douceur d'esté

RS 437

Gace Brulé

1 2 3 4 5 6 7 8 9 10

**RS 437**  
M f. 32r-v

1. Au re - nou - vel de la dou - cour d'es - te.

K pp. 54-55

N ff. 15v-16r;  
P ff. 17r-18r;  
X(1) ff. 43v-44r

O f. 3r-v

U f. 23r-v

V f. 27v

R f. 114r-v

**Contrafact RS 425**  
X(2) ff. 268v-269v

1. Chan - con fe - rai puis que diex m'a do - ne

## RS 437

1 2 3 4 5 6 7 8 9 10 10+

**RS 437**  
M

2. que res - clar - eist la dois par la fon - tain - ne

K

NPX(1)

N

O

U

V

R

**RS 425**  
X(2)

2. Gra - ce que j'ai lais - sie toute a - mor vai - ne

## RS 437

1 2 3 4 5 6 7 8 9 10

**RS 437**  
M

3.[et]-tuit sunt vert bois et ver - gier et pre

K

NPX(1)

N  
X(1)P

O

U

V

R

**RS 425**  
X(2)

3.si me re - pent que tant ai de - mo - re

## RS 437

1 2 3 4 5 6 7 8 9 10 10+

**RS 437**  
M

4. et li ro - siers en mai flo - rist et grain - ne.

K

NPX(1)

O

U

V

R

**RS 425**  
X(2)

4. en fo - li - e ou il n'a fors que pai - ne.

## RS 437

1 2 3 4 5 6 7 8 9 10

**RS 437**  
M

5.lors chan - te - rai quar trop m'a - vra\_\_\_ gre - ve

K

NPX(1)

X(1)

O

U

1 2 3 4 5 6 7 8 9 10

V

R

**RS 425**  
X(2)

5.or me[re-]gart et voi\_\_\_ trop be - stor - ne

## RS 437

1 2 3 4 5 6 7 8 9 10 10+

**RS 437**  
M

6.i - re et es - mais que j'ai au cuer pro - chain - ne

K

NPX(1) X(1)

O

U

V

R

**RS 425**  
X(2)

6.Tout le sie - cle, ceus que fole a - mor mai - ne

RS 437

1 2 3 4 5 6 7 8 9 10

RS 437  
M

7. et fins a - mis a tort o - choi - so - nez

K

NPX(1)

O

U

V

R

RS 425  
X(2)

7. je le vos di por Ga - ce le Brul - le

## RS 437

1 2 3 4 5 6 7 8 9 10

**RS 437**  
M

8.est\_\_ mout sou - vent\_\_ de\_\_ le - gier es - fre - ez.

K

NPX(1) X(1) KN

NPX(1)

O

U

V

R

**RS 425**  
X(2)

8.as - sez chan - ta\_\_ dont dex\_\_ ne li\_\_ set\_\_ gre.

# Quant flours et glais et verdure s'esloigne

RS 1779 = 2119

Gace Brulé

1 2 3 4 5 6 7 8 9 10 10+

**RS 1779**  
M ff. 37v-38r

1. Quant flours et\_\_\_ glais.\_\_\_ et ver - du - re\_\_\_ s'es - loig - ne.\_\_\_

K pp. 70-71

N ff. 24v-25r  
P ff. 11v-12r  
X ff. 53r-54r

O f. 109r-v

U f. 8r-v

L f. 53v

V(1) f. 113v-114r

R ff. 117v-118r

**RS 1778**  
V(2) f. 151r

1. Quant glace et\_\_\_ nois\_\_\_ et froi - du - re\_\_\_ s'e - loig - ne.\_\_\_

The image shows a musical score for a piece titled "Quant flours et glais et verdure s'esloigne". The score is arranged in a system of ten staves. The top staff is the vocal line, marked "RS 1779" and "M ff. 37v-38r". It contains the lyrics: "1. Quant flours et\_\_\_ glais.\_\_\_ et ver - du - re\_\_\_ s'es - loig - ne.\_\_\_". Above the staff, measures are numbered 1 through 10+, with a vertical line at the end of measure 10. Below the vocal staff are nine instrumental staves, each with its own label: "K pp. 70-71", "N ff. 24v-25r", "P ff. 11v-12r", "X ff. 53r-54r", "O f. 109r-v", "U f. 8r-v", "L f. 53v", "V(1) f. 113v-114r", and "R ff. 117v-118r". The bottom staff is another vocal line, marked "RS 1778" and "V(2) f. 151r", with the lyrics: "1. Quant glace et\_\_\_ nois\_\_\_ et froi - du - re\_\_\_ s'e - loig - ne.\_\_\_". All staves use a treble clef and a common time signature (C). The notation includes quarter notes, eighth notes, and sixteenth notes, often beamed together. Some notes have slurs or ties. The key signature has one flat (B-flat).

