

“LOS MOTZ E.L SO”:
WORDS, MELODY, AND THEIR INTERACTION
IN THE SONGS OF FOLQUET DE MARSEILLE

A Dissertation

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List of Manuscripts

Troubadour Manuscripts with Music

- G Italy, Milan, Biblioteca Ambrosiana S.P. 4.4 (olim R71 sup.)
- R France, Paris, Bibliothèque Nationale fonds français 22543
- W France, Paris, Bibliothèque Nationale fonds français 844

Other Troubadour Manuscripts

- C France, Paris, Bibliothèque Nationale fonds français 856
- H Italy, Rome, Biblioteca Apostolica Vaticana, latini 3207
- N United States, New York, Pierpont Morgan Library M819
- V Italy, Venice, Biblioteca Nazionale Marciana 278 (fr. App. cod. XI)
- X France, Paris, Bibliothèque Nationale fonds français 20050
- Z France, Paris, Bibliothèque Nationale fonds français 1745
- f France, Paris, Bibliothèque Nationale fonds français 12472

Other Manuscripts

- Admont United States, Rochester, NY, Sibley Music Library, ML92 1200
- Darmstadt Germany, Darmstadt, Hessische Landesbibliothek, Codicem 2663
- Harley Great Britain, London, British Library, Harley 281
- MC 318 Italy, Monte Cassino, 318
- Rossi Italy, Rome, Biblioteca Apostolica Vaticana, Rossi codex 215
- Squarcialupi Italy, Florence, Biblioteca Laurenziana, Mediceo Palatino 87

Abstract

Although the poems of the troubadours have been extensively studied almost since they were first composed and the troubadours themselves indicate that they tried to create interactions between the melodies and the words, the melodies and the interactions between the poems and melodies in the complete songs have been examined much less intensively. In this dissertation I delve into the songs of the late twelfth-century troubadour Folquet de Marseille whose thirteen songs surviving with their melodies provide a varied collection of a suitable size to permit intensive analysis of poetic and musical compositional practices and the interactions between the two.

A medieval grammatical theory for understanding texts, a theory which encompasses and links the verbal and musical texts, provides the thread of continuity. I first examine the poetic parameters: the versification, division of the words into sense units, and proverbs. Next, I analyze the pitch organization of the melodies and the division of the stanza into musical units based on repetition. Finally, I locate the interactions between the versification and melodic repetition and between the musical and verbal units. In the process of developing methods for examining the words and melodies in these terms I evaluated and reconciled many medieval and some modern theories on verbal and musical organization.

Through this scrutiny of Folquet's poems and melodies as combined into songs I found his songs to be creatively and carefully organized. The poetic and melodic parameters cannot be understood in isolation, but only through the interactions of the poems and melodies. Poetic and musical units combine flexibly so that monotony is avoided and coherence achieved as the same melody is sung for five or six stanzas of words. The musical settings of the proverbs underscore

their separation from the overall first-person lyric discourse; melodic repetition links the proverbs within the song.

Chapter 1. Introduction

The troubadours produced the first large repertory of vernacular songs with attributions to specific composers during the Middle Ages. Troubadour poetry is by definition written in Old Occitan or Provençal (both terms in common use, although Occitan is preferred) during the period from the end of the eleventh century through the beginning of the fourteenth century. Songs in Old Occitan were composed by poets living not only within the geographical area of Provence, but also by poets born and living in the rest of the south of France, Spain, Italy, and the north of France.¹

The repertory is one of song, consisting mostly of strophic poems to be sung to particular melodies. It is thus not only the earliest large collection of vernacular poetry, but also of secular melodies.² Although only four of the forty-one main surviving manuscripts containing troubadour poetry provide their musical settings, these four do indicate that the works were originally songs.³ In addition, Arnaut Daniel and other poets allude to making the words harmonize with the sounds.⁴ The songs are usually attributed to particular individuals; some manuscripts include short biographies of the composers (*vidas*) and short explanations of individual songs (*razos*).

¹To avoid confusion, the geographic terms I use in the dissertation refer to the modern political entities because there are no real medieval equivalents.

²Discussed in most introductory works, most concisely, Rosenberg, "Introduction," 1.

³ The standard reference for manuscript descriptions and locations of troubadour songs within them is: Pillet and Carstens, *Bibliographie der Troubadours*. The revisions to the manuscript list proposed by Zufferey, *Recherches linguistiques*, are not universally accepted.

⁴"qui.ls motz ab lo son acorda," line 9 in "Autet e bas entre.ls prims fuoills," Riquer, *Los Trovadores*, 621. Aubrey discusses many more such references in "References to Music."

Although medieval composers, critics, and audiences regarded songs as words and music composed by a single person, modern scholars have generally studied medieval songs either as poetry or as music, rarely examining the two together. Troubadour songs, compelling through their poetic and musical richness, exemplify this segregation by academic discipline. Troubadour poems and poetic theory have been studied and discussed almost since their composition, beginning with grammatical works like the late thirteenth-century *Razos de trobar* by Raimon Vidal;⁵ the melodies are occasionally mentioned in such works, but not discussed in any detail. Dante and Francesco da Barberino cite troubadour poems in some of their works, but show little evidence of familiarity with the melodies.⁶ Most modern scholarship, likewise, has focused exclusively on the poems; many editions of troubadour poems do not even mention the existence of melodies.⁷ Similarly, studies of the melodies rarely include the words for the complete poem; if the words are provided at all they are most often the words for the first stanza only.⁸

Musicologists and literary scholars have begun to examine the interactions between poetry and music in this repertory. Probably because this sort of study has arisen relatively

⁵Shapiro, “*De vulgari eloquentia*,” 113-31.

⁶The melodic implications of the poetic theories expressed by Dante in *De vulgari eloquentia* and Francesco da Barberino in the glosses to the *Documenti d’amore* are discussed in greater detail in Chapter 4.

⁷Stronski, for example, does not mention the melodies in his edition of Folquet’s songs; Squillaciotti does mention the presence of melodies and uses them in the construction of the manuscripts’ stemmata.

⁸This procedure is exemplified in the three editions of all known troubadour melodies. Gennrich’s *Der musikalische Nachlass der Troubadours* provides only the melodies without words; Fernandez de la Cuesta, *Las Cançons dels trobadors*, and van der Werf, *Extant Troubadour Melodies*, provide the words for only the first stanzas.

recently, there is no consensus of what kinds of interactions to examine; different scholars approach the problem from vastly different perspectives, gathering such disparate kinds of data that generalizations about music-text interactions in troubadour song become difficult. A few observations, however, may be made. Most studies, especially those that examine the entire repertory, locate the points of contact or coordination between the music and the words, an approach that Margaret Switten labels “structural.”⁹ The structural approach may be divided into two branches: the first, chronologically and methodologically, seeks to solve the problem of the musical rhythms;¹⁰ the second examines the ways in which the music and poetry interact to form an expressive unit.

The rhythmic problem arises because the manuscripts that transmit troubadour melodies use musical notation that indicates pitch but not duration and medieval music theorists provide only ambiguous hints at how to identify durations; the proposed solutions fall into the area of music-text relationships because the musical rhythm is most often derived from the metrical patterns in the words in some way. Most editors choose one of two solutions: the first applies modal rhythms to produce patterns of long and short notes derived from the location of the last accented syllable in the line of poetry,¹¹ and the second assumes that each syllable has the same

⁹Switten, “Music and Words,” 15-16.

¹⁰I do not attempt to cover this topic exhaustively because virtually every scholar who discusses medieval monophony produces a literature review of previous, usually incorrect understandings of the rhythms. Several do describe various rhythmic theories in detail, most recently, Aubrey, *Music of the Troubadours*, 240-54.

¹¹This solution was proposed by Beck in the early twentieth century and championed currently by Tischler; most of Beck’s *Die Melodien der Troubadours* is devoted to deriving modal theory.

duration, regardless of how many pitches it contains.¹² Unfortunately, rhythm is barely discussed by theorists who cover monophonic music; it apparently only becomes a topic of interest when it becomes necessary to coordinate the parts when writing down polyphonic music. Proponents of the modal theory cite medieval theorists who discuss the rhythm of polyphonic music; the applicability of these rhythmic theories to earlier monophonic music is uncertain. None of the proposed solutions resolves all problems satisfactorily, and the analytical approach I take in the dissertation (discussed further below) does not privilege one solution to the rhythmic problem.

More recently scholars have followed the second branch of the structural approach. Elizabeth Aubrey most clearly expresses its logic, contending that the melodies and the words cannot be fully understood in isolation:

The interaction [between the poetry and the melody] is most effective when the poem achieves excellence in the disposition of poetic materials, and when the melody achieves a similar excellence in its disposition of musical materials. The poem is heard once during a performance, while the melody is repeated five or six times, both together creating a multi-layered texture of meaning.¹³

Numerous scholars, including John Stevens, Margaret Switten, and Claudio Vanin approach troubadour songs using this philosophy.¹⁴ Other scholars, especially those focused on a limited selection of songs, begin with this approach, then focus on how the melody and text reinforce each other as the two unfold together through time in what Switten terms the “rhetorical approach.”¹⁵

¹²The isosyllabic hypothesis in which every syllable is of the same duration was first proposed by Sesini, *Melodie trobadoriche* and later modified by Stevens, *Words and Music*.

¹³Aubrey, *Music of the Troubadours*, xviii.

¹⁴Stevens, *Words and Music*; Switten, *Raimon de Miraval*; and Vanin, “Musical Form.”

¹⁵Switten, “Music and Words,” 15-16.

Gisela Scherner-van-Ortmerssen, for example, seeks to understand better the poetic and musical style of an individual composer; she focuses on Bernart de Ventadorn's songs, examining each for poetic structures, musical structures, and the interaction between the two. She begins with the structural relationships, then identifies more expressive relationships, such as the ways in which melismas emphasize key words.¹⁶ Chantal Phan, in contrast, seeks to understand certain compositional procedures common to the troubadour repertory and thus examines a sample of songs selected to represent different chronological periods, genres, and styles. She identifies the patterns in the poetic and musical structures, then locates breaks in the pattern that emphasize certain words and phrases.¹⁷

There are many studies of the rhetorical relationships between the music and words in individual troubadour songs, but each song stimulates exploration of a particular set of interactions. Two such studies may serve as examples: Switten examines Arnaut Daniel's sestina "Lo ferm voler" as an embodiment of Plato's *Timaeus* in song; Ferrante dissects the interactions between the verbal music and melody in Bernart de Ventadorn's "Ab joi mou lo vers."¹⁸ Although they do provide some tools, these unique approaches make it difficult to formulate general principles behind the union of words and music in troubadour song.

¹⁶Schermer-van Ortmeressen, *Bernart de Ventadorn*. She, unfortunately, does not provide the music or the poems; instead, she cites Appel, *Bernart von Ventadorn*, as her source for the poetry and the melodies from facsimiles of the manuscripts supplied by Appel.

¹⁷Phan, "Structures textuelles et mélodiques."

¹⁸Switten, "Arnaut Daniel"; Ferrante, "'Ab joi mou lo vers.'"

Folquet de Marseille

In this dissertation I use some of these tools to examine the songs of the late twelfth-century troubadour Folquet de Marseille. Folquet produced at least nineteen songs whose attribution is considered secure; thirteen songs have been transmitted with melodies, with eleven of the melodies transmitted by more than one source.¹⁹ His period of activity, approximately 1180 to 1200, puts his works into a period from which many troubadour songs survive. His contemporaries include Peire Vidal, Bertran de Born, and Raimon de Miraval.

I selected Folquet's works for two reasons. First, his surviving output of thirteen songs transmitted with their melodies is a substantial number of surviving songs for a troubadour and is large enough to provide insights into melodic composition but small enough to allow close examination of the relationships between the music and the words. These thirteen songs all fall into the category of *canso*, a song about love, and, with thirteen *cansos* surviving with their melodies out of fourteen total, Folquet's *cansos* exhibit an unusually high survival rate for the melodies.²⁰ Second, although his works were widely known and esteemed during the Middle Ages, they have not been examined closely and are often considered mediocre by modern researchers.

Assessments of His Works

Folquet's songs were well known in the Middle Ages: they survive in many manuscripts encompassing a geographically wide range. The songs, or parts of them, are found in over thirty

¹⁹Some melodic variants differ little from each other, whereas others seem to present almost completely different melodies.

²⁰The melodies of the five remaining songs of other types did not survive.

individual sources and eight additional sources with their own manuscript histories. His poems appear in almost all the major troubadour chansonniers, with the exceptions of the main body of manuscript H, manuscript X, and manuscript Z. Several songs inspired contemporary German poets²¹ and slightly later Sicilian poets.²² The opening line (text and melody) of another song begins the upper voice of a motet.²³

Folquet's life and works are described in various contemporary writings, including a *vida* and *razos* for four of his songs. The Monk of Montaudon parodied his accomplishments in the satire "Pois Peire d'Alvernh'a chantat."²⁴ His participation as Bishop of Toulouse in the Albigensian Crusade secured his place in history, however unfavorably described in the *Chanson de la croisade albigeoise*. Dante thought very highly of him, citing "Tan m'abellis l'amoros pessamens" in *De vulgari eloquentia* among the examples of excellently constructed *canzoni*;²⁵ he also paraphrased the opening lines of this same song as Arnaut Daniel's first words in *Purgatorio*,²⁶ and placed Folquet in *Paradiso* for eternity.²⁷

²¹First discussed in Frank, *Trouvères et Minnesängers*. Two songs are covered in greater detail by Van d'Elden, "Diversity Despite Similarity."

²²Squillacioti, *Folchetto di Marsiglia*, 99-107.

²³"Tan m'abellis l'amoros pessamens" appears in Old French translation in "Molt m'abelist l'amoros pensamen/Flos filius eius," listed as Motet 674 in van der Werf's *Integrated Directory*, 113.

²⁴Philippson, *Mönch von Montaudon*, 34.

²⁵Dante, *De vulgari eloquentia* 2.6.6; Mengaldo, 44; Shapiro, 78.

²⁶"Tan m'abellis vostre cortes deman," *Purgatorio* 26.140.

²⁷*Paradiso* 9.67-142. Folquet is found in the Sphere of Venus, the last sphere within the shadow of the earth. Dante hints at his literary accomplishments but bases his placement on his religious activities.

Yet in the twentieth century scholars offer contradictory assessments of Folquet's work. Despite Stronski's 1910 edition of the poems with extensive preliminary study,²⁸ Folquet's works were almost completely ignored in works on the troubadours until the later twentieth century. Few of his poems appear in anthologies; in anthologies with English translations one often encounters only "Senher Dieus," a poem whose attribution to Folquet is still under debate and is in any case not typical of his poetic style.²⁹ Few recordings have been made of his songs. He is rarely mentioned in works that examine a particular aspect of the repertory, like *Troubadours and Love*.³⁰ Most tellingly, Amelia van Vleck, in her study of troubadours' strategies for ensuring that the stanzas of their poems would be transmitted in the proper order, includes Folquet in the statistical study but scarcely mentions his work in the text itself.³¹ Caroline Locher had published over ten years earlier a study of the incredible stability of stanza order in Folquet's songs,³² so van Vleck's omission is surprising.

Paolo Squillacioti, who recently produced a new edition of Folquet's songs, suggests that the reason many nineteenth- and twentieth-century scholars consider Folquet to be a mediocre poet is that he does not exhibit the "naturalism" valued by Romantic esthetics and allegedly found in other troubadour poets like Bernart de Ventadorn.³³ Alfred Jeanroy, for example,

²⁸Stronski, *Folquet de Marseille*.

²⁹For example, Goldin, *Lyrics of the Troubadours and Trouvères*.

³⁰Topsfield, *Troubadours and Love*.

³¹van Vleck, *Memory and Re-creation*.

³²Locher, "Folquet de Marseille."

³³Squillacioti, *Folchetto di Marsiglia*, 111-18.

assesses Folquet's works as follows: "I cannot deny that there are, here and there, some refined thoughts, some graceful and agreeable verses. But these graceful little flowers rarely flourish in the arid lands where only the scholastic thistles survive."³⁴

Much recent scholarship on Folquet focuses on Dante's citation of him and his works. Even here the undercurrent often seems to be "how could Dante esteem such a mediocre poet?" Teodolinda Barolini devotes much of her book on the poets cited by Dante to how Dante evaluated the better poets in his critical works—*Convivio* and *De vulgari eloquentia*—then replaced them with weaker poets like Folquet in the *Commedia*.³⁵ The trend continues with later scholars like Albert Rossi, who locates Ovidian quotations in some of Folquet's songs and connects these quotations to Dante's depiction of Folquet in *Paradiso*. Thus, Rossi takes Folquet's work seriously; yet the undercurrent is visible in such pronouncements as "the stock *sententiae* which permeate Folquet's idiom."³⁶

Similarly, Nicole Schulman recently examined Folquet's life as a way to understand the dynamics of the Albigensian Crusade. She observes that, although both as a poet and a preacher he was considered very persuasive by his contemporaries, none of his sermons survives and the reasoning abilities he displays in his poems leave much to be desired.³⁷

³⁴"Je ne nie pas qu'il y ait, çà et là, quelques pensées, quelques vers faciles et agréables. Mais ces gracieuses fleurettes s'épanouissent rarement dans ces terres arides où ne prospèrent que les chardons de la scolastique." Jeanroy, *La Poésie lyrique des troubadours*, 2: 151.

³⁵Barolini, *Dante's Poets*. On page 179 she specifically describes Folquet as a "weak poet."

³⁶Rossi, "Ovidian Exemplarity," 52.

³⁷Schulman, "Folco," 129-30.

Other literary scholars, however, assess Folquet's poems more positively. As mentioned above, Locher finds that manuscripts transmit Folquet's poems with the stanzas in the same order more consistently than is the case with other troubadours' poems. She concludes that Folquet experimented with poetic devices that extend from one stanza to the next; these maintained stanza order as the song passed into the written records.³⁸ A few contributions focus on individual songs. In particular, "Tan m'abellis," probably because it is the song cited by Dante for its excellence, has been the focus of both literary and musicological studies.³⁹

There has recently been a flurry of publications on Folquet's use of proverbs. Although Stronski claims that the proverbial and classical quotations that Folquet uses in his poetry indicate a working knowledge only of florilegia,⁴⁰ many later scholars have found in them evidence of much wider readings of the classics.⁴¹ Wendy Pfeffer, in particular, discusses the proverbs in several of Folquet's songs in her recent book on proverbs in the troubadour repertory.⁴² Other scholars have sought the origins of two images from "Sitot me sui."⁴³

Musicologists likewise disagree concerning his melodies. Those who discuss Folquet's songs in passing within surveys of troubadour melodies tend to find his melodies poorly

³⁸Locher, "Folquet de Marseille."

³⁹Schlager, "Annäherung an ein Troubadour-Leid"; Squillacioti, "Folchetto di Marsiglia 'Trovatore di Dante.'" Gossen, "Musik und Text," 16-20, includes "Tan m'abellis" in her study of Bernart de Ventadorn's songs because of Schlager's article.

⁴⁰Stronski, *Folquet de Marseille*, 80*-81*.

⁴¹Scheludko, "Ovid und die Trobadors," 167-70; Jensen, "Folquet de Marselha and the Classical Tradition"; Pfeffer, "Ben conosc e sai."

⁴²Pfeffer, *Proverbs in Medieval Occitan Literature*, 44-52.

⁴³Onesta, "La Similitudine Farfalla-Amante"; Bianchini, "Orazio."

organized; their descriptions range from a bland reference to a “lack of formal regularity”⁴⁴ to the dismissive pronouncement that they are “devoid of organizing phenomena and appear to wander aimlessly within an ill-defined range.”⁴⁵ Those who focus on Folquet’s songs in particular find them more commendable. Sesini praises the melodies, considering them the best aspect of his songs, bringing the poems to life.⁴⁶ He identifies quotations and paraphrases in Folquet’s melodies, paralleling the literary quotations and paraphrases Stronski had found. Sesini cites only one example,⁴⁷ but more recently Le Vot has identified several “reminiscences” (as he calls them) of sacred and secular melodies in Folquet’s songs.⁴⁸ In a recent anthology he described one song as “classic.”⁴⁹

This diversity of opinion on Folquet’s literary and musical accomplishments among modern scholars reflects our incomplete understanding and appreciation of troubadour compositional practices. In this dissertation I hope to increase our understanding by examining Folquet’s songs in detail.

Biography

The Old Occitan biography or *vida* is the main source of information about Folquet’s life and forms the starting point for all discussions of his life. It has been transmitted in eleven

⁴⁴Steel, “Influences on the Musical Style,” 250.

⁴⁵van der Werf, *Extant Troubadour Melodies*, 32.

⁴⁶Sesini, “Folchetto da Marsiglia,” 84.

⁴⁷Sesini, “Folchetto da Marsiglia,” 81. He observes that the melody for the seventh verse of “Ay! tan gen vens” resembles the gregorian Kyrie “Orbis factor.”

⁴⁸Le Vot, “Intertextualité, métrique.”

⁴⁹“En chanten,” Le Vot, “Music of the Troubadours and Trouvères,” 12.

manuscripts, including ones of southern French, Italian, and northern French origin.⁵⁰ The *vidas* were probably used by *joglars* during the twelfth and thirteenth centuries to introduce songs to new audiences but appear to have been written down and edited in the early thirteenth century by Uc Faidit, a troubadour from the south of France who migrated to and remained in Italy. He is also believed to have written the *razos* which provide explanations of individual songs.⁵¹ *Razos* have been transmitted for four of Folquet's songs: "Oimais no.i conosc," "Si cum sel," "Tan mou," and "Us volers."⁵² Because the *vida* provides the framework for our understanding of Folquet's life, in what follows I begin with quotations from the *vida*, then supplement them with modern scholarship.⁵³

"Folquet was the son of a merchant from Genoa named Sir Anfos."⁵⁴ The *vida* does not indicate whether Folquet was born in Marseille or born in Genoa and moved to Marseille at a young age. A series of Italian authors and scholars, beginning with Petrarch, believed he was

⁵⁰Stronski and Squillacioti provide the *vidas* and *razos* in their editions. The standard edition of all troubadour *vidas* and *razos* is Boutière and Schutz, *Biographies des troubadours*.

⁵¹Poe, "*Vidas* and *Razos*."

⁵²Transcriptions and translations of the *vida* and *razos* transmitted in manuscript R are provided in Appendix A.

⁵³Stronski in his 1910 edition of Folquet's songs provides the foundation for later research on Folquet's life. He suggested that the information supplied by the *vida* should be divided into factual and fanciful; he regarded information about the troubadour's origins and post-compositional career unlikely to have been invented; whereas he considered romantic entanglements with various noble women unlikely for a married merchant with two children. Schulman's biography of Folquet and the introductory material in Squillacioti's new edition provide information that supplements Stronski's original efforts.

⁵⁴"Folquet de Marselha fo filh d'un mercadier de Genoa qe ac nom sier n'Anfos."

born in Genoa, a belief accepted by the twentieth-century Italian scholar Squillacioti,⁵⁵ but this may reflect a desire to claim Folquet as an Italian. The wording of the *vida* makes it clear that Folquet's father, Anfos, was Italian by the Italian honorific "Sier"; Folquet, however, is referred to universally with the Occitan honorific "En," so his birthplace may be Marseille. Based on the timing of events in his life, Folquet is believed to have been born between 1150 and 1160.⁵⁶

"And when the father died he left him rich in possessions."⁵⁷ The *vida* does not indicate Folquet's profession directly, but because his father was a merchant and left him well off when he died, it is likely that Folquet inherited the family business as well. The Monk of Montaudon refers to Folquet as a "little merchant" in his satiric description of the important troubadours of his time.⁵⁸ A Fulco Anfos is listed among the bourgeois of Marseille in a cartulary of 1178.⁵⁹ In addition, Folquet refers to himself as "rich" in several songs.

"And he strove for merit and put himself to serve worthy men. And to frequent with them and to come to them. And he was well received by King Richard and by count Raimon of Toulouse and by Lord Barral his lord of Marseille."⁶⁰ These lines suggest that Folquet succeeded in rising socially through his activities as a troubadour. He discusses the behavior of

⁵⁵Squillacioti, *Folchetto di Marsiglia*, 68-70. There is also an Italian translation of the Old Occitan *vida* that indicates that Folquet was born in Genoa.

⁵⁶Schulman, "Folco," 224; Squillacioti, *Folchetto di Marsiglia*, 67.

⁵⁷"e can lo paire mori el lo laysset ric d'aver."

⁵⁸"Pois Peire d'Alvergn'a chantat," 74; Philippon, *Mönch von Montaudon*, 34.

⁵⁹Schulman, "Folco," 42

⁶⁰"E el entendet en pretz e mes se a servir valens homes. E trevar ab lor. e venir. E son fort grazir per lo rey Richart. E per lo comt. .R. de toloza. E per en Barral son senhor de Marsselha."

King Richard of England in the Third Crusade in the fifth stanza of “Ay! tan gen vens.” Folquet was apparently quite close to Lord Barral; he wrote a lament, “Si cum cel,” when he died and mentions his death in other songs. The relationship between Folquet and count Raimon of Toulouse, however, is somewhat puzzling because Folquet as a troubadour was allied with King Alfonso of Aragon, who was an enemy of the count of Toulouse. In addition, when Folquet was bishop of Toulouse, he actively sought to depose the current count Raimon of Toulouse.

“And he composed very well.”⁶¹ Although Folquet has been considered a mediocre composer by many nineteenth- and twentieth-century scholars, his songs were widely distributed, quoted, and imitated during the Middle Ages. They are transmitted by most troubadour songbooks; several begin with his songs, indicating his prominence as an individual or a composer. Quotations are found in grammatical treatises, narrative poems with lyric insertions, didactic poems, and florilegia. There are Old Occitan, Old French, and Middle High German imitations of several songs, and some of his poetic images are explored by the Sicilian poets. All indicate that medieval audiences appreciated his songs, that in their estimation he did compose well.

“And he was very attractive in his person. And he loved the wife of his lord Lord Barral and begged her. And composed his songs about her. And never through anything he did, would she give him the pleasures of love. So he always complains about her in his songs.”⁶² This is one of the sources of the romantic view of Folquet’s life; Pratsch, in particular, ordered Folquet’s

⁶¹“E trobet mot be.”

⁶²“E fo mot avinnens de la pressona. E entendia se en la molher de so senhor en Barral. E pregava la. E de la fazia sas chansos. E anc per res q’el fezes non li volc dar plazer d’amor. Per que tostem se plays en las chansos.”

songs according to his supposed relationship with Adelaide, the wife of Lord Barral.⁶³ These lines also describe the characteristic stance that Folquet, like many other troubadours, assumes as the lover—he never receives a reward from Love and so frequently complains about Love in his songs.

“He was so sad about his lady and the barons who were dead that he abandoned the world and went to the Cistercians with his wife and two sons that he had.”⁶⁴ Whether he renounced the world because of his sadness over the deaths of his friends or some other reason, Folquet did renounce the world and become a Cistercian monk sometime around 1195. This is the only mention of his family in the *vida*, and we have no other information about his wife. Schulman speculates that Folquet’s later interest in providing adequate facilities for women who sought the religious life may have stemmed from his difficulties in finding a religious house to accept his wife.⁶⁵ His two sons, Peire and Anfos, are listed as monks in 1210 in the Cistercian monastery Grandselve near Toulouse.⁶⁶

“And he was made abbot of a rich abbey in Provence called Torondet.”⁶⁷ The *vida* is ambiguous on whether he entered Torondet and later became its abbot or whether he entered a different monastery, then became abbot of Torondet. Folquet’s friend, John of Garland, later

⁶³Pratsch, *Folquet von Marseille*. These lines in conjunction with the *razos* are also the source for Zingarelli’s view of Folquet’s life, *La Personalita storica*.

⁶⁴“don el per tristezza de sa dona e dels baros qe ero mortz abandonec lo mon. e rendet se en lor de Sistel ab sa molher et ab dos fils que avia.”

⁶⁵Shulman, “Folco,” 97-100.

⁶⁶Shulman, “Folco,” 46.

⁶⁷“E son fatz abas d’una rica abadía q’es en Proensa qe a nom lo Torondet.”

recounts that he entered Torondet but never mentions that he became its abbot.⁶⁸ Unfortunately the records of Torondet were destroyed by fire in the early 17th century, so no information directly from the abbey is available.⁶⁹ Records from other monasteries list several Abbot Folcos at Torondet during Folquet's lifetime, and of the ones listed during the 1190s and early 1200s, it is unclear exactly which one is Folquet or if they all are.⁷⁰

“And then he was made Bishop of Toulouse.”⁷¹ He was elected in November of 1205; this is the period of his life for which we have the most documentation. He attained his greatest fame as Bishop of Toulouse because he was deeply implicated in the persecution of heretics during the Albigensian crusade, in which he represented the interests of the Church and the northern French. During this period he traveled extensively to northern France to preach the crusade and to Rome to discuss matters with the Pope. He helped found the University of Toulouse for which he persuaded several professors, including John of Garland, to migrate to Toulouse.

“And there he died”⁷² on December 31, 1231. He is buried at Grandselve where his sons were monks.

⁶⁸Shulman, “Folco,” 87

⁶⁹Shulman, “Folco,” 90.

⁷⁰Shulman, “Folco,” 90-94.

⁷¹“e pueis fon fatz avesques de Tholoza”.

⁷²“e lay definet.”

Scope of the Dissertation

Materials

Folquet's poems are transmitted by most of the major troubadour chansonniers. Three (G, R, and W) also transmit the musical settings; these manuscripts thus supply the versions of the songs discussed in the dissertation. Manuscripts G and R contain primarily works in Old Occitan; manuscript W primarily transmits trouvère songs but contains two gatherings of troubadour songs.

Medieval chansonniers are usually arranged by genre (loosely defined) with the *cansos* (songs about love) appearing first, followed by *sirventes* (songs on topics other than love), *tensos* (debate songs), *coblas esparsas* (individual stanzas), and non-lyric works. Within each section, especially those devoted to *cansos*, the works are grouped by author so that each major author has at least one section containing his works. The author collections are then arranged in order of importance.⁷³

Manuscript G, copied in northern Italy in the early fourteenth century, transmits the largest collection of Folquet's songs with melodies. It includes 237 Old Occitan songs, for which 196 have been provided with staves and 61 with melodies.⁷⁴ The melodies are concentrated in the first part of the manuscript; Aubrey speculates that the scribe started to work on the manuscript with good musical and poetic exemplars for the main poets, starting with Folquet de Marseille and Bernart de Ventadorn, and had less to work with as work on the

⁷³Burgwinkle, "Chansonniers as Books," 247-49.

⁷⁴The manuscript is described by Bertoni, *Biblioteca Ambrosiana R71sup.* with a diplomatic edition of the poems. The music is described by Sesini, *Melodie trobadoriche* with transcriptions of the melodies according to Sesini's theoretical reconstruction of the rhythms.

manuscript progressed.⁷⁵ The manuscript follows the design for the ideal chansonnier, at least in the first gatherings, in which the songs are gathered into sections by author.

Manuscript G is the only one of the three that respects lines of verse in transmitting the poems, which are presented in double columns. Staves, generally with five or six lines, are provided for the first stanza and often for the first line of the second; the remainder of the text follows thereafter. The melodies are notated with *puncta*, slightly elongated in the lower right corner, unlike the other chansonniers, which have four-line staves and *virgae* as the primary neumes. Sesini suggests that the scribe may have copied from exemplars in Aquitanian notation, in which the single notes are *puncta*.⁷⁶ The melodies are notated with C clefs, sometimes in conjunction with F clefs to clarify note locations in the lower registers.

Folquet's collection, listed in Table 1.1, opens the manuscript and consists of the fourteen *cansos*, thirteen of which are provided with melodies. The one song transmitted without a melody, "Chantan volgra," has been provided with staves for three stanzas and the first line of the fourth. This song, for which no musical setting survives, may have had an unusual melodic structure that made it difficult to remember.

⁷⁵Aubrey, *Music of the Troubadours*, 43-45. A glance at the order of Folquet's songs in this manuscript (Table 1.1) shows that the order is not alphabetical as Aubrey indicates on page 43.

⁷⁶Sesini, *Melodie trobadoriche*, 18-19.

Table 1.1. Order of Folquet's Songs in Manuscript G

Manuscript Number	Folio	Incipit (in manuscript)	Pillet-Carstens Number	Genre	Music
1	1r	Per dieu amors	155, 16	canso	yes
2	1v	Amors merce	155, 1	canso	yes
3	2r	Sal cor plagues	155, 18	canso	yes
4	2v	Tan mabellis	155, 22	canso	yes
5	3r	Sitot me sui	155, 21	canso	yes
6	3v	Mout i fez	155, 14	canso	yes
7	4r	Aa quant gen venz	155, 3	canso	yes
8	4v	Ben an mort	155, 5	canso	yes
9	5r	In cantan maven	155, 8	canso	yes
10	5v	Tant mou de corteza razo	155, 23	canso	yes
11	6v	Ja nos cuich hom	155, 11	canso	yes
12	7r	Us volers	155, 27	canso	yes
13	7v	Chantan volgra	155, 6	canso	staves
14	8v	Greu feira	155, 10	canso	yes

Manuscript R, copied near Toulouse in the late thirteenth or early fourteenth century,⁷⁷ transmits all but one of Folquet's securely attributed songs but provides melodies for only ten of them. It includes 27 *vidas* and *razos*, 947 lyric poems of which 160 have musical notation, 146 individual stanzas, and 69 non-lyric works.⁷⁸ The manuscript is somewhat disorganized. It begins with a table of contents, followed by a section of *vidas* and *razos*, including Folquet's *vida* and *razos* for "Oimais no.i conosc" and "Tan mou." The subsequent lyric poems generally

⁷⁷Manuscript described by Aubrey, "Study" and Zufferey, *Recherches linguistiques* .

⁷⁸Aubrey, "Study," 6-7.

occur in authorial collections, but several collections are devoted to each major poet, a circumstance suggesting that several exemplars were used to compile the manuscript, a hypothesis supported by the recurrence of *tenso* collections, believed to end exemplars.⁷⁹

In the sections of lyric poems, the pages are divided into two columns; staves are provided for the first stanzas of each song after folio 8. The poems are written without regard for line breaks, except insofar as *puncta* are used to indicate ends of verses in the words. The music is written on four-line staves and uses mostly F clefs. Single notes are *virgae*, and most ligatures end with tails or have internal tails that may be *plicas*.⁸⁰

Like those of most other troubadours, Folquet's songs are somewhat scattered through the manuscript, as shown in Table 1.2; “. . .” in the manuscript number column separates Folquet's collections within the manuscript.

The first of Folquet's songs found in the manuscript is the crusade song “Oimais no.i conosc,” which is provided with an author portrait, although the song is isolated from Folquet's main collections, consisting of manuscript numbers 351-363 and 430-434 (the second group includes two songs incorrectly attributed to Folquet). The *tenso* is found in one of the separate collections of *tensos*. All the songs, except the last, were provided with staves. “Ay! tan gen vens” was provided with one melody that was mostly erased and replaced by a new melody; this is the only palimpsest melody in the troubadour repertory.

⁷⁹Tavera, “Chansonnier,” 237; but also obvious from examining the manuscript.

⁸⁰Aubrey, “Study,” 125-29

Table 1.2. Order of Songs Attributed to Folquet in Manuscript R

Manuscript number	Folio	Incipit (in manuscript)	Pillet-Carstens Number	Genre	Music	Razo in R
95	13r	Huey may noi conosc razo	155, 15	crusade	staves	yes
...						
351	42r	Greu fera	155, 10	canso	yes	
352	42r	Chantan volgra	155, 6	canso	staves	
353	42r	Ia nos cug hom	155, 11	canso	staves	
354	42v	Amors merce	155, 1	canso	yes	
355	42v	Mot y fes	155, 14	canso	yes	
356	42v	Tant mabelis	155, 22	canso	yes	
357	42v	Tant mou de corteza razo	155, 23	canso	yes	yes
358	43r	Sal cor plagues	155, 18	canso	yes	
359	43r	Us volers	155, 27	canso	yes	
360	43r	En chantan mave	155, 8	canso	staves	
361	43r	Ay tan gen vens	155, 3	canso	yes	
362	43v	Ben an mort	155, 5	canso	yes	
363	43v	Chantar mes tornatz afan	155, 7	crusade	staves	
...						
430	51v	Per dieu amors	155, 16	canso	yes	vida
431	51v	Si tot mi soi	155, 21	canso	staves	
432	51v	Los mals damors	370, 9	canso	staves	
433	52r	Si com sel questan greuiatz	155, 20	planh	staves	
434	52r	Sanc fuy bela	106, 14	alba	yes	
...						
626	75r	Tostemps	155, 24	tenso	staves	
...						
926	131v	Senher dieu que fezist Adam	156, 12a	sacred	none	

Manuscript W, copied between 1254 and 1270,⁸¹ transmits only parts of six of Folquet's songs, but it is the earliest datable manuscript that transmits Folquet's melodies. The provenance has long been believed to be northern France because of the repertory it transmits, but John Haines suggests that it may have been copied far from the main centers of scribal production, by French scribes with Italian exemplars, although he provides little concrete evidence.⁸²

The largest section of this manuscript transmits 428 trouvère songs.⁸³ The two gatherings of troubadour songs, which have been translated into Old French, include 66 troubadour songs of which 51 have musical notation.⁸⁴ The manuscript is arranged in collections by a single author, organized by gathering, so that each new section begins a new gathering.⁸⁵ Unfortunately, the published facsimile edition is arranged according to the gathering structure proposed by the Becks rather than the gathering structure of the manuscript itself. As a result there are two commonly-cited sets of folio numbers for each page: one in the manuscript itself and one on the pages of the facsimile edition. I follow Aubrey, who suggests using both to avoid ambiguity by

⁸¹Manuscript described by Beck and Beck, *Manuscrit du Roi*, with a photographic facsimile; Haines, "Musicography," disputes many of the Becks' findings. These dates were established by the Becks in their edition and confirmed by Haines in his dissertation, but for different reasons. The earlier date comes from a song with datable historical referents for 1254. The Becks assigned the later date because of the lack of mensural notation, believing that all manuscripts copied after 1270 would have used mensural notation, a belief largely discredited. Beck and Beck, *Manuscrit du Roi*, 1: ix. Haines ties his later date to the manuscript's original owner, whose fortunes changed dramatically around 1270. Haines, "Musicography," 86.

⁸²Haines, "Musicography," 87.

⁸³Aubrey, *Music of the Troubadours*, 40.

⁸⁴Aubrey, *Music of the Troubadours*, 40.

⁸⁵Haines, "Musicography," 46.

putting the manuscript foliation first, a stroke, then the Beck foliation preceded by a B; so the first folio on which Folquet's songs appear is written 188/B178.⁸⁶

The pages are divided into two columns; staves are provided for the first stanzas of each song. As in manuscript R the poems are written without regard for line breaks, except insofar as *puncta* are used to indicate ends of verses in the words. In the troubadour section, especially, the scribe left considerable blank space for the later copying of stanzas absent from his exemplar. The musical notation consists principally of *virgae* written on four-line staves. The scribe used mostly C and F clefs, rarely G clefs, and he indicated many more accidentals than the scribes of the other manuscripts: in addition to commonly-used b-flats, a few b-naturals, e-flats, and f-sharps are indicated.⁸⁷

The first gathering of troubadour songs opens with the songs of Folquet. Unfortunately, the miniature, probably of Folquet, has been removed and with it, the first four verses of "Sitot me sui" on the recto and much of "Tan m'abellis" on the verso of folio 188/B178. Likewise, the removal of the initial on the verso of folio 189/B179 has removed the first two stanzas of "En chantan" including the music. The last stanza appearing with this song appears unrelated to the rest of the song as it appears in other manuscripts. The manuscript attributes five songs to Folquet, as shown in Table 1.3, and transmits the second stanza of one song "Greu feira" anonymously in a section consisting of stanzas with staves. The second song in the collection, "Quant par la flor," is actually by Bernart de Ventadorn.

⁸⁶Aubrey, *Music of the Troubadours*, 39, n. 47. To further complicate matters, the foliation in the manuscript is fairly recent and does not reflect the earlier gathering structure evident from the numbers between the columns. Haines, "Musicography," 48-53.

⁸⁷Haines, "Musicography," 122.

Table 1.3. Order of Folquet's Songs in Manuscript W

Manuscript Number	Folio	Incipit (in manuscript)	Pillet-Carstens Number	Genre	Music
429	188/B178r	[Si tot me sui]	155, 21	canso	yes*
430	188/B178r	Quant par la flor	70, 41	canso	yes
431	188/B178v	Molt mabelist	155, 22	canso	yes*
432	188/B178v	Tan mot de corteise raison	155, 23	canso	yes
433	189/B179r	[En chantan]	155, 8	canso	removed
...					
476	200/B192v	En la vostre mantenance	155, 10	canso	yes

Editorial Procedure

Because Stronski's and Squillacioti's editions of the poems conflate sources and published versions of the melodies provide the words for only the first stanzas, I transcribed the complete texts and melodies for each version of each song surviving with a melody;⁸⁸ these are provided in Appendices B, C, and D. However, because orthography varies between versions, I refer to each song with a standard incipit, listed in Table 1.4. The translations are relatively literal and attempt to keep the words in the same line, if not the same order, as the Occitan. As a result the English is often somewhat awkward but enables the reader to see the relationships between the music and text, line-by-line.

⁸⁸I examined a microfilm for manuscript R and the photographic facsimile of manuscript W because I was unable to view the manuscripts themselves. The palimpsest melody for "Ay! tan gen vens" has only been partially erased; many lines contain two sets of notes. It was impossible to separate the new notes from the palimpsest using the microfilm and apparently also when examining the manuscript. Aubrey, "Study," 123-24 and van der Werf, *Extant Troubadour Melodies*, 81-83 provide two different separations. I use Aubrey's separations.

Table 1.4. Standard Incipit, Catalogue and Edition Numbers, and Genre for Each Song

Standard incipit	Pillet and Carstens	Stronski	Squillacioti	Genre
Amors, merce!	155, 1	9	5	canso
Ay! tan gen vens	155, 3	10	6	canso
Ben an mort	155, 5	1	1	canso
Chantan volgra	155, 6	6	17	canso
Chantars mi torn	155, 7	18	14	crusade
En chantan	155, 8	5	11	canso
Greu fera	155, 10	13	12	canso
Ja no.s cug hom	155, 11	14	13	canso
Mout i fez	155, 14	8	4	canso
Oimais no.i conosc	155, 15	19	18	crusade
Per Dieu! Amors	155, 16	12	8	canso
S'al cor plagues	155, 18	7	3	canso
Si cum sel	155, 20	17	21	planh
Sitot me sui	155, 21	11	7	canso
Tan m'abellis	155, 22	2	2	canso
Tan mou	155, 23	3	9	canso
Tostemps	155, 24	15	24	tenso
Vermillion	155, 25	16	25	cobla
Us volers	155, 27	4	10	canso

For my analyses I considered each version of each song separately, for two main reasons. First, it is likely that no version provides Folquet's original words and melody. The earliest version is provided by manuscript W; yet this manuscript postdates Folquet's compositional career by some fifty or sixty years. Manuscripts R and G were copied over a century after his compositional career. Although Folquet's songs may have circulated in written form before they

were copied into manuscripts, they also certainly were transmitted orally in performances by *joglars* and *jongleurs*. Furthermore, it is possible that texts and melodies circulated separately, so that text and melody of a song in one manuscript may have been copied from different exemplars. Too little is understood of the transmission of these songs to permit a truly critical edition. Second, some scholars (notably Gossen) have found the variant versions of troubadour songs useful in understanding the relationship between the melody and the words, indeed, have proposed that variants in the words may have inspired some of the differences in their melodies. So instead of trying to retrieve Folquet's original works, I have decided to consider them to be late thirteenth- and early fourteenth-century versions, legitimate works in their own right.