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
2. que cist oi - sel n'o - sent un mot sou - ner.

K

NPX  
X

O

U

L

V(1)

R

RS 1778  
V(2)  
2. Que cil oi - sel ne fi - nent de chan - ter,

## RS 1779

1 2 3 4 5 6 7 8 9 10 10+

M  
3.pour la froi - dour. chas-cuns dou - te et re - soig - ne...

K

NPX  
NPX X

O

U

L

V(1)

R

RS 1778  
V(2)  
3.Lors est rai - son\_ que tou - te riens s'a - doig - ne\_

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
4. trus qu'al biau tanz que il soe - lent chan - ter,

K

NPX PX X

O

U

L

V(1)

R

RS 1778  
V(2)  
4.A la da - me des an - ges hou - no - rer,

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
5.maiz pour ce chant. que ne\_\_ puis\_\_ ou - bli - er:\_\_\_\_\_

K

NPX

O

U

L

V(1)

R

RS 1778  
V(2)  
5.En cui s'en - clost\_\_ pour le\_\_ mon - de\_\_ sau - ver\_\_\_\_\_

## RS 1779

1 2 3 4 5 6 7 8 9 10 10+

M  
6.la dou - ce\_\_ rienz,\_\_ dont\_ dex ioi - e me\_\_ doig - ne:

K

NPX

O

U

L

V(1)

R

RS 1778  
V(2)  
6.Li rois des\_ rois,\_\_ qui\_\_ les\_ maus nos par - doig - ne

## RS 1779

1 2 3 4 5 6 7 8 9 10

M  
7. quar de li sunt. et vien - nent. mi pen - ser.

K

NPX

O

U

L

V(1)

R

RS 1778  
V(2)  
7. Dont nos de - vons les pain - nes re - dou - ter.

## De bone Amour vient science et bonté

RS 407

Thibaut de Champagne

1 2 3 4 5 6 7 8 9 10

**RS 407**  
M f. 12r-v

1. De bo - ne a - mour vient sci - en - ce et biau - tez.

Mt ff. 68v-69r

T f. 17r

K pp. 49-50

N ff. 13v-14r;  
P ff. 50v-51r;  
X f. 32r-v

O f. 38r-v

a f. 6r-v

\*Z ff. 7v-8r

B ff. 2v-3r

V(1) f. 25r-v

R ff. 43v-44r

**Contrafact RS 1431**  
V(2) f. 148r-v

1. Vi - vre touz\_\_ temps et chas - cun\_\_ jour mo - rir;

\*Unable to access MS Z at this time. Transcription from Henrik van der Werf, *Monumenta monodica medii aevi* (1979), vol. 12, pp. 71-83.

RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M 2.et a - mours\_ vient de ces deus\_\_ au - tre - si.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2) 2.ce doit li\_\_ hons sai - ge - ment\_\_ es - pe - rer.

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
3.li troi sunt un qui bien j'ai pen - se.

Mt

T

K

NPX  
N

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
3.au vi - vre doit pen - ser por lui che - vir

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
4. ja - maiz nul\_\_ jour n'en se - ront\_\_ de - par - ti.

Mt

T

K

NPX  
x

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
4. et au mo - rir por les maus\_\_ es - chi - ver.

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
5.par un con - seill\_\_ sunt en - sam - ble es - ta - bli.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
5.qu'en - si\_\_ le\_\_ fet il ne puet\_\_ me - ser - rer

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
6.li\_\_\_\_ cou - re - our qui de - vant\_\_ sunt a - le.\_\_\_\_

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
6.ne\_\_\_\_ per - dre dieu ne po - vre\_\_\_\_ te sen - tir.\_\_\_\_

## RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
7.de mon cuer ont fait lor che - min fer - re.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
7.a tel con - seil se fet bon as - sen - tir.

RS 407

1 2 3 4 5 6 7 8 9 10

RS 407  
M  
8. tant l'ont u - se. ja n'en se - ront par - ti.

Mt

T

K

NPX

O

a

Z

B

V(1)

R

RS 1431  
V(2)  
8. car on en puet l'ame et le cors sau - ver.

## Tant ai Amours servies longuement

RS 711

Thibaut de Champagne

1 2 3 4 5 6 7 8 9 10

RS 711  
Mt f. 74r-v

1. Tant ai a - mors ser - vi - es lon - gue - ment

K pp. 47-48

P ff. 47r-48r;  
X ff. 36v-37v

O ff. 137v-138r

a ff. 8v-9r

A f. 129r-v

\*Z ff. 2v-3r

B f. 1r-v

V f. 24r-v

R ff. 44v-45r

\*\*F ff. 104v-105r

\*\*\* (33) f. 290v

Contrafact RS 709a  
D f. 13r

1. Tant ai ser - vi le mon - de lon - ge - ment

Contrafact A L166  
11 f. 17r-v

1. A - ve gem - ma que lu - cis co - pi - - a

\* Unable to access MS Z at this time. Transcription from Henrik van der Werf, *Monumenta monodica medii aevi*, vol. 12, pp. 93-100.

\*\* The first six lines of RS 711 in MS F have been erased.

\*\*\* Unable to access Paris, Bibliothèque Mazarine 753 (33) at this time. Transcription from Henrik van der Werf, *Monumenta monodica medii aevi* (1979), vol. 12, pp. 93-100.

## RS 711

1 2 3 4 5 6 7 8 9 10 10+

**RS 711**  
Mt

2. que des or mes ne m'en doit nus re - pren - dre.

K

PX

O

a

A

Z

B

V

R

F

(33)

**RS 709a**  
D

2. que bien me doi d'or en a - vant re - pren - dre.

**A L166**  
ll

2. et vir - tu - te vin - cis car - bun - cu - lum.

## RS 711

1 2 3 4 5 6 7 8 9 10

RS 711  
Mt  
3.se je m'en part or a dieu le com - - mant.

K

PX

O

a

A

Z

B

V

R

F

(33)

RS 709a  
D  
3.de lui me part: a ce - lui me que - - mant

A L166  
ll  
3.pu - el - la - rum ge - rens in - sig - ni - - a

## RS 711

1 2 3 4 5 6 7 8 9 10 10+

**RS 711**  
Mt  
4. l'en ne doit pas toz jorz fo - li - e em - pren - dre.

K

PX X P

O

a

A

Z

B

V

R

F

(33)

**RS 709a**  
D  
4. qui po - oir a de moi vers tous def - fen - dre

**A L166**  
ll  
4. pre - fe - ren - do pu - do - ris spe - cu - lum

## RS 711

1 2 3 4 5 6 7 8 9 10 10+

RS 711  
Mt

5. mes cil est fox qui ne s'en sete def - fen - - dre

K

PX

O

a

A

Z

B

V

R

F

(33)

RS 709a  
D

5. c'est la pu - chele en cui dex vaut des - cen - - dre

A L166  
ll

5. o - ra De - um qui te per a - nu - lum

\*Mt has blank staves from this point to the end.

## RS 711

1 2 3 4 5 6 7 8 9 10

RS 711  
Mt

6.ne n'i co - noist ne son mal \*ne son tor - - ment.

K

PX

P

O

a

A

Z

B

V

R

F

(33)

RS 709a  
D

6.pour nous sau - ver\_\_\_\_\_ et je - ter de tour - ment\_\_\_\_\_

A L166  
ll

6.sub - ar - ra - tum de - co - rat glo - ri - - a\_\_\_\_\_

\*This verse is hypermetric in Mt.

## RS 711

1 2 3 4 5 6 7 8 9 10

RS 711  
Mt

7. l'en me ten - droit des or mes por en - fant

K

PX

O

a

A

Z

B

V

R

F

(33)

RS 709a  
D

7. dou - che vir - ge, join - tes mains en plou - rant

A L166  
ll

7. ut la - men - ta mu - tet in gau - di - a

RS 711

RS 711  
Mt

1 2 3 4 5 6 7 8 9 10 10+

8. car chas - cuns tens doit sa sai - son a - ten - dre.