The musical notation indicates nothing about the rhythm except the alignment of syllables and neumes. Throughout the dissertation the word "neume" refers to whatever melodic element corresponds to a syllable in the words; a neume may consist of a single pitch or several pitches. The notation of accidentals, discussed further in Chapter 3, is enigmatic in this repertory, and the logic behind it differs considerably from that of the modern system.

Analytical Model

I begin with Aubrey's philosophy that the words and melody should be evaluated first separately to appraise the separate dispositions of poetic and musical materials; thus, I examine poetic factors in Chapter 2 and musical factors in Chapters 3 and 4. In Chapter 5 I examine some interactions between the music and poetry. The thread that ties the dissertation together is a medieval grammatical theory that encompasses both verbal and musical grammar.⁸⁹

⁸⁹This is the overview; each chapter includes more detailed discussions.

In the Middle Ages grammar did not consist only of the rules for creating proper utterances in a given language, it also encompassed the interpretation of written works. It is commonly described in the Middle Ages as: “the science of interpreting the poets and other writers and the systematic principles for speaking and writing correctly; it is the source and foundation of the liberal arts.”⁹⁰ As Irvine demonstrates, the grammatical theory of knowledge pervades medieval thought, influencing not only the interpretation of existing works, but what works were collected into manuscripts and the appearance of the works on the page.⁹¹

Grammatical theory is obviously appropriate for understanding troubadour poems as written texts, but it is appropriate for understanding the melodies as well. The grammatical model permeates medieval treatises on music, as modern scholars such as Bielitz and Bower have shown.⁹² Music theory treatises on how to sing plainchant correctly, in particular, base much of their approach on the grammatical model, because, as the gloss quoted above indicates, grammar is the foundation of the other liberal arts. Musical grammarians like Guido and John demonstrate how melodic modal theory is a basis for musical grammar of plainchant. Even when plainchant was not written down, it was treated in certain respects as though it were. The melodies are considered authoritative texts not to be altered wilfully. Most studies that employ the grammatical model explore the relationship between the words and music of plainchant; in this dissertation I expand its use to secular melodies.

⁹⁰Glosses on *grammatica* from the ninth to eleventh centuries, cited in Irvine, *Textual Culture*, xiii. Irvine does not supply the Latin.

⁹¹Irvine, *Textual Culture*, 1-2.

⁹²Bielitz, *Musik und Grammatik*; Bower, “Grammatical Model.”

The science of interpretation was divided into four components: *lectio*, reading aloud correctly; *ennaratio*, basic interpretation; *emendatio*, correction; and *iudicium*, evaluation.⁹³ In this dissertation the principles of *lectio* and *ennaratio* are used to better understand first the poems, then the melodies. *Lectio* encompasses all aspects of reading aloud. For classical Latin poems the two most important aspects are the identification of the meter and of the meaningful units. For troubadour poetry the meter includes the numbers of syllables within the lines of verse (though not the regular pattern of accent) and the arrangement of lines of verse into stanzas, plus the arrangement of the rhyme sounds; these together constitute the form of the poem. Just as the form of the poem is created by the patterned repetition of lines with certain syllable counts that end with certain rhyme sounds, the form of the melody is created by repetition—of the whole melody for the words of each stanza, of individual complete lines, and of shorter musical phrases. I discuss Folquet’s poetic forms in Chapter 2 and the musical forms in Chapter 4. The interactions between the poetic and musical forms are discussed in Chapter 5.

The identification of meaningful units in poetry is called punctuation. Grammarians discuss three types of units based on their degree of completeness and the form the punctuation takes—the comma, colon, and period. Similarly, some music theorists discuss musical phrases in terms of commas, colons, and periods; and one theorist even provides an example to show how the musical and verbal phrases coincide. I discuss the division into commas, colons, and periods of Folquet’s poems in Chapter 2 and melodies in Chapter 3. The points of contact between the musical and verbal units are then discussed in Chapter 5.

⁹³Irvine, *Textual Culture*, 4.

Enarratio covers basic interpretation of verbal texts; in this category I have chosen to focus on Folquet's use of proverbs. The use of proverbial material is discussed and recommended frequently by classical and medieval literary theorists; this aspect of Folquet's poetry is the one most often examined by modern scholars. I chose proverbs, however, because many interactions between words and music discussed in Chapter 5 emphasize the proverbs in some way.

Chapter 2. Poetry

Folquet's poetic art has been examined by many literary scholars, either in the introduction to an edition of his works or a close examination of one or more songs. I have chosen to discuss three aspects—versification, punctuation, and proverbs—which interact with the melody in revealing ways as discussed in Chapter 5; I discuss them according to the medieval grammatical procedure for interpretation of texts. The first two aspects lie in the area of *lectio*, how to read aloud correctly: one must first understand the metrical patterns and locate the divisions in the work before one can read it aloud correctly. The last aspect, identification and examination of one of Folquet's rhetorical devices, steps into the area of *ennaratio* and provides considerable insight into his poetic craft. In this chapter I include all of Folquet's securely attributed poetry, whether transmitted with a melody or not.

Lectio

Versification

In the classical grammatical model, part of the preparation for reading aloud included the identification of the patterns of long and short syllables (*metrum*) and the accent patterns (*accentus*) in Latin poetry. Troubadour (and most other medieval) poetry follows a different logic to the form of the poem (discussed below), so the classical model must be expanded to include all aspects of versification.

Versification, with its emphasis on the sonic quality of words, is one characteristic that distinguishes poetry from prose. Modern scholars have observed that the troubadours were

inventive in their versifications,¹ yet in general have left versification relatively unexplored in favor of other research venues.² For example, most scholars who discuss Folquet's songs list the versifications, note that (like many troubadours) he created many new versifications for his poems, but do not discuss them in detail. A few studies of other poets' works, such as Switten's introduction to her edition of the songs of Raimon de Miraval and Ferrante's study of one of Bernart de Ventadorn's songs, do examine the ways in which versification shapes the poem and the poem's interactions with the melody.³ Most other studies of versification investigate the relationships between a poem and later poets' imitations of its versification and sometimes of its melody.⁴

Versification in troubadour songs includes two parameters: meter and rhyme. Meter is determined by the numbers of syllables in each line and the arrangement of these lines into stanzas. Rhyme identifies words that end with the same sounds and the patterning of those words at the ends of verses. The main reference for troubadour versification, Istvan Frank's *Répertoire métrique*,⁵ lists almost nine hundred different rhyme schemes and over thirteen

¹For example, Switten, "Music and Versification," 143, describes the troubadours as "virtuosic versifiers."

²Billy, *L'Architecture lyrique médiéval*, 17*.

³Switten, *Raimon de Miraval*, 43-52. Ferrante, "'Ab joi mou lo vers.'"

⁴See, for example, Marshall, "Pour l'étude des *contrafacta*."

⁵Frank, *Répertoire métrique*. This invaluable tool catalogues all troubadour songs by their rhyme-schemes, organized within each rhyme scheme by meter, then alphabetically by poet. Each entry supplies the number of stanzas and tornadas, the type of song, rhyme sounds used, and the relationships between the stanzas. Each song is given a two-part number, the first of which indicates the rhyme scheme, the second indicates the number of the poem within that scheme. A separate section classifies the songs by meter. This makes it easy to identify potential imitations and see how frequently a particular versification was used by the

hundred different meters for the twenty-seven hundred poems catalogued. Many rhyme schemes, meters, and versifications were used only once, because many troubadours demonstrated their poetic craft by devising unique versifications for their songs. The terms I use to discuss Folquet's versification are drawn from two early fourteenth century works that describe, in different levels of detail, the poetic practices of their own time, with references to earlier poetry.

The first, *De vulgari eloquentia*, was written by Dante around 1305. He probably worked on it in Bologna, where he was living in exile from Florence.⁶ He apparently intended to write at least four books, since he refers several times to what he will discuss in Book Four, but he completed only the first book and part of the second. The treatise as a whole is in Latin but quotes many vernacular poems to illustrate various points. The first book derives the origins of the "illustrious vernacular," the proper language for the most exalted poetry; the second book develops the concept of the illustrious vernacular as it is used to write the most exalted poetry. It sketches certain aspects of versification.

The second treatise, *Leys d'amors*, was written by Guilhem Molinier in Old Occitan at the request of the *Mantenedors del Gay Saber*, a group in Toulouse that offered degrees in poetry.⁷ This voluminous treatise covers all aspects of poetry and provides detailed information

troubadours.

⁶Shapiro, *De vulgari eloquentia*, 4. Shapiro's work situates Dante's work within a larger historical and geographical context. It includes a translation of *De vulgari eloquentia* as well as translations of some possible sources.

⁷There are three extant versions of the *Leys d'amors*, each published in a modern edition. The earliest was written in prose by Guilhem Molinier between 1328 and 1337. This was published by Adolphe-Félix Gatién-Arnoult as *Las Flors de gay saber, estiers dichas Las Leys d'amors*, with a French translation by Aguilar and Escouloubre. Molinier also composed a

on the versification structures preferred by the *Mantenedors* and, retrospectively, on those used by troubadours like Folquet.

Both authors indicate the importance of versification to the composition and form of poetry. After Dante describes the most important characteristics of the illustrious vernacular—who should use it, the proper subjects, and so on—he states that the *canzone* form is most suited to the illustrious vernacular.⁸ He defines the *canzone* as a poetic form that “consists of equal stanzas without refrains, which expresses a unified thought in the tragic style.”⁹ The art of the *canzone* is reflected in the art of the stanza, which consists of three parameters: the division of the melody (discussed further in Chapter 4), the arrangement of the parts (the numbers of lines and of syllables in each line), and the arrangement of rhymes.¹⁰ He covers

version in verse between 1337 and 1343, published by Joseph Anglade as *Las Flors del gay saber*. An abridged version of the prose version was composed in 1355-6 and edited by Joseph Anglade as *Las Leys d’amors*. This version includes the commission by the *Mantenedors* and Molinier’s reply. The last two editions lack translations. I cite from the complete, prose edition of Gatien-Arnoult, because it is the earliest published redaction and includes all sections relevant to my discussion.

⁸“Horum autem modorum cantionum modum excellentissimum esse putamus: quare si excellentissima excellentissimis digna sunt, ut superius est probatum, illa que excellentissimo sunt digna vulgari, modo excellentissimo digna sunt, et per consequens in cantionibus pertractanda.” Dante, *De vulgari eloquentia* 2.3.3; Mengaldo, 37. Shapiro, 72. All translations are my own unless otherwise indicated. For each medieval work cited I indicate the location within the treatise in terms of chapters and lines, then provide page numbers for the edition from which I cite passages and a standard translation when one exists. *Cantio* in this chapter is translated as *canzone*, meaning an Italian song or poem. Dante considers the troubadour *canso* to be a precursor to the *canzone*, but it may not share all of the *canzone*’s characteristics.

⁹“Dicimus ergo quod cantio, in quantum per superexcellenciam dicitur, ut et nos querimus, est equalium stantiarum sine responsario ad unum sententiam tragica coniugatio. . .” Dante, *De vulgari eloquentia* 2.8.8; Mengaldo, 49; Shapiro 81.

¹⁰“Tota igitur scilicet ars cantionis circa tria videtur consistere: primo circa cantus divisionem, secundo circa partium habitudinem, tertio circa carminum et sillabarum.” Dante, *De vulgari eloquentia* 2.9.4; Mengaldo, 50; Shapiro, 82.

each aspect in detail primarily as it pertains to his own poetry and only mentions other possibilities. The treatise breaks off in the middle of the discussion of rhyme schemes.

The *Leys d'amors* begins with a definition of *trobar*: “to make a new and well-organized composition in Old Occitan.”¹¹ It then outlines the important features of a new composition in Old Occitan; these include the versification, arrangement into stanzas, appropriate use of ornamental language, and performance possibilities:

One must compose a new poem, measured by syllables, with rhymes. It sometimes has several stanzas and other times just one stanza. And one must follow such ornaments as our laws of love show. Also, one must compose such poetry with beautiful and pleasing words, clarity, rhymes, and good and clear sense or with beautiful and pleasing metaphors from which one can draw good sense. It can be recited or read or sung to good and pleasing melodies.¹²

Molinier next assembles the formal structures of the song, beginning with the letters representing the sounds and continuing through each aspect enumerated above. He provides examples in verse for most definitions; these examples sometimes simply exhibit the property discussed and other times repeat the description in verse while illustrating it. Most modern scholars use the terms presented in the *Leys d'amors* to describe formal structures of troubadour poetry.¹³

¹¹“Trobars es far noel dictat. en romans fi: be compassat.” Molinier, *Leys d'amors*, Gatién-Arnoult, 1: 8.

¹²“sos assaber quom deu far noel dictat. compassat per sillabas. am rims. et algunas vetz am coblas motas. et algunas vetz ab una cobla solamen. e deu hom en aytals dictatz seguir ornat. aytal cum mostron aquestas nostras leys d'amors. Encaras aytals dictatz deu hom far am bels motz. e plazens. clars. acordans. am bona et am certa sentensa. oz am belas e am plazens methaforas. don hom puesca trayre bon sen.” Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 8. “per so recitan e legen hom sen deporte. e bos motz entenda. et aprenda. e yssamens per ques hom per bels chans melodiozes. e plazens.” Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 10.

¹³Pfeffer, “Guilhem Molinier as Literary Critic,” cautions that Molinier is not completely reliable.

Meter. Meter in troubadour song is defined by the numbers of syllables and the position of the last accented syllable in a line of verse, not, as in classical Latin poetry, on the length of the vowel in the syllable, or, as in English poetry, on accent patterns. The *Leys d'amors* defines a verse as “a part of poetry that can contain up to twelve syllables and has at least four syllables.”¹⁴ The syllables in each verse are counted to the last accented syllable. A verse that ends with an *agut* accent, equivalent to the modern masculine or oxytonic ending, contains exactly the number of syllables counted. A verse that ends with a *greu* accent, equivalent to the modern feminine or paroxytonic ending, has an additional uncounted syllable.¹⁵ Modern scholars conventionally list line lengths by the number of syllables up to the last accented syllable and indicate paroxytonic endings with a prime following the number. In Old Occitan, words normally end with an accented syllable.¹⁶

Dante describes a similar system for Italian, but, because Italian words normally end with an unaccented syllable, a paroxytonic ending, this unaccented syllable is included in the syllable count; whereas verses that end with an accented syllable, an oxytonic ending, are considered truncations of the true syllable count. Using a song by Guiraut de Borneill as an example, Dante demonstrates how the apparently ten-syllable verse really contains eleven syllables.¹⁷

¹⁴“Bordos es una partz de rima. que al may conte xij sillabas. et a tot lo mens quatre.” Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 100.

¹⁵“...deu hom entendre quel bordos finista en accen agut: quar si finia en greu: adonx deu creysher le bordos duna sillaba. e finiss adonx en accen greu.” Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 100.

¹⁶The terms masculine and feminine appear in some other works and convey the difference in ending between adjectives of the masculine gender and those of the feminine gender. Chambers, *Old Provençal Versification*, 10-11.

¹⁷*De vulgari eloquentia* 2.5.4; Mengaldo, 41; Shapiro, 75-76.

Folquet uses verses of four, five, six, seven, eight, ten, and twelve syllables in his poems, as shown in Table 2.1. He strongly prefers ten-syllable lines (found in eleven songs) and seven- and eight-syllable lines (found in six songs each). Molinier suggests that lines of all lengths, from four to twelve syllables sound well except for nine-syllable lines.¹⁸ Dante endorses eleven-syllable lines—equivalent to Old Occitan ten-syllable lines—for the *canzone* because the tragic style requires the weightiness that lines of such length provide.¹⁹ Folquet's choices of syllable counts correspond to those considered harmonious by Molinier, and his preference for ten-syllable lines may be a source of part of Dante's esteem for his poetry.

Verses of various lengths are combined into stanzas. As shown in Table 2.1, Folquet compiles stanzas of six to twelve verses, but he most commonly forms stanzas of eight (five songs) or ten (six songs) verses.

The meter of the poem is determined by the number of lines and the arrangement of lines of different syllable counts within the stanza. In every stanza the majority of lines should be of the same length or numbers of syllables; this length is called the principal verse.²⁰ Isometric stanzas are constructed of verses with the same syllable count according to Old Occitan convention but can mix verses with oxytonic and paroxytonic endings; heterometric stanzas combine verses with different syllable counts. Although Molinier provides examples mostly of

¹⁸“E devetz saber que lunhs bordos no deu esser de ix sillabas quar non ha bela cazensa.” Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 102. This assessment is repeated several times through the section on verses.

¹⁹“Quorum omnium endecasillabum videtur esse superbius, tam temporis occupatione quam capacitate sententie, constructionis, et vocabulorum.” Dante, *De vulgari eloquentia* 2.5.3; Mengaldo, 41; Shapiro, 75.

²⁰“Bordo principal son aquel per los quals hom proseguish lo compas principal de son dictat.” Molinier, *Leys d'amors*, Gatién-Arnoult, 1: 122.

isometric stanzas, he indicates that stanzas can be heterometric. The only heterometric stanzas he illustrates consist of principal verses mixed with very short lines, called *biocatz* (shortened), which have four or fewer syllables.²¹

Table 2.1. Metrical Properties of Folquet's Songs

Song	Number of Lines	Meter	Stanza Type	Rarity
Amors, merce!	7	10 10' 10 10' 10' 10 10	isometric	two other songs
Ay! tan gen vens	8	10 10 10 10 10 10 10 10	isometric	common
Ben an mort	10	6 6 6 6 6 6 8 8 10 10	heterometric	one other song
Chantan volgra*	9	10 10 10 10 10' 10 10 10 10	isometric	unique
Chantars mi torn*	12	7 7 7 7 7 7 7' 7 7 7 7 7	isometric	unique
En chantan	10	8 8 10 4 8 10 4 8 10 10	heterometric	unique
Greu fera	9	7' 7 7 7' 7' 7 7 7' 7'	isometric	one other song
Ja no.s cug hom	8	10 10 10' 10 10' 10' 10 10	isometric	unique
Mout i fez	10	8 8 8 8 8 8 8 8 8 8	isometric	common
Oimais no.i conosc*	11	7 7 7 7 7 10 10 10 10 10 10	heterometric	one other song
Per dieu! Amors	8	10 10 10 10 10' 10 10 10'	isometric	common
S'al cor plagues	10	10 10 10 10 10 10 10 10 10 10	isometric	common
Si cum sel*	11	7 7 7 7 7 7 7 7 8 8 8	heterometric	unique
Sitot me sui	8	10 10' 10' 10 10' 10' 10 10'	isometric	two other songs
Tan m'abellis	8	10 10' 10 10 10' 10' 10 10	isometric	unique
Tan mou	12	8 8 8 8 8 8 4 8 4 8 8 8	heterometric	unique
Tostemps*	10	8 8 8 8 7' 8 8 8 8 7'	heterometric	one other song
Vermillion*	6	12' 12' 12' 12' 12' 12'	isometric	seven other songs
Us volers	10	7 7 7 7 5 7 7 7 5 7	heterometric	one other song

²¹“Bordos biocatz apela hom aquel quom pauza en la fi dalqun autre bordo. sos assaber aprop lo complimen del principal bordo.” Molinier, *Leys d'amors*; Gatien-Arnoult, 1: 128.

Dante also describes stanza form as the arrangement of lines with different numbers of syllables. He greatly prefers eleven-syllable lines (corresponding to ten-syllable lines in Old Occitan) and suggests that the best poems use only eleven-syllable lines.²² In stanzas with mixed line lengths, eleven-syllable lines should begin the stanza and predominate;²³ in the terms of the *Leys d'amors*, they should be the principal verses.

Folquet uses a different combination of numbers of lines and line lengths for each song, although some songs have closely related meters, as listed in Table 2.1. “Ay tan gens” and “S’al cor plagues,” for example, consist of isometric stanzas compiled from ten-syllable verses; but the stanza of “Ay! tan gen vens” is comprised of eight verses, whereas that of “S’al cor plagues” is comprised of ten verses. Folquet demonstrates his ingenuity through his creations of new meters. Seven songs use meters not found in any other known troubadour song,²⁴ and seven other songs use meters found in only one or two other songs.²⁵ Only four songs, “Ay! tan gen vens,” “Mout i fez,” “Per Dieu! Amors,” and “S’al cor plagues,” use meters commonly used by other troubadours.

²²“Horum prorsus, cum tragice poetari conamur, endacasillabum propter quandam excellentiam in contextu vincendi privilegium promeretur.” Dante, *De vulgari eloquentia* 2.12.3; Mengaldo, 54; Shapiro, 85.

²³“Et sicut quedam stantia est uno solo eptasillabo conformata, sic duobus, tribus, quatuor, quinque videtur posse contexi, dummodo in tragico vincat endecasillabum et principiet.” Dante, *De vulgari eloquentia* 2.12.5; Mengaldo, 54; Shapiro, 85.

²⁴“Chantan volgra,” “Chantars mi torn,” “En chantan,” “Ja no.s cug hom,” “Si cum sel,” “Tan m’abellis,” and “Tan mou.”

²⁵“Amors, merce!” “Ben an mort,” “Greu fera,” “Oimais no.i conosc,” “Sitot me sui,” “Tostemps,” and “Us volers.”

Folquet may show a strong preference for isometric stanzas, but these isometric stanzas often mix lines with oxytonic and paroxytonic endings. Such stanzas are isometric in that they have the same number of syllables in each line up to the last accented syllable; the paroxytonic lines, however, have an additional, uncounted syllable that requires a separate musical element. Eight songs use such a mixture. Only “Ay! tan gen vens,” “Mout i fez,” “S’al cor plagues,” and “Vermillon,” employ isometric stanzas in which each line truly has the same number of syllables. “Ay! tan gen vens,” “Mout i fez,” and “S’al cor plagues” use only oxytonic endings; “Vermillon” uses only paroxytonic endings.

Of the seven songs composed with heterometric stanzas, five combine lines of two different lengths and two combine lines of three different lengths. Two songs that combine lines of two different lengths, “Oimais no.i conosc” and “Si cum sel,” begin with the shorter lines and end with the longer lines. Both consist of eleven-line stanzas, and neither has been transmitted with a musical setting. “Tan mou” and “Us volers” mix in two shorter lines towards the end of the stanza.

The *tenso* “Tostemps” exhibits an unusual combination of line lengths. It consists of eight seven-syllable lines and two eight-syllable lines per stanza, but the eight-syllable lines have oxytonic endings and the seven-syllable lines paroxytonic ones. This causes all the lines to have eight syllables, but the last accented syllable, underlined below, shifts position between seventh and eighth place.

Frank distinguishes the combination of seven-syllable paroxytonic lines with eight-syllable oxytonic lines as a separate group of meters in his *Répertoire métrique*, the only group based on distinctions between oxytonic and paroxytonic endings. One hundred ten songs use

combinations of seven-syllable paroxytonic lines with eight-syllable oxytonic lines, but only one other song uses the same combination as the one Folquet uses in “Tostemps.”²⁶

1	2	3	4	5	6	7	7'	8
To-	stemp,	si	vos	sa-	betz	d'a-		<u>mor</u> ,
tri-	atz	de	do-	as	cal	val		<u>mays</u> :
s'es	drutz	de	tal	que	no.s	bi-		<u>ays</u>
vas	vos	ni	sofr'	autr'	a-	ma-		<u>dor</u>
em-	pe-	ro	no.us	fay	ve-	<u>iay-</u>	re	
que.us	am	ni	que	s'a-	zaut	de		<u>vos</u> ,
o	d'au-	tra	que.us	am	a-	tre-		<u>stan</u> ,
et	a	d'au-	tres	drutz	un	o		<u>dos</u> ,
e	que.us	fa-	ssa	de	pla-	zers		<u>tan</u>
com	fin'	a-	mi-	a	deu	<u>fai-</u>	re. ²⁷	

The two songs that use lines with three different syllable counts exhibit different logic to their arrangements. In “Ben an mort” Folquet arranges lines of six, eight, and ten syllables in order of increasing length, as can be seen in the first stanza:

6	Ben an mort mi e lor.
6	miei huelh galiador.
6	per qe.m platz c'ap els plor.
6	car ilh so an merit.
6	qu'en tal don'an chausit.
6	don an fayt falhimen
8	car qui aut pueya bas dissen.
8	pero en sas merces m'aten.
10	car yeu non cre que merces aus falhir.
10	lay on dieus vol totz autres bes ayzir. ²⁸

²⁶“Conselh don,” a crusade song by Raimbaut de Vaqueiras. It has also not been transmitted with a musical setting.

²⁷“Tostemps, since you know about love, / choose of the two which is better: / if you are the lover of one who doesn't deceive you / and has no other lovers / but doesn't show it to you / for she loves you and that pleases you, / or another who loves you as much, / and has one or two other lovers, / and pleases you as much / as a true lover should.” Text from Stronski, *Folquet de Marseille*, 68. This song has not been transmitted with a musical setting.

²⁸“Indeed they have killed me and themselves, / my treacherous eyes. / Which is why it pleases me to cry with them, / since they deserve it. / For they have chosen such a lady / that they

Here, the six-syllable lines are the principal verses, which begin the stanza and constitute the majority of verses. The increasing verse length as the stanza progresses gives greater weight to the latter part of each stanza.

The other song that combines verses of three line lengths is “En chantan,” which intermingles verses of four, eight, and ten syllables. The four-syllable lines are *biocatx*, and there are equal numbers of eight and ten syllable lines. Because the song begins with eight-syllable lines and the *biocatx* lines with four syllables are exactly half of eight, the eight-syllable lines may be considered the principal verses.

8	In cantan m'aven a membrar
8	cho q'eu cuich chantan oblidar.
10	mas per so chant q'eu oblides la dolor.
4	e.l mal d'amor.
8	mais on plus chan plus mi sove.
10	c'a la bocha nulla res no m'ave.
4	mais sols merce.
8	per q'es vertaz e sembra.n be.
10	q'inz il cor port dona.m vostra faizon.
10	qe.m chastia q'eu no vir ma rason. ²⁹

The stanza begins with a pair of eight-syllable lines and ends with a pair of ten-syllable lines, so the line length increases overall through the stanza. Between these pairs of equal verse lengths are two groups with the syllable pattern 10-4-8. The stanza, in terms of its arrangement of lines

must fail, / since he who climbs high falls low. / But I await her mercy, / since I don't believe that mercy would dare fail / there where God wants to put all other good things.” Manuscript R

²⁹“While singing it happens that I remember / what I intend to forget by singing. / But although I sing to forget the pain / and suffering of love, / the more I sing, the more I remember, / since from my mouth nothing else comes out / except, have mercy! / Which is why it is true and seems good / that in my heart, Lady, I carry your face / that entreats me not to change my intentions.” Manuscript G.

of different lengths has a certain symmetry—paired lines, 10-4-8 group: 10-4-8 group, paired lines.³⁰

Rhymes. Molinier defines rhyme as “a certain number of syllables coupled to another verse by equality, with an agreeable cadence and a reasoned arrangement.”³¹ He classifies rhymes according to the degree of similarity between the syllables. The minimal degree of similarity required between two potential rhymes is that the last accented vowel and all sounds thereafter are the same. In contrast, derived rhymes occur between two words formed from the same root, in which one has an additional letter or syllable, as *mort* and *morta*;³² such rhymes sound similar in their beginnings rather than their endings. Molinier also lists various types of incorrect rhymes, classified according to the type of dissimilarity between the final sounds.

Folquet uses thirty-one different rhyme sounds in his poems; characteristics of his rhymes are provided in Table 2.2. Most of the rhyme sounds are found in many other troubadour songs and are considered “easy” because many words in Old Occitan end with these sounds. Some rhyme sounds appear in several of Folquet’s poems; in particular *en* appears in eight,³³ or

³⁰Vanin also notes this symmetrical arrangement. “Musical Form,” 90.

³¹“Rims es certz nombres de sillabas. ajustat a luy autre bordo per pario d’aquela meteysha acordansa e paritat de sillabas. o diversas am bela cazensa. e cert compas fayt de certa sciensa.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 140-42. Pfeffer notes that Molinier does not distinguish between rhyme and assonance. “Guilhem Molinier as Literary Critic,” 206.

³²“adoncx si la us se desshen del autre per mermamen o per ajustamen d’una letra o d’una sillaba o de motas sillabas. adonx son dig rim dirivatiu.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1:186.

³³“Amors, merce!” “Ben an mort,” “Greu fera,” “Mout i fez,” “Oimais no.i conosc,” “Per Dieu! Amors,” “Tan m’abellis,” and “Tan mou.”

Table 2.2. Rhyme Characteristics of Folquet's Songs

Song	Frank Number	Rhyme Scheme		Rhyme Sounds	Stanza Relationship	Overall Rarity
		Scheme	Rarity			
Amors, merce!	324	ababbcc	3 other songs	a=en b=ire c=os	a and c rhymes change places in alternating stanzas	1 other song
Ay! tan gen vens	624	abbacddc	91 other songs (includes Per Dieu! Amors)	a=an b=e c=i d=er	complex enchaining procedure	unique
Ben an mort	77	aaabbccdd	1 other song	a=or b=it c=en d=ir	unisonnans	1 other song
Chantan volgra	546	abbacbdd	unique	a=ir b=ers c=ansa d=or	unisonnans	unique
Chantars mi torn	575	abbacdceeff	unique	a=an b=al c=o d=assa e=or f=os	unisonnans	unique
En chantan	165	aabbccdd	unique	a=ar b=or c=e d=on	unisonnans	unique
Greu fera	477	abbaabbaa	unique	a=ensa b=en	unisonnans	unique
Ja no.s cug hom	129	aabacdd	unique	a=os b=era c=ansa d=ir	unisonnans	unique
Mout i fez	551	abbaccaadd	4 other songs (includes Us volers)	a=ors b=e c=en d=es	unisonnans rhyme-refrain words: Amors and Mercés	unique

Table 2.2 Continued

Oimais no.i conosc	536	abbabccacdd	unique	a=o b=ir c=en d=os	unisonnans	unique
Per Dieu! Amors	624	abbacddc	91 other songs (includes Ay! tan gen vens)	a=en b=atz c=ura d=os	unisonnans	2 other songs
S'al cor plagues	690	abbccbbcaa	3 other songs	a=os b=er c=ai	unisonnans	1 other song
Si cum sel	626	abbacddcbbc	unique	a=atz b=or c=ans d=ar	unisonnans	unique
Sitot me sui	573	abbacddc	2 other songs	a=utz b=ura c=ia d=or	unisonnans	2 other songs
Tan m'abellis	768	abcabbdd	unique	a=ens b=ire c=er d=en	unisonnans	unique
Tan mou	501	abbaacccdde	unique	a=on b=ir c=is d=en e=ens	unisonnans	unique
Tostemps	650	abbacdedec	1 other song	a=or b=ais c=aire d=os e=an	unisonnans	1 other song
Vermillion	3	a a a a a	13 other songs	a=encha	cobla	unique
Us volers	551	abbaccaadd	4 other songs (includes Mout i fez)	a=atz b=ers c=ens d=er	unisonnans	1 other song

and *os* in seven each,³⁴ and *ir* in five songs.³⁵ Sixteen rhyme sounds appear in only one song.³⁶ Oxytonic rhymes preponderate, with twenty-two of the sounds ending on an accented syllable. Nine songs use only oxytonic rhymes, one only paroxytonic rhymes;³⁷ the remaining nine songs combine oxytonic and paroxytonic rhymes.

For his oxytonic rhymes, Folquet most often selects words that have what Molinier terms *sonansa leyls* or true assonant rhymes. Assonant rhymes echo the same sound after the final accented vowel, as in *gen* and *ven*.³⁸ He very rarely uses consonant rhymes, which Molinier indicates have the same sound before and after the final accented vowel, as in *don* and *redon*.³⁹ The first stanza of “S’al cor plagues” as transmitted in manuscript G employs all oxytonic endings, with a majority of assonant rhymes:

³⁴Os: “Amors, merce!” “Chantars mi torn,” “Ja no.s cug hom,” “Oimais no.i conosc,” “Per Dieu! Amors,” “S’al cor plagues,” and “Tostemps. Or: “Ben an mort,” “Chantan volgra,” “Chantars mi torn,” “En chantan,” “Si cum sel,” “Sitot me sui,” and “Tostemps.”

³⁵“Ben an mort,” “Chantan volgra,” “Ja no.s cug hom,” “Oimais no.i conosc,” and “Tan mou.”

³⁶The sounds are: ai (in “S’al cor plagues”), ais (“Tostemps”), al (“Chantars mi torn”), ans (“Si cum sel”), ar (“En chantan”), assa (“Chantars mi torn”), encha (“Vermillion”), ensa (“Greu fera”), era (“Ja no.s cug hom”), es (“Mout i fez”), i (“Ay! tan gen vens”), ia (“Sitot me sui”), is (“Tan mou”), it (“Ben an mort”), ors (“Mout i fez”), utz (“Sitot me sui”).

³⁷“Ay! tan gen vens,” “Ben an mort,” “En chantan,” “Mout i fez” “Oimais no.i conosc razo,” “S’al cor plagues,” “Si cum sel,” “Tan mou,” and “Us volers” employ only oxytonic rhymes; “Vermillion” only paroxytonic ones.

³⁸“Sonansa leyls requier tostemps accen agut. e diversas letras o unas meteyshas de divers so. o quaysh denan la vocal de la sillaba final de cascuna dictio.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 154. The *Leys d’amors* defines assonant rhymes more by example than by description.

³⁹“L’altra consonansa es dicha leyls. et aquesta vol tostemps accen agut. e denan la derriera vocal. una meteysha letra. e d’un meteysh so ses meia coma don redon.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 158.

S'al cor plagues ben for'oi mais sazos.		If it pleased my heart, now would be the time
de far canchon per joia mantener.		to compose songs in order to sustain joy.
mas trop mi fai ma ventura doler.		But my luck makes me too sad
qant eu esgart lo bes e.l mal q'eu n'ai.		when I see the good and bad I have from it.
qe rics diz hom qe sui e qe be.m vai.	1.5	For they say I am rich and it goes well for me.
mas cel q'o diz non sab ges ben lo <u>ver</u> .		But those who say this know nothing of the truth—
qe benenanza non pot hom <u>aver</u> .		for one cannot have happiness
de nuilla re mais de cho q'al cor plai.		from something that doesn't please his heart.
per qe val mais us paubres q'es joios		Which is why a poor man who is joyous is worth more
c'us rics ses joi q'es tot l'an consiros.	1.10	than a rich one without joy who is always complaining.

Here, all the rhymes are assonant, except those in lines 1.6 and 1.7 which are consonant: *ver* rhymes with *aver*, so that the consonants surrounding the final vowel are the same in both words.

Most of the paroxytonic rhymes have what Molinier terms “leonine” rhymes, which involve two vowels.⁴⁰ Simple leonine rhymes have the same sound between the two vowels, as in *obra* and *cobra*; whereas perfect leonine rhymes have the same sound immediately before the first vowel and between the two vowels as in *dona* and *perdona*.⁴¹ Folquet mostly uses simple leonine rhymes, with an occasional perfect leonine rhyme as is found in the second stanza of “Sitot me sui” in manuscript G:

⁴⁰“e leonismetatz. se fay tostemps per doas vocals.” Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 162. Leonine rhymes can occur with oxytonic endings but are required for true paroxytonic rhymes.

⁴¹Molinier does not define perfect leonine rhymes explicitly, but by example. Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 162.

Ab bel semblan qe fals amors aduz.		With the beautiful appearance that false
s'atrai vas si fis amanz e s' <u>atura</u> .		Love carries
co.l parpaillos c'a tant fola <u>natura</u> .		it attracts towards itself the true lover, and
qe.s met el fuoc per la clartaz qe luz.	2.4	he remains
mas eu m'en part e segrai altra via.		like the moth who has such a foolish nature
sui mal pagatz q'esters non m'en partia.		that it throws itself into the fire because of
e segrai laib de tot bon servidor.		the light that shines.
con plus s'irais e plus fort s'umelia.	2.8	But I will depart and follow another path.
		I am badly paid, otherwise I would not
		leave,
		and I will follow the way of every good
		servant,
		for the more he is afflicted, the more
		strongly he is humbled.

The paroxytonic rhymes in lines 2.5, 2.6, and 2.8 are simple leonine rhymes in which the consonant preceding the last accented vowel differs: *via*, *tia*, *lia*. The vowels are in hiatus. In lines 2.2 and 2.3, however, there is perfect leonine rhyme between *s'atura* and *natura*, in which the consonant preceding the final accented vowel is the same as well as the vowel preceding that consonant.

A few songs play with the idea of derived rhymes. This type of rhyme appears in Folquet's songs as a form of word play, rather than as a recurring feature of the rhyme scheme. The first stanza of "Greu fera" as transmitted in manuscript G, for example, hints at the possibility:

Greu feira nuls hom fallensa.		With difficulty no one would make a mistake
se tan temses son bon sen.		if he feared his common sense more
con lo blasme de la gen.		than the blame of people
qe viza <u>desconiscenza</u> .		who live in <u>ignorance</u> .
q'eu fallir lais per temenza.	1.5	For I allow myself to err through the fear
del blasme <u>desconoisen</u> .		of the blame of the <u>ignorant</u> ,
car contra amor no m'epren		since I don't go against Love.
q'eissamen nois trop soffrensa.		For equally too much forbearance harms
com leos cor ses retenensa.	1.9	as a light heart without restraint.

Here, *desconiscenza* in line 1.4 forms a derived rhyme with *desconoisen* in line 1.6; both are derived from *desconire* “to be ignorant.” The potential for derived rhymes, however, is not realized in the rest of the song systematically.

In his nineteen songs Folquet uses eighteen different rhyme schemes. Nine are unique in the troubadour repertory, and seven are used in fewer than ten other songs. Only two rhyme schemes, *abbacddc* and *a a a a a*, appear in more than ten other songs. The first of these (number 624 in Frank’s catalogue) appears in ninety-two poems, making it the third most frequent rhyme scheme used by the troubadours.⁴² Folquet uses this rhyme scheme for two poems, “Ay! tan gen vens” and “Per Dieu! Amors” but with different meters and rhyme sounds. The other is the rhyme scheme for “Vermillon” (number 3 in Frank’s catalogue), but it appears in only thirteen other songs.

The number of rhyme sounds within the stanza ranges from one to six;⁴³ most songs use four rhyme sounds. Twelve songs begin with the pattern *abba*, which Molinier designates as “crossed.”⁴⁴ The remaining seven songs each begin with a different pattern. Five songs have one line that does not rhyme within the stanza,⁴⁵ which Molinier designates as *rims ordinals* or *rims*

⁴²The most frequently used rhyme scheme in Frank, number 577, *abbacdd*, appears in 306 poems and the second most common, number 382, *ababccdd*, appears in 112 poems.

⁴³“Vermillon” has one rhyme sound, “Greu fera” has two, “Chantars mi torn” has six; “Amors, merce!” and “S’al cor plagues” have three rhyme sounds and “Tan mou” and “Tostemps” have five each. The remaining songs use four rhyme sounds.

⁴⁴“Can le premiers bordos s’acorda en la fi am lo quart ses bioc. el segons am lo ters. adonx son dig crozat.” Molinier, *Leys d’amors*; Gatién-Arnoult, 1: 170.

⁴⁵“Chantan volgra,” “Chantars mi torn,” “Ja no.s cug hom,” “Sitot me sui,” and “Tan m’abellis.” of which “Chantan volgra” and “Chantars mi torn” have not been transmitted with a musical setting.

dissoluts, “dissolute rhymes.”⁴⁶ Dante also allows for lines that do not rhyme within the stanza; he calls lines with such endings “key” lines and refers specifically to the songs of Gotto of Mantua, which have one such key line.⁴⁷

The dissolute rhymes in three of Folquet’s songs are also unique in character within the stanza. In “Chantan volgra” and “Chantars mi torn” the dissolute rhyme is the only paroxytonic rhyme in the stanza; in “Sitot me sui” it is the only oxytonic rhyme in the second part of the stanza. The unique character of the rhyme sounds emphasizes the isolation of the rhyme within the stanza.

The rhyme sounds for most songs exhibit some kind of repetition of vowels or consonants between the sounds. The rhyme sounds for “En chantan,” shown in Table 2.3, are *ar*, *or*, *e*, and *on*. The *a* and *b* rhymes both end with “r” and the *b* and *d* rhymes both contain “o”.

Table 2.3. Rhyme Pattern for “En chantan”

Line	1	2	3	4	5	6	7	8	9	10
Scheme	a	a	b	b	c	c	c	c	d	d
Sound	ar	ar	or	or	e	e	e	e	on	on

The sound connection between the *a* and *b* rhymes, combined with the contrast of the *c* rhyme, separates the first four lines from the last six. The rhyme sound for the third and fourth lines, in addition, is echoed in the rhyme sound for the last two lines of the stanza, creating a connection between the last lines of the song with the last lines of the first section, underscoring the division

⁴⁶“et ara devem tractar dels rims ordinal. et aytals ordes can se fay per doas coblas so es que la una cobla respon a l’altra per acordansa. e denan deguna de lor no havia acordansa. adonx aytal rim son dig dissolut.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 164.

⁴⁷Dante, *De vulgari eloquentia* 2.13.5; Mengaldo, 57; Shapiro, 87.

of the stanza into four lines plus six lines. This partial return of rhyme sounds is common in Folquet's songs.

"Greu fera," in contrast, uses only two rhyme sounds, *en* and *ensa*, with the rhyme scheme *abbaabbaa* and isometric stanzas of seven syllables. As a result, the seventh syllable and the last accented syllable in each line is *en*, as can be seen in the first stanza. This would seem to create tremendous sonic monotony in the verbal music of the song. Dante advises against too much repetition of a single rhyme sound, except to create special effects which he does not describe more fully.⁴⁸ The special effects in this song occur in conjunction with the melody and are discussed in Chapter 5.