K

PX

O

a

A

Z

B

V

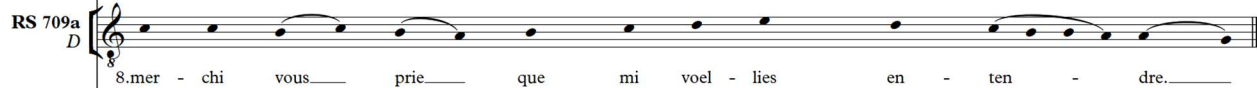
R

F

(33)

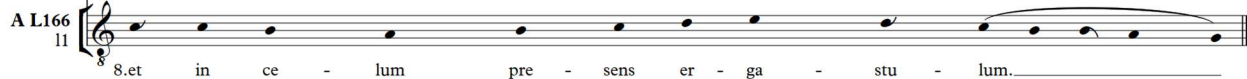
RS 709a  
D

8. mer - chi vous\_\_\_ prie\_\_\_ que mi voel - lies en - ten - dre.\_\_\_\_\_



A L166  
ll

8. et in ce - lum pre - sens er - ga - stu - lum.\_\_\_\_\_



## Tuit mi desir et tuit mi grief tourment

RS 741 = 991

Thibaut de Champagne

1 2 3 4 5 6 7 8 9 10

RS 741  
M f. 10r-v

1. Tuit mi de - sir. et tuit mi grief tour - ment.

Mt ff. 66v-67r

T f. 10v

K(1) pp. 51-52

N(1) f. 15r-v;  
P f. 50r-v;  
X(1) ff. 33v-34r

O(1) ff. 80v-81r

a f. 7r-v

\*Z f. 3v

B f. 1v

V f. 26r-v

R ff. 2v-3r

Contrafact RS 1902  
K(2) pp. 260-261

1. Je ne cuit pas qu'en a - mors tra - i - son

N(2) ff. 127v-128r;  
X(2) ff. 175v-176r

O(2) ff. 64r-v

Contrafact RS 2057  
K(3) p. 361

1. Quant fine y - vers, que cil ar - bre sont nu,

N(3) f. 175r-v;  
X(3) f. 235r-v

\* Unable to access MS Z at this time. Transcription from Henrik van der Werf, *Monumenta monodica mediæ ævi* (1979), vol. 12, pp. 106-119.

RS 741

1 2 3 4 5 6 7 8 9 10

RS 741 M \*2.vien - nent [de la] u tot sunt mi pen - se.

Mt

T

K(1)

N(1)PX(1) p

O(1)

a

Z

B

V

R

RS 1902 K(2) 2.Pe - ust nor - rir que quant ve - nu m'en soit.

N(2)X(2) X(2)

O(2)

RS 2057 K(3) 2.Et es - tez vient, que li a - mant sont gent,

N(3)X(3)

\* MS M is damaged at several places throughout this chanson, as indicated by square brackets.

RS 741

1 2 3 4 5 6 7 8 9 10

RS 741  
M  
3.grant pa - or [ ai ] pour ce que tout - te gent.

Mt

T

K(1)

N(1)PX(1)

O(1)

a

Z

B

V

R

RS 1902  
K(2)  
3.Ainz, sai et di et mou - stre par rai - son

N(2)X(2)

O(2)

RS 2057  
K(3)  
3.Lors m'a a - mors d'un cru - el dart fe - ru

N(3)X(3)

RS 741

1                    2                    3                    4                    5                    6                    7                    8                    9                    10

RS 741  
M  
4. qui \_\_\_\_\_ ont [ve - u ] son gent cors \_\_\_\_\_ es - me - re.

Mt

T

K(1)

N(1)PX(1)

O(1)

a

Z

B

V

R

RS 1902  
K(2)  
4. Qu'au \_\_\_\_\_ dieu d'a - mors af - fiert bien \_\_\_\_\_ qu'il es - sait

N(2)X(2)

O(2)

RS 2057  
K(3)  
4. Par \_\_\_\_\_ mi le cors, si que mes \_\_\_\_\_ cuers le \_\_\_\_\_ sent;

N(3)X(3)

RS 741

1 2 3 4 5 6 7 8 9 10

RS 741  
M  
5.m'ont si sor - pris de bo - - ne vo - len - te.