	1	2	3	4	5	6	7	7'
	Greu	fei-	ra	nulhs	hom	fa-	llen-	sa.
	si	tant	tem-	ses	son	bon	sen.	
	com	lo	blas-	me	de	la	gen.	
	qe	vi-	za	de-	sco-	ni-	scen-	za.
1.5	q'eu	fa-	llir	lais	per	te-	men-	za
	del	blas-	me	de-	sco-	noi-	sen.	
	car	con-	tra a-	mor	no	m'e-	pren	
	q'ei-	ssa-	men	nois	trop	so-	ffren-	sa.
1.9	com	leos	cor	ses	re-	te-	nen-	sa. ⁴⁹

Two songs, "Tan m'abellis" and "Tan mou," use both *en* and *ens* as rhyme sounds. The two rhyme sounds are sometimes interchanged, at least in the manuscripts that transmit the melodies; both songs are transmitted in all three music manuscripts. For example, "Tan

⁴⁸"nimia scilicet eiusdem rithimi repercussio, nisi forte novum aliquid atque intentatum artis hoc sibi preroget." Dante, *De vulgari eloquentia* 2.13.13; Mengaldo, 58; Shapiro, 88.

⁴⁹"With difficulty no one would make a mistake / if he feared his common sense more / than the blame of people / who live in ignorance. / For I allow myself to err through the fear / of the blame of the ignorant, / since I don't go against Love. / For equally too much forbearance harms / as a light heart without restraint." Manuscript G.

m'abellis" has the rhyme scheme *abcabdd*, with an *a* rhyme of *ens* and *d* rhyme of *en*; yet in the last line of stanza four of the version transmitted in manuscript G, one *d* rhyme has been changed into an *a* rhyme by the addition of a *z*:

		Actual	Expected
	Qar toz jorn m'es plus bell'e plus plaisenz.	a	a
	per cho voil mal als oilz ab qe.us remire.	b	b
	car a mon grat no porion vezer.	c	c
4.4	mas al men danz vezon trop sotilmenz.	a	a
	mous danz non es zo sai pos no.m n'azire.	b	b
	anz es mon pro domna per q'eu m'albire.	b	b
	si m'auzies qe no.us estara gen.	d	d
4.8	car lo meu danz vestres er <u>assamenz</u> . ⁵⁰	a	d

This sort of confusion between the *en* and *ens* can be seen in the other stanzas and versions of both "Tan m'abellis" and "Tan mou."

The transmission variations for these two songs suggest that there was little difference in sound between *en* and *ens*, although the presence or absence of the *s* may affect the meaning by changing the case of the rhyme word. Chambers remarks that for "Tan m'abellis" "the seventh and eighth verses please the ear with a partial echo—recognizable but different enough to escape monotony—of the first and fourth."⁵¹ It may be that some performances produced this very monotony. The scribes may have copied from exemplars, which, reflecting current usage, sometimes failed to distinguish between *en* and *ens* in the songs, or they simply may have added or omitted the *s* by accident. In manuscript W, the lack of clear difference between the rhyme

⁵⁰"For every day is more beautiful and pleasing to me / so that I want pain for my eyes with which I look at you. / For according to my will they could not see, / but to my harm they see too subtly. / It does not harm me since I am not offended. / Instead it is to my advantage, Lady, which is why I think / it would not be noble of you to kill me, / since my harm will be yours equally."

⁵¹Chambers, *Old Provençal Versification*, 167-68.

sounds suggests that for the old French ear, too, the sounds *en*, *ens*, and *ent* were difficult to distinguish.

At the other end of the spectrum, three songs use rhymes schemes in which no sound is partially repeated: “Amors, merce!” uses the rhyme sounds *en*, *ire*, and *os*; “Per dieu! Amors” the rhyme sounds *en*, *atz*, *ura*, and *os*; and “S’al cor plagues” the rhyme sounds *os*, *er*, and *ai*. All three use the sound *os*, a rhyme sound also used in the crusade songs “Chantars mi torn ad afan” and “Oimais no.i conosc” and the *tenso* “Tostemps,” none of which has been transmitted with its melody.

One song, “Mout i fez,” has two refrain words—*Amors* and *Merces*. *Amors* appears at the end of the first line of each stanza and *Merces* at the end of the last line, so that the two words frame the rhyme scheme.

Molt i fez granz pecat <u>amors</u> .		<u>Love</u> committed a very great sin
pos li plac qe.s meses in me.		when she decided to put herself in me,
car <u>merces</u> non abduis ab se.		since she did not bring <u>Mercy</u> with her
ab qe m’adolces mas dolors.		with which to sweeten my sadness.
q’ <u>amors</u> perd son nom e desmen.	1.5	For <u>Love</u> loses her name and domain
et es <u>desamors</u> planamen.		and is clearly “Not- <u>Love</u> ”
qan <u>merces</u> no.i pot far secors.		when <u>Mercy</u> cannot help there.
e fora li prez et onors.		And it would be worthy and honorable,
pois il vol vencer totas res.		since she wants to conquer all things,
c’una vez la vences <u>merces</u> .	1.10	if one time <u>Mercy</u> would conquer her. ⁵²

Both words are, in a certain sense, personified in the course of the poem. In some stanzas, including the first, *Amors* functions as the grammatical subject, but in others it is apostrophized, with Folquet directly addressing it. *Merces* is most often the grammatical subject and, because it is the last word in the song, may be considered to have the last word in the debate proposed in

⁵²Manuscript G.

the poem itself. In addition, the two words appear frequently through the poem, beginning in the first stanza, indicated by the underlined words above. The conflict between *Amors* and *Merces* appears frequently in Folquet's other songs. One song, "Amors, merce!," even begins with these two words.

All the songs use the same rhyme sounds in every stanza; in sixteen of the multistanza songs the same rhyme sounds appear in the same order in every stanza, a procedure called *coblas unissonans* in the *Leys d'amors*.⁵³ This procedure presents a greater challenge to the poet than changing the rhyme sounds for each stanza because it is necessary to find many different words that end with the same sound.

The two exceptions use rhymes that shift from stanza to stanza according to a prescribed order. In "Amors, merce!" the *a* and *c* rhymes switch places in alternate stanzas, creating what modern scholars term *coblas alternadas*, in which two sequences of rhyme sounds alternate by stanzas.⁵⁴ They are also *capcaudadas* in which the last rhyme sound of one stanza becomes the first rhyme sound of the next,⁵⁵ as shown in Table 2.4. The alternation of rhyme sounds creates additional aural variety in a song with only three rhyme sounds.

⁵³"Coblas unissonans son can totas las coblas son d'un compas per acordansa." Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 270.

⁵⁴This term is used by most scholars to designate rhyme schemes in which the rhyme sounds alternate by stanza. Aubrey, for example, describes "Amors, merce!" as consisting of *coblas alternadas*, *Music of the Troubadours*, 141. However, I have been unable to locate this term in the *Leys d'amors*, supporting Pfeffer's contention that Molinier is not perfectly reliable.

⁵⁵"Aquestas coblas seguens son capcaudadas quar en aquela acordansa que la una finish. comensa l'autra." Molinier, *Leys d'amors*; Gatién-Arnoult, 1: 236.

Table 2.4. Shifting of Rhyme Sounds in “Amors, merce!”

	1	2	3	4	5	6	7
I	en	ire	en	ire	ire	os	os
II	os	ire	os	ire	ire	en	en
III	en	ire	en	ire	ire	os	os
IV	os	ire	os	ire	ire	en	en
V	en	ire	en	ire	ire	os	os

Van Vleck hypothesizes that troubadours composed songs using *coblas doblas* or *alternadas* and *coblas capcaudadas* to prevent transposition of stanzas through the oral transmission process.⁵⁶

The text of “Amors, merce!” is preserved complete in twenty-two manuscripts with the stanzas in the same order in each version. Locher observes that several of Folquet’s songs, including “Amors, merce!,” are preserved in an astonishingly large number of manuscripts with their stanzas in the same order or with a limited number of variant orders. She provides additional ways in which the stanza order was stabilized in “Amors, merce!” by thematic linking and word repetition.⁵⁷

“Ay! tan gen vens” uses a more complex procedure in which the rhyme sounds shift according to a particular pattern from one stanza to the next, as shown in Table 2.5. This shifting of the rhyme scheme continues through the song so that the order of rhymes in the fifth stanza repeats the order of the first, binding the song together with the stanzas in a predetermined order.

⁵⁶van Vleck, *Memory and Re-creation*, 97-126. She finds that these linking procedures decreases the numbers of possible permutation of stanzas.

⁵⁷Locher, “Folquet de Marseille,” 199-202.

Table 2.5. Shifting of Rhyme Sounds in “Ay! tan gen vens”

	1	2	3	4	5	6	7	8
I	a	b	b	a	c	d	d	c
II	d	a	a	d	b	c	c	b
III	c	d	d	c	a	b	b	a
IV	b	c	c	b	d	a	a	d
V	a	b	b	a	c	d	d	c

The shifting rhyme scheme does not encompass all the possible permutations of these four rhyme sounds; instead there are four four-verse modules that shift positions, as shown in Table 2.6; I have indicated the different modules with different type styles. Stanzas 1, 3, and 5 use the abba and cddc modules; module order is the same in stanzas 1 and 5, but reversed in stanza 3. Likewise, stanzas 2 and 4 use the **daad** and *bccb* modules, but in different orders. The shifting of rhymes in four-verse units emphasizes the division of the stanza into two four-verse sections.

Table 2.6. Rhyme Scheme Modules in “Ay! tan gen vens”

Stanza 1:	abba	<u>cddc</u>
Stanza 2:	daad	<i>bccb</i>
Stanza 3:	<u>cddc</u>	abba
Stanza 4:	<i>bccb</i>	daad
Stanza 5	abba	<u>cddc</u>

This complex chaining procedure did create stability in stanza order in the majority of the twenty manuscripts that preserve the complete poem, but four manuscripts transpose the order—manuscripts C and f put the stanzas in the order 1 2 4 3 5 and manuscripts R and V put the stanzas in the order 1 4 2 3 5. Despite these variants, with this complex enchaining procedure Folquet took a common rhyme scheme with a common meter and created a unique and varied versification.

Seven additional songs, three *cansos* and all four other multistanza songs, exhibit the same stanza order in all complete versions, without versifications designed to stabilize stanza

order. This feature is irrelevant to the *tenso* “Tostemps,” because it has been transmitted in only two manuscripts and the genre requires a logically ordered argument. The other songs, however, are transmitted complete in over fifteen manuscripts each and include some of Folquet’s most widely-disseminated songs.⁵⁸

Like the poems of many other troubadours, twelve of Folquet’s nineteen songs have unique versifications; the remaining seven songs share their versifications with one or two other songs, some of which can be attributed to later poets imitating Folquet’s versifications.

Punctuation

Because in the Roman era texts were written with the words and sentences run together, the first thing the reader had to do was divide the text into smaller units, starting with individual words and working up to different types of clauses. The units were indicated and later separated by *puncta* or points in the text; punctuation is the process of putting the *puncta* in the text.⁵⁹ In this section I first examine medieval theories of punctuation, then apply these principles to Folquet’s songs.

In the Middle Ages the primary grammar textbook was the *Ars grammatica* of Donatus, a fourth-century Roman grammar teacher. It has been transmitted in two forms: the *Ars minor*, which covers only the parts of speech, and the *Ars maior*, which covers rhythm, meter, pauses, and figurative use of language. These two handbooks were tremendously influential during the Middle Ages; because they formed the elementary instruction for many medieval pupils, they

⁵⁸This is the subject of Locher’s article, “Folquet de Marseille.”

⁵⁹Irvine, *Textual Culture*, 68-74.

were copied into numerous manuscripts and influenced many later works,⁶⁰ such as Isidore's discussion of grammar.⁶¹ Donatus continued to be influential into the thirteenth and fourteenth centuries in the south of France: the *Ars minor* was translated into Old Occitan by Uc Faidit in the early thirteenth century,⁶² and the *Ars maior*, possibly as transmitted through Isidore, shapes much of the discussion of grammar and rhetoric in the *Leys d'amors*. In addition, this grammar handbook may have served as a model, in part, for music theory handbooks at the same level in the medieval curriculum.

Classical and Medieval Ways to Divide the Sentence. Classical and medieval grammarians discuss the division of a sentence into commas, colons, and periods, terms that can refer to the parts of the sentence or the punctuation. Donatus covers commas, colons, and periods only in the *Ars maior*, at the end of the first section. His discussion is typical of grammatical works in that it begins with the smallest unit of utterance, the sound, then describes increasingly larger units, syllables and metrical feet, and finally covers pronunciation in terms of locating the accents in words and the pauses. In the chapter on pauses he describes three levels of distinctions, which are ways to divide a sentence into shorter segments or punctuate it, when reading aloud, as was customary in the Middle Ages:

On punctuation.

There are three types of punctuation or division which the Greeks call "thesis," distinction, subdistinction, middle distinction. A distinction occurs where the complete sentence is finished; we put its point at the top of the letter. Subdistinction occurs when not much remains of the sentence, yet for some reason it is necessary to introduce a separation; its point we put at the bottom of the letter. A middle distinction occurs where

⁶⁰Irvine, *Textual Culture*, 58-61.

⁶¹Irvine, *Textual Culture*, 212.

⁶²Uc Faidit, *Donatz Proensals of Uc Faidit*.

much of the sentence remains, as much as we just said now, when we have to take a breath; we put its point in the middle of the letter. In reading [aloud] the complete sentence is called a period, whose parts are colons and commas.⁶³

The distinctions, thus, are both designated and distinguished by the location of the punctuation at the bottom, middle, or top of the letter and are given the Greek names of comma, colon, and period. Both designations occur in other works because Donatus' discussion of pauses or punctuation forms the basis for more elaborate discussions by later writers.

Isidore discusses commas, colons, and periods twice in *Etymologiae*, first in the book on Grammar (Book 1) and then in the book on Rhetoric (Book 2). In Book 1 he largely expands and clarifies many of Donatus' statements.

In Book 2 on Rhetoric, Isidore describes the relationships between commas, colons, and periods more explicitly and demonstrates how to identify and punctuate verbal units of different levels of completeness:

On the colon, comma, and period. All discourse is composed and constructed from words, by comma, colon, and period. A comma is a small part of a sentence. A colon is a section of a sentence. A period is a rounded and well-balanced sentence. Moreover, a comma is made from a combination of words, a colon from a combination of commas, a period from a combination of colons. A comma is a conclusion of a connection, as "Although I fear, judges," here is one comma; it is followed by another comma: "that the ugly thing would be too strongly said by someone." and this makes a colon, that is a section, which exhibits a complete thought; yet still the discourse is left hanging, and so thereupon a period is made from many sections, this is the final clause of

⁶³"De posituris. Tres sunt [omnino] positurae uel distinctiones quas 2X, 4H Graeci vocant, distinctio, subdistinctio, media distinctio. Distinctio est, ubi finitur plena sententia: huius punctum ad summam litteram ponimus. Subdistinctio est, ubi non multum superest de sententia, quod tamen necessario separatum mox inferendum sit; huius punctum ad imam litteram ponimus. Media distinctio est, ubi fere tantum de sententia superest, quantum iam diximus, cum tamen respirandum sit: huius punctum ad mediam litteram ponimus. In lectione tota sententia periodos dicitur, cuius partes sunt cola et commata." Donatus, *Ars maior* 6; Holtz, 612.

the sentence: “thus, they require the practice of the ancient judges.” Moreover, a period should not take more than one breath to complete.⁶⁴

Here, he specifies the hierarchy that a comma is a combination of words, a colon a combination of commas, and a period a combination of colons.

Molinier covers the same topics, like Isidore, in two different sections of the *Leys d'amors*, first in the book on Grammar and second in the book on Rhetoric. The discussion in the book on Rhetoric closely follows that of Isidore, supplying more examples and explaining them somewhat more completely. In the book on Grammar Molinier discusses pauses, which he connects to the later discussion in the book on Rhetoric through the points or punctuation.

A pause is nothing other than a suspended point or a full point or a final point, and thus we have three types of pauses, that is a suspensive pause, a full pause, and a final pause. We cover the suspensive pause below where we cover the *rims faysshuc*, and there one can find many examples of different kinds of verses.⁶⁵

He then summarizes the various types of pauses:

And you should know that pauses are effected in two ways. The first has to do with the meaning of the sentence and is effected in this way. There can be a suspensive, full, or

⁶⁴“De colo, commate, et periodis. Conponitur autem instruiturque omnis oratio verbis, comma e colo et periodo. Comma particula est sententiae. Colon membrum. Periodos ambitus vel circuitus. Fit autem ex coniunctione verborum comma, ex commate colon, ex colo periodos. Comma est iuncturae finitio, utputa (Cic. Mil. 1) “Etsi vereor, iudices,” ecce unum comma; sequitur et aliud comma: “ne turpe sit pro fortissimo viro dicere,” et factum est colon, id est membrum, quod intellectum sensui praestat; sed adhuc pendet oratio, sicque deinde ex pluribus membris fit periodos, id est extrema sententiae clausula: “ita veterem iudiciorum morem requirunt.” Periodos autem longior esse non debet quam ut uno spiritu proferatur.” Isidore, *Etymologiae* 2.18. The quotation is from the beginning of Cicero, Defense of Milo.

⁶⁵“Pauza non es als si no ponhs suspensius. o plas. o finals. e segon aysso havem tres manieras de pauzas. sos assaber pauza suspensiva. pauza plena. pauza final. En autre loc es tractat enjos de las pauzas suspensivas. on es tractat de rim faysshuc. et aqui pot hom trobar diverses ysshemples per diverses bordos.” Molinier, *Leys d'amors*; Gatien-Arnoult, 1: 130. *Rims faysshuc* is a line of verse in which at least three words rhyme with each other, but not the rhyme word itself. It is discussed in the book on Rhetoric, Gatien-Arnoult 1: 68.

final pause anywhere in the verse. However, it is not beautiful to put *quar*, *perque*, *can* or other similar words at the end of the verse unless required by a truncated word; equivocal, accentual, *utrissonan*, or retrograde syllables; or some other necessity. However, we maintain that nouns in the nominative or accusative case can be at the end of one verse and the verbs at the beginning of the following verse or vice versa. However, at the end of the stanza, there must be a full or final pause. The other way that pauses are effected is when we pause to take a breath, and this we intend to cover principally.⁶⁶

Thus, one can put any kind of pause into a verse; they all constitute places to breath; and the end of the stanza should have a final pause. He next defines each type of pause individually:

The suspensive pause is the one that one puts in the middle of a verse in order to take a breath. A full pause is one that one puts at the end of a verse in order to take a fuller breath. The final pause is the one that one makes at the end of the stanza.⁶⁷

The three pauses, then, correspond to the cesura within longer verses, the end of the verse, and the end of the stanza. Two of these places specifically requires a breath: a short breath at the cesura and a longer breath at the end of each line. Presumably, there should be a significant pause between stanzas.

⁶⁶“E devetz saber que nos cossuram pauza. en doas manieras. la una cant a le sentensa. e segon aquesta maniera. en tot loc del bordo pot estar pauza suspensiva plana o finals. jaciayssos que no sia bel qui pauza. quar. porque. can. ni autras dictios lors semblans. en fi de verset. si necessitat de mot trencat sillabicat equivoc o accentual o utrissonan o retrogradatios no fasia far o altra manifesta necessitat. Pero be sostenem quel nominatius o l’acusatius sera en la fi de verset. e.l verbs en lo comensamen de l’autre basto sequen. o pel contrari. Enpero en la fi de cobla deu esser tostemps pauza plana o finals. En altra maniera cossuram pauza en cant que la prenem per una alenada e d’aquesta entendem ayssi tractar principalmen.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 130. *Utrissonan* rhymes look the same on paper, but have different vowel qualities when pronounced; an example in English would be mint that rhymes with lint, but not pint.

⁶⁷“Pauza suspensiva es aquela qu’om fay en lo mieg d’un bordo. per far alguna alenada. Pauza plana es aquela qu’om fay en la fi d’un bordo, per far plus pleniera alenada. Pauza finals es aquela qu’om fay a la fi de cobla.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 130.

Molinier further indicates that verses with ten or more syllables always have a cesura, which is a short pause for breath within the line. In ten-syllable lines it should occur after the fourth syllable;⁶⁸ this corresponds to what modern scholars refer to as the minor cesura. In twelve-syllable lines the cesura should occur after the sixth syllable.⁶⁹ He also indicates that the pause should be preceded by an accented syllable: “Again in verses of nine, ten, and twelve syllables one must put an acute accent in that place in which the suspensive pause occurs.”⁷⁰ Thus, he describes the normal, minor cesura that occurs between an accented fourth syllable and the fifth syllable in ten-syllable lines.

Molinier then divides the full pause into two types. The first type occurs at the end of each verse, as noted above. The second type occurs when the sense could be complete, but the rest of the sentence fills out the complete meaning:

And according to us the first way a full pause is effected is at the end of each verse or stanza, that is when we take a full breath, and for this we do not give an example because everyone knows what the end of a verse or stanza is. The other type of full pause is used to clarify the meaning, that is when one has made some statement that makes complete sense by itself, but decides to add more to it as can be seen here:

Whether you have good, whether you have bad,
with your own remain.

⁶⁸“E devetz saber que en aytals bordos de x sillebas es la pauza en la quarta sillaba. e ges no deu hom transmudar lo compas del bordo.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 114-16.

⁶⁹“E devetz saber que hom pot de quascu d’aquestz bordos de xij sillabas far dos bordos jaciaysso qu’es am duy represento i.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 122.

⁷⁰“Item en bordos de. ix. sillabas. e de. x. e de. xii. deu hom tostemps pauzar accen agut. en aquels locz en lo quals cazon las pauzas suspensivas.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 138.

This sentence is complete enough, but one could add more, such as these words.
and you will never fail.⁷¹

Thus, the full pause corresponds to what other medieval grammarians call a colon and what we call an independent clause.

Final pauses are required at the end of each stanza, because the stanza should express a complete thought. They can also occur within the stanza, whenever a complete thought is expressed:

The final pause is made at the end of each stanza where it is put in order to take a breath, since according to the sense such a pause can be for the full or final stanza. For the stanza must have complete sense and we consider it to be complete and perfect when the pause at the end is full or final. And in new rhymes the pause is final where the meaning is complete.⁷²

Molinier finally refers the reader to the book on Rhetoric in which he discusses how these pauses affect the meaning.⁷³

⁷¹“E segon nos pauza plana pot esser en la fi de cascun bordo o de cobla en una manera. so es en cant qu’es preza per plana alenada. e d’ayssó no qual donar ysshemple quar cascus sap. qu’es fis de bordo o de cobla. En altra manera pot hom entendre pauza plana cant a la sentensa. so es can hom ha pazada algun razo que assatz ha bon entendemen. e complit. jaciayssó qu’om hy pogues mays ajustar segon qu’om pot ayssi vezer.

Haías mal. haías be.

Am los tieus. te capte.

Aquesta sentensa es assatz complida. jaciayssó qu’om hy puesca mays ajustas. sos assaber aquestas paraulas.

E ja no.y falhiras.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 134.

⁷²“Pauza finals es aquela qu’om fay en la fi de cascuna cobla. segon qu’es preza per alenada quar segon la sentensa pot esser aytals pauza de cobla plana o finals. quar cobla deu haver perfiecha sentensa e tenem la per complida e per perfiecha can la pauza de cobla es plana o finals. Et en novas rimadas es pauza finals on que la sentensa sia perfiecha.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 134.

⁷³“Pero d’aquestas pazas en quan que tocan sentensa entendem mays plenieramen a tractar en jos. can tractem de las flors de rethorica. quar ayssó solamen entendem de pazas de bordos cant a far algunas alenasdas. jaciayssó que per conseguen haíam tocat d’aquelas. en cant que tóco sentensa.” Molinier, *Leys d’amors*; Gatien-Arnoult, 1: 136.

In summary, one can divide the discourse into phrases at three different levels: phrases called commas whose meaning is incomplete yet require a short breath; phrases called colons whose meaning is complete, but not perfectly complete; and phrases called periods whose meaning is perfectly complete. The terms used refer to the phrases themselves, the pauses for breath between them, and the punctuation. The only reason mentioned by these authors for the need for a breath after an incomplete phrase is the *cesura*, but others probably arose in practice. Within a stanza, the verses typically consist of phrases whose meanings are either imperfectly or perfectly complete. The end of the stanza requires that the meaning be perfectly completed.

Divisions in Folquet's Songs. Divisions at all three levels of completeness can be identified in Folquet's songs. Every stanza completes its meaning and so closes with a period. The verses that comprise the stanza, however, consist mostly of colons and sometimes of commas or periods. Different scholars divide the stanza into sections differently as indicated by the modern punctuation. In the manuscripts the ends of most verses are indicated with simple *puncta*, without differences in height. Some lines, discussed below, also exhibit *puncta* at the *cesura*.⁷⁴

To distinguish the verbal units within the stanza requires an examination of the syntax. Most verses express a complete thought and may be considered colons or periods depending on the relationship to the rest of the stanza; the relationship is indicated with connectors that serve various functions. The connectors used most often, *e*, *que*, and *ni*, indicate a loose connection between phrases. Connectors such as *mas*, *pero*, and *ans* indicate a contrast between the new phrase and what has gone before; whereas *com* or *aissi com* introduce a comparison between

⁷⁴Parkes indicates that this is the usual procedure for verse in thirteenth and fourteenth century manuscripts. Parkes, "Pause and Effect," 130, note 14.

similar things. *Car*, *pois*, and *si* usually initiate some kind of conditional statement beginning with “since” or “if.” Phrases that begin with words like *per que* and *per so* provide reasons. The effects of many of these connectors, indicated in bold in the Old Occitan and translation, can be seen in the first stanza of “Tan m’abellis”:

Tant m’abellis l’amoros pessamenz.	So much the amorous thought pleases me
qi s’es venguz e mon fin cor assire.	that has established itself in my true heart,
per qe no.i pot nulz autre pes caber.	that no other thought can fit there,
ni mais neguns no m’er dolz ni plazens. 1.4	and nothing else will be sweet or pleasing to me.
c’aduncs viu sans qan m’aucio.l consire.	For thus I live healthy while the thoughts kill me,
e fin’amor allevia mon martire.	and true love lightens my martyrdom.
qe .m promet ioi mas trop lo domna len.	For it promises me joy, but gives it too slowly.
c’ab bel semblan m’a trainat longamen. 1.8	For with a beautiful appearance it has made me languish for a long time. ⁷⁵

Most of these connectors are of the loose variety; lines 2, 5, 7, and 8 begin with some variety of *que*, a loose connector that indicates some kind of vague causal relationship. Lines 4 and 6 begin with different words meaning “and”; *ni* in line 4 indicates a negative relationship and *e* in line 6 a positive relationship. Only line 3 begins with a stronger connector, *per que*, which indicates a stronger causal relationship; in this case the first line sets forth the reason—the amorous thoughts please me so much—for the situation described in line 4—that no other thoughts can fit into my head. The series of loose connectors produces a stanza largely made up of a series of colons. However, the first four lines form a unit separate from the last four lines because there is a change of focus from the amorous thoughts in the first four lines to the

⁷⁵Manuscript G.

martyrdom through Love in the last four lines. As a result each half of the stanza consists of a period which in turn consists of a string of colons.

In other songs the connectors are more varied, and some strong ones clearly divide the stanza into two or more periods. The second stanza of “Sitot me sui” can be divided into two sections based on subject matter alone: the first four lines describe how false Love attracts true lovers, the last four lines outline Folquet’s plan to avoid false Love’s flames. As a result there is a contrast between the path chosen by the foolish true lovers and Folquet’s intended path; a contrast emphasized by *mas* at the beginning of the fifth line. This divides the stanza into two periods of four lines each:

Ab bel semblan qe fals amors aduz.	With the beautiful appearance that false
s’atrai vas si fis amanz e s’atura.	Love carries
co. l parpaillos c’a tant fola natura.	it attracts towards itself the true lover, and
qe. s met el fuoc per la clartaz qe luz. 2.4	he remains
mas eu m’en part e segrai altra via.	like the moth who has such a foolish nature
sui mal pagatz q’esters non m’en partia.	that it throws itself into the fire because of
e segrai l’aib de tot bon servidor.	the light that shines.
con plus s’irais e plus fort s’umelia. 2.8	But I will depart and follow another path.
	I am badly paid, otherwise I would not
	leave,
	and I will follow the way of every good
	servant,
	for the more he is afflicted, the more
	strongly he is humbled. ⁷⁶

These periods can be subdivided into commas and colons. The first period can be subdivided into two parts. The first two lines constitute the first part and declare that false Love attracts true lovers; this attraction is compared to the behavior of moths towards a light source in the second two lines. The similarity in behavior between the true lovers and the foolish moths is

⁷⁶Manuscript G.

emphasized through *con* at the beginning of line 2.3. The first line does not express a complete thought and is completed only by the second line; each constitutes a comma that together combine to form a colon. Similarly the next two lines each constitute commas that, combined, form a colon.

The second period likewise falls into two parts, but the organization is more complicated. Lines 2.5 and 2.6 each express a complete thought and may be considered colons; however, there is a partial chiasmus between them in that line 2.5 begins with “but I will depart” and line 2.6 ends with “otherwise I would not leave”; the intervening words provide the reason. The final two lines also form a unit in which Folquet compares himself to other good servants and describes their behavior. The beginning of line 2.7, however, connects to the end of line 2.5; at the end of line 2.5 he declares that he will follow another path and at the beginning of line 2.7 specifies that path as the one that all good servants take. As a result, although each of the four verses expresses a complete thought (colon) they interlock so that each is incomplete without the others.

The theory proposed by the *Leys d’amors* is ambiguous on the possibility of enjambment, which causes the meaning of one verse to be completed in the next. As I discussed above, on the one hand, Molinier claims that a full or final pause, indicating a complete thought, is required at the end of each verse; but, on the other hand, he indicates that sometimes verses end on the subject of the clause, with the verb in the next line, making the first line incomplete. Enjambment, then, produces verses that consist of commas rather than colons. The degree of incompleteness of the first line varies. Sometimes the object of the verb in one line appears in the next as in lines 3.1 and 3.2 of “Sitot me sui”:

Pero amors me sui eu recrezuz.	But, Love, I have refrained
de vos servir e mais non aurai cura.	from serving you and no longer care.

Frequently in such cases, as in this one, the verb requires an object so the phrase does continue into the next line, but there could be a small break after the verb, such as would occur at a cesura in the middle of the line.

Often the subject of the verb is placed in a subsequent line for a particular effect. Because Old Occitan does not require an expressed subject, the line with the verb could express a complete thought but with a generic subject. The delay of the actual subject to a later line creates suspense as can be seen in the first two lines of “Ben an mort”:

Ben an mort mi e lor	Indeed [they] have killed me and themselves,
mei oil galiador.	my treacherous eyes.

Thus, Folquet initiates the song with a theme common to many of his songs: something has killed him. In many songs it is Love that is trying to kill him or cause him harm, so the listeners may have expected a subject related to Love; but here he surprises them with the proclamation that it is his own eyes. The deferral of the expressed subject to the second line allows for such speculation and surprise.

In other songs the subject appears in one line and the verb in the next. This leaves the listeners wondering, for a moment, exactly what the subject is planning to do. In lines 4.1 and 4.2 of “Amors, merce!,” for example, a brief pause at the end of the line, comparable to a cesura, would cause the listeners to wait for the expected action of the lady’s proud heart.

Non cuigera vostre cors orgoillos.	I did not expect your proud heart
volgues e.l meu tant lonc desire assire.	would want to put such strong desire in mine.

This type of enjambment is truly necessary because the clause beginning with “your proud heart” is not complete without the verb in the next line.

Other commas can be securely identified in the ten-syllable and twelve-syllable lines at the cesura. The cesura in the ten-syllable lines most often appears after an accented fourth syllable in the ten-syllable lines as, for example, in line 1.2 of “Per dieu! Amors”:

quon plus de <u>isen</u> plus puoia’humilitaz.	For the more humility descends, the more it rises.
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Although this, the normal, minor cesura, is by far the most common in the ten-syllable lines, the cesura is occasionally placed after an accented fifth or sixth syllable for variety. In the fifth stanza of “Amors, merce!” as transmitted in manuscript R, the scribe has indicated cesuras in some lines with *puncta*. The stanza consists entirely of ten-syllable lines, and most exhibit the cesura after the fourth syllable, as punctuated in line 5.5.

A vos volgra mostrar los mals q’ieu sen.	To you I want to show the pain that I feel
et ad outra selar et escondire.	and to hide and conceal it from others.
tan no.us puesc dire mon cor seladimen.	So much I cannot tell you about my hidden heart.
car s’ieu non puesc cobrir. qi m’er cobreire.	For if I cannot hide myself, who will hide me?
o qi m’er fis. se neis qe.m son trayre.	and who will be faithful to me if I betray myself?
car qi no sap selar. non es razos.	For he who does not know how to hide himself, it is not reasonable
qe.l selon sel a cuy non es nulh pros.	that they, for whom there is no profit, hide him. ⁷⁷

The *puncta* in lines 5.4 and 5.6, however, lie between the sixth and seventh syllables; cesuras between the sixth and seventh syllables are called major. Many, like those in the fifth stanza of

⁷⁷Manuscript R. Line 5.3 is hypermetric; *dire* on the fourth syllable should be *dir*.

“Amors, merce!” above, are identified subjectively at a point in the line that separates one sense unit from another. The location of the cesura in line 5.4, for example, is ambiguous without the point after the sixth syllable. The fourth syllable sounds a complete word, *puesc*, that could be accented; the meaning of the verse, however, continues to the end of the sixth syllable because *puesc* requires a complementary infinitive, “able to hide,” to complete the meaning of the first sense unit.

Two verses have required major cesuras because a word begins on the fourth syllable and ends on the sixth⁷⁸ as in line 2.5 of “Ay! tan gen vens.”⁷⁹

1	2	3	4	5	6	7	8	9	10
mais	ai-	si.m	re-	ten-	gaz	co.l	fol	re-	te. ⁸⁰

Most songs also contain at least one lyric cesura, in which the syllable before the cesura is unaccented, as in line 5.3 of “Per Dieu! Amors.” I have underlined the accented syllable and indicated the cesura with a |.

e cel paubres | q’en trop ricor enten. And he [is] poor, who thinks too much about riches. In this line the *qe* on the fifth syllable begins the second sense unit.

Many songs also contain at least one Italian cesura, in which the syllable before the cesura is accented, but the word is not complete as in line 1.8 of “Ja no.s cug hom.”

per so qe.m po- | sca plus sovent aucir. so that it [Love] can kill me more often.

⁷⁸Squillaciotti in his edition considered the cesuras in most ten-syllable lines to be minor; he only considered ones in which a single word occurs across the fourth, fifth, and sixth syllables to be major.

⁷⁹The other is line 5.2 of “S’al cor plagues.”

⁸⁰“But you retain me like the fool retains,” manuscript G.

Here the cesura occurs between the fourth and fifth syllables because *posca* is separated from its complementary infinitive, *aucir*, by the adverbial phrase *plus sovent*, “more often.”

In some lines there is the possibility of two cesuras, one Italian, after the fourth syllable, and the other major, as in line T.3 of “En chantan.”

ni si.m dobla- | va.l mal | d’aital faizon. and so the pain doubles for me in the same way

These exceptional cesuras emphasize the words near them; the results of these emphases will be discussed in Chapter 5.

Folquet uses twelve-syllable lines only in the *cobla* “Vermillon”; here the cesura occurs consistently after the sixth syllable, indicated by a |:

Vermillon clam vos faç | d’un’avol pega pemcha
 qe m’a una chançon | degolad’et estencha
 qe di qe fi de lei, | e s’es vanad’e feimcha
 q’eu l’appellei Aut-Ram | don il s’es aut empencha:
 il men, q’eu non plei ram | qi tan leu graing ni.s trencha
 ni voil branca tochar | de qe leu ma man tencha.⁸¹

Thus, commas can be identified easily in lines of ten or more syllables based on the location of the cesura. The location of the cesura when present varies considerably in lines shorter than 10-syllables, so commas are more difficult to recognize in these lines.

The verses of Folquet’s songs can be divided into commas, colons, and periods. Stanzas and verses most often express complete thoughts. The stanza typically encompasses one or more periods. Verses within the stanza consist most often of colons, sometimes of commas created by

⁸¹“Vermillon, I complain to you about a vile, wicked whore / who has destroyed me and extinguished my song / who says that I wrote it about her, and she brags about it and claims / that I call her “High-branch” so that she is elevated: / she lies, for I wouldn’t bend the branch that so easily fractures and breaks / and don’t want to touch the branch which would tint my hand so easily.” Text from Stronski, *Folquet de Marseille*, 72.

enjambment. Commas also occur where the cesura divides a line into two parts. I have indicated the divisions of the stanzas in Folquet's songs by the punctuation in the translations; I maintain the manuscript punctuation in the Old Occitan.

Ennarratio

Although the identification of rhetorical devices in existing works forms part of *ennarratio* in the medieval grammatical model of reading, the devices themselves are covered more completely in manuals on how to compose some kind of discourse to be presented orally, such as legal arguments or poetry. Classical works such as the *Rhetorica ad herennium* form the basis for medieval works by such writers as John of Garland,⁸² who was personally acquainted with Folquet. Such writings describe and demonstrate relatively straightforwardly the basic rhetorical devices to be used to produce poetry. The various rhetorical devices are not simply described and illustrated in the *Leys d'amors*, but are presented in the form of an allegorical war between three kings representing the vices of diction—Barbarism, Solecism, and Allebole⁸³—and three queens representing the virtues of diction—Diction, Oratory, and Wisdom. The purpose behind this complex presentation is to demonstrate how vices in ordinary speech become virtues in poetic discourse. Molinier draws the figures from several sources including Donatus' *Ars*

⁸²John was a prolific author; his works include nine long poems, eight works on writing, nine word books, and numerous miscellaneous works. The work consulted here, the *Parisiana Poetria*, was written sometime between 1218 and 1249; Lawler suggests that it may have been first written around 1220 and revised between 1231 and 1235. *Parisiana Poetria*, xii-xv.

⁸³Allebole is not attested elsewhere. Marshall, "Treatment of Rhetoric," 39, suggests that Molinier invented it to complete the allegory—he needed three vices to balance (and marry) the three virtues.

grammatica, Isidore of Seville's *Etymologiae*, the *Rhetorica ad herennium* and his own imagination. The full allegory is found only in Gatiien-Arnoult's edition.

Proverbs

Many scholars have noted Folquet's intense use of ornamental language in his poems. The first scholar, Dante, includes "Tan m'abellis" among the songs that exhibit excellence in diction. Most twentieth (and now twenty-first) century scholars cite Stronski's assessment: "Folquet's poetic style is full of artifice. It is the most prominent trait and it becomes accentuated over time. Aphorisms and sentences appear at almost every instant in his poetry; some songs (especially "Ay! tan gen vens" and "Per Dieu! Amors") are filled from one end to the other."⁸⁴ He goes on to describe the use of personification (apostrophe) and antithesis as well. The device that has gripped modern scholars is not the use of apostrophe or antithesis, but the proverbs. Here, I too focus on the proverbs, because, as discussed in Chapter 5, the musical settings often enhance the proverbs in some way. By most accounts Folquet was a prolific user of proverbs in almost every song; through this his poetry reflects a medieval obsession with the proverbial.

Although today the use of proverbial material in poetry is sometimes considered a sign of a lack of imagination on the part of the poet, in the Middle Ages proverbs were ubiquitous and strongly recommended by classical and medieval writers on rhetoric. Many such writers discuss proverbs and other similar devices at a much greater length than they do other types of

⁸⁴"Le style poétique de Folquet est très artificiel. C'est le trait saillant et qui va s'accroissant avec le temps. L'aphorisme et la sentence apparaissent à chaque instant dans ses poésies; certaines pièces (p. ex. XI and XII) en sont remplies d'un bout à l'autre." Stronski, *Folquet de Marseille*, 75*.

ornamental language. Many manuals on preaching recommend proverbs as a pedagogical aid.⁸⁵

The author of the *Rhetorica ad herennium*, however, cautions:

It is appropriate for proverbs to be interposed rarely, so that we seem to be advocates for something rather than preachers of morals. When they are interposed in this way, they convey much stylishness. And it is necessary the silent listener should approve it in his mind when he sees adapted to a cause a irrefutable something taken from life and morals.⁸⁶

Schoolboys learned their Latin from the book of Proverbs in the Bible and from collections of aphoristic sentences drawn from classical authors, the most important of which were the sentences of Publilius Syrus and the *Disticha Catonis*.⁸⁷ In this way the boys learned not only their Latin, but also the moral teachings of the proverbs and sentences.

Although the proverbial might seem easy to define, modern scholars have grappled with limited success to formulate a definition that encompasses all aspects of the proverbial. Claude Buridant suggests that the proverbial is an autonomous saying “with a formulaic structure, characterized by certain prosodic and semantic traits, forming a rupture in continuous discourse.”⁸⁸ Susanne Schmarje subdivides the proverbial into several categories, including grammatically complete proverbs, popular sayings, proverbs bound in space or time, proverbs

⁸⁵Buridant, “Les Proverbes et la prédication,” 23-54.

⁸⁶“Sententias interponi raro convenit, ut rei actores, non vivendi praeceptores videamur esse. Cum ita interponentur, multum adferent ornamenti. Et necesse est animi conprobet eam tacitus auditor cum ad causum videat adcommodari rem certam ex vita et moribus sumptam.” *Rhetorica ad herennium*, 4.17; Caplan, 290-92.

⁸⁷Pfeffer, *Proverbs in Medieval Occitan Literature*, 25-26.

⁸⁸“...de structure formulaire, caractérisée par des traits prosodique et sémantiques, en rupture du discours continu.” Buridant, “Avant-propos,” x.

converted into narrative situations, and proverbial phrases.⁸⁹ Pfeffer concludes her survey of ideas on the proverbial with an admission of failure to define the proverbial adequately.⁹⁰

Medieval and classical scholars experience no such problems in defining the proverb, using the words *sententia*, *proverbium*, or *paroemia* to designate various aspects of the proverbial.⁹¹ The author of the *Rhetorica ad herennium* emphasizes the brevity and truth of the proverb: “*Sententia* is a saying drawn from life which shows concisely either what is or ought to be true in life.”⁹² John of Garland calls it “a signifying figure which is useful in life,”⁹³ Isidore, “an impersonal statement.”⁹⁴

Sententia and *proverbium* are used by different writers to designate the same thing: a general statement with a moral or didactic purpose. *Paroemia*, however, refers to a somewhat different rhetorical device. Molinier provides a bridge between *sententia* and *paroemia*: “Lady Rhetoric gave to *Paroemia* a flower of a color called *Sentensa*, which is produced in the same

⁸⁹Schmarje, *Das sprichwörtliche Material*. Summarized in Pfeffer, *Proverbs in Medieval Occitan Literature*, 2-4.

⁹⁰Pfeffer, *Proverbs in Medieval Occitan Literature*, 11.

⁹¹*Proverbium* and *paroemia* usually mean something like “proverb” or “aphorism” in English, but *sententia* also appears in rhetorical treatises to mean “thought” as in “figures of thought” and even simply “sentence.”

⁹²“*Sententia est oratio sumpta de vita quae aut quid sit aut quid esse oporteat in vita breviter ostendit.*” *Rhetorica ad herennium* 4.17; Caplan, 288.

⁹³“*Sentencia est oratio significatiua quid sit in uita utile.*” John of Garland, *Parisiana Poetria* 6.108; Lawler, 80-81. This is the definition among the figures of words and sentences.

⁹⁴“*Sententia est dictum impersonale, ut (Ter. Andr. 68):*
Obsequium amicos, veritas odium parit.”
Isidore, *Etymologiae* 2.11. This definition appears twice, first as a separate chapter, 2.11, then as a figure of words and sentences, 2.21.14. He contrasts *sententia* which is impersonal with *chria* which is personal.

way as *paroemia*.”⁹⁵ This follows the discussion on *paroemia* which is defined as: “the fifth daughter of Allegory, and this word means a Proverb appropriate to and attributed to a time or a deed.”⁹⁶ The definition is drawn directly from Isidore who puts *paroemia* among the tropes of grammar: “*Paroemia* is a proverb suitable to things and times.”⁹⁷ He provides two examples, one proverb suitable to things—“heel against the goad”⁹⁸—and one suitable to times—“the wolf in the story.”⁹⁹ Both these phrases strike me as proverbial phrases rather than complete proverbs.

⁹⁵“Rethorica donec a Paroemia una flor d’una color apelada Sentensa. la quals si fay per aquela meteyssha manera.” Molinier, *Leys d’amors*; Gatien-Arnoult 3: 280

⁹⁶“De Paroemia. Paroemia es la quinta filha de Allegoria. e vol dir Paroemia Proverbis apropiatz e atribuitz a temps o a cauza.” Molinier, *Leys d’amors*; Gatien-Arnoult 3: 270

⁹⁷“Paroemia est rebus et temporibus adcommodatum proverbium.” Isidore, *Etymologiae* 1.37.28.

⁹⁸“Contra stimulum calces.” Isidore, *Etymologiae* 1.37.28. The *Leys d’amors* partially expands this:

Too great is the opportunity for difficulty
for he who kicks against the goad.
(Trop es de greu occasio.
Qi penna contra l’agulho)

This phrase, possibly opaque to the modern secular scholar, would have been familiar to any medieval Christian since it is one of the phrases spoken to Saul on the road to Damascus. In our proverbial terms, Jesus asks Saul why he is going against the grain, swimming upstream. Molinier, *Leys d’amors*; Gatien-Arnoult 3: 270-72.

⁹⁹“Lupus in fabula.” Isidore, *Etymologiae* 1.37.28. The *Leys d’amors* describes it as an expression used when people have been discussing another, absent person. When that person suddenly arrives, the people discussing him or her become silent. We would say “speak of the devil.” Molinier, *Leys d’amors*, Gatien-Arnoult, 3: 270.

Numerous scholars have identified proverbial material in Folquet's songs. Eugen Cnyrim lists over a thousand proverbs found in the troubadour repertory, twenty-five of them in Folquet's works.¹⁰⁰ Pfeffer added five to Folquet's total.¹⁰¹

Other scholars who examine Folquet's works alone have identified other possible proverbs. Zingarelli lists numerous references to classical authors in his biography of Folquet.¹⁰² Stronski enlarges upon Zingarelli's list of classical quotations and supplements them with quotations by or from other troubadours. Stronski, observing that though Folquet quoted or paraphrased Publilius Syrus, Ovid, and Seneca most frequently, suggests that he might have obtained the quotations of Ovid and Seneca from collections of excerpts rather than from the complete works themselves.¹⁰³ The process of collecting classical excerpts puts these quotations into the realm of the proverbial.

Other scholars find evidence of Folquet's erudition in his use of proverbial materials. Scheludko demonstrates that Folquet quotes a wide range of Ovidian works, too wide to have been gathered from excerpt collections; he surmises that Folquet was quite learned.¹⁰⁴ This

¹⁰⁰Cnyrim, *Sprichwörter*, numbers the proverbs sequentially and lists them according to topic.

¹⁰¹Pfeffer, *Proverbs in Medieval Occitan Literature*, adheres to Cnyrim's numbering system with her supplements indicated as decimal points.

¹⁰²Zingarelli, *Folchetto di Marsiglia*, 24-50.

¹⁰³Stronski, *Folquet de Marseille*, 77*-85*. The only surviving "work" of Publilius Syrus is a collection of sentences collected from his works that do not otherwise survive.

¹⁰⁴Scheludko, "Ovid und die Trobadors," 167-70.

conclusion is echoed by both Jensen¹⁰⁵ and Pfeffer. Pfeffer, in particular, examines and discusses the proverbial materials woven into “Ben an mort” and “Si cum sel” in detail.¹⁰⁶

I first identified proverbs in Folquet’s songs using the classical and medieval definition of a general statement with a moral or didactic function. I found that, as Buridant suggests, the general statement often creates a rupture in the predominantly first-person lyric discourse.¹⁰⁷ In addition, Pfeffer notes that annotators have pointed out proverbs in some medieval manuscripts.¹⁰⁸ In manuscript N many phrases are bracketed; the bracketed lines contain proverbs, many illustrated in the margins as well.¹⁰⁹

Using these tools I found at least one proverb in every song except “Tan m’abellis.”¹¹⁰ Three songs begin with proverbs—“Ay! tan gen vens,” “Greu fera,” and “Per Dieu! Amors.” “Per Dieu! Amors” in particular is so filled with proverbs that almost the entire poem is bracketed in manuscript N.

Proverbs are indicated in the text in various ways. Some simply appear as a general statement within the lyric, as in “Ay! tan gen vens: “All that which is useful can also cause

¹⁰⁵Jensen, “Folquet de Marselha and the Classical Tradition,” 54-65.

¹⁰⁶Pfeffer, *Proverbs in Medieval Occitan Literature*, 44-52. This section is a reworking of her article, “Ben conosc e sai.”

¹⁰⁷Quintillian likewise suggests that too many proverbs disrupt the continuity of the speech. *Instituto Oratoria* 8. 5.25-30.

¹⁰⁸Pfeffer, *Proverbs in Medieval Occitan Literature*, 21.

¹⁰⁹The marginal illustrations are discussed in detail by Sylvia Huot, “Visualization and Memory,” and Angelica Rieger, “Ins e.l cor port, dona, vostra faisso,” 385-415.

¹¹⁰Rossi identifies several proverbial quotations of Ovid in this song. “Ovidian Exemplarity,” 53-55.

harm.”¹¹¹ Most, however, have some kind of introductory term to indicate the logical relationship between the proverb and Folquet’s situation. Terms such as *car* and *que* indicate a degree of similarity between the proverb and the situation to which it is attached, as at the end of the second stanza of “Per dieu amors”: “For he has behaved immoderately towards many who has done so towards one.”¹¹² This summarizes a stanza in which Love’s guilt is established in its treatment of Folquet. The conclusion to be drawn is that Love, who has treated Folquet badly, treats many others equally badly. Terms such as *pero* and *mas* point to a contrast between the proverb and the situation. In the third stanza of “Mout i fez” Folquet discusses how he is afraid to tell his Lady how he feels, “but hope makes the flowers bear fruit,”¹¹³ so he hopes that his Lady will notice him.

A few proverbs are strongly introduced with short phrases indicating how widespread the idea is.¹¹⁴ In “Tan mou,” for example, one encounters: “I have always heard it said that a lie cannot hide itself, for it always reveals itself sometime.”¹¹⁵ Here the phrase, “I have always

¹¹¹“Tot so que val pot noser autresi.” vv3.1, manuscript G. Stronski identifies this as a reworking of Ovid, *Tristia*. 2.266: “Nil prodest quod non laedere possit idem.” It is also bracketed in manuscript N. It is not listed in Cnyrim or Pfeffer.

¹¹²“c’a mans met sel qi vas us desmezura.” v2.8, manuscript R. Cnyrim 756. Stronski identifies this as a reworking of Publilius Syrus 351, “Multis minatur qui uni facit iniuriam,” and Ovid, *Pont.* 3.2.9 “Cum feriant unum, unum non fulmine terrent Junctaque percusso turba pavere solet.” It is bracketed in manuscript N.

¹¹³“pero esperan fan las flors tornar frug.” vv3.8-3.9, manuscript R. Cnyrim 440. Stronski identifies this as a reworking of Ovid, *Remedia* 83, “Nam mora dat vires, teneras mora percoquit uvas Et validas segetes, quod fuit herba, facet.” It is illustrated in manuscript N.

¹¹⁴This may also be observed in Latin proverbs. Guiraud, “Structure linguistique des proverbes latins,” 76.

¹¹⁵“q’eu o ai sempres auzit dir / que mezonza no.s pot cobrir / qe no mostra qalqe sazón. vv3.2-3.4. manuscript G. Cnyrim 653. Stronski identifies several sources: Seneca, *Ep.* 102.14,

heard it said,” tells the listener that a proverb is about to appear. The proverb, “a lie cannot hide itself,” expresses a concept put forth by several authors including Seneca, Tacitus, and Solomon in his Proverbs; thus, it is a famous saying. Similarly, a proverb about the problems of Love’s service appears in the fourth stanza of “Ben an mort”: “For they who know say that service causes pain to many people.”¹¹⁶ Folquet himself is one of those “who know” since he uses this proverb in two additional songs, “Amors, merce!” and “Tan mou.”¹¹⁷

Another type of proverb appears as a comparison between an image that exemplifies some behavior or situation and Folquet’s situation. Although many of Folquet’s songs use such proverbial images, none achieves the density of “Sitot me sui.” The first three stanzas each contain at least one such image; the last two stanzas use ordinary proverbs instead.

In the first stanza Folquet likens his behavior to that of a gambling addict:

Si tot me sui a trat apercenbuz.	Although I am rarely cautious
aissi con cel q’a tot perdut e jura.	just like him who has lost all and swears
qe mais no jog a gran bona ventura.	that he gambles no more, to my great good fortune
m’o dei tener car m’en sui coneguz.	I must consider it, since I [finally] recognize
del gran enian c’amors vas me fazia.	the great trick Love has played on me—

1.5

Folquet resembles the gambler because he does not realize the deceit that goes on in the game.

The gambler has to lose everything before he does not play anymore; he continues up to the

“Numquam falsis constantia est”; Seneca, Ep. 79.16, “Quae decipiunt nihil habent solidi”; and Tacitus, An. 2, 82 “Falsa tempore ac spatio vanescunt.” It is bracketed in manuscript N. I identified a further source in Proverbs 19.5, “Testis falsus non erit impunitus, e qui mendacia loquitur non effugiet.” This strikes me as the closest.

¹¹⁶“qe cil qe sabon van dizen qe mal servir fai manta gen.” vv4.7-4.8, manuscript G. Cnyrim, 258a (Pfeffer supplement).

¹¹⁷Also noted by Pfeffer, *Proverbs in Medieval Occitan Literature*, 48.

point where he is no longer allowed to play. The implication is that Folquet has lost everything to the game of Love and has finally noticed its harm.

The stanza also ends with a related image in the comparison between the behavior of Love and that of a bad debtor:

c'ab bel senblan m'a tengut en fazia.	for with a beautiful appearance she has held
	me in refusal
plus de dez anz a lei de mal deutor.	more than ten years to her, like a bad debtor,
c'ades promet e re no pagaria.	1.8 who always promises, but never pays.

The bad debtor puts on the beautiful appearance when he promises, but the appearance is only on the surface, since he never pays. Thus, Love has promised Folquet something unspecified but has never provided it. The image may be a realization of “It is much better not to pledge than to pledge and not pay,” a proverb from the book of Ecclesiastes.¹¹⁸

Some proverbs cannot be identified as proverbial using the above methods, because they are not general statements or comparisons, but instead are widely-used phrases or proverbial phrases like “speak of the devil.” These can be securely identified only by contemporary native speakers and insecurely identified by examining other works. Some of the phrases Cnyrim and Pfeffer identify as proverbs fall into this category, as does Stronski’s list of quotations of other troubadours.

These proverbial phrases are often proverbs or general statements converted to specific statements within the song. One such converted proverb, cited by Cnyrim as proverb 463, occurs in the final stanza of “Ay! tan gen vens” in which Folquet defends Richard’s strategy

¹¹⁸“Multumque melius est non vovere, quam post votum promissa non reddere.” Eccles. 5.4.

during the third crusade: “For he held back in order to better leap forward.”¹¹⁹ The statement by itself is specific: it describes Folquet’s interpretation of Richard’s strategy; yet the phrase itself, “to hold back in order to better leap forward,” is proverbial.¹²⁰ One source can be found in the *Disticha Catonis*: “From him whom you know not to be your equal, for the time being retreat: we often see the winner overcome by the vanquished.”¹²¹ There are undoubtedly many more such proverbial phrases in Folquet’s songs that have not been identified by modern scholars.

Buridant and other modern scholars indicate that proverbs possess particular verbal structures. Guiraud, for example, observes that a proverb is often bound together by repetition, either of sounds in alliteration or assonance or whole words.¹²² Among Folquet’s proverbs, “Sai a la dolor de la den / vir la lengua”¹²³ from “Ben an mort” exhibits repetition of sounds—the ds of *dolor* and *den*, the en of *den* and *lengua*.

More often in Folquet’s work, however, one encounters proverbs in the form of antitheses, recommended by classical writers.¹²⁴ A simple example is from “Greu fera”: “As

¹¹⁹“q’areires trais per meill saillir enan.” v4.5, manuscript G.

¹²⁰in French, “reculer pour mieux sauter,” noted by Duff and Duff, *Disticha Catonis*, 607n. Listed as R15 in James Hassell, Jr., *Middle French Proverbs*, 214. He finds this proverb in works from 1340 to 1504.

¹²¹“Cui scieris non esse parem, pro tempore cede: victorem a victo superari saepe videmus.” Cato, *Disticha Catonis* 2.10; Duff and Duff, 606.

¹²²Guiraud, “Structure linguistique des proverbes latins,” 78-81.

¹²³“There to the pain of my tooth / I turn my tongue. vvT1.1-2. manuscript R.

¹²⁴Quintillian, for example, says that antitheses make good proverbs: “Melior, cum ex contrariis valet.” *Instituto Oratoria* 8:18.

they say, ‘What begins badly ends well.’”¹²⁵ This short phrase exhibits double antitheses: between beginning and ending and between well and badly. Other examples of antithetical proverbs are discussed below.

The author of the *Rhetorica ad herennium* classifies proverbs by structure into those that express a single thought, those that express two related thoughts, and those that provide reasons for the thought.¹²⁶ Examples of each structure may be found in Folquet’s songs.

Most proverbs express a single thought. The first stanza of “Greu fera” exhibits different ways in which such proverbs can be effected. I have underlined the proverbs.

<u>Greu feira nuls hom fallensa.</u>		<u>With difficulty no one would make a mistake</u>
<u>se tan temses son bon sen.</u>		<u>if he feared his common sense more</u>
<u>con lo blasme de la gen.</u>		<u>than the blame of people</u>
<u>qe viza desconiscenza.</u>		<u>who live in ignorance.</u>
q’eu fallir lais per temenza.	1.5	For I allow myself to err through the fear
del blasme desconoisen.		of the blame of the ignorant,
car contra amor no m’epren		since I don’t go against Love.
<u>q’eissamen nois trop soffrensa.</u>		<u>For equally too much forbearance harms</u>
<u>com leos cor ses retenensa.</u>	1.9	<u>as a light heart without restraint.</u>

The stanza opens with a proverb consisting of a single thought, but expressed through several clauses encompassing the first four lines, paraphrased: “You should listen to your own good sense rather than the censure of other people.”¹²⁷ This general statement contrasts with Folquet’s own actions described in lines 5 to 7: he is making a mistake by listening to other people who

¹²⁵“En aiso cum vai dizen / Ben fenis qui mal comensa.” vv3.3-3.4, manuscript R. Cnyrim 425. Stronksi identifies this as a reworking of Publilius Syrus 600, “Quidquid futurum est summum ab imo nascitur.” Duff and Duff, 94.

¹²⁶*Rhetorica ad herennium*, 4: 17; Caplan, 290.

¹²⁷This proverb is not listed in Cnyrim, but Stronksi identifies it as a reworking of Ovid, *Fasti*, 4, 311, “Conscia mens recti famae mendacia ridet”; and Seneca, *Phaedrus*, 274, “Contemne famam.” It is also bracketed in manuscript N.

apparently counsel him to stay with Love. The proverb is further connected with Folquet's action with the derived rhyme described above: *descosciensa* in the proverb in line 4 has the same root as *desconoisen* in line 6.

Folquet defends his action, going against Love, with a proverb that expresses a single thought in the last two lines of the song, paraphrased: "Too much abstinence/fidelity is as bad as too much fickleness."¹²⁸ The stanza begins "with difficulty" and ends "without restraint" forming an antithesis from one end to the other, and the proverbs in this stanza reinforce each other: the first teaches the correct course of action, the second provides a reason for this course of action.

Other proverbs provide a reason for their veracity within the proverb itself. Folquet concludes the fifth stanza of "Sitot me sui" with a proverb about wisdom and honor, "But with wisdom one should protect honor,"¹²⁹ with the reason for this assertion provided in the next line: "for wisdom shamed is worth much less than foolishness."¹³⁰ Although neither has been identified by other scholars as a proverb, the assertion in the first that "one should" indicates that this general statement is moralistic in function. The reason is in the form of an antithesis between wisdom and foolishness.

This proverb concludes a stanza in which Folquet describes the rules for conquest in the form of a proverb:

¹²⁸This general statement is bracketed in manuscript N.

¹²⁹"Pero en sen deu om gardar honor." v5.7, manuscript G.

¹³⁰"qar sen aunit prez trop mens qe folia." v5.8, manuscript G. Lines 5.7 and 5.8 are bracketed in manuscript N.

qar cel qui plus fort de si desmesura.		For he who behaves immoderately with one stronger than him
fai gran foldat neis en gran aventura.		commits a great folly, even in great danger
es de som par q'esser en pot vencuz.		he is from his equal, for he can be vanquished,
e de plus freul de si es vilania.	5.5	and with one weaker than him, it is villainous. ¹³¹

Combined with the final proverb in the stanza, it shows how abusing other people is improper for anyone, because if he moves against someone his equal or stronger, he can be overcome; whereas beating someone weaker is a shameful act in itself. Thus, although it might seem wise or reasonable to attack a weaker person, it is shameful, and wisdom shamed is worse than the folly of attacking someone more powerful. The proverbs in the stanza, thus, reinforce each other. They collectively serve to justify Folquet's statement at the beginning of the stanza, "I would be felonious, but I will refrain from it";¹³² a resolution not to abuse Love, even though Love has abused him. The implication is that Love, the more powerful, has abused the weaker, Folquet. Thus, through the proverbs, Folquet takes the moral high road.

Although these single proverbs with reasons may sound like double proverbs, Folquet uses true double proverbs in only two instances, both in his most proverbial song, "Per Dieu! Amors." The first occurs at the beginning of the song and is addressed to Love:

¹³¹Line 5.5 and the first part of line 5.6 have been identified as a proverb 914 by Cnyrim. Stronski also identifies it as a quotation of "Cum aequo contendere anceps est, cum superiore furiosum, cum inferiore sordidum." Seneca, *Moral Essays* 1.2.34. This quotation was identified by Stronski, who notes that it is quoted by Sordello in his Ensenhamen. It is also bracketed in manuscript N.

¹³²"Fels fora eu top mas soi m'en retenguz." v5.1, manuscript G.

Per dieu amors be sabetz veramen		For God' sake, Love, you know perfectly well
con pus dissen mais pueie humilitat.		the more Humility descends, the higher it climbs,
et erguelh cai on pus aut es pujatz.	1.3	and Pride falls when it has climbed higher. ¹³³

This is easily identified as proverbial since it is introduced with “you know that” with the veracity emphasized by the rhymeword, “veramen,” which I translated as “perfectly well” to introduce a scolding tone, but it more literally means, “truly.” The next two lines are each proverbial and form nested antitheses together. Both proverbs are Biblical in origin, both traceable to the book of Proverbs; this may be suggested by *sabez*, “you know,” because the biblical book of Proverbs is considered part of the wisdom of Solomon. The first, on humility, may be a reworking of Proverbs 29.23: “Humility follows arrogance, and pride supports the humble in spirit.”¹³⁴ Like Folquet’s version, the Latin presents double antitheses in which pride is contrasted with humility, lowness with height, and a positive form of pride, “gloria” with the negative form, “superbum,” in a chiastic arrangement. Similarly, the second proverb, on the negative form of pride, forms a reworking of Proverbs 16.18: “Pride precedes contrition and before destruction the spirit is raised high.”¹³⁵ Here the expression in Latin is in a parallel arrangement which opposes the ideas expressed in that the contrition precedes the pride in the Latin: “Contritionem praecedit superbia” and “ante ruinam exaltatur spiritus,” instead of the other way around.

¹³³Manuscript R. The first proverb (line 2) is listed by Cnyrim 708.

¹³⁴“Superbum sequitur humilitas, et humilem spiritu suscipiet gloria.” Prov. 29.23.

¹³⁵“Contritionem praecedit superbia, et ante ruinam exaltatur spiritus.” Prov. 16.18.

The other double proverb is found in the fourth stanza:

car cel es fols qe cuja esser senatz. e sap hom mais ades on pus apren.	4.4	For he is foolish who intends to be wise, and a man knows more always when he learns more. ¹³⁶
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Both elements are also drawn from Proverbs. The first line can be traced to two proverbs in chapter 26. The first: “Respond to the fool according to his foolishness, so that he does not consider himself to be wise.”¹³⁷ This advises the wise man to avoid taking a fool seriously. The second proverb puts it in the form of a question: “Do you see anyone who considers himself to be wise? the fool will have more hope than he does.”¹³⁸ This helps the wise identify the foolish, an expression which Folquet puts in the form of an assertion.

The ideas expressed in second of Folquet’s proverbs, that a wise man is always willing to learn more, occur throughout the book of Proverbs, part of the purpose of which is to advise the reader on how to gain wisdom. The expression of it closest to Folquet’s is found in chapter 9: “give instruction to a wise man and wisdom is added to him.”¹³⁹ But the second proverb is also the reverse of the first because if a fool thinks himself wise, he will not see any need to learn more (first proverb), but a wise man knows that there is always more to learn (second proverb).

The purpose of the two proverbs in Folquet’s song is to show why he is no longer a fool for Love, a proverbial thought expressed several times by Publilius Syrus, here most applicable to the above proverbs: “When you love you cannot be wise, and when you are wise you cannot

¹³⁶Manuscript R. Cnyrim 530; Stronski lists it as a paradox rather than a quotation.

¹³⁷“Responde stulto iuxta stultitiam suam, ne sibi sapiens esse videatur.” Prov. 26. 5.

¹³⁸“Vidisti hominem sapientem sibi videri? Magis illo spem habebit insipiens.” Prov. 26.12.

¹³⁹“Da sapienti occasionem, et addetur ei sapientia.” Prov. 9.9.

love.”¹⁴⁰ Folquet declares at the beginning of the stanza that he was a fool for Love: “For I was a fool when I put my heart and mind [with Love].”¹⁴¹ He reiterates the folly of his actions in the next line: “There was no sense at all in it, instead it was completely foolish.”¹⁴² The next two lines consist of the proverbs about foolishness and wisdom—he used to consider himself wise, but he’s wised up and is no longer foolish.

Thus, Folquet does employ an amazing number of proverbs in his songs. The ones not listed by Cnyrim, Stronski, or Pfeffer he may have invented himself, following the compositional suggestions of medieval and classical authors. The proverbs allow him to justify his actions or his rebuke of Love. Yet, this cannot be the sole purpose of this rhetorical device in his songs.

In songs like “Per Dieu! Amors” the uttering of proverb after proverb gives the song a “preachy” sound, like that which the author of the *Rhetorica ad herennium* cautions against. Folquet’s familiarity with proverbial materials from many different sources probably enhanced his preaching skills once he renounced the world. Contemporary observers found his sermons to be very moving and persuasive, possibly through his frequent yet careful use of proverbial materials.

The intellectual or preacher may be part of Folquet’s poetic persona. The proverbs make the poems sound somewhat intellectual and sermon-like, but also may have given the poetry a more familiar feel to its original audiences. In addition it may be a way in which Folquet plays with his intellectual poetic persona by declaring himself the proverbial “fool for love.”

¹⁴⁰“Cum ames non sapias aut cum sapias non ames.” Publilius Syrus, 131; Duff and Duff, 30-1.

¹⁴¹“Ben fui eu folz qe.i mis lo cor e.l sen.” v4.1, manuscript G.

¹⁴²“senz no fon ges anceis fon ganz foldaz.” v4.2, manuscript G.

Chapter 3. Pitch Structure

A common observation in recent scholarship on troubadour melodies is the lack of a widely accepted method for understanding the pitch structure of the melodies. Modern scholars most often analyze melodies in terms either of the melodic modes described by medieval music theorists for ecclesiastical song or of the chains of thirds proposed by Curt Sachs for understanding folk melodies.¹ Scholars offer conflicting opinions on the applicability of melodic modal theory to troubadour melodies, but all discuss it because it is the only way in which theorists writing during the Middle Ages discussed pitch relations. I believe some of the conflict arises because modern scholars appear to derive their discussions of medieval modal theory from discussions by other modern scholars rather than medieval theorists. Many modern authors present a modal system but do not list a source for it.² This omission suggests that they believe that a consensus of what constitutes mode exists among music scholars; yet each scholar's vision of the supposedly consensus melodic modal theory differs considerably from those presented by both other modern scholars and medieval theorists.

Virtually every medieval work on music touches on melodic modal theory in some way. I have selected works by five medieval theorists on which to base the melodic modal theory I use in the rest of the dissertation. Most of these works served as textbooks for medieval students and so offer more practical advice on music than more speculative treatises.

¹Sachs, "Road to Major"; he expands his ideas in his posthumous work, *Wellsprings of Music*.

²Switten, "Music and Words," 19-20; Treitler, "Troubadours Singing their Poems," 21-22; van der Werf, *Chansons*, 53-56.

The *Dialogus de musica*, formerly attributed to Abbot Odo of Cluny, was written in the early eleventh century in northern Italy, predating the earliest known troubadour. However, this treatise was widely disseminated, both temporally (through the fifteenth century) and geographically (including copies made in the south of France).³ It was designed to teach boys the rudiments of singing and covers the basic precepts of modal theory.

The works of Guido d'Arezzo, usually dated to the 1020s, postdate the *Dialogus*, but also predate the earliest troubadour. These are among the most widely distributed works on music in the medieval world and include copies made in the south of France. In many respects the most important of these, *Micrologus*, expands and clarifies the precepts set forth in the *Dialogus* but includes more instruction on composing chant.⁴

The treatise by a writer named John sometimes known as "Cotton" or "Afflighemensis" may be construed as a commentary on Guido and an extended prologue to a tonary. It was written around 1100, probably in southern Germany, and many copies have been transmitted, mostly from southern Germany, but also Italy. He covers many of the same topics as Guido (even citing him) but goes further into the realm of melodic composition and esthetics.⁵

Johannes de Grocheio's treatise on music was written near the beginning of the fourteenth century and survives in only two copies.⁶ It covers music from a completely different perspective in that it describes all types of music, including secular songs, dances, plainchant,

³Huglo, "L'auteur du 'Dialogue.'"

⁴Palisca, "Introduction," to Guido, *Micrologus*, 49-56.

⁵Palisca, "Introduction," to John, *On Music*, 87-100.

⁶Rohloff, *Die Quellenhandschriften*, 171-72.

and polyphonic music, heard in Paris. It is almost the only treatise of any kind to cover secular music in detail, so modern scholars have relied extensively on it. That scholars have reached very different conclusions on the performance of secular music based on this treatise reflects the ambiguity (for us) of his terminology and the tendency of modern scholars to extract information from individual sentences without considering their context within the treatise.

There are several points of difficulty for modern scholars with Grocheio's work. Much scholarship has focused on reconciling the musical forms that Grocheio names and describes with musical forms as we understand them from this period. Grocheio's pronouncement on modes, taken by itself, provides sufficient evidence for some scholars to find modal theory inappropriate for troubadour melodies. Other scholars who examine Grocheio's pronouncement on secular melodies in a broader context find it to be more ambiguous.

Marchetto of Padua composed his treatise on plainchant, *Lucidarium*, around 1318 in Italy.⁷ It postdates Folquet's compositional period by over a century but is approximately contemporary with the production of manuscripts G and R. Marchetto covers many aspects of plainchant composition and music theory, including the definition and classification of music, musical notation, interval theory, the hexachords, and the modes. He discusses these topics from several viewpoints, carefully considering often competing theories from other authors.

The medieval modal system was used by theorists to analyze existing melodies, compose new melodies, and teach boys the rudiments of music and singing. Medieval and modern writers provide a tremendous amount of disparate information on the melodic modes that can be conveniently divided into three types of rules: classification, notation, and composition. The

⁷Herlinger, *Lucidarium of Marchetto of Padua*, 3.

rules for classification cover the finals and ranges of the modes and whether b-flat is permitted. The notational rules include the ambitus of the gamut (set of allowable pitches) and the use of transpositions. Compositional rules provide information on how the melody is divided into sections, how the sections begin and end, the allowable intervals, and suggested melodic motives.

Melodic Notation and Classification

Modern Scholarship

As mentioned above, melodic modal theory as discussed by most modern scholars is based not on readings of medieval theorists, but on readings of other modern scholars; they discuss the theory as though a simple, consensus concept of melodic mode exists. Ian Parker, in one of the more widely cited articles, does not present his concept of the system, but instead refers the reader to Gustave Reese's textbook on medieval music, one possible source of this "consensus" version of melodic modal theory.⁸

Reese, like many textbook writers, provides the simplest version of the system, in which each mode has the range of exactly an octave. There are four finals d, e, f, and g;⁹ and these are found either at the bottom of the octave, in which case the mode is called authentic, or in the middle of the octave, in which case it is called plagal. He also provides the reciting tones or tenors for each mode. Much of his discussion on the topic covers shorter motives based on segments of each octave considered to be characteristic of each mode.¹⁰ Although this treatment

⁸Parker, "Modal Analysis," 20.

⁹Where I refer to pitches in the text, c' refers to middle c; c, an octave below; and c'', an octave above.

¹⁰Reese, *Music in the Middle Ages*, 149-53.

allows non-specialists to distinguish the modes, it is not as subtle as many medieval discussions on the topic.

Troubadour scholars most often follow Reese's definition of the modes or something like it; they describe the ranges of the modes as octave species, sometimes comparing them to the white note scales on the piano.¹¹ The octave species separate the modes into clearly defined pitch realms, but many troubadour melodies (like many plainchants) exceed the range of an octave.

Many scholars classify the melodies based on their final pitches but include only the four modes with finals on d, e, f, and g. When they find that many troubadour melodies end on c and a, they attribute the use of these apparently non-standard final notes to the beginning of the Aeolian and Ionian scales, which a few scholars connect to the beginnings of common-practice major and minor tonality.¹² Based on the troubadours' use of non-standard finals and ranges exceeding an octave, scholars such as van der Werf and Parker conclude that medieval modal theory does not describe secular song adequately, so they turn to other theories, most notably the

¹¹Switten, "Music and Words," 19; Treitler, "Troubadours Singing their Poems," 21-22; van der Werf, *Chansons*, 55. Switten and Treitler explicitly compare the modes to the white note scales of the piano.

¹²Sachs, "Road to Major," focuses on the relationship between the melodic modes and chains of thirds in the development of modern major and minor tonalities. Hans Zingerle, *Tonalität und Melodieführung*, compares melodic motives that end melodic lines, primarily in trouvère melodies, to demonstrate the path that leads from medieval modal theory to modern major and minor tonalities. Parker, "Modal Analysis," 24 and van der Werf, *Chansons*, 55, find it convenient to divide the modes based on the characteristic of the third above the final—minor modes sound a minor third above the final and major modes a major third—without committing to the notion that these major and minor medieval modes lead directly to modern major and minor tonalities. Parker and van der Werf probably derive their terminology from Sachs; however, Pierre Aubry, *Troubadours and Trouvères*, 145-51, also divides the modes into major and minor in his book that predates Sachs' work by about half a century.

tertial chains of Sachs; scholars such as Switten expand the modal theory they present to accommodate apparently anomalous melodies. Many scholars identify chains of thirds as structural tones within the modal system.¹³

In contrast, Matthew Steel approaches the problem of pitch structure by re-examining the writings of three medieval music theorists: Guido d'Arezzo, Johannes de Grocheio, and Marchetto of Padua. He finds that Guido's system describes certain aspects of troubadour melodies, most notably the use of accidentals and transpositions, and that Marchetto's detailed and all-encompassing modal system easily accommodates all troubadour melodies.¹⁴

Medieval Writers

The Gamut. The *Dialogus*, *Micrologus*, and John's *De musica* provide similar rules for modal classification and notation. These authors first establish the musical universe of available pitches, known as the gamut. The author of the *Dialogus* derives a set of pitches that extends from G to a' and includes b-flat.¹⁵ Guido begins with the same set of pitches but extends it by three pitches up to d'', because "we prefer to abound rather than run short."¹⁶ John expands the explanation of the letter names and quotes Guido's extension of the pitch set to d''.¹⁷ Marchetto

¹³Switten, "Music and Words"; Treitler, "Troubadours Singing Their Poems"; Vanin, "Musical Form," 177-218.

¹⁴Steel, "Influences on the Musical Style."

¹⁵*Dialogus* 2; Gerbert, 1:253; Treitler, 201-2.

¹⁶"nos autem maluimus abundare quam deficere." Guido, *Micrologus* 2.10; Smits van Waesberghe, 94; Babb, 60.

¹⁷"Dominus autem Guido, quem post Boetium nos in hac arte plurimum valuisse fatemur, XX et I in musica sua ponit notas, ne iam ullus in cantu possit subrepere defectus." John, *De musica* 5.8; Smits van Waesberghe, 60; Babb, 108. He provides the actual letters in line 10.

and Grocheio take this set of pitches as a given and discuss it in terms of the hexachords, selected scale segments consisting of six pitches. Marchetto extends his pitch set to e" so that the highest "hard" hexachord is complete.¹⁸ All these authors include both b-natural and b-flat as alternative pitches in the tenth place in their system as well as in the octave above but do not permit B-flat as an alternative to B-natural in the lowest octave. The set of pitches provided by Guido, from G to d", including b-flat and b-natural in the upper ranges but not the lowest range, will be referred to in the remainder of this dissertation as the gamut.

Classification. Although the *Dialogus*, *Micrologus*, and John's *De musica* concur on the definition of mode, the *Dialogus* provides the most succinct definition: "a mode is a rule that classifies every melody according to its final note."¹⁹ Marchetto provides several definitions, one of which is that the modes "measure" plainchant.²⁰ However, Marchetto and Grocheio disagree with the classification of melodies by their final notes, and both list their reasons.

Grocheio first quotes a definition like that found in the *Dialogus*, that "certain authors say that all melodies are classified into a mode according to their endings. These authors appear to have committed many errors."²¹ He tackles each error, beginning with the pronouncement that modes classify all melodies; Grocheio states that they certainly do not classify secular

¹⁸"Est et enim alia adiuncta, scilicet e la, ut perfectionem principii quod in g acuto incipitur compleamus." Marchetto, *Lucidarium* 17.1.13-20; Herlinger, 540-43.

¹⁹"Tonus vel modus est regula, quae de omni cantu in fine diiudicat." *Dialogus* 8; Gerbert, 1: 257; Treitler, 207.

²⁰"Mensura in musica est ordo cantuum mensuratorum secundum sua nomina et figuras: secundum sua nomina, ut est quilibet cantus planus, qui secundum suum nomen mensuram habet, supra vel infra quam non potest," Marchetto, *Lucidarium* 10.1.2-3; Herlinger, 368-69.

²¹"Describunt autem tonum quidam dicentes eum esse regulam, quae de omni cantu in fine iudicat. Sed isti videntur multipliciter peccare." Grocheio, *De musica* 219; Rohloff, 152.

melodies: “for when they say *every melody*, they seem to include secular and measured melodies. These melodies are neither regulated nor measured by the modes.”²² Second, melodies should not be classified solely by their final pitch, but by their beginnings and middles as well.²³ Third, he states that *classified* is too strong a term, unless it is meant metaphorically.²⁴

Based on this section of the treatise Grocheio states unequivocally (for many scholars) that secular song is not measured by the modes as all ecclesiastical song is, but this statement is tempered by remarks in the rest of the treatise. In his discussion of the gamut, Grocheio remarks that performers and composers add notes outside the gamut to certain types of secular songs;²⁵ these notes outside the gamut may be sufficient for Grocheio to regard secular songs as outside the modal system of classification. In addition, within the discussion of ecclesiastical song he contradicts his previous pronouncement that all ecclesiastical song is measured by the modes, since he asserts that the Kyrie, Gloria, and Hymns are not classified by the modes. The Kyrie and Gloria are classified according to their use.²⁶ Hymns might be classified according to the

²²“Cum enim dicunt *de omni cantu*, videntur cantum civilem et mensuratum includere. Cantus autem iste per toni regulas forte non vadit nec per eas mensurantur.” Grocheio, *De musica* 219; Rohloff, 152.

²³“quod dicunt *in fine*, non articulata differentiam apponunt, nisi quis per hoc intellexerit principium et medium cum hoc esse.” Grocheio, *De musica* 220; Rohloff, 152.

²⁴“Amplius autem, cum dicunt *iudicat*, peccare videntur. Non enim regula iudicat, nisi quis metaphorice dicat.” Grocheio, *De musica* 221; Rohloff, 152.

²⁵“Moderni vero propter descriptionem consonantiarum et stantipedum et ductiarum aliud addiderunt, quod *falsam musicam* vocaverunt, quia illa duo signa, scilicet = et >,” Grocheio, *De musica* 100; Rohloff, 128

²⁶“Isti etiam cantus non diversificantur secundum octo modos, sed solum secundum diversa festa et diversos usos ecclesiarum.” Grocheio, *De musica* 271; Rohloff, 162. He discusses the Kyrie in this section which is the antecedent to *isti*. He adds the Gloria to the list in line 289.

rules of the modes but are varied in terms of their syllables and musical elements.²⁷ What these types of plainchant have in common is that they do not have to be linked to a psalm tone whose mode is determined. Thus, although the Kyrie, Gloria, and Hymns may be composed in accordance with modal theory, they do not have to be classified into a mode in order to function musically within the liturgy. Similarly, secular and measured melodies may be composed in accordance with modal theory but do not need to be classified in a particular mode and may extend the concept of mode somewhat through the addition of accidentals.

Marchetto likewise condemns those who classify melodies based only on their final notes. His list of reasons differs somewhat from Grocheio's. First, not every melody ranges to an octave, so its modal classification as plagal or authentic is somewhat arbitrary. Second, the classification solely by final pitch ignores what goes on in the rest of the melody;²⁸ this corresponds to Grocheio's contention that the beginnings and middles of the melodies should be considered in classifying melodies by mode. Marchetto focuses on ecclesiastical melody in the *Lucidarium*, so the issue of secular song never arises.

Thus, through their condemnations Grocheio and Marchetto indicate that many people (probably singers) did classify plainchant solely by the final note. Their discussions also show that the determination of mode is more complex and subtle than the simplest systems indicate.

All the medieval treatise writers indicate that there are four proper final notes: d, e, f, and g; and these final notes each govern two ranges: the authentic that ranges primarily above the

²⁷“Istum autem cantum secundum octo modos vel tonos non diversificant, quamquam forte possit secundum eorum regulas variari, sed eum variant per cantum versuum vel diversitatem syllabarum.” Grocheio, *De musica* 245; Rohloff, 158.

²⁸Marchetto, *Lucidarium* 11.3.2-10; Herlinger, 390-95.

final and the plagal that ranges around the final and below it. Authentic melodies properly range from one pitch below the final to an octave above the final, and plagal melodies properly range from a fifth below the final to a fifth above. Thus, the proper range for any mode is a ninth; however all the authors allow for wider ranges, as long as certain extensions are used sparingly. As a result the authentic modes can range from the note below the final²⁹ to a tenth above. The plagal modes can range from a fifth below the final to the sixth above.

The *Dialogus* provides exact ranges for each mode in tables and discussion; Guido, John, and Grocheio describe the general ranges for authentic and plagal modes but do not discuss each mode individually. Marchetto develops an elaborate classification system based on range, which allows most chants to be classified into some mode. He considers the range of a ninth as the normal range; all others are deviations in some way. The ranges and finals listed by the author of the *Dialogus* provide a conservative set of parameters for each mode, as shown in Table 3.1.

While the octave species popular with modern textbook writers and troubadour scholars provide distinct ranges for the modes, these more practical ranges do not. The ranges for the authentic protus and plagal tritus, from c to d', are identical and closely resemble the ranges for the authentic deuterus, d to e', and the plagal tetrardus, c to e'. As a result, a range between c and e' is characteristic of one mode in each pair of finals, so melodies in these modes cannot be securely distinguished by their ranges. In addition, the ranges provided for the authentic tritus

²⁹The fifth mode has a semitone below the final; all the writers consider this a problem and solve it in different ways. The *Dialogus* indicates that this note is problematic because it lies a semitone below the final and cannot begin or end a distinction in this mode. John, likewise, indicates that mode 5 never ranges below the final. Marchetto, on the other hand, states that when a mode 5 melody ranges below the final, it moves down to d. *Lucidarium* 11.4.168-70; Herlinger, 470-71.

and authentic tetrardus are also identical, taking into account that the step below the final is never used in the authentic tritus mode; so these modes are also indistinguishable in terms of range. The plagal protus and plagal deuterus also overlap in the cores of their ranges. Melodies in these three groups of modes can be distinguished securely only by their finals.

Table 3.1. Ranges and Finals of the Modes, as Described in the *Dialogus*

Mode name ³⁰	Mode number	Range	Final
Authentic protus	1	c-d'	d
Plagal protus	2	G-b flat	d
Authentic deuterus	3	d-e'	e
Plagal deuterus	4	A-c'	e
Authentic tritus	5	(e) ³¹ f-a'	f
Plagal tritus	6	c-d'	f
Authentic tetrardus	7	f-a'	g
Plagal tetrardus	8	c-e'	g

Modern readers might think these ranges differ in register, but because there was no pitch standard at this time, the modes must be considered a set of intervals rather than set pitches. Some medieval theorists state this explicitly. The author of the *Dialogus* cautions that these modes should not be thought of as differing in highness or lowness but in terms of the

³⁰Mode names allow for easy division into plagal and authentic modes. Mode numbers, however, are used just as often by medieval theorists. Odd-numbered modes are authentic, and even-numbered modes are plagal.

³¹The table for Mode 5 in Gerbert's edition indicates that the lowest note for mode 5 is g; however, the discussion indicates that this note is problematic because it lies a semitone below the final and cannot begin or end a distinction in this mode. The Admont codex, however, indicates that the lowest note for mode 5 is f.

arrangements of tones and semitones each range implies.³² Guido begins his discussion of the modes in the *Micrologus* by describing the arrangements of tones and semitones around each final.³³ The focus on the notes around the final supports the contention that the mode of a melody is known by its ending (as it approaches the final) and consists of characteristic interval patterns.