Mt

T

K(1)

N(1)PX(1) *P*

O(1)

a

Z

B

V

R

RS 1902  
K(2)  
5.Les fins a - manz, si en \_\_\_\_\_ fet ce qu'il doit.

N(2)X(2)

O(2)

RS 2057  
K(3)  
5.s'en criem mo - rir, se ma dame\_\_ au cors gent

N(3)X(3)

## RS 741

1 2 3 4 5 6 7 8 9 10

RS 741  
M  
6.nes dex l'ai - me jel sai a e - sci - ent.\_\_\_\_

Mt

T

K(1)

N(1)PX(1)

O(1)

a

Z

B

V

R

RS 1902  
K(2)  
6.Bon fet sous - frir\_\_\_\_ le mal et\_\_\_\_ la pri - son,\_\_\_\_

N(2)X(2)

O(2)

RS 2057  
K(3)  
6.N'en a pi - tié.\_\_\_\_ Por ce li faz pre - sent\_\_\_\_

N(3)X(3)

RS 741

1 2 3 4 5 6 7 8 9 10

RS 741  
M  
7. grant mer - veil - le est quant il s'en suef - fre tant.

Mt

T

K(1)

N(1)PX(1) X(1) X(1)

O(1)

a

Z

B

V

R

RS 1902  
K(2)  
7. Dont a la fin vient l'en a gue - ri - son.

N(2)X(2)

O(2)

RS 2057  
K(3)  
7. De cuer de cors et d'a - voir en - se - ment.

N(3)X(3)

## Rois de Navare et sires de Vertu

RS 2063

Raoul de Soissons

1 2 3 4 5 6 7 8 9 10

**RS 2063**  
M ff. 85v-86r

1. Rois de na - va - re si - res de ver - tu.

T ff. 97v-98r

K(1) pp. 140-141

N(1) ff. 64v-65r;  
P ff. 87r-88r;  
X(1) ff. 96v-97r

V(1) ff. 84v-85r

R ff. 41v-43r

\*(6)

**Contrafact RS 321**  
K(2) pp. 200-201

1. Ma der - re - nie - re vuel fere en chan - tant:

N(2) f. 96r-v

**Contrafact RS 1666**  
Mt ff. 71v-72r

1. Bons rois thie - baut si - re con - seil - liez moi.

K(3) pp. 42-43

N(3) ff. 9v-10r;  
X(2) ff. 41v-42r

O ff. 14v-15r

a f. 138r-v

A f. 149r-v

V(2) ff. 21v-22r

\*The Chansonniers de Mesmes (6) has long been lost. The pitches (not rhythms) of this transcription are adapted from John Stafford Smith, *Musica Antiqua*, vol. 1 (1812), pp. 19-20. Note that Smith did not make use of the *plica*. I have replaced his original dotted eighth-sixteenth figures with *plicae* to differentiate them from Smith's equal eighth notes.



RS 2063

1      2      3      4      5      6      7      8      9      10

**RS 2063**  
M

3. cer - tes c'est vous bien lai a - - per - ce - u.

T

K(1)

N(1)PX(1)

P

V(1)

R

(6)

**RS 321**  
K(2)

3. que que — je chant li cuers vet des - chan - tant:

N(2)

**RS 1666**  
Mt

3. de cuer loi - al sa - chiez en — bo - ne foi.

K(3)

N(3)X(2)

O

a

A

V(2)

RS 2063

	1	2	3	4	5	6	7	8	9	10	10+
<b>RS 2063</b>											
M	4.pluz a po - oir que n'ait li rois de fran - ce.										
T											
K(1)											
N(1)PX(1)											
V(1)											
R											
(6)											
<b>RS 321</b>											
K(2)	4.com cil qui est a - le sanz re - cou - vran - ce.										
N(2)											
<b>RS 1666</b>											
Mt	4.mes ne li os des - cou - vrir ma pen - se - e										
K(3)											
N(3)X(2)											
O											
a											
A											
V(2)											

RS 2063

1 2 3 4 5 6 7 8 9 10 10+

**RS 2063**  
M  
5. quar de touz maus puet dou - ner a - le - ian - ce.\_\_\_\_

T

K(1)

N(1)PX(1) N(1)P

V(1)

R

(6) # # #

**RS 321**  
K(2)  
5. cele ou j'ai mis mon cuer et m'es - pe - ran - - ce.\_\_\_\_

N(2)

**RS 1666**  
Mt  
5. tel pa - or ai que ne mi soit ve - e.\_\_\_\_

K(3)

N(3)X(2) [ ] X(2) N(3) X(2)

O

a

A

V(2)

RS 2063

1 2 3 4 5 6 7 8 9 10

**RS 2063**  
M  
6.et de la mort con - fort et gua - ri - son.

T

K(1)

N(1)PX(1)

V(1)

R

(6)

**RS 321**  
K(2)  
6.me fet mo - rir si fet grant mes - pri - son.

N(2)

**RS 1666**  
Mt  
6.de li la mors qui me de - straint sou - vent.

K(3)

N(3)X(2)

O

a

A

V(2)

RS 2063

1 2 3 4 5 6 7 8 9 10

RS 2063  
M  
7.ce nu por - roit fai - re nus mor - teuz om.

T

K(1)

N(1)PX(1) P

V(1)

R

(6)

RS 321  
K(2)  
7.car hon - tes est d'o - cir - re son pri - son.

N(2)

RS 1666  
Mt  
7.di - tez si - re qu'en font li fin a - mant

K(3)

N(3)X(2)

O

a

A

V(2)

RS 2063

1      2      3      4      5      6      7      8      9      10

**RS 2063**  
M  
8. qu'a - mours      fait      bien\_\_\_\_      le      ri - che      do - lou - ser.\_\_\_\_

T

K(1)

N(1)PX(1)

V(1)

R

(6)

**RS 321**  
K(2)  
8. puis      que      du      tout      m'a - voit      en      son      dan - gier\_\_\_\_

N(2)

**RS 1666**  
Mt  
8. sof - frent      il\_\_\_\_      tuit\_\_\_\_      aus - si      si      grant      do - lor\_\_\_\_

K(3)

N(3)X(2)      X(2)

O

a

A

V(2)

RS 2063

1 2 3 4 5 6 7 8 9 10

**RS 2063**  
M  
9.et le pov - re de joi - e ca - ro - le.

T

K(1)

N(1)PX(1)  
P

V(1)

R

(6)

**RS 321**  
K(2)  
9.bien de - ust donc son cuer vers moi chan - gier.

N(2)

**RS 1666**  
Mt  
9.ou si di - ent le mal qu'il ont d'a - mor.

K(3)

N(3)X(2)

O

a

A

V(2)

## Chanter m'estuet et fere et comencier

RS 1267 = 1264

Raoul de Soissons

1 2 3 4 5 6 7 8 9 10

**RS 1267**  
M f. 85r-v

\*1. Chancons m'es - tuet et fere et co - men - cier

T f. 97r-v

K pp. 138-140

N f. 65r-v;  
P(1) ff. 86r-87r;  
X(1) ff. 95v-96v

V f. 84r-v

R f. 41r-v

**Contrafact RS 462**  
X(2) f. 209r-v

1. Par main - te fois mont mes dif - fans gre - ve.

P(2) f. 137r-v

**Contrafact RS 1315**  
X(3) f. 272r-v

1. Chan - ter m'es - tuet de ce - le sans tar - gier.

\*The opening line has been lost in **M**.

## RS 1267

1 2 3 4 5 6 7 8 9 10 10+

**RS 1267**  
M

2.de ce - le rienz el mont que pluz vou - droi - e

T

K

NP(1)X(1)

V

R

**RS 462**  
X(2)

2.si mont ne - u que di - re n'el por - roi - e.

P(2)

**RS 1315**  
X(3)

2.qui de\_\_\_ mer est luis - sans es - toi - le cle - re.