The note a fifth above the final holds a special place in medieval music theory. All the authors note an incomplete resemblance in pitch structure between the notes around the finals and those around the notes a fifth above. This incomplete resemblance allows melodies with pitches outside the gamut to be notated within the gamut because the notes a fifth above the finals include within their spheres the alternative notes, b-natural and b-flat. The melodies already exist orally and have authority as the official song of the church, so theorists are reluctant to alter the melodies themselves; instead, they adjust their system to allow the melodies to be written down within the gamut.³⁴ For example, a melody whose final would normally be on f, but which consistently requires a perfect fourth above (i.e. b-flat) and an occasional tone below the final—an e-flat which is outside the gamut—can be notated with a final on c', with b-flat replacing the unacceptable e-flat. In such cases the note a fifth above the final serves as the

³²“Non enim, ut stultissimi cantores putant, gravitate vel acumine unum modum ab alio descrepare scimus; nihil enim impedit, quemcunque volueris modum, si acute vel graviter decantaveris; sed tonorum ac semitoniorum, quibus et aliae consonantiae fiant, diversa positio diverso ab invicem ac differentes modos constituunt.” *Dialogus* 16; Gerbert, 1: 262.

³³Guido, *Micrologus* 7; Smits van Waesberghe, 117-19; Babb, 63.

³⁴Nancy Phillips proposes that the scale produced by the dasia notation reflected the actual pitch content of plainchant, which later scribes then had to fit into the somewhat different set of pitches in the gamut. “‘Musica’ and ‘Scholica Enchiriadis,’” 470-97.

cofinal. Transposition is effected not for the sake of changing the register of a chant but to notate it within the medieval gamut.³⁵

By sifting through the descriptions of these medieval theorists I identified basic rules for classifying melodies using the medieval melodic modes. There are theoretically four possible final pitches but in practice there are seven: d, e, f, g, a, b, c'. Melodies that end on a, b, and c' are regarded as transpositions of melodies ending on d, e, and f, respectively. The ranges of the modes are not the easily distinguishable octave species, but those species extended in both directions; so that each mode has a functional range of a ninth or tenth, and several modes share a common range. A mode is not defined by its register, although the notation seems to imply it; it is instead defined as an arrangement of tones and semitones.

Most medieval music theorists also consider characteristic melodic segments as a component of modal classification. Grocheio and Marchetto, in particular, emphasize the importance of the melodic segments over the final and range. When classifying Folquet's melodies I begin with the final and range to classify the melodies into modes, then consider other parameters, including beginning and ending notes of phrases later in this chapter and characteristic melodic segments in Chapter 4.

The Note between a and c'. One vexing impediment to understanding troubadour melodies (or any medieval melody for that matter) is knowing whether the note between a and c' (or a' and c'') should be sung as b-flat or b-natural. The problem arises in part because the medieval gamut allows a choice in notes only at this point in the scale. Scholars working on troubadour music

³⁵The medieval system of transposition is discussed at length by Dolores Pesce in *The Affinities and Medieval Transposition*.

have noticed that the melodies transmitted to us often exhibit inconsistent notation for b-flat; different transmissions of the same song may have b-flats indicated in different locations or a melodic line repeated in a given song may have different usages of b-flat in the repetitions.

Van der Werf discusses different aspects of these inconsistencies in his two book-length studies of vernacular songs. In his combined study of troubadour and trouvère melodies, the characteristics of the trouvère melodies predominate. He focuses on the differences in notated accidentals between different versions of the same melody and finds there is some degree of patterning to the discrepancies. He observes that when b-flat was notated consistently it commonly lowered the third step of the melody, in his terms transposed melodies from medieval major to medieval minor. Accidentals in other locations, however, were notated so inconsistently that he speculates that the scribes might have been trying to indicate a note between b-flat and b-natural.³⁶

He catalogues the use of accidentals, including b-flat, in his study of troubadour melodies alone. Here, he concludes that the scribe knew what he was doing and notated “all the alterations which he considered appropriate.”³⁷ He suggests that what modern scholars consider inconsistent might have been caused by exemplars in formats different from the surviving manuscript version or our lack of understanding of exactly what the accidental signs mean, in terms of how many and which notes they affect.³⁸

³⁶van der Werf, *Chansons*, 54-57. Trouvère melodies have more accidentals notated than troubadour melodies, so the predominance of trouvère melodies in this study may lead to misleading conclusions for troubadour melodies.

³⁷van der Werf, *Extant Troubadour Melodies*, 41.

³⁸van der Werf, *Extant Troubadour Melodies*, 40.

Aubrey generally concurs with van der Werf's conclusions on b-flats in the troubadour repertory but cautions that we should not rely on the scribes so closely.³⁹ She suggests that melodies and motives identical except for b-flat should be brought into agreement in their accidentals.⁴⁰ Other scholars simply avoid discussing the problem; Steel and Vanin base their melodic analyses on the notes transmitted by the manuscripts. Switten adds b-flats to melodies, above the staves to distinguish her suggested emendations from the accidentals notated in the manuscripts. She does not discuss her reasons for the suggested emendations, but they appear most often to bring repetitions into agreement, make versions agree with one another, and avoid tritones.⁴¹

These writers, except Switten, assume that the note between a and c' is b-natural unless told otherwise, by a b-flat signature or sign before the note. This reflects a modern bias—in the modern notation system b-flat is included with other accidentals and the note between a and c' is assumed to be b-natural unless something else is explicitly indicated. This bias may arise because we base our musical understanding on the keyboard, on which b-flat is just another black note. Indeed, as noted previously, some writers describe the medieval modal system as analogous to the white-note scales of the piano. This reinforces the notion that b-flat is not a legitimate note in the medieval gamut and that b-natural is the “natural” choice, but is this a valid assumption for medieval music?

³⁹Aubrey, *Music of the Troubadours*, 263.

⁴⁰Aubrey, *Music of the Troubadours*, 265.

⁴¹Switten, *Raimon de Miraval*.

Attempts to answer this question have been undertaken primarily by scholars searching music theory treatises for rules regarding the possibility of unwritten accidentals in polyphonic music.⁴² Unwritten accidentals are often referred to loosely as “musica ficta,” a term that specifically refers to notes outside the gamut, although b-flat is a valid note in the medieval gamut. Recognizing this, most scholars separate medieval theorists’ instructions for b-flat from instructions for notes outside the gamut; but because few rules are provided for notes outside the gamut, scholars must sometimes generalize the rules that refer specifically to b-flat to include all unnotated accidentals. Thus, they conflate rules for singing b-flats in monophonic melodies with rules for singing f-sharp, for example, in polyphonic works.

An examination of medieval music theory treatises with regard only to b-flat and b-natural reveals considerable ambivalence towards b-flat. Guido describes b-flat as “less regular and added or soft in order to make a concord with f”,⁴³ by implication b-natural is more regular and preferable. This implication is confirmed when later he suggests ways to avoid using b-flat by transposing the melody to another pitch.⁴⁴ John, likewise, gives b-natural precedence based on history—“the oldest authorities placed not more than fifteen notes on the monochord, beginning, that is, with A and ending with aa. For ‘ was not yet added, nor was the b which we

⁴²Bent, “Musica Recta and Musica Ficta”; Berger, *Musica Ficta*; Brothers, *Chromatic Beauty*; Harden, “Sharps, Flats, and Scribes.”

⁴³“b vero rotundum, quod minus est regulare, quod adiunctum vel molle dicunt, cum F habet concordiam;” Guido, *Micrologus* 8.10-11; Smits van Waesberghe, 124; Babb, 64.

⁴⁴Guido, *Micrologus* 8.13-22; Smits van Waesberghe, 124-26; Babb, 64.

call soft or round, but which by some is called by the Greek name synemmenon, that is, connected.”⁴⁵

Other writers appear to afford equal legitimacy to b-flat and b-natural. The author of the *Dialogus*, for example, discusses b-flat as a part of the division of the monochord, with nothing special about it; he designates b-flat as the “first ninth step” and b-natural as the “second ninth step.”⁴⁶ Marchetto, likewise, in his discussions on various topics that include b-flat and b-natural treats them as equally valid. In the section on permutations, for example, he says that round b and square b can occur in any piece, plain or measured.⁴⁷

Unfortunately treatises written before 1300 rarely discuss the notation of music as such; instead they use notationally neutral expressions to describe b-flat, such as “is used,” “is valid,” “is sung.” The few references to notation provide conflicting information. John, for example, states that a sign must be placed over any note that sounds b-flat.⁴⁸ However, in context this statement follows one in which he says that round b and square b differ in the syllables written above them.⁴⁹ As a result, what has been interpreted as a requirement for a sign for the b-flat

⁴⁵“Vetustissimi litteras XV non plures in monochordo posuere ab A videlicet inchoantes in aa desinentes. Nondam enim ' additum fuit nec b quod nos molle vel rotundum dicimus, a quibusdam graeco nomine synemmenon, id est adiunctum, appellatur.” John, *De musica* 5.2-3; Smits van Waesberghe, 59; Babb, 107.

⁴⁶*nona prima b* and *nona secunda* >respectively. *Dialogus in musica* 2; Gerbert 1: 253; Treitler, 201. The author also uses these terms to describe the pitches used in each mode.

⁴⁷Marchetto, *Lucidarium* 8.1.6; Herlinger, 274-75.

⁴⁸“Unum quidem sive in spatio sive in linea possident locum, sed hoc modo discernuntur, quod in qua neuma b molle sonat, super eandem a scriptore ponendum est.” John, *De musica* 5.15; Smits van Waesberghe, 61; Babb, 108.

⁴⁹“Notandum autem de b molli et de b quadrato, quod et in figura et in syllabis suprascriptis disconveniunt.” John, *De musica* 5.14; Smits van Waesberghe, 61; Babb, 108.

may in fact refer only to the syllables. The author of the *Summa musice* states more definitively that the scribe should assign the b-flat in the notation, because it leads singers astray when the b-flats are omitted due to negligence.⁵⁰ With this assertion, the author implies that scribes did, perhaps frequently, omit the sign for b-flat.

Other writers state the opposite, that b-flat is never indicated in certain contexts. The author of one treatise appended to *Introductio musice* states that when a melody moves from f to b, either by step or by leap, the b is b-flat without a sign.⁵¹ An anonymous treatise from Seville echoes this viewpoint.⁵² Likewise, the first of the Berkeley treatises indicates that accidentals on b-flat are almost never notated.⁵³ These statements refer to progressions that span a tritone, an interval discouraged by most medieval music theorists. That medieval scribes may not have indicated b-flat when the b formed a tritone with f is supported by van der Werf's observation that "notated tritones are too frequent to list" in troubadour melodies.⁵⁴ Many of these apparent tritones were probably corrected in performance. Marchetto connects the placement of =before

⁵⁰"Et maxime circa b molle et >durum caveat ne oberret; hec enim figuris propriis debent assignari de iure, quod si fote per negligentiam signata non fuerint, sepe inducit errorem in illo qui cantum corde non scivit." *Summa musice* vv1199-1204; Page, 89 and 171.

⁵¹"Quando ergo incipit in f coniuncta vel divisa, de propinquo vel remoto nisi unius, ibi est b molle sine signo similiter a superiori." Gwee, "*De plana musica*" 371.

⁵²Bent, "Musica Recta and Musica Ficta," 91.

⁵³"Circa hec signum B mollis et signum B quadrati, demonstrancia ubi fa e mi debeant cantari, et possunt poni in diversis locis manus, ut patebit inferius de coniunctis, sed ipsa frequenter sunt in B-fa-B-mi, virtualiter licet semper non signentur. Pro quo nota quod quandocumque ab velde sub F-fa-ut ascenditur usque ad b-fa-b-mi mediate vel immediate, et iterum descenditur usque ad F-fa-ut priusquam ascendatur ad C-sol-fa-ut, debet cantari fa in b-fa-b-mi per b, nisi cantus finiat in G basso." *The Berkeley Manuscript* 1; Ellsworth, 44.

⁵⁴van der Werf, *Extant Troubadour Melodies*, 41.

a note to be sung as *fa* and > before a note to be sung as *mi* but does not indicate whether these special signs are required.⁵⁵ Later writers such as Prosdocimo and Tinctoris do discuss notation more fully, but it is unclear whether and how their discussions apply to the earlier repertory.

The presence or absence of b-flat affects the characteristic intervals of some modes, so b-flat is allowed in some modes and not in others. The author of the *Dialogus* indicates unambiguously which modes use b-natural and which b-flat through his mode charts and descriptions of the modes: modes 1, 2, 4, 5, and 6 allow b-flat.⁵⁶ The remaining modes require b-natural for different reasons. Mode 3 requires b-natural because, unlike b-flat, it forms a perfect fifth with the final.⁵⁷ The author of the *Dialogus* claims that some people require b-natural in mode 4 for the same reason, but that he follows the more common usage.⁵⁸ Modes 7 and 8 require b-natural because b-flat transforms them into modes 1 and 2.⁵⁹ To a certain extent, the author of the *Dialogus* implies that b-flat is the generally preferred note, characteristic of five modes out of eight, so the use of b-natural in modes 3, 7, and 8 requires an explanation.

⁵⁵Marchetto *Lucidarium* 8.3.17-23; Herlinger, 302-5.

⁵⁶The charts and discussions are found in Gerbert 1: 259-62. However, Gerbert's mode charts do not unambiguously indicate b-natural and b-flat, as MC 318 and the Admont codex do.

⁵⁷"Sane secundum nonam [square] b adamavit, quia ad eius finem diapente est:" *Dialogus* 13; Gerbert, 1: 260.

⁵⁸"Volunt autem quidam quarto modo ad similitudinem tertii secundam nonam [square] b tribuere, eoquod sit diapente ad finem eius: prima vero nona b. ad finem eius nulla consonantia sit. Sed nos magis communem usum secuti sumus." *Dialogus* 14; Gerbert, 1: 261.

⁵⁹"Notandum est autem, quodsi ei prima nona b. concedatur, nihil restat, nisi ut a sexta ad eam diatessaron fiat, eritque per omnia primus, quia habebit tonum et semitonium et duos tonos, et deponitur a fine tono unos, sicut in primo dictum est." *Dialogus* 17; Gerbert, 1: 262.

Where the author of the *Dialogus* assumes the use of b-flat in melodies of certain modes and not others, Marchetto provides a clear rules for the use of b-flat in the various modes. In mode 1, if the melody ascends only to b, then it is a b-flat. If the melody ascends only to c', then the preceding b may be natural or flat, depending on context—if it continues to c' it is sung as b-natural but if it moves to f first, then it is sung as b-flat.⁶⁰ Mode 2 is always sung with b-flat because it is the highest note in the mode and b-natural would sound too harsh at this location.⁶¹ Mode 3 should never be sung with b-flat because this creates inharmonious sounds with the final and the note an octave above.⁶² Mode 4, however, uses b-flat when f sounds frequently.⁶³

The author of the *Dialogus* suggests that b-flat is commonly used in modes 5 and 6. Marchetto clarifies the contexts that call for b-flat in these modes: melodies in these modes use b-natural in ascent, to sound their characteristic species of fifth but use b-flat in descent to

⁶⁰He discusses this in much of Book 11, Chapter 4. He summarizes his discussion as follows: “Sicque patet quod si primo occurrat sibi c acutum quam F grave, cantari debet per b quadrum; si vero primo F, per b rotundum.” Marchetto, *Lucidarium* 11.4.15-16; Herlinger 400-1.

⁶¹“Debet namque cantari secundus tonus semper per b rotundum, cuius ratio est quia secundus, eo quod subiugalis est, ultra sextam scandere non potest, ut superius dictum est. Ad ipsam vero si ascenderet per b quadrum, tunc ab F gravi quomodocunque ascendendo ad dictum b vel ab ipso b quomodocunque descendendo ad predictum F fieret tritoni duricia, que in cantu quolibet est penitus evitanda.” Marchetto, *Lucidarium* 11.4.94-96; Herlinger, 436-37.

⁶²“Debet namque cantari tercius tonus semper proprie per b quadrum, cuius ratio est quia omnis tonus a fine suo dyapente sursum requirit, que est eius, ut supra diximus, confinalis.” Marchetto, *Lucidarium* 11.4.109-10; Herlinger, 440-41.

⁶³“Debet autem cantari quartus tonus, ratione data de tercio, per b quadrum. Sed quia sunt aliqui cantus ipsius toni ascendentes a fine suo ad dyapente supra, tangentes in eorum ascensu F grave, vel descendentes ab ipso dyapente ad finem predictum, iterum tangentes F, in quibus duricia occurreret tritoni, ideo dicimus, ad dictam duriciam evitandam, quod tales cantus cantari debeant per b rotundum.” Marchetto, *Lucidarium* 11.4.125-27; Herlinger, 446-49.

correct the tritone with the final.⁶⁴ Like the author of the *Dialogus*, Marchetto does not grant b-flat to modes 7 and 8 because frequent use makes them sound like modes 1 and 2.⁶⁵ Later, however, Marchetto qualifies his previous discussion with the observation that because of modal mingling, a melody in any mode can use b-flat; it is a matter of proportionate use.⁶⁶

I draw a few general guidelines from these writings on the note between a and c'. An unsigned note between a and c' can be b-natural or b-flat depending on musical context; b-natural is the preferred note in ambiguous situations. In direct and indirect progressions from f to b, b-flat would most likely have been sung and may not have been notated. Melodies in modes 1, 2, 4, 5, and 6 often use b-flat, whereas b-flat is discouraged in modes 3, 7 and 8.

Classification of Folquet's Melodies

For the purpose of classifying Folquet's melodies using the medieval modal system, I considered each version of each song separately, counting the two melodies transmitted by manuscript R for "Ay! tan gen vens" individually. The version of "Tan m'abellis" transmitted

⁶⁴"Ergo videtur quod quintus tonus in eius ascensu cantetur per b quadrum et in descensu per b rotundum." Marchetto, *Lucidarium* 11.4.141; Herlinger, 454-55. He goes on to clarify this statement in the remaining discussion on the fifth mode. "Quare autem sic formatur et quomodo cantari debeat per b rotundum an per b quadrum ratio eadem est que suo auctentico dicta est." Marchetto, *Lucidarium* 11.4.176; Herlinger, 472-73.

⁶⁵"Debet namque cantari septimus tonus semper per b quadrum, cuius ratio est quia si per b rotundum cantaretur, tunc nulla essentialis differentia inter ipsum et primum esset, nam ambo ex eisdem speciebus dyapente et dyatessaron formarentur." Marchetto, *Lucidarium* 11.4.186-87; Herlinger, 476-79. "Debet enim cantari octavus tonus per b quadrum, ratione de eius auctentico dicta." Marchetto, *Lucidarium* 11.4.201; Herlinger, 484-85.

⁶⁶"Ex hiis colligere possumus quod quilibet tonus potest cuicunque altero commisceri, et huius gratia cantari et per b quadrum et per b rotundum, licet non proprie, ut superius dictum est." Marchetto, *Lucidarium* 11.4.228; Herlinger, 506-7.

by manuscript W lacks the last four lines of melody, so its mode cannot be assigned securely and is not included in the melodic mode survey.

Range. Folquet's melodies all remain within the gamut of the *Dialogus*, encompassing the tonal space between B and a'. This overall range is found in no one manuscript; the melodies in manuscript G range from B to f', those in manuscript R from c to a', and those in manuscript W from c to g'.

Most individual melodies have a range of a ninth or less; numbers of melodies falling into different ranges, arranged by manuscript, are provided in Table 3.2. As in troubadour melodies in general, more than half of Folquet's songs utilize the range from c to d'. With one exception, discussed below, the melodies transmitted by manuscripts G and R stay completely in or within a note or two of this range. Only three melodies fall significantly outside it: two, both transmitted by manuscript W, exhibit a range from f to g', with finals on g; and one, transmitted by R exhibits a range from d to a' and a final on g.

Table 3.2. Numbers of Melodies that Exhibit a Given Range

Range	Manuscript G	Manuscript R	Manuscript W	Totals
c-d'	7	7	1	15
c-c'	2	2	0	4
B-c'	2	0	0	2
f-g'	0	0	2	2
c-e'	0	1	0	1
B-d'	1	0	0	1
c-f'	1	0	0	1
d-a'	0	1	0	1
Totals	13	11	3	27

Finals. The numbers of songs ending on each final in the three manuscripts are given in Table 3.3. The most common final is d, followed by c and g. Only one melody ends on e and one on a. More than half the melodies in manuscripts G and R end on d; all the melodies transmitted by manuscript W end on g.

Table 3.3. Numbers of Songs with Each Final

Final	Manuscript G	Manuscript R	Manuscript W	Totals
d	7	6	0	13
c	3	2	0	5
g	1	1	3	5
f	1	1	0	2
e	0	1	0	1
a	1	0	0	1
Totals	13	11	3	27

Notated and Unnotated b-flats. Twenty-one melodies have notated b-flats; one song, the version of “Greu fera” transmitted in manuscript W, has a notated f-sharp. Folquet’s melodies exhibit all the vagaries of b-flat notation observed by scholars who discuss troubadour melodies in general. Different versions of some melodies have b-flats in different locations. For example, the scribe of manuscript G indicated b-flats in the beginning lines of “S’al cor plagues” and none at the end; whereas the scribe of manuscript R did not indicate b-flats at the beginning of the song but did notate them in the middle and at the end. Repetitions of a line within a given melody may also have discrepancies in notation of b-flat. The fourth line of “Tan m’abellis” transmitted in manuscript G, for example, has a notated b-flat, but the flat sign is omitted in the repetition as the eighth line. In addition, the other two surviving versions have no flat signs in

the fourth line. In such cases I have supplied b-flats above the staves in the appropriate places either within the version or between the versions.

Folquet's melodies exhibit many notated tritones, sometimes combining f and b in one neume, as shown in Figure 3.1.

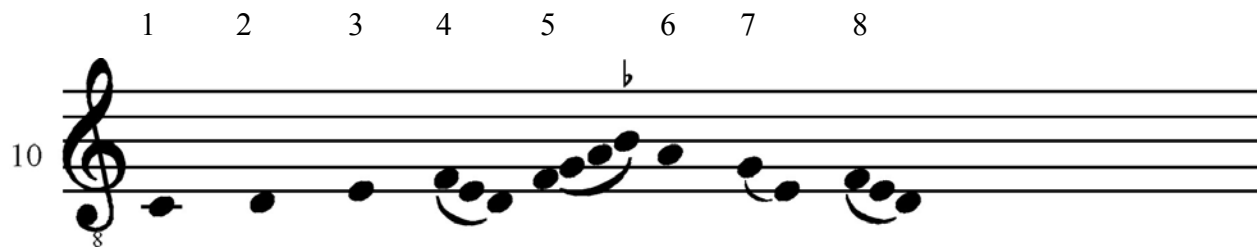


Figure 3.1. “Mout i fez” in manuscript G, line 10

Here, the fifth neume ascends from f to b; the b would have been sung as b-flat and is so indicated in the transcription.

More often, f and b sound in adjacent neumes or create a melody that outlines a tritone, as shown in Figure 3.2.

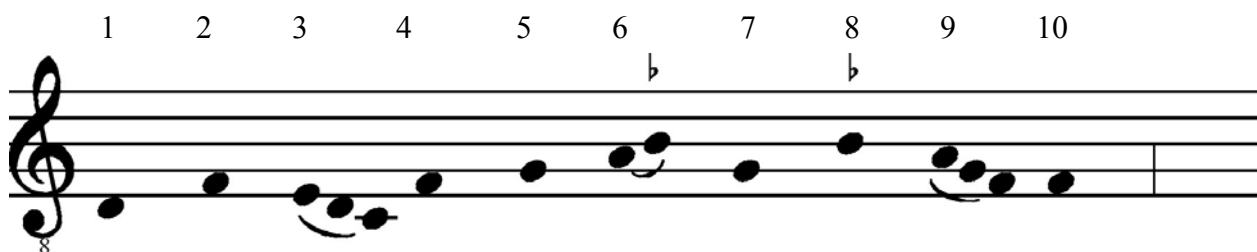


Figure 3.2. “S'al cor plagues” in manuscript G, line 7

The tritone from f to b sounds prominently twice in this line, first between the fourth and sixth neumes in which the melodic contour outlines a tritone; second in the adjacent eighth and ninth neumes. Both bs would be sung as b-flats.

Finally, in a few melodies, there is a leap between f and b, as shown in Figure 3.3. This line creates some problems because b sounds several times in different contexts. The b on the

fourth neume according to Marchetto would have been sung as b-natural because it occurs within a progression from f to c'. The b on the fifth neume is ambiguous because the melodic line descends but not to f, so the initial premise would be that it would be sung as b-natural. The last three neumes, however, call this assignment into question because of two progressions between f and b, the second of which is a leap from f to b. The bs on the sixth and eighth neumes would have been sung as b-flats.

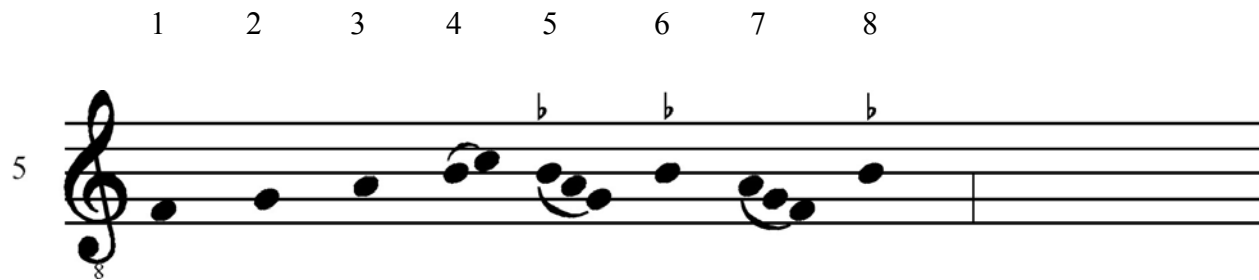


Figure 3.3. “Tan mou” in manuscript G, line 5

The version transmitted in manuscript R seems to be transposed up a step, avoiding f completely. The version transmitted in manuscript W, shown in Figure 3.4, does confirm that the bs on the sixth and eighth syllables should be sung b-flat.

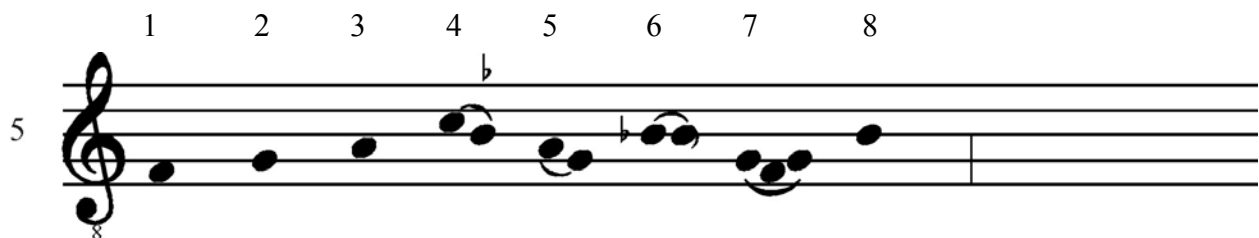


Figure 3.4. “Tan mou” in manuscript W, line 5

The b on the fourth neume, however, occurs after the c' is sounded and seems to have no indication of b-flat. The previous line of verse, however, does have a b-flat indicated near the end that may carry over to the fifth line.

Modal Classification. Based on the final and range around the final, most of Folquet's melodies are classified as authentic, as shown in Table 3.4. Melodies with finals on c and d are uniformly authentic; the two melodies with finals on f are both plagal. Only melodies with finals on g are almost evenly split between plagal (2) and authentic (3). Each of the other finals, e and a, ends one melody apiece, both plagal.

Table 3.4. Modal Classification of Folquet's Melodies

Final	Authentic	Plagal	b-flats	Mode
c	5	0	5	5 or 7 transposed
d	12	0	9	1
e	0	1	1	4
f	0	2	1	6
g	4	2	3	7 and 8; 1 or 2 transposed
a	0	1	0	2 transposed
Totals	21	6	19	

As noted previously, many of Folquet's melodies, like many troubadour melodies in general, are notated to end on c, which, because it is not one of the standard modal finals probably indicates a transposition from another location. Transposition from the standard modal ranges to other locations in the gamut is effected to notate within the gamut a melody that would require notes outside the gamut if notated in its regular location. Most medieval theorists indicate that the melody is usually transposed to end a fifth higher than its regular modal final. The notes outside the gamut at the regular location can then be notated using b-flat and b-natural

at the transposed location. Guido adds the possibility of transposition up a perfect fourth or down a perfect fifth.⁶⁷ Marchetto indicates that a melody can be notated anywhere it fits.⁶⁸

Melodies that end on c could be classified as either mode 5 or 7. The transposition in mode 5 occurs because the melodies always sound a perfect fourth above the final (b-flat above f becomes f above c) and sometimes sound a minor seventh above the final, which would require a notated e-flat if the melody were not transposed to c. Similarly, the transposition in mode 7 occurs because the melody sometimes sounds a major seventh above the final, which would require an f-sharp if the melody were not transposed to end on c.

The medieval theorists support these transpositions, but most indicate that the melodies should end an octave higher (c') than troubadour melodies commonly end (c). All of Folquet's melodies that end on c and virtually every troubadour melody that ends on c encompass an authentic range, up to a ninth above the final. If the melodies were notated to end on c', they would range up to d'', the limit of Guido's gamut. The scribes of the troubadour manuscripts, however, notated most melodies within the parameters established by the author of the *Dialogus*. The lowest note indicated in any troubadour song is G, and the highest is b', reached in only two melodies out of three hundred and seven.

Although the ranges of Folquet's melodies in general conform to the ranges suggested by the author of the *Dialogus*, the ranges of individual songs in their arrangements around the finals vary somewhat in their adherence. Modal parameters and assignments for each melody are

⁶⁷Guido, *Micrologus* 7; Smits van Waesberghe, 117-20; Babb, 63-64.

⁶⁸Marchetto, *Lucidarium* 11.4.46; Herlinger, 414-15.

provided in Table 3.5. Deviations include different relationships between range and final between versions of the same melody and ranges too large in some way in relation to the final.

The melodies of three songs encompass ranges too large in some way in relation to their final pitches. The melodies of two of these are transmitted only by manuscript G and move beyond the permitted range for only one or two notes. “En chantan” has the range of an eleventh, from c to f and a final of a; it ranges to the sixth below the final, one step below the permitted fifth in plagal modes.⁶⁹ Only the second verse steps down to c, the sixth below the final. “Ja no.s cug hom” has a range of a tenth from B to d' and a final of d, so it reaches two steps below the final, creating the excessive range. The low B occurs at the end of the penultimate verse and leads to c at the beginning of the ultimate verse; it functions as a lower neighbor to c.⁷⁰ The excessive ranges seen in these two songs may be examples of stretching the rules for the sake of art (as suggested by the author of the *Dialogus*); because they are unique they cannot be compared to other versions for verification.

The other melody with an excessive range, “Amors, merce!,” is transmitted by manuscripts G and R, but only the version transmitted by manuscript R exhibits the excessive range from d to a'. Here the version with the excessive range can be compared with another for verification. The versions of the melodies transmitted by manuscripts G and R are provided in Figure 3.5. The melodies begin somewhat differently, with the version transmitted by

⁶⁹This step down to the sixth below the final requires the melody to be transposed from d to a, because there is no pitch a sixth below d in the medieval gamut apparently adhered to by the scribes.

⁷⁰It may actually extend the range in the upper register as well. The manuscript has been trimmed, removing a few pitches that must be d' at the lowest.

Table 3.5. Modal Characteristics and Assignments for Individual Songs

Song	Manuscript	Range	Final	Accidentals	Mode
Amors, merce!	G	B-c'	c	b-flat	7, trans.
Amors, merce!	R	d-a'	g		7
Ay! tan gen vens	G	c-d'	d	b-flat	1
Ay! tan gen vens	R	c-d'	d	b-flat	1
Ay! tan gen vens	R, palimpsest	c-d'	d	b-flat	1
Ben an mort	G	c-d'	f		6
Ben an mort	R	c-d'	d		1
En chantan	G	c-f'	a		2, trans.
Greu fera	G	c-d'	d	b-flat	1
Greu fera	R	c-d'	d	b-flat	1
Greu fera	W	f-g'	g	b-flat, f'-sharp	1, trans.
Ja no.s cug hom	G	B-d'	d	b-flat	1
Mout i fez	G	c-d'	d	b-flat	1
Mout i fez	R	c-d'	f	b-flat	6
Per dieu! Amors	G	c-c'	c	b-flat	5, trans.
Per dieu! Amors	R	c-c'	c	b-flat	5, trans.
S'al cor plagues	G	c-d'	d	b-flat	1
S'al cor plagues	R	c-d'	d	b-flat	1
Sitot me sui	G	c-d'	d	b-flat	1
Sitot me sui	W	f-g'	g	b-flat	1, trans.
Tan m'abellis	G	c-c'	d	b-flat	1
Tan m'abellis	R	c-c'	e	b-flat	4
Tan mou	G	c-d'	g	[b-flat]	2, trans.
Tan mou	R	c-e'	c	b-flat	7, trans.
Tan mou	W	c-d'	g	b-flat	2, trans.
Us volers	G	B-c'	c	b-flat	7, trans.
Us volers	R	c-d'	d		1

manuscript R approximately a step higher than that transmitted by manuscript G. At the beginning of the third verse the melodies diverge and remain mostly at least a fourth or more apart for the rest of the melody.

The image displays four systems of musical notation, each consisting of two staves labeled G (top) and R (bottom). The systems are numbered 1, 2, 3, and 4 on the left. Above the first system, measures are numbered 1 through 10, with 10' at the end. Each staff begins with a treble clef and a key signature of one flat (B-flat). Manuscript G consistently features a higher melodic line than manuscript R, with the two staves often separated by a fourth or more. The notation includes various note values, rests, and slurs. In system 2, manuscript R has a B-flat symbol below the staff in measure 9. The systems show the divergence of the two manuscripts starting from the beginning of the third verse (system 3).

Figure 3.5. “Amors, merce!” in manuscripts G and R



Figure 3.5. continued.

The end of the first verse and the beginning of the second verse in manuscript R appear to be in a different register than the rest of the melody. These two verses are written in the manuscript with an F clef. At the beginning of the third verse (which occurs in the middle of the second line in the manuscript) the scribe changed the location of the clef from the third to the second line and changed the clef from an F clef to a C clef. I have transcribed the line as transmitted in the manuscript as Figure 3.6.



Figure 3.6. “Amors, merce!” in manuscript R, transcription of line 2 in the manuscript

I suspect that the scribe was supposed to change only the location of the clef, not the type of clef. If one transcribes the melody as though it were notated with F clefs throughout, as shown in Figure 3.7, the melody no longer has an excessive range, remains in the same range as the version transmitted by manuscript G, and ends on the same note as the version transmitted by manuscript G.

While this correction serves well for comparative purposes, this is not the full story. I believe the scribe made the error because he was copying from an exemplar that used C clefs. Most of Folquet’s songs in this manuscript were copied with F clefs,⁷¹ and all fit in the register between c and d' or e'. This is the only song that uses C clefs extensively and regularly exploits the register above d'. In addition, the song as transmitted has no b-flats indicated, which might have been required if the scribe were to maintain the interval pattern in the exemplar while notating the song using the F clef. The version transmitted in manuscript G does indicate that most of the bs were to be sung as b-flat. The scribe attempted to make “Amors, merce!” fit the uniform range and clef choices seen in the rest of Folquet’s collection, but in verse three, for some reason, started copying the exemplar as written. I suspect this error has not been noted before because the version transmitted by manuscript G leaps up a sixth between verse two and

⁷¹“Tan mou” switches to a C clef in some sections, but it falls on the C line relative to the preceding F clef and serves to orient the singer in a higher register.

Figure 3.7. “Amors, merce!” in manuscript R, corrected version.

verse three, a leap seen in the version as transmitted by manuscript R, but not in the corrected version. The version corrected to end on c will be used in subsequent analyses.

The presence of b-flat sometimes affects modal assignment. All the melodies that end on c use b-flat, some occasionally, a few almost throughout the melody. The b-flat causes the seventh step of the melody to lie a whole tone below the eighth, as it does in mode 7; a b-natural at this point lies a semitone below the eighth step, as is characteristic of mode 5. Melodies with few b-flats were considered to be transposed from mode 5, those with many b-flats were considered to be transposed from mode 7.

In melodies with g finals, b-flat is indicated in some melodies and not others. Here, the b-flat affects the third above the final. The b-natural, which creates a major third above the final, is characteristic of modes 7 and 8; a b-flat, however, creates a minor third above the final so that the interval pattern is identical to that for modes 1 and 2. Melodies whose final is g were considered to be in modes 7 or 8 if b-flat was absent entirely or indicated infrequently; those with b-flats indicated more frequently were considered to be transposed from modes 1 or 2.

Melodies in modes 1 and 2 are transposed to end on g because the third step is sometimes a major third and other times a minor third above the final. If the melody were notated with a final on d, the third step would be f when a minor third or f-sharp when a major third. Notating within the gamut precludes the use of f-sharp, so the melody is transposed to g, the only location where this can be notated within the gamut, with b-natural replacing the unacceptable f-sharp.

The validity of this interpretation can be tested by examining versions of the same melody that are notated at different pitch levels, i.e. transposed. All the melodies transmitted complete in manuscript W end on g; whereas the other versions transmitted in manuscripts G and

R end on c or d. The versions of “Greu fera” and “Sitot me sui” transmitted by manuscript W use many b-flats, transposing the melody from mode 7 to mode 1. The versions of these songs transmitted by manuscripts G (both songs) and R (only “Greu fera”) end on d and are clearly in mode 1. Similarly, the uncorrected melody of “Amors, merce!” transmitted by manuscript R ends on g, has no indicated b-flats and as transmitted would be classified as a mode 7 melody. The version transmitted by manuscript G ends on c, uses many b-flats, and is classified as mode 7 transposed to c.

The three surviving versions of “Tan mou” provide a greater challenge, however. The version of “Tan mou” transmitted by manuscript G indicates no b-flats; however, as discussed above, there are many notated tritones including two leaps from f to b. A singer would probably sing most of the bs in this version as b-flat, a contention supported by the version in manuscript W which in many respects closely resembles the version in manuscript G and does notate many b-flats. The frequent b-flats in both versions, whether notated or not, puts this melody into transposed mode 2 rather than mode 8. The real difficulty arises because the version transmitted in manuscript R moves through the same range as the versions transmitted by manuscripts G and W but ends on c instead of g. Many of the bs are either preceded by a flat sign or sound in close proximity to an f, so would be sung as b-flat. Thus, the melody is classified as mode 7, transposed to c. The relationships between the versions of this melody are discussed further in the context of composition using modal theory.

The four songs discussed above exhibit standard transpositions between versions, probably accomplished by the scribes who appear to have attempted to maintain some kind of uniformity of register in the songs by a single troubadour. Of the remaining seven songs that are

transmitted in more than one manuscript, three transmit the melody with the same final in all versions: “Ay! tan gen vens,” “Per Dieu! Amors,” and “S’al cor plagues.”

Several songs exhibit the same range but different finals. Both versions of “Ben an mort” and “Mout i fez” move in the range from c to d', but one version ends on d, the other on f. Likewise, the two complete versions of “Tan m’abellis” exhibit the same range, but different finals of c and e. In all these cases these finals are possible given the range; probably performers selected the finals during performance.

The two versions of “Us volers” seem to be notated a step apart. The version in manuscript G ranges from B to c' and ends on c; whereas the version transmitted by manuscript R ranges from c to d' and ends on d. The version in manuscript G uses many b-flats as well as B-naturals, so it is difficult to determine whether it should be classified as mode 5 (semitone below final) or mode 7 (whole tone below final). The version in manuscript R uses no b-flats, always has a whole tone below the final, and easily falls into mode 1. Thus, the two melodies exhibit different interval structures, and their differing modal classifications are difficult to reconcile.

Thus, Folquet’s melodies can be easily classified into their respective medieval melodic modes based on the final pitch and the range around it. The few melodies that exhibit excessive ranges employ only one or two notes beyond the usual range of the mode and sound these very infrequently. Folquet (or a later performer) may have stretched the limits of the modes to create particular effects. Although different versions of the same melody often end on different finals, many can be explained as standard transpositions or as equally possible finals given the range the melody moves through.

Compositional Suggestions

All the writers provide some suggestions for composing melodies using the modes. The author of the *Dialogus* and Guido provide general suggestions while John and Marchetto detail specific procedures, especially motivic constructions. John even goes so far as to state that the first thing a composer does is select the mode, a selection based on what will please the audience.⁷²

Beginnings and Endings

One expectation expressed by modern writers on troubadour melodies is that melodic lines should begin and end on the final, implying that this provides the appropriate tonal organization.⁷³ Medieval writers on the modes, however, present a more flexible approach to tonal organization. All the surveyed treatise writers agree that at least several phrases should begin or end on the final and that other phrases should begin and end on notes consonant with the final. For Guido consonant means that the note lies one of six intervals away from the final: semitone, tone, minor third, major third, perfect fourth, and perfect fifth; John lists nine such intervals but considers only the six listed by Guido as consonant. Thus, Guido and John suggest that melodies should begin and end within a fifth of the final.⁷⁴

⁷²“Quicumque enim musicae habens notitiam regularem cantum componere curat, prius ad quem tonum eum convenire faciat, secum destinat.” John, *De musica* 10.8; Smits van Waesberghe, 77; Babb, 133.

⁷³Aubrey, *Music of the Troubadours*, 174-76; Parker, “Modal Analysis,” 23-24; Switten, “Music and Words,” 19; Vanin, “Musical Form,” 204.

⁷⁴ Except for mode three, which often begins on \underline{c}' , which as a minor sixth above the final is technically not consonant with it.

The author of the *Dialogus*, Grocheio, and Marchetto provide specific notes appropriate for beginning and ending a melody; these are listed in Table 3.6. The notes suggested by the author of the *Dialogus* and Marchetto are quite similar. The *Dialogus* delineates which notes are commonly used and which ones infrequently; I have listed the commonly used notes at the beginning of the list and the less commonly used notes at the end. The lists for Marchetto include only the primary notes that a melody in a given mode can begin on. He discusses additional notes for melodies extending beyond the normal ranges; these additional notes often correspond to the notes designated by the author of the *Dialogus* as those used less frequently. The commonly used notes include the final and many other additional notes.

The notes given by Grocheio seem puzzling for mode 1 and, especially, for mode 2, for which three of the four suggested notes lie outside the range. Both manuscripts list these notes, “puto primo quinque, scilicet in d et e gravibus et e, f, a acutis; secundo vero quattuor, scilicet in e gravi et d, e, f acutis.”⁷⁵ The scribe of the Darmstadt manuscript, however, initially wrote “secundo vero quattuor, scilicet in e gravi et d, e, et f et *g gravibus*”: the words in italics were struck through and *acutis* added.⁷⁶ This suggests that the scribe was more familiar with the range of the second mode and started to make the beginning notes fit into the range, but then altered it to fit his exemplar.

⁷⁵“thus, the first mode begins on low d and e and high e, f, and a; the second begins on low e and high d, e, and f.” Grocheio, *De musica* 231; Rohloff, 154.

⁷⁶Facsimiles of Harley 49r and Darmstadt 66r in Rohloff.