## RS 1267

1 2 3 4 5 6 7 8 9 10

**RS 1267**  
M  
3.et pour mon cuer un pou re - fle - e - cier.

T

K

NP(1)X(1)

V

R

**RS 462**  
X(2)  
3.bien ont sur moi. leur de - sir a - che - ve.

P(2)

**RS 1315**  
X(3)  
3.ser - vir la doit chas - cuns de cuer en - tier.

## RS 1267

1 2 3 4 5 6 7 8 9 10 10+

**RS 1267**  
M  
8  
4. qui bien a - vroit me - stier de greig - neur joi - e

T  
8

K  
8

NP(1)X(1)

V  
8

R  
8

**RS 462**  
X(2)  
8  
4. qu'il mont to - lu de bo - ne a - mor la joi - e.

P(2)  
8

**RS 1315**  
X(3)  
8  
4. car fors nos mist de la tor - men - te a - me - re.

## RS 1267

1 2 3 4 5 6 7 8 9 10 10+

**RS 1267**  
M

5.maiz sa biau - tez quant la vi sim - ple et coi - e

T

K

NP(1)X(1)

V

R

**RS 462**  
X(2)

5.las ou fui - rai\_ quant a - mans\_ me guer - roi - e.

P(2)

**RS 1315**  
X(3)

5.ou mis nos ot\_ a - dans no\_ pre - mier pe - re.

## RS 1267

1 2 3 4 5 6 7 8 9 10

**RS 1267**  
M  
8  
6.vers ma da - me me fait ou - tre cui - dier

T  
8

K  
8

NP(1)X(1)  
8

V  
8

R  
8

**RS 462**  
X(2)  
8  
6.or voi je bien qu'en a - vant ne vi - vrai...

P(2)  
8

**RS 1315**  
X(3)  
8  
6.le fruit ma - nia par e - vain sa moil - lier...

## RS 1267

1 2 3 4 5 6 7 8 9 10

**RS 1267**  
M  
7. d'un haut pen - se. et d'un douz de - si - rier.

T

K

NP(1)X(1) X(1)

V

R

**RS 462**  
X(2)  
7. por bien a - mer sui a do - lor li - vre.

P(2)

**RS 1315**  
X(3)  
7. que dex li ot des - fen - du a man - gier.

## RS 1267

1 2 3 4 5 6 7 8 9 10 10+

**RS 1267**  
M

8.ou ja par droit a - tain - dre ne de - vroi - e.\_\_\_\_\_

T

K

NP(1)X(1)

V

R

**RS 462**  
X(2)

8.quant ce me faut en qui je me fi - oi - e.\_\_\_\_\_

P(2)

**RS 1315**  
X(3)

8.s'en che - i - mes tres - tuit en grant mi - se - re.

## RS 1267

1 2 3 4 5 6 7 8 9 10 10+

**RS 1267**  
M

9.se loi - au - tez\_ u pi - tiez ne [*\*l'en proi - e.*]

T

K

NP(1)X(1)

V

\*This verse in V is hypermetric.

R

**RS 462**  
X(2)

9.or ne voi mes en qui fi - er me doi - e.

P(2)

**RS 1315**  
X(3)

9.quant de li fist li douz jhe - sus sa me - re.

## Il me chaut d'esté ne de rosee

RS 552

Perrin d'Angicourt

1 2 3 4 5 6 7 8 9 10 10+

**RS 552**  
K p. 169

1. Il ne me chaut d'es - te ne de rou - se - e

N ff. 55v-56r;  
X ff. 113v-114r

a ff. 95v-96r

\*Z f. 14v-15r

V(1) f. 91r-v

R ff. 106v-107r

**Contrafact RS 554**  
V(2) ff. 52v-53r

1. Tout au - tre - si con des - cent la rou - se - e

**Contrafact RS 557**  
V(3) ff. 55v-56r

1. Ne fi - ne - rai tant que j'av - rai trou - ve - e

\* Unable to access MS Z at this time. Transcription adapted from Marcello Spaziani, *Il canzoniere francese di siena* (1957), pp. 124-26.

## RS 552

	1	2	3	4	5	6	7	8	9	10	10+
<b>RS 552</b> K											
NX											
a											
Z											
V(1)											
R											
<b>RS 554</b> V(2)											
<b>RS 557</b> V(3)											

## RS 552

1 2 3 4 5 6 7 8 9 10 10+

**RS 552**  
K

3.quant je me muir pour la plus be - le ne - e

NX

X

a

Z

V(1)

R

**RS 554**  
V(2)

\*  
3.vient bonne a - mour par une es - troite en - tre - e

**RS 557**  
V(3)

3.pour la plus\_ be - le qui soit de\_ mere ne - e

\* This section of the manuscript appears to have been erased, but the original notation remains faintly visible. These pitches are indicated by the use of hollow diamond noteheads.