Table 3.6. Beginning and Ending Notes for Melodies

Mode	Dialogus	Grocheo	Marchetto
1	c, d, f, g, a, e	d, e, a, e', f'	c, d, f, g, a
2	A, c, d, e, f, G, B, g	d, d', e', f'	A, c, d, e, f
3	e, f, g, c'	d, e, f, g, a, c'	e, f, g, c'
4	c, d, e, f, g, a	c, d, e, f, g	c, d, e, f, g, a
5	f, a, c', g	f, b=, b>, c'	f, g, a, c'
6	f, a, e, d, c	d, e, f	c, d, f
7	g, b, c', d', a, f	g, b, c', d'	f, g, a, b, c', d'
8	c, d, f, g, a, c'	f, g, a, c'	d, f, g, a, c'

Authentic modes typically include the note below the final, the final, the third and fifth above the final, except for mode 5, in which the note below the final is a semitone below the final and so is considered unacceptable as a beginning or ending note. Plagal melodies typically begin or end on pitches ranging from \underline{c} to a third to a fifth above the final, except for mode 2 in which melodies can begin on the lowest notes of the gamut. A melody in any mode can begin on \underline{f} , \underline{g} , \underline{a} , or \underline{d} can begin a melody in most modes.

Pitch Hierarchies

The author of the *Dialogus*, Guido, and John discuss pitches of the mode in terms of a hierarchy of musical grammar, using the grammatical terminology discussed in Chapter 2. The music theorists discuss the hierarchy of musical units in terms of units of verbal discourse, from the smallest units to the largest.⁷⁷

⁷⁷Bielitz, *Musik und Grammatik*, provides an extensive discussion and historical context of the grammatical model. Bower, “Grammatical Model,” discusses the terminology used in all the treatises that present musical hierarchies in this way.

The author of the *Dialogus* employs the simplest version. A chant is divided into distinctions which are suitable places to breathe. Most distinctions should end on the final, and the chant belongs to that mode on whose final most of its distinctions end.⁷⁸ While this brief discussion might seem to provide instruction for composing melodies, it actually demonstrates how to analyze a pre-existing melody. As in reading, the melody is broken down into parts; here defined as suitable places to breathe but with no other distinguishing characteristics. The majority of these places to breathe should be preceded by a cadence on the final of the melody. Thus, one identifies distinctions because they end on the final of the melody, and conversely one can determine the mode of the melody because most of the distinctions end on the final. These rules may be considered a first approximation for pupils learning how to sing plainchant.

Guido discusses the division of melodies in Chapter 15 of the *Micrologus*, a chapter devoted to musical esthetics that has been the subject of many medieval commentaries. The chapter opens with the conventional comparison between the individual units of musical discourse and the individual units of grammar:

Accordingly, just as in quantitative poetry there are letters and syllables, parts, and feet, and verses, in music there are tones, that is sounds, of which one or two or three are put together into syllables; and these same things alone or in pairs are *neumae*, that is they

⁷⁸“Distinctiones quoque, id est loca, in quibus repausamus in cantu, et in quibus cantum dividimus, in eisdem vocibus debere finiri in unoquoque modo, in quibus possunt incipi cantus eius modi, manifestum est. Et ubi melius et saepius incipit unusquisque modus, ibi melius et decentius suas distinctiones incipere vel finire consuevit. Plures autem distinctiones in eam vocem, quae modum terminat, debere finiri, magistri tradunt; ne si in alia aliqua voce plures distinctiones, quam in ipsa, fiant, in eandem quoque et cantum finiri expectant, et a modo, in quo fuerant, mutari compellant. Ad eum denique modum magis cantus pertinet, ad quem suae distinctiones amplius currunt.” *Dialogus* 8; Gerbert, 1: 257-58; Treitler, 207-8.

constitute a part of song; and one or more parts makes a distinction, that is an agreeable place to breathe.⁷⁹

Thus, Guido divides the distinctions described by the author of the *Dialogus* into *neumae*, which are further divided into musical syllables consisting of several tones. *Neumae*, then, for Guido are not notes bound together in musical notation as neumes are for modern scholars, but something equivalent to words or feet in poetry; I will refer to them as musical gestures in the rest of the discussion to avoid confusion with neumes as musical notation.⁸⁰ Guido later states that distinctions are equivalent to lines of verse.⁸¹

He then connects the parts of musical discourse to the modal hierarchy; distinctions should begin and end on the final itself or the cofinal:

Also, as to the principal sound, that is the final, or if the cofinal is chosen, almost every or the majority of distinctions should run, and sometimes also just as the same sound should end all or the majority of distinctions, sometimes it should also begin them, as is found in Ambrosian chant if you are interested.⁸²

⁷⁹“2. “Igitur quemadmodum in metris sunt litterae et syllabae, partes et pedes ac versus, ita in harmonia sunt phtongi, id est soni, quorum unus, duo vel tres aptantur in syllabas; ipsaeque solae vel duplicatae neumam, id est partem constituunt cantilenae; et pars una vel plures distinctionem faciunt, id est congruum respirationis locum.” Guido, *Micrologus* 15.2-5; Smits van Waesberghe, 162; Babb, 70.

⁸⁰The Babb translation maintains some of Guido’s terminology, which in places obscures the meaning and the connection to other treatises. Babb translates *neuma* as neume, but *distinctio* as phrase. This causes some of Guido’s explanations to be construed incorrectly by modern scholars unfamiliar with the terminology or who read only selected passages. Guido, for example, says that *neuma* can be divided across several syllables—something that should not occur with neumes as musical notation, but that occurs frequently with musical gestures.

⁸¹“et distinctiones loco sint versuum.” Guido, *Micrologus* 15.44; Smits van Waesberghe, 173; Babb, 72.

⁸²“Item ut ad principalem vocem, id est finalem, vel si quam affinem eius pro ipsa elegerint, pene omnes aut perplures distinctiones currant, et eadem aliquando sicut et vox neumas omnes aut perplures distinctiones finiat, aliquando et incipiat, qualia apud Ambrosium si curiosus sis, invenire licebit.” Guido, *Micrologus* 15.33-35; Smits van Waesberghe, 170-71;

Although Guido derives his discussion from the *Dialogus* and expands some of its concepts on the division of musical discourse, he discusses it in the context of composing new melodies, not the analysis of pre-existing ones.

John connects the divisions of musical discourse and grammar explicitly. In his discussion of why some use the word *tonus* incorrectly to designate the melodic modes, he refers directly to Donatus' discussion of punctuation:

Or surely they are called tones because of the similarity with the tones that Donatus calls distinctions; for just as in prose, three things are considered distinctions, which can also be called places for pausing; they are colon or member, comma or clause, period or *clausura* (close of a period) or *circuitus* (period), they can be found in song. In prose naturally when there is an interruption in reading, this is called a colon, when the sentence⁸³ is divided by a punctum, this is called a comma, when it leads to the end of the sentence, this is a period.⁸⁴

John then demonstrates how to divide a prose sentence into these parts and how to apply such divisions to a melody by comparing the last pitch of the phrase to the final of the melody:

Babb, 71-72.

⁸³*Sententia* in these grammatical contexts means both sentence and meaning.

⁸⁴“Vel certe toni dicuntur ad similitudinem tonorum, quos Donatus distinctiones vocat: sicut enim in prosa tres considerantur distinctiones, quae et pausationes appellari possunt, scilicet colon id est membrum, comma incisio, periodus clausura sive circuitus, ita et in cantu. In prosa quippe quando suspensive legitur, colon vocatur; quando per legitimum punctum sententia dividitur, comma, quando ad finem sententia deducitur, periodus est.” John, *De musica* 10.21-23; Smits van Waesberghe, 79; Babb, 116. John appears to combine two different sections of the *Ars maior* of Donatus in an attempt to justify the use of *tonus* for *modus*. Donatus actually considers *tonus* as one possible word for accent; the other is *tenor*. In the section on tones he covers how to locate the accent in a Latin word, but he does not discuss the division of the text into units called distinctions.

Similarly when the song pauses on the fourth or fifth from the final, there is a colon, when in the middle it leads to the final, there is a comma, when at the end the final is reached it is a period.⁸⁵

A phrase that is complete ends on the final; lack of completion is indicated by an ending on the fourth or fifth above the final. As many scholars have noted, John reverses the usual order of comma and colon in terms of completion; to maintain consistency within the dissertation I will normalize John's terminology, so a colon is a more musically complete phrase than a comma. Colons and periods both end on the final and are distinguished by their position in the melody: melodically complete phrases within the melody are colons, and the complete melody is a period. John illustrates the coordination between the musical and verbal phrases with a piece of plainchant; this is discussed further in Chapter 5.

Pitch Structure in Folquet's Songs

Folquet's songs, when examined as individual melodies, vary in their adherence to these precepts, but in his works as a whole certain trends emerge, as shown in Table 3.7. Here I have considered each melodic line to be equivalent to a musical phrase. As shown in Table 3.7a, melodic lines typically do not begin on the final but on other notes, most often the fifth and third above the final and the note below it. In terms of individual modes, the fourth and fifth notes above the final open melodic lines most often in melodies in authentic modes: 1, 5, and 7. The third above the final is most common in melodies in modes 1 and 6. The note below the final opens melodic lines more often in melodies in modes 1 and 2.

⁸⁵“Similiter cum cantus in quarta vel quinta a finali voce per suspensionem pausat, colon est; cum in medio ad finalem reducitur, comma est; cum in fine ad finalem pervenit periodus est.” John, *De musica* 10.25; Smits van Waesberghe, 79; Babb, 116.

In contrast, melodic lines in any mode most often end on the final, followed by the third and fourth above the final and the note below it, as shown in Table 3.7b. Melodies in plagal modes begin and end more often on notes around and below the final; melodies in authentic modes begin more often in the upper part of the range and end in the register near the final. These observations cohere well with the suggestions offered by the music theorists.

Table 3.7. Numbers of Lines Beginning or Ending on Scale Steps in Relation to the Final
a. Beginning Notes in Relation to the Final. Final=scale step 1, scale steps are arranged around the final

Scale steps	3	4	5	6	7	1	2	3	4	5	6	7	8
Mode 1	0	0	0	0	16	9	6	26	19	27	4	10	3
Mode 2	1	3	3	3	8	5	6	2	1	0	1	0	0
Modes 5 and 7	0	0	0	0	1	3	4	4	11	15	8	1	5
Mode 6	0	0	2	2	2	1	2	8	0	2	1	0	0
Totals	1	3	5	5	27	18	18	40	31	44	14	11	8

b. Ending Notes in Relation to the Final. Final=scale step 1, scale steps are arranged around the final

Scale steps	4	5	6	7	1	2	3	4	5	6	7	8
Mode 1	0	0	1	20	32	6	23	25	7	4	4	0
Mode 2	5	2	2	6	13	0	2	1	0	0	0	0
Modes 5 and 7	0	0	0	1	15	7	8	4	10	5	1	1
Mode 6	0	3	3	0	4	5	1	4	0	0	0	0
Totals	5	5	6	27	64	18	34	34	17	9	5	1

In individual melodies, however, there is considerable variation in emphasis on the final. The final concludes at least one melodic line in addition to the final one in nineteen melodies.

In eight⁸⁶ the final ends more verses than any other note does, although in six of these⁸⁷ it does not end the majority but the plurality of verses. The final in these songs is emphasized through repetition at the ends of verses, as suggested by the music theorists. In seven additional melodies the final ends the same number of verses as at least one other pitch. In these melodies the final is not as clearly established as in the first eight, but often the verses which the final closes create a sense of melodic structure.

Regardless of the number of lines in the stanza, the final sounds most often at the end of the second or fourth verse, in twelve and eleven melodies respectively; in six melodies it sounds at the end of both the second and fourth verses. For nine of the melodies in which the final concludes the fourth line, this creates a division of the stanza into two musical colons or periods. In two songs, “Ay! tan gen vens” and “Tan m’abellis,” the appearance of the final at the end of the fourth verse coordinates with the melodic repetition to underscore the division into two musically complete phrases, as in the version of “Ay tan gen vens” that appears in manuscript R, shown in Figure 3.8.

The stanza divides into two melodically complete phrases of four-lines each; they cannot be designated as musical colons, however, because the final also ends the second line, dividing the first four lines into two musically complete phrases of two lines each. Although John does not indicate this explicitly, writers on verbal grammar (discussed in Chapter 2) indicate that the

⁸⁶“Amors, Merce!” in manuscripts G and R, “Ay! tan gen vens” in manuscript R, “Sitot me sui” in manuscript G, “Tan m’abellis” in manuscript G, “Tan mou” in manuscripts G and W, and “Us volers” in manuscript R.

⁸⁷The final is reached in the majority of verses in both versions of “Amors, Merce!” Its strong modal orientation has been noted by several writers.

The image displays a musical score for the piece "Ay! tan gen vens" from manuscript R. The score is organized into 10 numbered measures, with each measure corresponding to a specific staff. The staves are numbered 1 through 8 on the left side. The measures are numbered 1 through 10 at the top. The notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together in groups. Some measures include slurs and ties. A B-flat symbol is present above measure 9 and below measure 8. The score is presented in a clear, black-and-white format.

Figure 3.8. “Ay! tan gen vens” in manuscript R

verbal units form a nested hierarchy, in which a period consists of colons and commas, and colons consist of commas. Thus, the first four lines must be considered a musical period, consisting of two, two-line musical colons. The last four lines form a musical period consisting of four musical commas. Thus, the hierarchy of pitches and location within the song determines whether a musically complete phrase is a colon or a period.

Although many ten-line melodies divide into a first period or colon of four lines and a second of six, the ten-line stanzas of both versions of “Us volers” divide into two periods of five lines each, based on the sounding of the final at the end of line 5. In both versions the second line also ends with the final, thus dividing the first period into two colons. The melodic structures in terms of the modal hierarchy of pitches is the same in the two versions even though the version in manuscript G has its final on c and the version in manuscript R has its final on d.

In the remaining ten melodies⁸⁸ the final occurs less often at the ends of verses than other notes, in some melodies much less often. At least two verses (including the last) end on the final in four melodies.⁸⁹ The verses that end on the final in “Ja no.s cug hom” and “Greu fera” in manuscript W echo the emphasis provided in the other songs in that the second verse of “Ja no.s cug hom” and the fourth verse of “Greu fera” in manuscript W end on the final. The lack of emphasis on the final of the version of “Mout i fez” transmitted in manuscript R, likewise, echoes the minimal emphasis on the final in the version transmitted in manuscript G.

⁸⁸“Greu fera” in manuscripts G and W, “Ja no.s cug hom” in manuscript G, “Mout i fez” in manuscript R, “Per dieu! Amors” in manuscripts G and R, “S’al cor plagues” in manuscripts G and R, “Tan m’abellis” in manuscript R, and “Tan mou” in manuscript R.

⁸⁹“Greu fera” in manuscript W, “Ja no.s cug hom,” “Mout i fez” in manuscript R, and “Tan mou” in manuscript R.

The lack of emphasis on the final of the version of “Tan mou” transmitted by manuscript R may result from a problem in transposition. The three versions encompass similar ranges (see Table 3.5), and all three end the plurality of lines on g.⁹⁰ In addition, two lines in the versions transmitted by manuscripts G and W and four lines in the version transmitted in manuscript R begin on g. The versions transmitted in manuscripts G and W end on g and move within a plagal range around the final. Because both versions require many b-flats, they are classified as mode 2 transposed to end on g. The version transmitted by manuscript R, however, ends on c and moves within the authentic range above the final, uses some b-flats, and is classified as mode 7, transposed to c. Although two verses do end on the c final, this slight emphasis is far overshadowed by the emphasis on g.

So it appears that the version transmitted by manuscript R ends incorrectly on c, rather than on g. This matter, however, cannot really be resolved because while Folquet could have composed the melody with a final on g and a plagal range with the g emphasized as suggested by theorists, it could also have been composed with a final on c and an authentic range, with the reciting tone emphasized. In this scenario, some performer or scribe followed the advice of the music theorists and altered the melody so that the pitch emphasized in the course of the melody sounded at the end.

⁹⁰Most of the melody for line 4 was never copied into manuscript G; this line ends on the final in the version transmitted by manuscript W. Based on this, it is possible that line 4 would have ended on g in the version transmitted in manuscript G, so half the lines in this version would end on the final.

The final does not end any verse except the last in six melodies.⁹¹ Although the final is not emphasized by repetition at the beginning or ends of verses in either version of “Per Dieu! Amors,” it is emphasized through repetition in the middle of the melodic lines, as shown in Figure 3.9.



Figure 3.9. “Per dieu! Amors” in manuscript G

⁹¹“Greu fera” in manuscript R, “Per dieu! Amors” in manuscripts G and R, “S’al cor plagues” in manuscripts G and R, and “Tan m’abellis” in manuscript R.

The final appears in every verse as the lowest pitch except in the fourth verse which remains in a slightly higher register. In verses 3, 5, 7, and 8 the final is sounded repeatedly in the middle of the verse. These two factors emphasize the pitch c as the destination for the melodic lines, but does so in the middle rather than at the ends of the melodic lines.

The final is much less emphasized in both versions of “S’al cor plagues”; only the final verse ends on d, and the majority of distinctions in manuscript G and the plurality of distinctions in manuscript R end on f. In addition, five verses in manuscript G’s version and three in manuscript R’s version begin on f and in both manuscripts, only line 7 begins on the final d. According to the music theory precepts, this song should have a final on f. Despite this, the two versions concur in the d final.

Modes 1 and 6 share several characteristics that can yield similar structural results. The theoretical range of both modes is the same: from c to c' or d'. Plagal melodies should remain around the final and sound it frequently to establish it, but authentic melodies should stay in the higher parts of the register. The tonal space between f and c', then, is recommended for emphasis for both modes. This ambiguity between modes 1 and 6 is obvious from an examination of “S’al cor plagues.” Both melodies cover the range from c to d', touching d' once in manuscript R and twice in manuscript G.

There are a few characteristics, however, that do support the d final over the f final. In the version transmitted in manuscript R, lines 2 and 3 end on e and both include d in the final neume; in line 2, as shown in Figure 3.10, the first pitch of the neume is d, and the e fills the small leap to f at the beginning of line 3. The version in manuscript G teases in the same way at

the end of line 3, in which the final neume begins on d and leaps up to f, the same pitch on which line 4 begins.

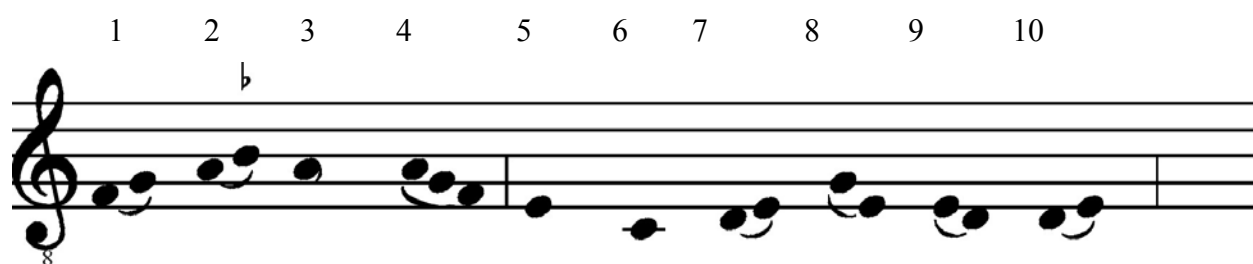


Figure 3.10. “S'al cor plagues” in manuscript R, line 2

The two versions are remarkably similar in melodic contour except in line 6, as shown in Figure 3.11. Here, the version in manuscript R covers in the course of the entire line the tonal space covered by the first six neumes of the version in manuscript G. In manuscript R's version, the line forms an arch from f to c' to g and ends on g, whereas in manuscript G's version the line continues down to cadence on c, passing through d on the way down. Line 7 in both versions begins on the final d. This arrival is then emphasized by the leap down in manuscript R and by the only cadence in this lowest register in manuscript G.

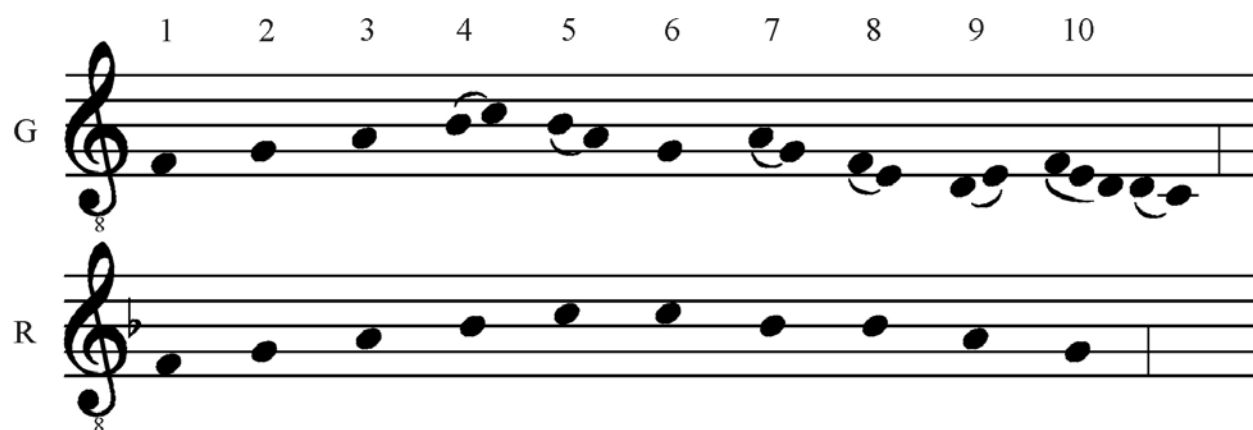


Figure 3.11. “S'al cor plagues” in manuscripts G and R, line 6

The version of “Tan m’abellis” transmitted by manuscript R closely resembles the version transmitted by manuscript G in terms of range, contour, and ending notes for the melodic lines but differs in the final, as shown in Figure 3.12.

The version in manuscript G emphasizes the final d through repetition; it closes the second, fourth, and final verses. In addition, many of the remaining verses end on notes that surround the final: the third and seventh verses end on the note below it, the fifth and sixth end on the note above it. The song opens with repeated notes on the reciting tone a. Three verses begin on g, a fourth above the final, and three verses begin on c, the note below the final.

The version in manuscript R also begins with repeated notes on a, as does the fifth verse. No verse but the last ends on the final. Verse 2 ends on d, like the version in manuscript G, but four verses end on c, including the third and seventh verses, as in the version in manuscript G. Two verses, the third and eighth, do begin on the final; only two verses begin on g and one on c. Medieval theorists suggest that plagal melodies should emphasize the final more than authentic melodies do, but the plagal version of this melody seems to emphasize the final less than the version in the authentic mode.

Thus these six songs cannot be securely divided into commas, colons, and periods based on the appearance of the final in certain verses. Musically, these songs consist entirely of a series of musical commas, whose musical meaning is incomplete until the end of the stanza.

Folquet’s melodies on the whole do emphasize the final suitably; some conform to the theorists’ compositional suggestions while others adhere less strictly to them. Most songs can be divided into commas, colons, and periods based the appearance of the final at the ends of key

The image displays a musical score for the piece "Tan m'abellis", comparing two manuscript versions, G and R. The score is organized into eight systems, each consisting of two staves. The top staff of each system is labeled 'G' and the bottom staff is labeled 'R'. Above the first system, measures are numbered 1 through 10, with a final measure marked 10'. The notation includes various musical symbols such as notes, rests, and accidentals (specifically flats in measures 8 and 9 of system 8). The manuscript G version often features more complex melodic lines with many beamed sixteenth notes, while the manuscript R version sometimes shows simpler or slightly different rhythmic patterns in the same measures.

Figure 3.12. “Tan m’abellis” in manuscripts G and R

lines; other songs, however, consist of strings of commas, in which musical completeness is achieved only at the end of the stanza.

Chapter 4. Musical Form and Melodic Repetition

“The perception of repetition is one of the principal elements in the perception of musical form.”¹ In accord with this precept, most scholarship on form in troubadour melodies focuses on repetition within the stanza, first at the level of repetition of complete melodic lines, then at the level of repetition of shorter melodic phrases. This also partially accords with some medieval discussions of form in secular songs. In this chapter I examine musical form in terms of three levels of repetition: repetition of the same music for each stanza, repetition of complete melodic lines, and repetition of shorter melodic segments. In the process I attempt to reconcile medieval and modern discussions of musical form at these levels to develop my own criteria for identifying repetition and assessing its importance in determining musical form in Folquet’s melodies.

The three fourteenth-century writers who discuss secular song, Dante, Grocheio, and Molinier, have been encountered in previous chapters of the dissertation. Each writer supplies some clues to the understanding of musical form of troubadour melodies but is also focused on songs of his own time and geographic location. Dante’s discussion of musical and poetic form in *De vulgari eloquentia* is the initiation point for most modern discussions of musical form. Although Dante cites the works of many troubadours as examples of various aspects of versification, the treatise is, as a whole, concerned with fourteenth-century Italian practice rather than earlier poetry from other regions.²

¹*New Harvard Dictionary of Music*, s.v. “repetition.”

²Gonfroy, “Le reflet de la *canço*,” 187-88; Vanin, “Musical Form,” 37-38.

The treatise by Johannes de Grocheio likewise has engaged musicologists in his discussion of musical form, principally of the various types of dancing songs and instrumental music.³ He also describes the salient characteristics of the *cantus coronatus* and *cantus versualis*, both identified as types of trouvère chansons, the northern equivalent to the troubadour *canso*. It cannot be determined to what extent his descriptions apply to troubadour songs.

Guilhem Molinier also briefly describes the appropriate type of melody for the troubadour *canso* in the encyclopedic *Leys d'amors*. Despite the geographical proximity, Molinier's discussion of fourteenth-century troubadour songs may also have limited applicability to the earlier songs from the same area.⁴ The brevity of the discussion suggests that music was no longer important to song composition in the south of France; yet this brief discussion supplements other medieval discussions of musical form in ways particularly applicable to troubadour melody.

Repetition of the Same Music for Every Stanza

Dante defines the *cantio* most specifically of the three authors: "[it] consists of stanzas with equal numbers of lines without a refrain that express a single idea in the tragic style."⁵

Grocheio likewise describes the form of the *cantus coronatus* in terms of stanzas:

The verse in the *cantus coronatus* is constructed from many sections and intervals which are harmonized together. The number of verses in the *cantus coronatus* by reason of the

³Most recently, Page, "Johannes de Grocheio on Secular Music"; Mulally, "Johannes de Grocheio's 'Musica vulgaris.'"

⁴Gonfroy, "Le reflet de la *canso*," 188.

⁵"Dicimus ergo quod cantio, in quantum per superexcellenciam dicitur, ut et nos querimus, est equalium stantiarum sine responsorio ad unum sententiam tragia coniugatio." Dante, *De vulgari eloquentia* 2.8.8; Mengaldo, 49; Shapiro, 81.

seven concords is determined to be seven. All the verses must complete the meaning of the material, no more, no less.⁶

Molinier, too, describes the *canso* in terms of subject and numbers of stanzas: “A *canso* is a type of poem that consists of five to seven stanzas and must treat love or praise principally . . . and in terms of the melody, a *canso* should have a melody like a *vers*.”⁷ The *vers* differs from the *canso* only in terms of subject matter; melody of the *vers* has already been described: “A *vers* must have a long, slow, newly composed melody with beautiful and melodious rises and falls and with beautiful musical phrases and pleasing pauses.”⁸

Thus, all three authors define secular song as consisting of stanzas. Dante specifies that the stanzas have equal numbers of lines, which for him means that they can receive the same

⁶“Versus vero in cantu coronato est, qui ex pluribus punctis et concordantiis ad se invicem harmoniam facientibus efficitur. Numerus vero versuum in cantu coronato ratione septem concordantiarum determinatus est ad septem. Tot enim versus debent totam sententiam materiae, nec plus, nec minus, continere.” Johannes de Grocheio, *De musica* 127-28; Rohloff, 132-34. Grocheio’s discussion of the form of the *cantus* is not entirely unambiguous. Other translators have focused on identifying the parts of the fixed forms and dances that Grocheio describes, probably because they think the form of the *cantus* is obvious. The word I have translated as “verse” is *versus*, which more commonly means “line of verse” rather than stanza. Based on Grocheio’s descriptions of other types of songs, it appears that *versus* must mean stanza here. Similarly, *punctum* usually refers to the mark used for punctuation or a note of musical notation. Grocheio later indicates that the parts of certain dances are comprised of *puncta*, so he apparently means a section or possibly a phrase separated by punctuation.

⁷“Chansos es us dictatz que conte de v a vij coblas. e deu tractar principalmen d’amors. o de lauzors. . . . chansos deu have so pauzat ayssi quo vers.” Molinier, *Leys d’amors*; Gatien-Arnoult 1: 340.

⁸“Vers deu haver lonc so. e pauzat. e noel. amb belas e melodiozas montadas. e deshendudas. et amb belas plassadas. e plazens pauzas.” Molinier, *Leys d’amors*; Gatien-Arnoult 1:338. According to Levy, *Provenzalisches Supplement-Wörterbuch*, *plassadas* appears only in this one version of the *Leys d’amors*, so it’s hard to know exactly what it means. Levy, *Petit dictionnaire*, suggests “musical passages” with a question mark indicating the lack of security of this definition. Other versions of the *Leys d’amors* have *passadas* which refer to passages between buildings; *plassadas* may be a scribal error.

melody. Grocheio and Molinier are less explicit, although the division into stanzas implies that each stanza is sung to the same melody. In addition, Molinier describes the *descort* as having stanzas that “do not agree and are variable in rhyme and melody.”⁹ The *descort*, then, is distinguished from other songs by its lack of strophic form in the poem and the melody; other songs by inference use the same melody for every stanza.

The repetition of the same melody for each stanza in the words, then, is the highest level of form in troubadour song. This level of form is visible in the manuscripts, in which the melody sets only the first stanza of the poem, with the implication that the same melody serves the remaining stanzas. *Descorts* and other irregular forms appear in the manuscripts with melodies provided for each stanza. The scribe of manuscript G often provided the first line of the second stanza with staves and music to indicate the source of the melody for subsequent stanzas. Melodic lines for the second stanza are usually identical in pitch content, if not in neume form, to the melody for the first line of the first stanza.

The remaining problem is that of the tornada, a short stanza that corresponds in versification to the last lines of the stanza. If modern scholars address the problem of the tornada at all, they follow the lead of the versification and set the words of the tornada to the last few melodic lines. The last few lines of the song, then, function as a unit to bring the complete song to a close.

The repetition of the melody for each stanza means that there is no one set of words associated with the melody; the relationship between the music and words may change subtly

⁹“lasquels coblas devon esser singulars. dezacordablas. e variablas. en acort. en so.” Molinier, *Leys d’amors*; Gatién-Arnoult 1: 342.

from stanza to stanza, a topic explored in Chapter 5. For the purposes of this chapter, the importance of the strophic repetition is that other types of melodic repetition, especially of complete melodic lines, becomes regular as the melody is repeated for each stanza. Van der Werf, who in his 1972 publication disparaged the efforts of the troubadours to compose melodies because they could not create musical forms that matched the versification,¹⁰ observed in a later publication that such repetition might create sonic monotony, as the same melody is repeated for every stanza.¹¹

Repetition of Complete Melodic Lines

Dante, Grocheio, and Molinier also discuss how the complete melody is divided into shorter segments. In the latter part of *De vulgari eloquentia*, Dante focuses on the parts of the stanza and their arrangement. The discussion opens with the structure of the melody, the paragraph cited by modern scholars as the source for their ideas on musical repetition:

We say therefore that every stanza is harmonized to receive some melody. But this is accomplished in different ways; because some are harmonized with a melody that is continuous to the end, that is without repetition of the melody and without diesis—we call it a diesis when the melody changes from one to another; this we call *volta* as in the vernacular; and Arnaut Daniel composed almost all his songs this way, and we followed him when we wrote “Al poco giorno e al gran cerchio d’ombra.” Others are subject to the diesis; and there cannot be a diesis, as we designate it, unless there is repetition of one melody either before the diesis or after or both. If there is repetition before the diesis then we say the stanza has *pedes*; and it should have two or rarely three. If the repetition is after the diesis then we say the stanza has *versus*. If there is no repetition before the diesis we say the stanza has a *frons*; if it has no repetition after the diesis then we say it has a *sirma* or *cauda*.¹²

¹⁰van der Werf, *Chansons*, 63-64.

¹¹van der Werf, *Extant Troubadour Melodies*, 71-72.

¹²“Dicimus ergo quod omnis stantia ad quandam odam recipiendam armonizata est. Sed in modis diversificari videntur. Quia quedam sunt sub una oda continua usque ad ultimum progressive, hoc est sine iteratione modulationis cuiusquam et sine diesi—et diesim dicimus

Thus, Dante assigns two actions to the repetition of melodic units that encompass whole lines of verse. First, the pattern of the repetitions creates the form of the stanza, which allows it to be classified. Second, the pattern creates the *diesis* that divides the stanza into two sections.

Modern scholars have extracted from this four patterns of repetition, which are diagramed using letters to stand for melodic phrases—different letters for different melodies and the same letter for the same melody, for illustrative purposes based on an eight-verse stanza, as follows:

oda continua	abcdefgh
pedes cum cauda	abab:cdef
pedes cum versibus	abab:cdcd
frons cum versibus	abcd:efef

Dante's description presupposes that the reader already knows what *pedes* and *versus* or *voltas* are. These terms are used by a variety of fourteenth-century authors to designate the parts of the Italian fixed forms, such as the *ballata*, and so must have been part of the common parlance of the time.¹³ Modern scholars, likewise, recognize the terms from the parts of the fixed forms and

deductionem vergentem de una oda in aliam (hanc voltam vocamus, cum vulgus alloquimur)—: et huiusmodi stantia usus est fere in omnibus cantionibus suis Arnaldus Danielis, et nos eum secuti sumus cum diximus: “Al poco giorno e al gran cerchio d’ombra.” Quedam vero sunt diesim patientes: et diesis esse non potest, secundum quod eam appellamus, nisi reiteratio unius ode fiat, vel ante diesim, vest post, vel undique. Si ante diesim repetitio fiat, stantiam dicimus habere pedes; et duos habere decet, licet quandoque tres fiant, rarissime tamen. Si repetitio fiat post diesim, tunc dicimus stantiam habere versus. Si ante no fiat repetitio, stantiam dicimus habere frontem. Si post non fiat, dicimus habere sirma, sive caudam.” Dante, *De vulgari eloquentia* 2.10.2-4; Mengaldo, 51; Shapiro, 83.

¹³Francesco da Barberino briefly describes nineteen different types of poetry including the *cantio extensa*, sonnet, and ballata in the glosses to the second document of the *Documenti d’amore*, completed in 1313. He defines some in terms of their forms and others by subject matter or other criteria. Antonio da Tempo describes in greater detail several different poetic and musical forms, including the *cantio extensa*, sonnet, ballata, madrigal, and rotundellus in the *Summa artis rithimici vulgaris dictaminis*. The *cantio extensa* is considered to be equivalent to

create their diagrams accordingly. Dante's description at this point, and it is barely clarified in the remainder of the discussion, does not indicate any kind of arrangement or exclusivity to the repetition: it suggests that any repetition in the first or second part of the stanza creates *pedes* or *versus*.

Dante's description of the form of the stanza stands apart from the other fourteenth-century writers. Grocheio indicates that the stanza is made up of sections and intervals. Molinier similarly describes the melody as consisting of ascents and descents, possibly equivalent to Grocheio's intervals, arranged into passages separated by pauses.¹⁴ Thus, the most important feature of both the *cantus coronatus* and the *canso* melody is that it is divided into sections that consist of intervals; there is no mention of repetition.

This brings up the question of the validity of using repetition to determine musical form in this repertory. The songs themselves further underscore this questioning. Many scholars have observed that different versions of the melody for the same set of words exhibit different repetition patterns.¹⁵ If repetition truly determined musical form in this repertory, then the same repetition pattern would be exhibited in different versions. Instead, one often finds that the melodic contour remains the same, but the pitches themselves and their arrangement changes. This more nearly corresponds to Molinier's description of the melodies as consisting of rising and falling melodic lines. So, in some ways repetition of melodic lines may not be truly important for musical form in this repertory.

Dante's *cantio*.

¹⁴Grocheio and Molinier were quoted above.

¹⁵I examine this more fully with regard to assessments of musical form in Folquet's melodies below.

Having said this, it is useful to identify repetition of melodic lines as part of the process of defining the form of the melody. Many melodies do exhibit repetition of some melodic lines, and this type of assessment of form has been embraced by modern scholars, although with varying degrees of enthusiasm. Dissatisfaction arises from several sources, including the lack of a defined procedure for distinguishing the same melody from a different melody, the lack of a good fit between Dante's formal categories and forms used by the troubadours, and the lack of explanatory power. In the following I delve into these problems as I investigate musical form in Folquet's melodies based on repetition as other modern scholars have heard them and as various medieval authors assess musical form and repetition.

Repetition of Melodic Lines in Folquet's Songs

Identification. The first difficulty encountered in trying to assess musical form based on repetition of whole melodic lines is the definition of what constitutes repetition. Dante defines forms based on repetition but does not reveal what he considers to be melodic repetition. Similarly, most modern scholars do not discuss their criteria for identifying one line as a repetition of another.¹⁶ An examination of published formal diagrams of Folquet's songs, as shown in Table 4.1, reveals that different scholars assess repetition using different criteria.¹⁷

¹⁶Of the five discussed in the following section, only Vanin supplies criteria for identifying one line as a repetition of another: the two lines need to have at least half the pitches in common. Aubrey lists possible types of variation she allows between lines she considers repetition. The remaining scholars simply list the musical form based on repetition of melodic lines.

¹⁷Aubrey, *Music of the Troubadours*, 158; Vanin, "Musical Form," 246-49; Le Vot, "Intertextualité, métrique," 650-4; Gennrich, *Der musikalische Nachlass der Troubadours*, 56-59; Sesini, *Melodie trobadore*, 2: 6-31.

Table 4.1. Five Scholars' Assessments of Folquet's Musical Forms

Song	MS	Aubrey	Vanin	Le Vot	Gennrich	Sesini
Amors, merce!	G	through- composed	A B C(A ¹) D(³ A/B ³) E(D ¹) F G(³ F ¹)	A B C D E F G	A B C D E F G	A B C D E F G
Amors, merce!	R	through- composed	A B C D(⁴ A/C ²) E(D ¹) F G(D ³)	A B C D E F G		
Ay! tan gen vens	G	A B C D A' E B' D'	A B C D E(³ A) F G D	A B C D E F G D	A B C D E F G H	A B C D E F G D
Ay! tan gen vens	R	A B C D A' E B' D'	A B C D E(³ A) F G D'	A B C D E F G D'		
Ben an mort	G	through- composed	A B C D E F G H(C ²) I J	A B C D E F G H I J	A B C D E F G H I J	A B C D E F G H I J
Ben an mort	R	through- composed	A B(A ²) C D E F G H I J	A B C D E F G H I J		
En canten	G	A B C D E F G H J D'	A B(A ¹) C D E F(C ³) G(B ³ /A ¹) H(³ A) I J(C/D ²)	A B C D E F G H I J	A B C D E F G H I J	A B C D E F G H I J
Greu fera	G	A B B' C D E F C' C''	A B B' C D E F G(C) G*	A B B' C D E F G G'	A B B' C D E F G G'	A B C(B) D E F G H H'
Greu fera	R	A B B' C D E F C' C''	A B C(³ B) D E F G(B ⁴) H(D) H'	A B B' C D E F G G'		
Greu fera	W	A B C D E F C' D' D''	A B C D(³ C) E F C* F(D) G(F)	A B B' C D E F G G'		
Ja no.s cug hom	G	through- composed	A B C D E F(D ²) G H	A B C D E F G H	A B C D E F G H	A B C D E F G H
Mout i fez	G	A B A' C D E F G B' H	A B A* C D(C) E F G(A ^{*2}) H I(³ E/B ²)	A B A' C D E F G H I	A B A' C D E F G H I	A B C(A) D E F G H I L(F)
Mout i fez	R	A B A' C D E F G B' H	A B A* C D E F G(² D) H(² B) I	A B A' C D E F G H I		
Per dieu! Amors	G	through- composed	A B C D C'(D ²) E(D) F(C') G	A B C D C' E F G	A B C D E F G H	A B C D E(C) F G H
Per dieu! Amors	R	through- composed	A B C(B ²) D E(³ B) F G H	A B C D C' E F G		
S'al cor plagues	G	through- composed	A B C(² B) D(¹ B) E(A ³) F(³ C) G(A ³) H(D ²) A* I(D)	A B C D E F G H I J	A B C D E F G H I J	A B C D E F G H I L

Table 4.1. continued

S'al cor plagues	R	through- composed	A B C(² B) D E(A ³) F(³ C) G(A ²) H A* I	A B C D E F G H I J		
Sitot me sui	G	A B C B' D E F E'	A B C(B ³) D(¹ B) E(² C) F(D) G F(B ²)	A B C D E F G F'	A B C D E F G F'	A B C D E F G F'
Tan m'abellis	G	A B C D A' E C' F	A B C D E(B ¹) F(² D/B ²) C' D	A B C D E F G D	A B C D E F C' D	A B C D E F G D
Tan m'abellis	R	A B C D A' E C' F	A B C D(C ³) E(⁴ A) F G(C) H(² C/D)	A B C D E F G D		
Tan mou	G	through- composed	A B C [D] E F G(³ E) H(³ F) I J K(G) L	A B C ? E F G H I J K L	A B C D E F G H I J K L	A B C [D] E F G H I J K L
Tan mou	R	through- composed	A B(A) C D E F G H(³ G) G* I J K	A B C D E F G H G' I J K		
Tan mou	W	through- composed	A B C D E F G(³ E) H(³ F) I(G) J K(G) L	A B C D E F? G H I J K L		
Us volers	G	A B C D E C' D' F E' G	A B C(A ²) D E C D F E* G	A B C D E C' D F E' G	A B C D E C D F E' G	A B C D E C D F E G
Us volers	R	A B C D E C' D' F E' G	A B C D E F(C ²) D* G H I(² H)	A B C D E C' D' F' G H		

The five scholars agree on the forms of eight out of twenty-five melodies. They concur that seven melodies—both versions of “Amors, merce!” and “Ben an mort,” the versions of “Tan mou” transmitted by manuscripts G and W, and “Ja no.s cug hom”—exhibit no repetition. They also agree on the repetition of certain phrases in “Us volers” as transmitted in manuscript G. They agree on some, but not all, of the repetition in a few songs: the last two lines of “Greu fera” transmitted in manuscripts G and R and the sixth and eighth lines of “Sitot me sui.” Repetition in the remaining lines in these songs is identified less consistently. In general, repetition is identified less consistently than lack of repetition.

What did repetition mean to medieval scholars? Dante provides examples of the poetry for the various forms he describes, but none of these poems has been transmitted with a melody. No turn-of-the-fourteenth-century *cantio* or *canzone*, in fact, has been transmitted with a

melody.¹⁸ Because Dante and his contemporaries use the same terminology to describe the parts of the canzone and the ballata, one may be able to conjecture the type of repetition Dante intends by examining the ballata.