## RS 552

	1	2	3	4	5	6	7	8	9	10	10+	
<b>RS 552</b> K												
	4.et la meil - leur du mont et la plus sa - ge											
NX												
a												
Z												
V(1)												
R												
<b>RS 554</b> V(2)												
	4.et ra - fre - schist le cuer et le cour - ra - ge											
<b>RS 557</b> V(3)												
	4.et si _____ n'a pas quinze ans en son a - a - ge											

## RS 552

1 2 3 4 5 6 7 8 9 10 10+

RS 552  
K

5.la\_\_ riens qua plus\_\_ m'a - gre - ge mon ma - la - ge\_\_

NX

a

Z

V(1)

R

RS 554  
V(2)

5.quant par l'ueil fet pas - sa - ge

RS 557  
V(3)

5.mout est gen - tilz et s'est de grant pa - ra - ge

## RS 552

	1	2	3	4	5	6	7	8	9	10	10+
<b>RS 552</b> K											
	6.c'est    ce    qua    li    n'os    di - re    ma    pen - se - e										
NX											
a											
Z											
V(1)											
R											
<b>RS 554</b> V(2)											
	6.et___ si    est    si    sa___ ver - tuz    es - prou - ve - e										
<b>RS 557</b> V(3)											
	6.sa    cor - toi - sie___ a    ele    a - ban - don - ne - e										

## RS 552

1 2 3 4 5 6 7 8 9 10 10+

RS 552  
K

7.et ce que tant sent grief ma\_ de - sti - ne - e\_\_

NX

a

Z

V(1)

1 2 3 4 5 6 7 8 9 10 10+

R

RS 554  
V(2)

7.que par li est cor - toi - si - e do - ne - e

RS 557  
V(3)

7.a tout le mont mout est\_\_ de senz peu - ple - e

## RS 552

1 2 3 4 5 6 7 8 9 10 10+

RS 552  
K

8. que je n'a - tent mer - ci en\_\_\_ mon\_ a - a - ge. \_\_\_

NX

a

Z

V(1)

R

RS 554  
V(2)

8. a tre - touz\_\_\_ ceus qui\_\_\_ sont en son ser - va - ge. \_\_\_

RS 557  
V(3)

8. seur - priz en\_\_\_ sui\_\_\_ si li vois fere hon - ma - ge.

## Appendix E: François-Louis Perne Supplemental Materials

Perne's rendering of RS 700, M f. 52r-v, in *Revue musicale* II (1830), unpaginated appendix.

**MUSIQUE DES CHANSONS**  
**du**  
**CHATELAIN DE COUCY**  
*XII<sup>ÈME</sup> SIECLE*

*Neuvième chanson, Melodie extraite du manuscrit N. 7222 des fonds du Roi*

*Je chan-tas-se vo-lon-tiers li--e--ment se j'en trou-vas*  
*-se en mon cuer l'achorson mes je ne puis di-re, se je ne ment*  
*qu'aie d'amours ni le riens se mal non pour ce ne puis*  
*fai-re li--e chan-çon qu'Amours me le de-sen*  
*sei-gne qui veut que j'aime, et ne veut que je tien-gre*  
*en si me tient amon en de-ses-poir qu'il ne*  
*m'occe ne me let joie a--voir.*

Perne's original transcription for voice and piano of RS 700 in *Revue musicale* II (1830), unpaginated appendix.

**TRADUCTION EN NOTATION MODERNE.**  
*Mélodie extraite du Miss. du Roi N° 7222.*  
*Allegretto Legato.*

**Chanson 1X**  
*V. Ton in F.*  
*Modus Lydien*  
*transposé une tierce*  
*majeure plus haut.*

**Piano.**

Je chantasse volontiers te  
 ment se j'en trouvas- se en mon cuer l'achoisson  
 Mais je ne puis di-re, se je ne ment, Qu'ais d'a-  
 mours nule riens se malnon; pour ce ne puis faire



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