Monophonic ballatas have been transmitted in the Rossi and Squarcialupi codices. In these manuscripts the scribes did not write out the melody for the entire stanza as it would have been sung; they provide the melody for only the refrain and the first *pes*. The words for the other *pes* and the *volta* are written either in the margins or below the lines with staves. The melody for the refrain is repeated for the *volta* and that for the first *pes* serves the second as well.¹⁹ The scribes assume that the user can assemble the complete stanza, words and melody, from the parts, so it is redundant to copy the melody a second time. Thus, the repeated lines exhibit the same pitches, in the same order, bound together in the same units, corresponding to the same syllable numbers in the words.

Pairs of lines in three of Folquet's songs transmitted by manuscript G exhibit exact repetition of this type: lines 4 and 8 of "Ay! tan gen vens," lines 4 and 8 of "Tan m'abellis," and lines 4 and 7 of "Us volers." The second line of the pair exhibits some variation in the versions of "Ay! tan gen vens" and "Us volers" transmitted by manuscript R; lines 4 and 8 of "Tan m'abellis" in manuscript R are quite different. Given the exact correspondence between these pairs of lines in manuscript G, one might expect scholars to identify these pairs of lines consistently as repetitions, yet the five scholars do not. Gennrich does not note the repetition of

¹⁸Marocco, "Enigma of the Canzone," 708.

¹⁹Described most clearly in Antonio da Tempo, *Summa artis rithimici vulgaris dictaminis*, 49.

line 4 as line 8 in “Ay! tan gen vens”; likewise, Aubrey does not note the repetition of line 4 as line 8 in “Tan m’abellis.”

Pairs of melodic lines in troubadour songs often exhibit exact repetition up to the cadence. Vanin indicates such a difference with an asterisk (*) after the letter; other scholars indicate this difference with a prime ('). Four pairs of Folquet’s melodic lines exhibit variation only at the cadence: lines 1 and 3 of “Mout i fez” transmitted in manuscript R, lines 6 and 8 of “Sitot me sui” transmitted in manuscript G, lines 7 and 9 of “Tan mou” transmitted in manuscript R, and lines 5 and 9 of “Us volers” transmitted in manuscript G.

Two additional line pairs exhibit minor variation within the line in addition to the cadence. As shown in Figure 4.1, line 9 of the version of “Greu fera” transmitted in manuscript G repeats the pitches of the first six neumes of line 8 exactly except for the second neume, which in line 8 consists of one pitch, g, and in line 9 consists of two pitches, g and a. The additional a in line 9 may be considered an anticipation of the first pitch of the third neume.



Figure 4.1. “Greu fera” in manuscript G, lines 8 and 9

The differences between lines 1 and 3 of the version of “Mout i fez” transmitted in manuscript G lie in the distribution of the pitches in relation to the syllables, as shown in Figure

4.2. The fourth neume in line 1 consists of two pitches, a and b-flat; these two pitches are distributed over the fourth and fifth neumes in line 3. This represents a minor variation because the majority of pitches and the relationship between the melodic contour and the syllables is the same between the two lines.

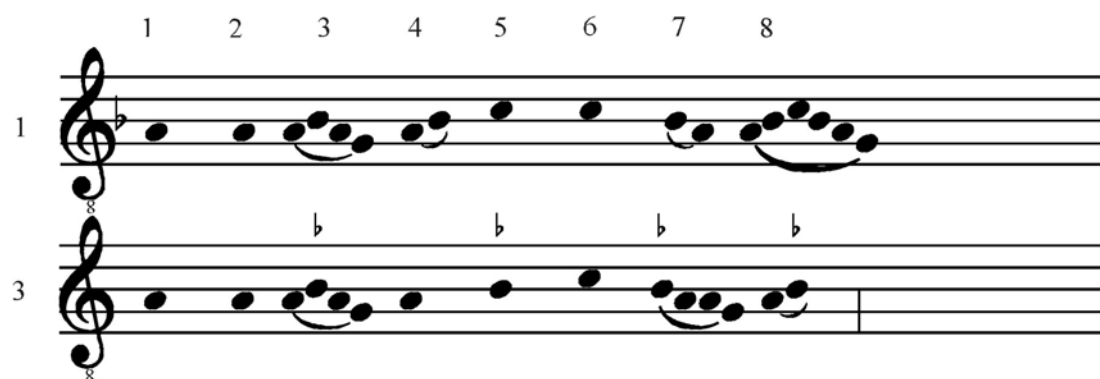


Figure 4.2. “Mout i fez” in manuscript G, lines 1 and 3

Two pairs of lines exhibit variation in the approach to the cadence, but not the cadence pitch itself. Lines 3 and 6 of “Us volers” transmitted in manuscript G, as shown in Figure 4.3, exhibit the less ambiguous variation. Here the leap from d at the end of the sixth neume to f at the cadence in line 3 is filled with motion by step in line 6.

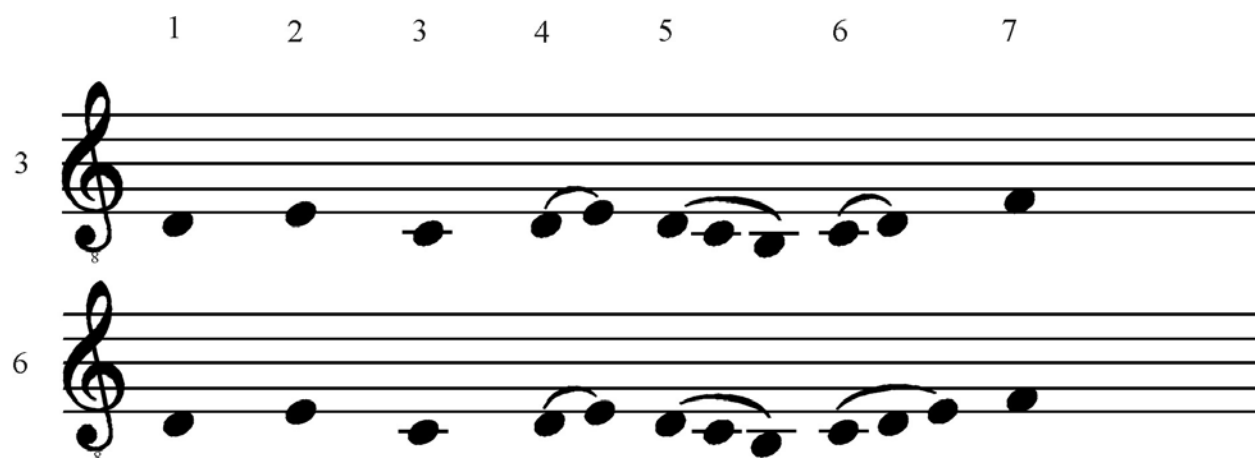


Figure 4.3. “Us volers” in manuscript G, lines 3 and 6.

Lines 1 and 9 of “S’al cor plagues” transmitted in manuscript R exhibit a more substantial difference in the approach to the cadence, as shown in Figure 4.4. The two lines are identical through the seventh neume. Line 1 then continues the ascending motion initiated in the sixth neume up to b-flat and approaches the cadence on f from above. The g in the seventh neume is treated as part of the ascent from f to b-flat. In line 9 this g is treated as a pivot from which the line then descends to d and approaches the cadence on f from below.

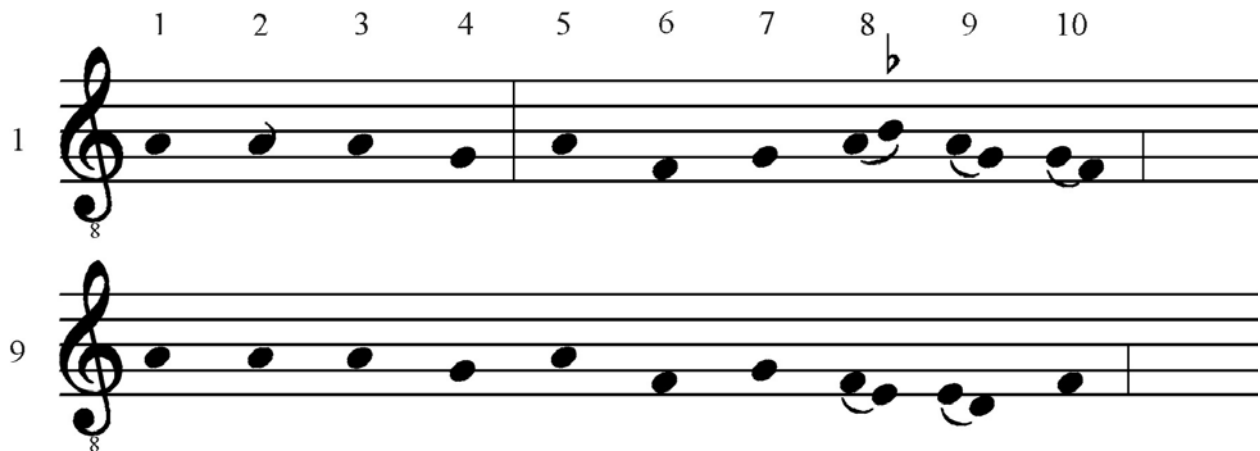


Figure 4.4. “S’al cor plagues” in manuscript R, lines 1 and 9

Returning to Table 4.1 and the five scholars’ interpretations of the forms of Folquet’s melodies, one can conjecture the guidelines used by the scholars to assess repetition. Sesini identifies repetition chiefly when the two lines are identical up to the cadence. He considers note-repetition (Figure 4.1) and added passing tones (Figure 4.3) as acceptable variation but not changes in note distribution with regard to the syllables (Figure 4.2) or change in contour, even for a few notes (Figure 4.4).

Gennrich, Le Vot, and Vanin allow a somewhat greater degree of variation between repetitions. All regard line 3 of “Mout i fez” as a repetition of line 1 and identify several additional pairs of lines as repetitions.

All three indicate that line 3 of “Greu fera” is a varied repetition of line 2, at least in the version transmitted in manuscript G; Vanin considers the relationship to be insufficiently close in manuscript R’s version. In both there is more variation between the two lines than in the line pairs discussed above. In the version transmitted in manuscript G, shown in Figure 4.5, the first three neumes and part of the fourth are identical in the two lines. The fourth and fifth neumes are melodically more active in line 2, with a leap from b-flat to g where line 3 repeats an a, but the sixth and seventh neumes are more active in line 3, forming a small inverted arch. Line 2 sounds melodically more closed than line 3, although neither ends on the final.

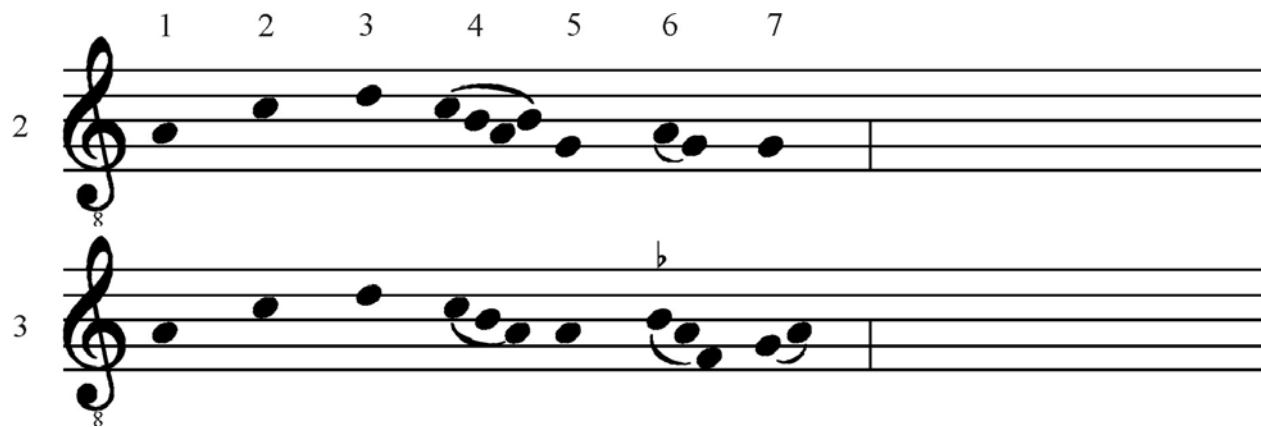


Figure 4.5. “Greu fera” in manuscript G, lines 2 and 3

The differences between the two lines are more pronounced in the version transmitted in manuscript R, shown in Figure 4.6. Here only the first two neumes are identical; there is a difference in distribution of pitches with regard to the syllables from the third to fifth neumes, so that the melody in line 2 covers the same melodic distance in fewer syllables than line 3 does. The last three neumes in line 3 are more melodically active than the comparable neumes in line 2; here both lines sound melodically closed. The lines in either version are so short (seven syllables) that differences of this order of magnitude would seem to create close resemblance rather than repetition.

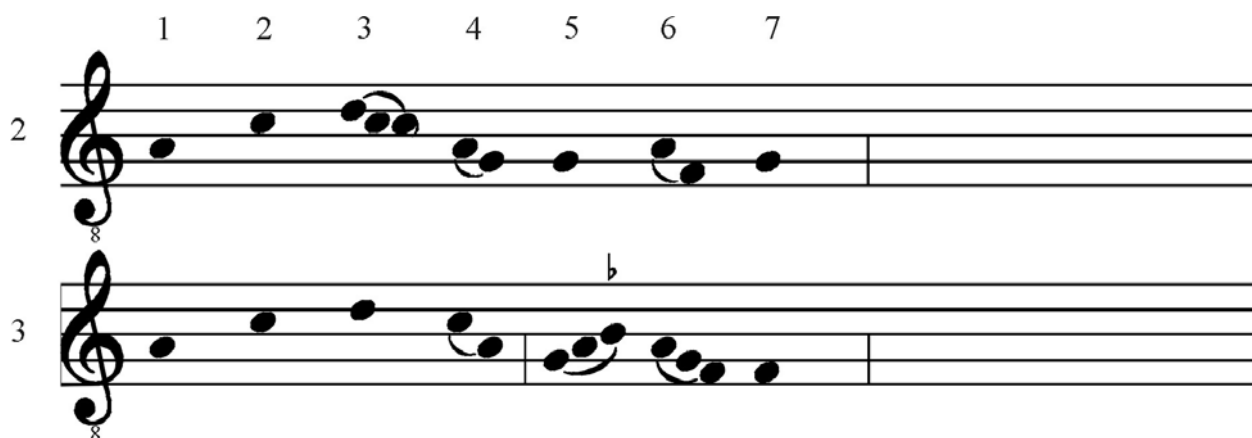


Figure 4.6. “Greu fera” in manuscript R, lines 2 and 3

Vanin and LeVot suggest that in the version of “Per Dieu! Amors” transmitted in manuscript G the fifth line is a varied repetition of the third. The resemblance is noted by Sesini in parentheses. The two lines begin and end with different melodic figures, as shown in Figure 4.7 but agree in the middle. Differences between the two lines are less profound than might at first appear. Neumes 3 to 7 are identical. Most of the pitches in the first two neumes are also the same. In comparison to line 3, line 5 sounds an upper neighbor to the *g* on the first neume before continuing down by step to *c* on the fourth neume. In line 5 there is a leap of a third from the seventh to the eighth neume that is filled with stepwise motion in line 3. The leap in line 5 may represent variation, but more likely reflects the different requirements leading to the different cadences; line 3 moves up to *f*, whereas line 5 continues up to *a* and may need the impetus provided by the leap from the seventh to the eighth neume. Because the lines are longer and the two lines have more pitches in common in relation to the syllables, line 5 would seem to be a varied repetition of line 3.

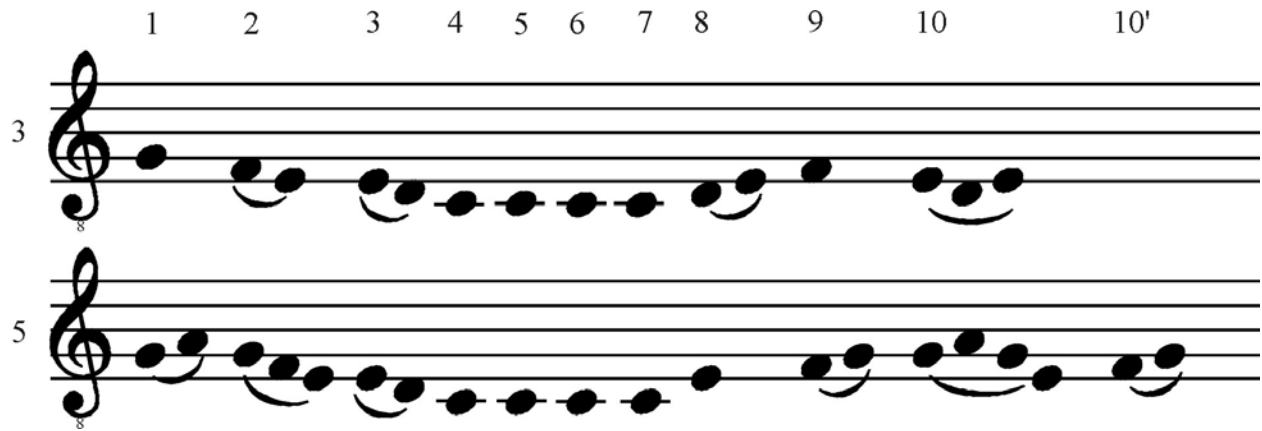


Figure 4.7. “Per Dieu! Amors” in manuscript G, lines 3 and 5

In general Aubrey accepts more substantial variation between lines she considers repetitions; some lines she identifies as repetitions other scholars consider resemblances, and in other lines she identifies as repetition other scholars hear no resemblance. Aubrey often identifies melodic lines as repetitions based on exact repetition, but she also identifies repetition when two lines begin with the same material but end differently, end with the same material but begin differently, or exhibit similar contours but not distribution of notes with regard to the syllables. For example, she hears the fifth line of “Ay! tan gen vens” as a varied repetition of the first line. The two lines, shown in Figure 4.8, begin with the same figure, but continue with different melodic material after the vertical stroke.²⁰ Vanin notes the resemblance in parentheses.

²⁰This occurs in both versions of the melody. I discuss this melody further when I cover repetitions of shorter melodic segments.

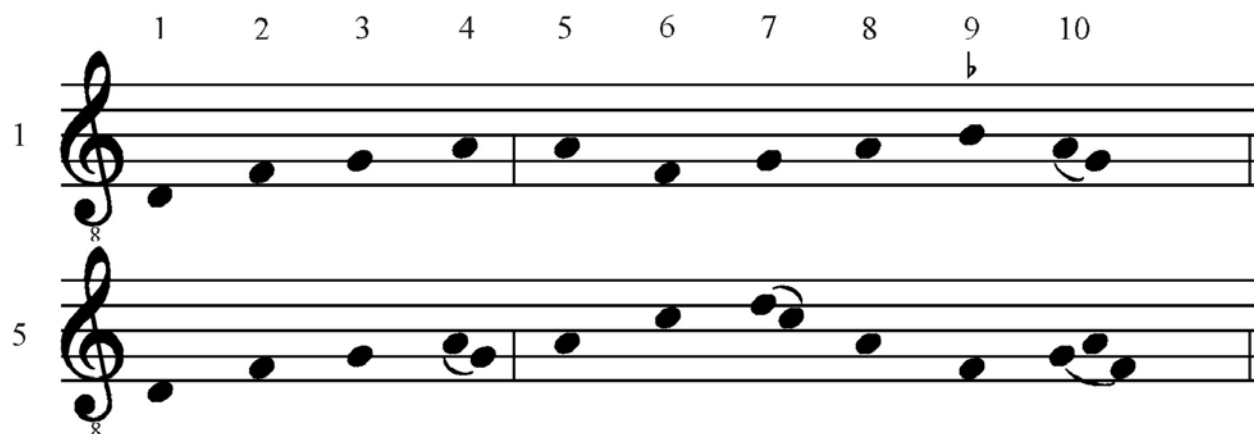


Figure 4.8. “Ay! tan gen vens” in manuscript R, lines 1 and 5

Aubrey also hears the seventh line as a varied repetition of the second, a resemblance noted by no other scholar. The two lines, shown in Figure 4.9, begin similarly, are somewhat similar in contour, and leap dramatically down a fifth, although in different places in the two lines. She apparently considers the melodic segment on the third and fourth neumes of line 7 to be an interpolation.

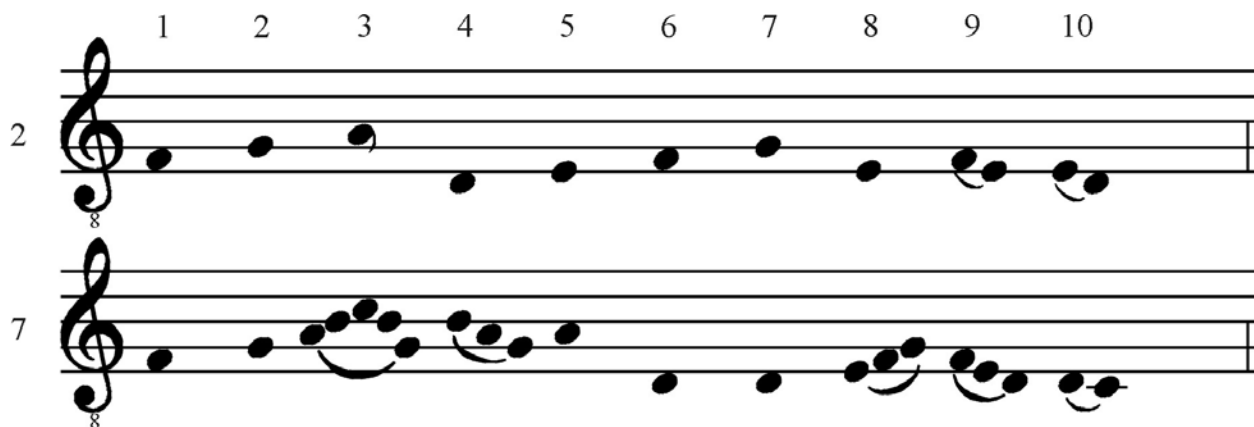


Figure 4.9. “Ay! tan gen vens” in manuscript R, lines 2 and 7

A more extended interpolation can be seen in lines 4 and 10 of “En chantan,” as shown in Figure 4.10. At first glance the lines appear very dissimilar, in part because line 4 consists of four syllables and line 10 of ten syllables. The first two and last two neumes, however, are

identical in the two lines, so the third to eighth neumes in line 10 form an interpolation to the basic melody in line 4. I have aligned the melodies so that the identical beginnings and endings are superimposed.

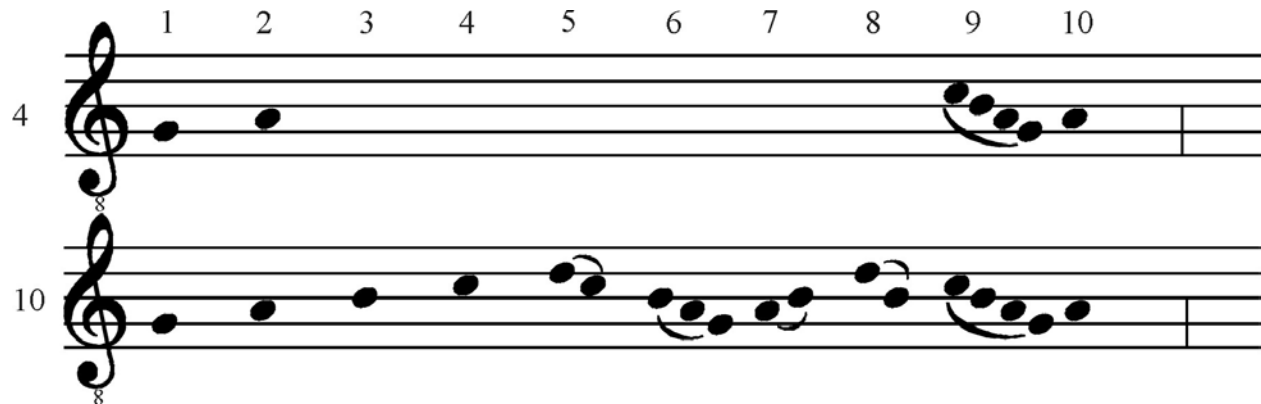


Figure 4.10. “En chantan” in manuscript G, lines 4 and 10

Aubrey indicates all these types of variation by primes following the letters; thus, her prime may indicate variation of a single pitch between two lines or an extended interpolation between segments of similar musical materials. Other scholars, except Vanin, use the same system for all the variation they encounter between repetitions of melodic lines; some reserve the prime for very minimal variation, others use it for more substantial variation. Some differences in designation of melodic patterns of repetition arise from this overly broad use of the prime to cover all kinds of variation.

Other differences in assessment of repetition arise because exact repetition in one version does not appear in the corresponding location in another version. Gennrich and Sesini avoid the problem by analyzing only one version of the melody. LeVot and Aubrey usually assume the same form applies to different versions. Vanin considers each version separately.

My assessments of musical form are based on a fairly strict definition of repetition that includes exact repetition of pitches and distribution with regard to the syllables, exact repetition except for the cadence, and repetition with minor variations such as anticipations, passing notes, and very minor differences in pitch distribution that do not affect the overall contour. I have summarized my identifications of repetition in Table 4.2.

Table 4.2. Summary of Repetition in Folquet's Songs

1. Exact repetition

"Ay! tan gen vens"	lines 4 and 8	Manuscript G
"Tan m'abellis"	lines 4 and 8	Manuscript G
"Us volers"	lines 4 and 7	Manuscript G

2. Exact repetition up to the cadence

"Mout i fez"	lines 1 and 3	Manuscript R
"S'al cor plagues"	lines 1 and 9	Manuscript R
"Sitot me sui"	lines 6 and 8	Manuscript G
"Tan mou"	lines 7 and 9	Manuscript R
"Us volers"	lines 3 and 6	Manuscript G
"Us volers"	lines 5 and 9	Manuscript G

3. Minor variation

"Us volers"	lines 4 and 7	Manuscript R
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4. Minor variation and cadence

"Greü fera"	lines 8 and 9	Manuscript G
"Mout i fez"	lines 1 and 3	Manuscript G

5. Borderline

"Greü fera"	lines 2 and 3	Manuscript G
"Per Dieu! Amors"	lines 3 and 5	Manuscript G

In terms of exact and nearly exact repetition, only "Mout i fez" exhibits repetition in the same location in both versions. Eight songs have at least one repeated line in at least one version. Most often unambiguous repetition in one version corresponds to close resemblance in the other. It is impossible to ascertain whether the original composition included the exact

repetition as part of a formal design that was varied to the point of resemblance in subsequent performances or lines that resembled each other initially were rendered as exact or slightly varied repetitions either in performance or as written documents because the manuscripts were copied during a period when song forms became increasingly defined by repetition. For the purposes of understanding and classifying the forms of Folquet's melodies, I have decided to consider the form created by repetition of complete melodic lines as the form of the melody even though the other version or versions may not exhibit this form.

Classification. One goal of this type of analysis is to compare different songs with the same form; this is usually accomplished by identifying formal categories based on generalized forms. Dante, once again the initiator, provides four formal categories: the *oda continua* without repetition, *pedes cum cauda* with repetition only in the first half of the stanza, *frons cum versibus* with repetition in only the second part of the stanza, and *pedes cum versibus* with repetition in both the first and second parts of the stanza. These categories, mentioned earlier in this chapter, do not cover all the forms used by the troubadours, so modern scholars usually modify Dante's categories somewhat in order to classify the forms used by the troubadours. One exception is LeVot, who tries to classify Folquet's melodies using only Dante's categories and finds that most of Folquet's songs must be classified as *oda continua* despite exhibiting repetition, because the repetition for the most part does not fall into *pedes* or *versus*.²¹

²¹Le Vot, "Intertextualité, métrique," 642.

Friedrich Gennrich devised the most influential modern classification system, which applies to all medieval song forms.²² Every form is derived from one of four song types: Litany, Sequence, Rondel, and Hymn. Dante's formal categories fall into the types derived from the sequence and the hymn. The hymn provides the source for the *oda continua* and *pedes cum cauda*, but Gennrich supplies these forms with names that imply genre: the *oda continua* is called the *vers* form and the *pedes cum cauda* the *canzone* form.²³ In contrast, songs with *versus* he considers to be derived from the sequence, in the categories of "strophic lai," "reduced-strophic lai," or "lai-segment."²⁴

Vers is a term that designated different types of poems in different periods of troubadour activity. Initially it referred to any lyric poem; later it came to refer to poems of a moral or didactic subject.²⁵ A *vers* does not necessarily have an *oda continua* musical form. In his edition of troubadour songs, however, Gennrich returns to Dante's terminology for a melody without repetition. Here he finds he must also add a category, the *oda continua mit Wiederholung* or "song without repetition with repetition" to cover the many troubadour songs whose repetition patterns do not fall into *pedes* or *versus*.²⁶

²²Gennrich, *Formenlehre*. Although now often discredited for its strong genetic bias, Gennrich's classification is still frequently encountered, most recently in LeVot, "Music of the Troubadours and Trouvères," 10-11. Vanin examines Gennrich's system critically, "Musical Form," 8-14.

²³Gennrich, *Formenlehre*, 232-45.

²⁴Gennrich, *Formenlehre*, 174-222.

²⁵Léglu, "Moral and Satirical Poetry," 48.

²⁶Gennrich, *Der musikalische Nachlass der Troubadours*. Here he does not cover the origin of the form but uses it in his formal diagrams.

Gennrich covers two types of *canzone*, the basic *canzone* with *pedes* and the rounded *canzone* in which one of the opening melodic lines is repeated at the end of the song. Like *vers*, *canzone* is a generic term for a song on the subject of love; the melody does not necessarily begin with *pedes*. This use of a generic name for form has had the greatest influence on later scholars, who often consider the *pedes cum cauda* as the “normal” form of troubadour and trouvère songs.²⁷

One of Aubrey’s goals in her discussion of troubadour musical form is to dispel this notion of the “normal” form for troubadour songs.²⁸ She largely frees herself from Gennrich’s formal categories, devising a variety of different categories designated most often by their generalized forms: AAB, ABACx and so on.²⁹ She retains Dante’s category of *pedes* in her AAB form and supplements it with four other musical forms based on repetition in the first four lines of the stanza. Two of these, ABACx and ABCBx, resemble *pedes* in the alternation of repetition of one line, but not the other. The other two, ABBCx and ABCAx, exhibit symmetry in the first part of the stanza. AAB forms with additional repetition are not separated from the AAB category.

Two of Aubrey’s categories cover repetition in the second part of the stanza. The paired-verse form includes melodies in which there is repetition of groups of lines, such as ABAB

²⁷See, for example, Stevens, *Words and Music*, 32.

²⁸Aubrey, *Music of the Troubadours*, xx.

²⁹Aubrey, *Music of the Troubadours*, 146-74. She examines the changing popularity of forms through different stages of troubadour song development and does not describe every category individually, so some criteria must be deduced by comparing the formal diagrams to the melodies.

CDCDEF. Some melodies in this category fall into Dante's category of *pedes cum versibus*; others supplement the *versus* with an added pair of lines. She does not use *versus* to separate forms in any other category. The rounded forms exhibit repetition of some musical materials from the first part of the stanza at the end of the melody, yielding forms such as ABCD EFG BCD.

Aubrey retains Dante's category of *oda continua*, which she calls "through-composed," supplemented with Gennrich's category of "through-composed with repetition" because she finds these song forms difficult to generalize. Examining her categories, one finds a preponderance of forms (five out of nine) based on repetition within the first four lines of the stanza.

Vanin similarly identifies some of Dante's categories as useful and supplements them with his own categories. Like Aubrey and Gennrich, he finds the *oda continua* and songs with repetition in the form of *pedes* to be well represented in the troubadour musical forms and songs with true *versus* rare, especially when they lack repetition in the first half of the stanza.³⁰ He retains the name *oda continua* for melodies without repetition and refers to melodies that begin with *pedes* as "ABAB" forms. He considers the category "through-composed with repetition" to be ridiculous at least in name³¹ and proposes other categories to classify such songs better: "one-repeat" for melodies with one repeated phrase, "symmetrical" for melodies with phrases repeated as a group, and "irregular" for melodies whose repetition patterns fit none of the other

³⁰Vanin, "Musical Form," 45-46.

³¹Vanin, "Musical Form," 24.

categories.³² Vanin subdivides these categories to account for repetition in the second half of melodies with ABAB forms, to show how some melodies in some formal categories resemble those in other formal categories, and to separate forms that create a division in the stanza from those that do not.³³ Folquet's melodies fit in his framework into the *oda continua*, one-repeat, and symmetrical categories.

Although Vanin's categories do classify many troubadour melodies with similar forms together, some similar forms appear in different categories, and he retains the concept of "remainder" through the irregular form category. Melodies in which the first and second parts of the stanza end with the same melody, ABCD EFGD and ABCD EFCD, are put into different categories because of the different numbers of repeated lines. The first, ABCD EFGD, goes into the one-repeat category because only the D melody is repeated; whereas the second, ABCD EFCD, goes into the symmetrical forms category because two lines are repeated. Similarly, his ABAB category includes only songs in which each *pes* consists of two lines; songs in which each *pes* consists of three or more lines are classified into the symmetrical forms category.

One way to alleviate these classificatory problems is to revisit Dante's categories, interpreting them loosely, rather than rigorously. His categories would then be: no repetition, repetition in the first part (*pedes*), repetition in the second part (*versus*), and repetition in the first and second parts (*pedes cum versibus*). These loose categories need to be supplemented with categories covering repetition of melodic lines from the first part of the stanza in the second part

³²Vanin, "Musical Form," 49-51.

³³Vanin, "Musical Form," 65-176. He discusses each form and the various subcategories individually.

and combinations of this type of repetition with the others. This yields five categories of repetition patterns:

1. No repetition
2. Repetition in first part of the stanza
3. Repetition in the second part of the stanza
4. Repetition of melodic line(s) from the first part of the stanza in the second part of the stanza
5. Combinations of the above types of repetition

These categories of repetition bring up the problem of definition of the “first and second parts” of the stanza. As Dante and later scholars have noted, repetition often allows the stanza to be divided into first and second parts, but not always. As a general rule, most troubadour melodies exhibit an articulation between the fourth and fifth lines of the stanza in terms of melodic closure, changes in range, or motivic repetition. This division is often supported by a division in the versification. As a working model I have defined the first four lines to be the first part of the stanza and the rest to be the second part unless the melody clearly indicates a melodic division elsewhere.

As shown in Table 4.3, Folquet’s songs can be partitioned into the first four categories; no song exhibits a combination of repetition types. Four of Folquet’s songs exhibit no repetition, and nine exhibit exact or slightly varied repetition of at least one line. Thus, although many scholars have observed that Folquet wrote proportionately more songs without repetition than any other troubadour,³⁴ the majority of his songs exhibit do some repetition.

Scholars have most often identified categories of form based on repetition in the first half of the stanza. This category includes songs with *pedes* and related forms listed by Aubrey. Only

³⁴Aubrey, *Music of the Troubadours*, 156; Le Vot, “Intertextualité, métrique,” 642; Steel, “Influences on the Musical Style,” 250; Vanin, “Musical Form,” 65.

Table 4.3. Musical Forms

Song ³⁵	No repetition	Repetition in First Part	Repetition in Second Part	Repetition Across Stanza Parts
Amors, merce!	ABCDEFGG			
Ay! tan gen vens Manuscript G				ABCD EFG D
Ben an mort	ABCDEFGHIIJ			
En chantan	ABCDEFGHIIJ			
Greu fera Manuscript G			ABCD EFG HH	
Ja no.s cug hom	ABCDEFGGH			
Mout i fez		ABAC DEFGHI		
Per Dieu! Amors Manuscript G				ABCD C E FG
S'al cor plagues Manuscript R				ABCD EFGHAI
Sitot me sui			ABCD EFG F	
Tan m'abellis Manuscript G				ABCD EFG D
Tan mou Manuscript R			ABCD EFGHGIJL	
Us volers Manuscript G				ABC D E CDFEG

one of Folquet's songs, "Mout i fez," exhibits repetition within the first part of the stanza; its form resembles *pedes* in the alternation of the repeated line with different material, ABAC.

³⁵The diesis is indicated where present with a space; repeated lines are in bold. When one version exhibits the repetition it is indicated below the song incipit, the other version (or versions) exhibits no repetition except "Greu fera" in manuscript W and "Us volers" in manuscript R.

Forms based on repetition in the second part of the stanza have been used to distinguish forms much less often than repetition in the first part. This may be because the length of the second part of the stanza varies considerably. Songs with eight lines can conveniently be divided into four plus four lines, but even songs with twelve and fourteen lines often exhibit articulation between the fourth and fifth lines, creating a second part that is much longer than the first. This category includes those rare melodies with *versus* and repetitions related to *versus* such as ABCD EFGF. Three of Folquet's songs exhibit repetition in the second part of the stanza. The repetition of the sixth line in the eighth line gives "Sitot me sui" repetition that resembles *versus*, EFGF. Similarly, "Greu fera" ends with repeated lines. The repeated lines in "Tan mou" occur in the middle of the second part in association with certain aspects of the versification, discussed more fully in Chapter 5.

Many "through-composed with repetition" (Aubrey), one-repeat, and irregular (Vanin) melodies exhibit repetition of one or more lines from the first part of the stanza in the second part. Folquet's songs most often exhibit this type of melodic repetition. Two songs in this category exhibit the same musical form. In "Ay! tan gen vens" and "Tan m'abellis" the last line of the first part of the stanza is repeated as the last line in the song. "Us volers" is the only one of Folquet's songs in which more than one melodic line is repeated. Three lines from the first part of the stanza are repeated in the same order in the second part of the stanza, although with some additional musical lines interpolated between them.

The goal of identifying repetition patterns, however, is not just to put them into categories; one hopes to learn more about how the melody is organized by examining the repetition. As noted by Dante, one effect of repetition is to create an articulation in the stanza.

Although this articulation is the easiest to locate in the forms that Dante discusses, it can also often be observed in melodies with other repetition patterns.

The repetition patterns in five of Folquet's songs divide the stanza into two parts. The two songs with repetition patterns that most closely resemble the forms described by Dante are easily divided into two sections based on the repetition pattern. The repetition pattern of "Mout i fez" most closely resembles *pedes* and so divides into four lines with repetition (ABAC) plus six lines without repetition (DEFGHI). Similarly, the repetition pattern of "Sitot me sui" most closely resembles *versus* and divides into four lines without repetition (ABCD) plus four lines with repetition (EFGF).

Three songs with repetition of complete lines from the first part of the stanza in the second part also divide the stanza into two parts but based on different logic than the patterns described by Dante. The fourth lines of "Ay! tan gen vens" and "Tan m'abellis" are repeated as the last lines in both songs; thus the two parts of the stanza end with the same musical materials, clearly dividing the stanza into two parts of four lines each, each of which ends with the same musical material. A somewhat different pattern is created in "Us volers" by the repetition of three lines from the first part of the stanza, in the same order, in the second part. The repetition divides the stanza into equal halves of five lines each: ABCDE CDFEG.

The remaining songs that exhibit repetition, either like "Tan mou" and "Greu fera" do with repetition in the second part of the stanza or like "Per Dieu! Amors" and "S'al cor plagues" with repetition of melodic lines from the first part of the stanza in the second part of the stanza, resemble the songs without repetition in that the repetition does not create a division in the

stanza. Instead, the melodic repetition interacts with repetition in the poetic form or with words and phrases in the poems. These interactions are explored further in Chapter 5.

Repetition of Shorter Melodic Segments

Some of the discrepancies between different scholars' identifications of repetition patterns in Folquet's melodies arise from the repetition of melodic materials shorter than a line of verse that cause one line to closely resemble another. Once again scholars differ in the definition and identification of these shorter motives; they take one of two approaches. The first, based in musical theories of repetition, examines the similarity between two melodic segments, comparing the intervals, contour, and pitch levels between them. Medieval music theorists and some modern scholars approach shorter melodic units in these terms. The second claims to identify shorter melodic segments objectively using the methods of structural linguistics. In this section I examine the various approaches to the identification of shorter melodic units to develop a rational procedure that produces audible results.

Structural Linguistic Theory

Nicolas Ruwet initiated the use of structural linguistic methods to analyze melodies. He considers music to be a semiotic system with messages in the form of melodies; musical messages are comprised of minimal musical units, equivalent to morphemes in verbal language, combined according to a code. He chooses to analyze medieval monophonic melodies into minimal musical units. We (scholars and musicians in the twentieth century) do not know what the units are or the rules for combining them, so Ruwet proposes and demonstrates one possible analytical method to identify the musical units. He repeatedly segments the melody into progressively shorter units based on repetition of pitches and rhythms. Repeated units are

aligned vertically. He imposes the additional condition that the units at each level should have the same absolute duration.³⁶

He begins with the example that is most easily segmented into meaningful units, an anonymous German song of praise to the virgin, “Maria, muoter reinu.”³⁷ The second song, “Molt me mervoil,” a trouvère song by Guiot de Provins, initially appears to possess less repetition, but the longer units can be analyzed into shorter units because, although many of the lines begin with different musical materials, many end with the same musical materials. He easily segments the melody of the troubadour Raimbaut de Vacqueras’s estampida “Kalenda maya” into the longest and shortest melodic units but identifies the units of intermediate length with difficulty because they constitute transformations of the shortest units. The final example, “Be m’aperdut” by the troubadour Bernart de Ventadorn, offers the most difficulty because the longest units cannot be satisfactorily be segmented into shorter units. As a result, Ruwet discovers only the repetition based on units of whole lines of verse with the pattern designated by Dante as *pedes cum cauda*, ABAB CDEF—a trivial result, given the difficulties encountered in developing and implementing the method.

This failure to identify meaningful shorter units, especially in the two troubadour songs, points to some of the problems with Ruwet’s type of analysis. First, it works best with melodies that incorporate much repetition and reworking of musical materials. Second, he identifies

³⁶Ruwet, “Méthodes d’analyse en musicologie.” He can specify the duration condition because he uses versions of the melodies with metrical transcriptions as found in Reese’s *Music of the Middle Ages* and Gennrich’s *Troubadours, Trouvères, Minne- und Meistergesang*.

³⁷Ruwet and subsequent researchers refer to it as “The Geisslerlied.” Reese describes it as the most famous of the *Geisslerlieder*, but not the only one.

shorter units as transformations or variations of musical materials, but he does not define what distinguishes a variation of musical material from a difference in musical material. This is a crucial problem in this repertory. If we do not know what the musical units are or the code for combining them, how can we know what constitutes a transformation of them in this musical language? Given that the point of Ruwet's exercise is to make the procedure by which meaningful musical units are found automatic and objective, the criteria by which transformations are identified should be equally objective or at least examined critically.

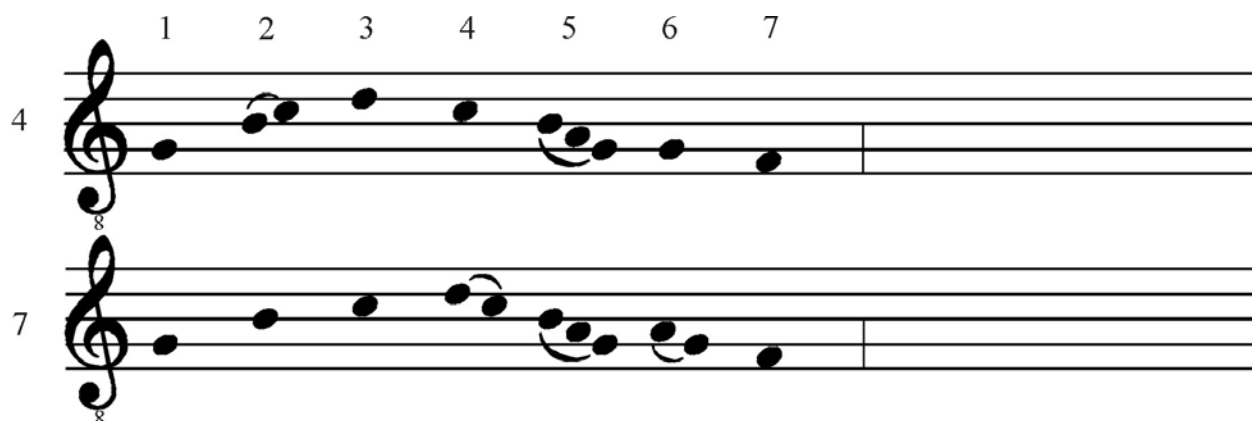
A few later scholars introduce some objectivity into their analyses. Simha Arom suggests that further reduction of the melodies to numbers representing degrees above a fixed pitch with the rhythm indicated by noteless stems (like lute tablature) arranged in a table allows the researcher to view the whole song at one time and permits identification of further units. Rows are created from meaningful units of the melody, such as verses of a poem. Metrical units are aligned into columns, so that the first beat of each line forms a column, followed by the second beat and so on. From the tables he identifies short melodic segments that recur in the same places in all or some of the lines in a given song. The repetitions may include the pitches, the rhythms or both.

He demonstrates how his procedure analyzes melodies more completely than Ruwet's procedure using "The Geisslerlied." He first translates Ruwet's analysis into numbers and rhythms, maintaining Ruwet's vertical and horizontal arrangement, then rearranges it into tabular form. This reveals additional melodic correspondences, which Arom displays by superimposing geometrical shapes on the identical units using transparencies.³⁸

³⁸Arom, "Essai."

However, like Ruwet's original procedure, Arom's works best with melodies that incorporate much repetition. The melodies he uses for examples all have consistent line lengths, but he does not describe how to use his procedure with melodies (like many troubadour melodies) in which line lengths are variable. This procedure avoids the problem of transformation because the pitch sequences are invariable. However, two lines that sound essentially the same melody with minor variation are represented by different numbers, as shown in Figure 4.11.

a. Musical notation



b. Numerical Reduction (c=1, underlined numbers sound an octave higher)

Line	1	2	3	4	5	6	7
4	5	<u>7</u> <u>1</u>	<u>2</u>	<u>1</u>	765	5	4
7	5	7	<u>1</u>	<u>2</u> <u>1</u>	765	65	4

Figure 4.11. Two Representations of Lines 4 and 7 of "Us volers," manuscript R

The two lines include the same pitch sequences, distributed somewhat differently with regard to the syllables. This can be seen clearly in the numerical sequences when viewed horizontally and is equally clear in the musical notation. One purpose of the numerical reduction, however, is to

identify pitch sequences that occur in the same locations vertically, something that does not always occur between these two musically very similar lines.

Starting from a different direction (and not citing Ruwet as source or inspiration) David Halperin identifies motives by converting every line from every troubadour song published in Gennrich's edition (the only edition available at the time) into a format intelligible to a computer program that identifies the longest sequences of intervals common to several lines but disregards repeated notes and the distribution of pitches in neumes. Interval sequences that begin or end more than five lines or that occur in the middle of more than ten lines in his sample he labels "formulae." He observes that 60% of the lines begin with an initial formula and 71% end with a final formula. The published formulae, although written with exact pitches, are actually interval patterns and thus can appear in a melody transposed to another pitch.³⁹

I identified the Halperin formulae present in Folquet's songs and found that a similar percentage of Folquet's melodies used Halperin's initial and final formulae as the troubadour corpus as a whole. I encountered some problems with the formulae and their applications. The disregard for repeated notes and pitch distribution can make two lines that begin and end with the same formulae sound quite different, as can be seen in Figure 4.12. The formulae are realized very differently in the two lines. The most obvious difference is pitch level, because line 1 of "Ja no.s cug hom" begins on a and line 5 of "Us volers" begins on g; the interval relationship between the initial and final formulae is the same in the two lines. The initial and final formulae occupy almost the entire line of "Us volers," whereas the musical space between them is filled with internal formulae in "Ja no.s cug hom." In addition, the initial formula in "Ja

³⁹Halperin, "Distributional Structure in Troubadour Music."

no.s cug hom” begins on the third neume, after repeated as on the first two, whereas the initial formula begins the line in “Us volers.” Similar differences can be observed for the final formula in the two lines. The pronounced differences between these two lines comprised of purportedly similar musical materials arises because Halperin’s “morphemes” are abstractions and do not necessarily correspond to musical units in the song.

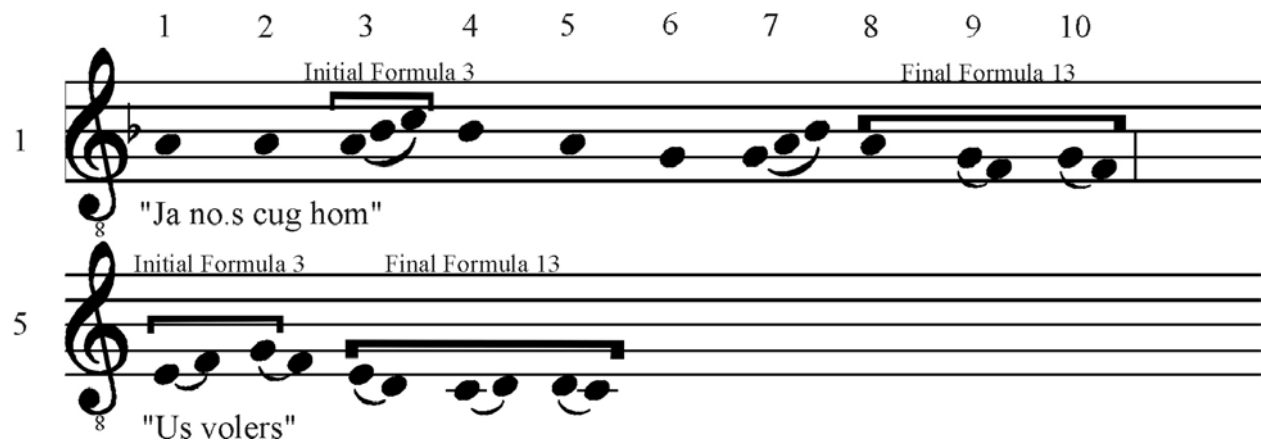
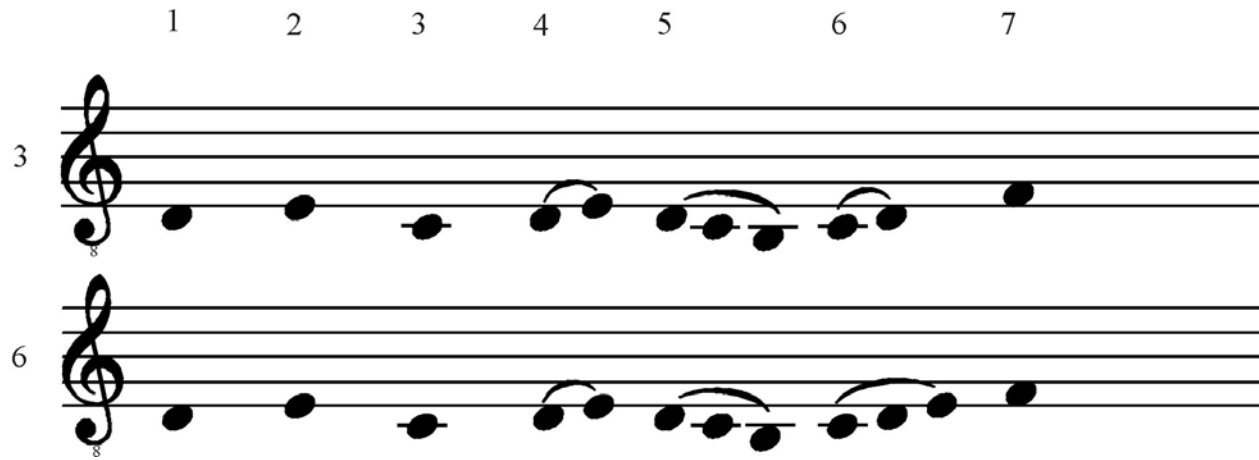


Figure 4.12. Line 1 of “Ja no.s cug hom” and Line 5 of “Us volers,” manuscript G

Another problem with the formulae is that melodic lines that are repetitions of each other, with slight variation, can be represented by completely different formulae, as shown in Figure 4.13. As shown in Figure 4.13a, the two lines differ only in the penultimate neume in which the leap of a third in line 3 is filled with motion by step in line 6. This relatively minimal variation, however, changes most of the formulae identified in the line, as shown in Figure 4.13b. Neither line begins with an initial formula, and line 3 does not end with a final formula. The addition of the e in the penultimate neume of line 6, however, gives this line a final formula, which then alters the segmentation and the melodic units in the middle of the line.

a. Musical Notation



b. Halperin Formulae

Line	Initial Formula	Final Formula	Middle Formula 1	Middle Formula 2
3	0	0	32	19
6	0	11	22	-

Figure 4.13. Two Representations of Lines 3 and 6 of “Us volers,” manuscript G

These methods intended to identify melodic segments objectively, then, generally fail either to be objective or to identify real melodic units. Segmentations based on Ruwet’s procedure fail to be truly objective because the researcher has to decide whether one segment is a varied repetition of another or a different melody altogether, and this decision introduces bias into the procedure. Arom’s numerical reductions and Halperin’s computer segmentations, in contrast, introduce no researcher bias but then identify only identical melodic segments and miss melodic segments with insignificant variation between them. Thus, despite all their intended objectivity, these modern methods for identifying shorter units provide little insight into medieval melodic construction.

Troubadour Scholars' Discussions of Motivic Repetition

Most current troubadour scholars find that repetition corresponding to whole lines of verse alone does not describe adequately the repetition heard in troubadour melodies, so they examine the repetition of shorter melodic segments as well. As with repetition of melodic lines, troubadour scholars discuss repetitions of shorter melodic segments from a variety of approaches, either defining a group of motives for a song or looking for segments of melodic lines that are repeated.

Aubrey and Vanin⁴⁰ develop similar graphing procedures in their examinations of repetition of shorter melodic units in every song in the troubadour repertory. They look for melodic segments that recur within the melody, then indicate these segments with a letter with the number of syllables affected attached as a superscript.

Aubrey suggests using a separate diagram to show repetition of shorter melodic segments in which the letters indicate portions of lines as motives. Thus, in her system the designation A³B² indicates three syllables of motive A followed by two syllables of motive B. The motives are often varied upon repetition because Aubrey believes that the troubadours structured their melodies not so much with exact repetition of melodic segments, as with “the techniques of motivic construction, manipulation, development, and linking.”⁴¹ She lists many types of motivic manipulation, including transposition, sequencing, expansion, compression, and overlapping. Her selected examples exhibit motivic manipulation through exact repetition; pitch

⁴⁰Aubrey, *Music of the Troubadours*, 184-94; Vanin, “Musical Form,” describes the procedure on pages 57-61, then illustrates the use with selected examples on pages 65-176.

⁴¹Aubrey, *Music of the Troubadours*, 194.

repetition with different distributions over the syllables; transposition with intervals maintained; and melodic contour and range maintained but not interval structure.

Vanin includes the motivic diagrams in parenthesis in his general formal diagrams. He distinguishes between repetition of incipits, middle sections, and cadences, with the presence and placement of the superscripts indicating the number of syllables affected. A superscript before the letter indicates a repeated incipit, one after the letter a repeated cadence, no superscript some middle section of the line repeated. As with the repetition of complete melodic lines, Vanin defines repetition more narrowly than Aubrey does. He looks for exact repetition of pitches, usually distributed similarly across the syllables.

Gossen, Phan, and Switten examine melodic motives within a subset of the troubadour repertory. They define motives in various ways and examine their uses within a select group of songs.

Gossen examines Folquet's "Tan m'abellis" within a study of the songs of Bernart de Ventadorn. She identifies motives not based on their interval content, but on their rhythm as expressed in terms of numbers of pitches per syllable. She looks for recurrences of three- and four-note melismas within the melodies in relation to key words in the poems.⁴²

Phan compares motivic manipulation in a song by Guiraut Riquier and one of the *Cantigas de Santa Maria*, both selected because they contain many long melismas. She identifies several interval patterns as motives and looks for them in different places within the melody. She finds that the same interval pattern sounds over one syllable or over several

⁴²Gossen, "Musik und Text," 16-20.

syllables; sometimes it begins a melisma, sometimes it ends one. The interval patterns are exact; the location of the pitch series varies with respect to the syllables.⁴³

Switten combines the procedures of Arom and Ruwet in her analysis of the melodies of Raimon de Miraval. For each melody she identifies as motives very short interval patterns that repeat within the melody and lines them up vertically. The motives usually recur in the same order in the line, so the melodic lines are relatively compact and remain on one line. Like Aubrey, she observes that motives typically recur with variation; she lists transposition, expansion, abbreviation, inversion, and retrograde as possible ways to vary a motive. She also designates the phenomenon when the same pitches occur with a different distribution in neumes as rhythmic variation. In practice, she rarely finds motives varied by retrograde or inversion.⁴⁴

Thus some scholars identify motives based on exact repetition of pitches alone while others list the types of variation acceptable between repetitions of a musical idea. Only Phan and Gossen outline clear criteria for identifying motives. Vanin and Aubrey find mostly beginnings or endings of lines repeated, which may be an artifact of the graphing procedure.

Medieval Discussions

Medieval writers cover what we call motives from three different perspectives—melodic formulae characteristic of a given mode, interval species, and manipulation of shorter melodic segments. Examining each of these concepts in turn complements and justifies some modern ideas on motivic repetition in monophonic melodies.

⁴³Phan, “Structures poético-musicales.”

⁴⁴Switten, *Raimon de Miraval*, 22-40.

Formulae may be considered motives that are repeated not only in a given song, but throughout a defined repertory. Early modal classifications are based on these formulae rather than the modal scales discussed in Chapter 3. Formulae are presented not as melodic segments, but as short melodies with melodic gestures characteristic of a given mode. Three types of type melodies are commonly provided in tonaries—Noeane formulae, melodies with Latin texts, and *neumae*.⁴⁵

Modern scholars have identified additional formulae, characteristic not only of a given mode but of certain classes of chant such as offertories or graduals. Gevaert, for example, in his classic study of the antiphons of the Roman office, arranges the chants by “theme” within a given mode. The themes are melodic motives that open many antiphons in a given mode.⁴⁶ Halperin’s identification of melodic formulae is intended to complement studies of formulae in plainchant, but he finds that the troubadour formulae he identified differ from those identified for plainchant.⁴⁷

Medieval theorists also discuss motives in the context of the division of longer melodic units into shorter ones as part of the grammatical theory of musical units. The longer units and the hierarchy of shorter units are identified primarily by the relationships between the notes the

⁴⁵Bailey, *Intonation Formulas of Western Plainchant*. The Noeane formulae consist of short melodies set with nonsense syllables. The melodies with Latin texts appear in later tonaries; each text begins with a number that corresponds to the number of the mode the melody exemplifies. *Neumae* are sequences of pitches without words and are described by writers like Grocheio as sung at the end of certain antiphons. It is not known whether they originated as elaborate melodic formulae or as elaborate sections of plainchant that circulated separately from their original context.

⁴⁶Gevaert, *La Mélodie antique*.

⁴⁷Halperin, “Distributional Structure in Troubadour Music,” 19.

units end on and the final for the melody. This type of division is discussed in Chapter 3. A few writers, most notably the authors of the *Musica Enchiridis* and *Scolica Enchiridis* and Guido in the *Micrologus*, indicate the existence of even shorter musical units and describe how to identify and manipulate these shorter units.

The two *Enchiridis* treatises cover melodic units in terms of how to analyze existing melodies within the discussion of melodic modes. The *Musica Enchiridis* describes the melodic contours of commas: “But, the same commas are made by arsis and thesis, that is by raising and lowering. But sometimes the voice is raised and lowered in one simple arsis and thesis, and at other times more often.”⁴⁸ A comma, thus, encompasses a melodic gesture—sometimes an arch, other times several arches.

The *Scolica Enchiridis* presents an extended version of the same material in the form of a dialogue between the Master and his student. The master first shows how commas and colons often end on the final or cofinal using the end of the Noeane formula for the first mode:

And thus, in *particulae* (which are parts of songs), colons, or commas in the rising or falling of sounds almost always head for the cofinals, and the arsis or thesis seeks to arrive at these. There are plenty of examples of regular melodies. So that we don’t search too long, examine the standard *neuma* or *particula* which two commas complete:



Now see how both commas descend a fourth and how the *particula* begins and ends with the same sound [at least in Dasian notation]. We call colons, moreover, the larger *particula*, which contain two, three, or more commas, which also offer certain decorum to its *distinctiones*. Furthermore, commas in their risings and fallings achieve coherence

⁴⁸“At ipsa commata per arsin et thesin fiunt, id est levationem et positionem. Sed alias simplici arsi et thesi vox in commate semel erigitur ac deponitur, alias sepius.” *Musica Enchiridis* 9.16; Schmid, 22; Erickson, 12-13.

in the colon. Sometimes, however, it does not matter whether something is called a comma or a colon.⁴⁹

Thus, according to the master, commas and colons consist of rising and falling melodies. He analyzes the Noeane formula for the first mode into two commas, each consisting of a descending tetrachord, in his terminology two theses. From this discussion it is apparent that a *particula* is any division in the melody, so commas and colons are types of *particula*.

Guido discusses the division of melodies when composing new melodies, not in the analysis of existing melodies. After he covers the parts of music in terms of the parts of speech,⁵⁰ he examines ways in which the smaller units are varied. He begins with the varieties and variation of individual melodic gestures, in terms of contour and pitch distribution in relation to the syllables. The first description corresponds to the descriptions of commas in the *Enchiridis* treatises: “Also, a musical gesture may return by the same path by which it came and by the same steps.”⁵¹

⁴⁹ “Itaque in particulis, quae membra sunt cantionis, pene semper cola vel commata has in levando aut in ponendo sonorum socialitates petunt, et in eas vel arsis quaerit attingere vel thesis. Exemplorum satis legitima mela afferunt, quae ne longius quaeramus, aspice, quam in manibus tenemus, neumam regularem vel particulam, quam duo commata perficiunt.

No an no e a ne (melody written in dasiaen notation in original)
ac vide, quomodo in quartos sonos utriusque commatis positio vergat et particula a quo sono initium levat, in eundem in fine deponatur. Cola autem dicimus maiores particulas, duo seu tria vel plura commata continentes, quae et oportunas quasdam sui distinctiones prebent. Porro commata sibi in levationibus ac positionibus coherentia colon peragunt. Tamen est interdum, ubi indifferenter colon sive comma dici potest.” *Scholica enchiridis*; Schmid, 82-83; Erickson, 48-49.

⁵⁰discussed in Chapter 3.

⁵¹“Item ut reciprocata neuma eadem via qua venerat redeat, ac per eadem vestigia.” Guido d’Arezzo, *Micrologus* 15.26; Smits van Waesberghe, 168; Babb, 71.

Guido, however, describes several additional varieties of melodic gestures. “Also one melodic gesture may make such an *ambitus* or line by leaping from the high notes, another, inclined in this region, should reply by returning from the low notes, just as when we see our reflection opposite us in a well.”⁵² Thus, a dramatic leap should be followed by motion in the opposite direction, and these combine to form one melodic gesture. He continues: “Also sometimes one syllable has one or more musical gestures, sometimes one musical gesture is divided into several syllables.”⁵³ Thus, a melodic gesture may form a melisma on a single syllable or be stretched over several syllables, one type of variation examined by Phan in a song of Guiraut de Riquier.⁵⁴

Guido then turns to how melodic gestures can be combined:

Next arsis and thesis can be joined to themselves, as arsis to arsis and thesis to thesis; then can be joined to different things, as arsis to thesis and thesis to arsis; and thus a combination can be made from similar things or dissimilar things. Moreover it will produce dissimilarity if the aforementioned melodic gestures have more or fewer notes, or are more conjunct or disjunct. Furthermore, when dissimilar or similar things are put together the melodic gesture will then be preposite because one is above the other; or supposite or apposite, that is, when one ends on the same note as the other begins; or interposite, that is, when one gesture is put within another and is either higher or lower; or commixed, that is, partly within and partly below or above or next to. And again these positionings can be separated according to their lowness or highness, augmented or

⁵²“Item ut qualem ambitum vel lineam una facit saliendo ab acutis, talem altera inclinata e regione opponat respondendo a gravibus, sicut fit cum in puteo nos imaginem nostram contra exspectamus.” Guido d’Arezzo, *Micrologus* 15.27-28; Smits van Waesberghe, 169; Babb, 71.

⁵³“Item aliquando una syllaba unam vel plures habeat neumas, aliquando una neuma plures dividatur in syllabas.” Guido d’Arezzo, *Micrologus* 15.30; Smits van Waesberghe, 169; Babb, 71.

⁵⁴Discussed above. Phan, “Structures poético-musicales.”

diminished, or varied in modal quality. Melodic gestures and sometimes distinctions can be varied in all these ways.⁵⁵

Melodic gestures, then, are further classified by melodic context—whether they occur before, after, or even in the middle of another gesture.

The melodic gestures described by Guido correspond to the commas discussed by the authors of the *Enchiriadis* treatises.⁵⁶ These commas are shorter, less complete units than the commas that end distinctions on notes other than the final. Both *Enchiriadis* treatises mention that in some cases commas and colons are indistinguishable; the commas that can be indistinguishable from colons probably correspond to longer melodic segments that are harmonically incomplete.⁵⁷

Medieval writers also discuss motives in terms of species of fourths and fifths. Species are the various arrangements of tones and semitones possible within the diatonic, stepwise progression of a fourth or fifth. Writers in different periods number them differently. Because

⁵⁵“Deinde arsis et thesis tum sibimet iunguntur, ut arsis arsi et thesis thesi; tum altera altera, ut arsis thesi et thesis arsi coniungitur; ipsaque coniunctio tum fit ex similibus, tum ex dissimilibus. Dissimilitudo autem erit si ex praedictis motibus alius alio plures paucioresve habeat voces, aut magis coniunctas vel disiunctas. Dissimiliter deinde vel similiter facta coniunctione motus motui tum erit praepositus, id est in superioribus positus; tum suppositus; tum appositus, id est cum in eadem voce unius finis erit alteriusque principium; tum interpositus, id est quando unus motus infra alium positus et minus est gravis et minus acutus; tum commixtus, id est partim interpositus partimque suppositus aut praepositus aut appositus. Rursusque hae positiones dirimi possunt secundum laxationis et acuminis, augmenti et detrimenti modorumque varias qualitates. Neumae quoque per omnes eosdem modos poterunt variari et distinctiones aliquando.” Guido d’Arezzo, *Micrologus* 16.11-20; Smits van Waesberghe, 180-82; Babb, 73.

⁵⁶The *Scholica Enchiriadis* treatise did use *neume* in this context, but it did not refer specifically to the comma.

⁵⁷John also describes such units, which he ties directly to the words. These relationships are covered in Chapter 5.

Marchetto aligns his species logically with the modes and discusses ways to vary the species of fourths and fifths I use his numbering system:⁵⁸

Fourths:					
First	T[one]	S	T		
Second	S[emitone]	T	T		
Third	T	T	S		
Fifths:					
First	T	S	T	T	
Second	S	T	T	T	
Third	T	T	T	S	
Fourth	T	T	S	T	

Thus, the location of the semitone within the series of tones defines the species. Different species exhibit different patterns of tones and semitones—they are exact interval patterns.

The real power of Marchetto's theory of species is how they can be combined and varied to form real melodies. The species are classified by interval content, relation to mode, and melodic context. In terms of interval content, species can be arranged so that the interval of a fourth or fifth is filled with motion by step; this is called an aggregate species. If pitches are not arrayed linearly in stepwise motion then the species is called segregate.⁵⁹ The simplest form of a segregate species is the continuous species in which one leaps from the lowest pitch to the highest without any intervening pitches. He discusses additional segregate species in his theory of intermediations. He illustrates only the intermediations of the first species of fifth but says they can be derived from or applied to the other species as well.⁶⁰

⁵⁸Marchetto, *Lucidarium* 9.1.39-41; Herlinger, 328-31 (fourths); 9.1.78-98; Herlinger, 342-55 (fifths); 9.1.110-13; Herlinger, 358-9 (proper locations).

⁵⁹Marchetto, *Lucidarium* 11.4.222; Herlinger, 496-97.

⁶⁰Marchetto, *Lucidarium* 14.4.212-50; Herlinger, 488-519.

Intermediations are important because different intermediations imply some modes and not others. Jay Rahn has examined the logic behind the implied modes; he finds that some notes are emphasized by leap because of an omitted note. These emphasized notes may be characteristic of the “orienting notes” in a given mode. For example, the second intermediation, as shown in Figure 4.14, emphasizes the notes e and a, the orienting notes of mode 4, despite being an intermediation of the first species of fifth, characteristic of the first and second modes.⁶¹



Figure 4.14. Marchetto’s Second Intermediation of the First Species of Fifth⁶²

Marchetto also classifies species based on melodic context. Species are classified as initial or terminal based on position in the line. Although he provides no example of an initial species, the examples of terminal species all exhibit descending melodic lines.⁶³ He later observes that a rising species is intense, whereas a descending species is relaxed;⁶⁴ these would correspond to increased intensity at the beginning of the line and release at the end of the line. He also applies Guido’s method for combining melodic gestures to combining melodic species.⁶⁵

⁶¹Rahn, “Marchetto’s Theory of Commixture and Interruptions.”

⁶²Marchetto, *Lucidarium* 11.4.234; Herlinger, 510-11.

⁶³Marchetto, *Lucidarium* 11.4.215-6; Herlinger, 488-91.

⁶⁴Marchetto, *Lucidarium* 11.4.229; Herlinger, 506-9.

⁶⁵Marchetto, *Lucidarium* 11.4.219-25; Herlinger, 494-501.

The authors who discuss melodies more closely related to the troubadour repertory, in particular Grocheio and Molinier, mention the importance of melodic gestures in shaping the melodies. As mentioned previously, Grocheio indicates that the sections of the stanza are made up of concordant intervals; likewise Molinier suggests that the most audible feature of troubadour melodies is their ascents and descents.

To a large extent descriptions of shorter melodic segments by medieval writers correspond in part to the identification of motives by modern scholars. Medieval ideas of melodic formulae and interval species rely on exact intervallic duplication. Guido's compositional suggestions indicate that the same motive may sound forwards and backwards to form an arch, and a motive may be varied by changing its distribution with respect to syllables. The more drastic changes suggested, but not actually identified, by modern scholars seem alien to medieval concepts of melodic resemblance and repetition.

Motivic Repetition in Folquet's Melodies.

Based on these medieval and modern concepts of shorter melodic segments and their repetition I have developed guidelines to the identification of motives. A melodic motive results when a series of notes with a defined set of characteristics is repeated within the song. To be audible and identifiable within this context a motive must exhibit a characteristic interval pattern in association with a particular distribution over the syllables: changes to the distribution over the syllables, transposition, retrograde motion, and sometimes addition and subtraction of pitches may be considered possible ways to vary or transform a defined motive. Variations of whatever kind, however, must leave some essence of the motive intact. The ways in which repetition and variation of shorter motives shape the melody, creating contours and similarities between

melodic lines, is especially important in creating coherence in melodies that do not repeat complete melodic lines.

Although, according to my evaluation, the melody of “En chantan” exhibits no repetition corresponding to whole lines of verse, other scholars hear resemblances between melodic lines and even repetition of complete melodic lines. Vanin, for example, examines the relationship between the versification and repetition of cadences. His diagram of the musical form indicates a few additional resemblances. I find that many lines exhibit varying degrees of resemblance resulting from the repetition of two motives, provided in Figure 4.15. The complete melody is provided in Figure 4.16.

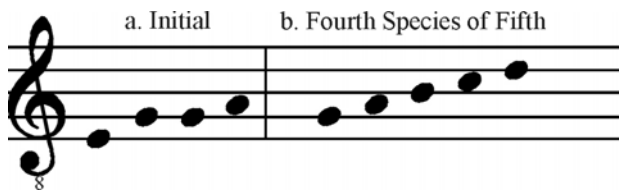


Figure 4.15. Motives in “En chantan”

Motive a, which consists of a leap from e to g followed by stepwise motion to a, opens the song. Halperin lists this as initial formula 3, so it commonly begins melodic lines in the troubadour repertory as a whole. The only complete recurrence of motive a occurs at the beginning of line 8, consisting of the notes for the first three syllables and half the fourth; after the opening the two lines differ in their melodic logic.⁶⁶ In the first line the rest of the neume on the fourth syllable continues the motion upward, the melody then descends in two waves for the rest of the line. In contrast, the rest of the fourth neume in the eighth line initially leaps down to

⁶⁶Vanin notes this as a point of articulation. “Musical form,” 91.

The image displays a musical score for a piece titled "En chantan" from manuscript G. The score consists of ten staves, each representing a different voice or instrument. The staves are numbered 1 through 10, both at the top and on the left side. The notation is written in a single melodic line on each staff, using a system of note heads, stems, and beams to indicate pitch and rhythm. The notes are primarily half notes and quarter notes, with some eighth notes and rests. The score is organized into measures by vertical bar lines, with some measures containing multiple notes beamed together. The overall structure suggests a polyphonic setting of a text, with each staff contributing to the complete melody.

Figure 4.16. "En chantan" in manuscript G, complete melody

f, but the rest of the line ascends to d', continuing into the first note of the ninth line, creating a melodic enjambment. The melodic enjambment further emphasizes the unique high point of the melody, f, from which the melody descends a ninth by step to e over the first five syllables of the ninth line.

The beginning of the eighth line, however, is not the first recurrence of the opening material; it is simply the only unvaried reprise because other occurrences vary the motive by addition or subtraction of notes. The first occurs at the end of the first line itself; the leap from the e of the penultimate neume to the g of the ultimate recalls (but does not repeat) the opening motive. Similarly, the third line begins with the addition of the lower neighbor d to the e of the opening figure and maintains the characteristic leap to g in the second neume, but steps up to a instead of repeating the g as in the unvaried motive. The ascending motion continues up to d', extending the ascent heard in the beginning of the first line. Similarly, line 7 begins with a different variant of the figure in which the e is repeated and the a is never attained. This short line ends like the first, with a descent from g to d.

Motive b consists of a stepwise, syllabic ascent from g to d', forming, in Marchetto's terms, an aggregate of the fourth species of fifth. It occurs at the beginning or end of lines 3, 6, 8, and 10.⁶⁷ In lines 3 and 8 it sounds in close association with repetitions of motive a. The step up from g to a at the end of motive a initiates the ascent from g to d' in line 3, so the two motives overlap on the second and third syllables. The unvaried sounding of motive b is succeeded by a short variation of the motive consisting of a descending leap of the interval encompassed to

⁶⁷Vanin notes the repetition of this motive in lines 3 and 10 only. "Musical Form," 91.

create a continuous species of fifth in retrograde. A vertical stroke after this leap separates the iterations of motive b from the cadential material.

Motive b is also slightly varied in line 8, in that one note is omitted so that it is not an aggregate species. Although the motive occurs at the end of the line, it is not cadential—it does not create a sense of repose, but leads into the next line. The omission of the c' carries the melody up to the f more energetically by skips of a third across the line end.

Motive b forms the bulk of the musical material in lines 6 and 10. Line 6 consists principally of an arch formed by motive b sounding in ascent from the second to sixth syllables, followed by a somewhat ornamented descent from d' to g, thus motive b in retrograde. Line 10, similarly, consists of motive b in ascent and descent, here two iterations of the arch. The first sounding in ascent in both lines maintains the syllabic character of the motive, but the retrograde versions and the iterations in line 10 compress the motive into fewer syllables.

These motivic repetitions alone create noticeable resemblances between lines and contribute to our hearing structure and shape within this melody without obvious repetition. The repetition by resemblance in all cases falls into the repetition of material from the first part of the stanza in the second part. To a large extent, these resemblances do not divide the stanza into sections. As discussed previously, Aubrey considers line 10 to be a repetition of line 4, varied by interpolation; the interpolated material consists of iterations of motive b. This connection creates a parallelism in function between line 4, the end of the first part of the melody, and line 10, the end of the melody.

Another melody structured through repetition of motives rather than complete melodic lines is “Amors, merce!” Several different motives form the bulk of the musical material in the song as transmitted in manuscript G; these motives are provided in Figure 4.17.

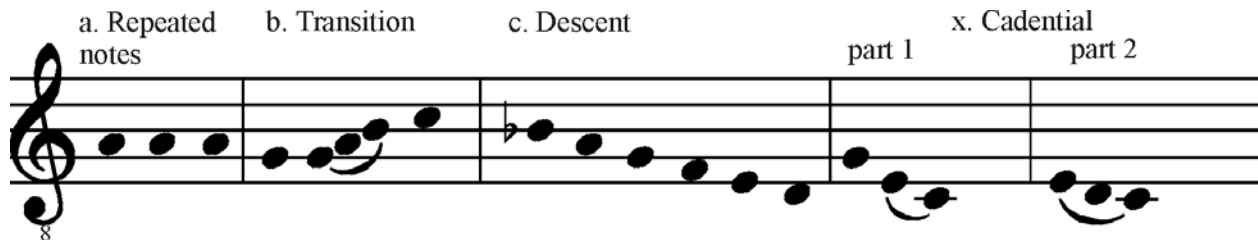


Figure 4.17. Motives in “Amors, merce!” manuscript G

Motive a is defined by stasis—it consists of notes that repeat one pitch at least three times. This motive, on the pitch a, begins ten of Folquet’s songs in manuscript G including this one and five in manuscript R: it might be considered Folquet’s signature beginning. In this song, the melody of which is provided in Figure 4.18, the motive is varied principally through transposition to different pitches. It first recurs, untransposed, at the beginning of the fourth line. It sounds again, transposed to g at the beginning of the fifth line then a second time in the middle of this same line transposed to c’.

The two soundings of motive a are linked in the fifth line by the transitional motive b that is defined by its rhythm and pitch level and which recurs virtually unvaried in the fifth and sixth lines. In its first appearance it links two iterations of the transposed variation of motive a. It appears again at the end of the fifth line and in the middle of the sixth line leading into motive c.

Where motive a represents stasis, motive c provides movement. It is defined as a stepwise, syllabic descent from b-flat to d, although it never sounds in its purest form. It is varied by distribution over the syllables, elongation by the addition of notes, subtraction of notes, and retrograde motion. It first sounds at the end of line 1, from the sixth to the eleventh neume.

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

Figure 4.18. “Amors, merce!” in manuscript G, complete melody

Here the a is out of order and the g is repeated, but the motion is essentially as defined. The gesture is mirrored at the beginning of the second line, a syllabic ascent from d to b-flat, slightly lengthened to cover the interval of a sixth over six neumes. These two lines, then, create a large inverted arch. The motive next sounds from the third to seventh neumes in line 3, here extended at both ends to encompass an octave from c' to c. It sounds again in the middle of line 4, but here notes are omitted creating a chain of thirds from b-flat to c. The entire gesture is compressed into two syllables at the end of line 5 and expanded again to four syllables at the end of line 6. Only line 7 lacks motive c. Because it occurs at the ends of lines 1, 5, and 6, the end of motive c provides the cadential materials for these lines.

Cadential motive x provides musical materials for cadences and other motives. It comprises two units; the first, x1, consists of a descending chain of thirds from g to c across two syllables; the second, x2, is a stepwise descent to c. The cadential motives are identified by pitch level and interval structure; they are transformed not by transposition, but by expansion, contraction, and retrograde motion. The combined cadential motive sounds at the ends of lines 2, 4 and 7. The parts, however, recur independently in other locations within the melody. The last three pitches of motive c in line 4 correspond to cadential motive x1; these three pitches are then mirrored in ascent on the seventh to ninth neumes, leading to the complete motive x at the end of the line. Lines 6 and 7 begin with arches formed from motive x2 first sounding in ascent from c to e, then untransformed, descending back to c. Motive x2 also forms the cadence at the end of line 6, as the last part of descending motive c.

The pattern created by the repetition of the cadential motives divides the stanza into three sections: ab; cd; efg. The return of motive a at its original pitch level at the beginning of the

fourth line, however, counters this division; this countering is tempered by the transposed variation of motive a opening the fifth line. The repeated-note motive a contrasts with the other frequently-sounded motive of a descending motive b. The last two lines begin with motives derived from cadential motive x; these signal the end of the melody.

Repetition of shorter motives also coordinates with repetition of melodic lines corresponding to whole lines of verse. This can be seen in both versions of “Ay! tan gen vens”; here I discuss only the version transmitted in manuscript R. In this version the varied repetition of the melody for the fourth line as the eighth line divides the stanza into two parts, each of which ends with similar musical materials. The sense of stanza division is enhanced by the repetition of the opening motive at the beginning of the fifth line, as shown in Figure 4.19.⁶⁸

The motive consists of an ascending leap of a minor third from d to f, followed by continued ascending stepwise motion to a before the cesura. This interval sequence, like that of “En chantan,” fits Halperin’s initial formula 3. The beginning of line 5, however, is the only unvaried recurrence of this motive. The first part of the motive sounds again after the cesura in line 5, transposed up a fifth, creating a melodic sequence and sounding the upper range of the song for the first time. The change in register underscores the difference between the first line as the beginning of the song and the fifth line as the beginning of the second half of the song. The difference is confirmed in the next line which also begins on the motive transposed to a and remains in the upper register.

The last three notes in the original motive also sound repeatedly throughout the melody, first at the end of the first line, on the sixth to eighth neumes, continuing up to b-flat on the ninth.

⁶⁸Aubrey considered the two lines to be similar enough to designate with the same letter.

The image displays a musical score for the piece "Ay! tan gen vens" from manuscript R. The score is organized into 10 measures, numbered 1 through 10 at the top. It consists of 8 staves, each beginning with a treble clef and a common time signature 'C'. The notation is as follows:

- Staff 1:** Contains measures 1 through 10. A flat symbol (b) is placed below the staff at the beginning of measure 9.
- Staff 2:** Contains measures 1 through 10.
- Staff 3:** Contains measures 1 through 10. A flat symbol (b) is placed below the staff at the beginning of measure 4.
- Staff 4:** Contains measures 1 through 10.
- Staff 5:** Contains measures 1 through 10.
- Staff 6:** Contains measures 1 through 10.
- Staff 7:** Contains measures 1 through 10.
- Staff 8:** Contains measures 1 through 10. A flat symbol (b) is placed below the staff at the beginning of measure 6.

The melody is composed of eighth and sixteenth notes, often beamed together in groups. The notation is written in black ink on a white background.

Figure 4.19. "Ay! tan gen vens" in manuscript R, complete melody

These three pitches then begin the second line, followed by a leap down a fifth to d. The stepwise, syllabic ascent from d then sounds as a sequential variation of the beginning of the line, despite the changes in intervals. The ascent from d then opens the third line and another sequential repetition opens the fourth line with a stepwise, syllabic ascent from c. Thus, the recurrence of variants of the opening motive in the first half are sequentially nested within the lines: 1.A A' 2.A' A" 3.A" B 4.A'" C.

The sequential nesting is less neat in the second half, although still audible. The stepwise, syllabic ascent from f to a that begins the second line also sounds at the beginning of the seventh line; here some pitches are interpolated before the leap from a to d and the stepwise ascent from d to f is not syllabic. Otherwise, lines 2 and 7 are very similar musically.⁶⁹ The melody then moves directly to the final sequential transposition of the second part of the opening motive to repeat the musical ideas of the last line of the first part of the stanza.

Thus, the two halves of the stanza begin and end with the same musical materials, but vary the opening motive in different ways. The first half of the stanza consists in part of variants of the second part of the opening motive, whereas the second half of the stanza begins with variations on the first part of the opening motive. The two halves are partially parallel, partially different based on repetition.

Folquet's melodies, then, do exhibit considerable repetition. Songs without repetition of complete melodic lines gain coherence through the repetition of shorter motives; even in songs with repetition of complete melodic lines, repetition of shorter motives creates further musical coherence. Folquet often begins songs with repeated notes that may serve as a signature

⁶⁹Aubrey also designated these two lines with the same letter.

beginning and recur in critical places in the melody. Within the songs, ascents or descents with particular interval structures or at particular pitch levels contrast with the repeated note motives. The ways in which repetition of complete melodic lines and shorter motives coordinate with the words is discussed in Chapter 5.

Chapter 5. Relationships between the Music and the Words

From the myriad of possible areas of interactions between the music and words in Folquet's songs I have selected two to discuss—the relationship between musical and verbal units (systematically discussed in troubadour songs only by Switten and Scherner van Ortmerssen) and coincidences between musical and verbal repetitions (examined by other scholars, with various results depending on the scope and detail of the study). In the discussions that follow I examine not only the structural relationships between these various aspects of troubadour song, but also how they interact, in particular how the various musical parameters emphasize certain parts of the poems to enhance comprehension and underscore the meaning.

Musical Form and Versification

Over the years scholars have evaluated the relationship between musical form and versification in troubadour song in various ways. As discussed in Chapter 4, Dante's description of the form of the stanza in *De vulgari eloquentia* presumes a coincidence of musical and metrical form. Indeed, in his poetry one can identify the parts of the stanza from the poem alone. Because Dante serves as the principal source of information on the form of troubadour melodies, some scholars have expected such coincidence between musical and metrical form in troubadour melodies. Most, however, have found little or no correspondence between the musical form and versification; their reactions to the lack of expected correspondence vary.

In a widely quoted sentence from his 1972 book on the music of the troubadours and trouvères, Hendrik van der Werf decries the lack of correspondence between the melodic repetition and versification in the songs: "Since the troubadours and trouvères paid so little attention to the form of the melody, it is not surprising that they showed equally little interest in

the relation between the metric scheme and the sequence of melodic lines.”¹ He later refers to an “ideal agreement between musical and textual forms,”² by which he means that a versification of *ababcdcd* would be set to a melody with the repetition scheme ABABCD CD.

Later scholars writing about the entire troubadour repertory sought to vindicate troubadour melodies by accepting the lack of correspondence as a compositional strategy.³ In later publications van der Werf also came to this conclusion.⁴ Thus, it would seem that the ideal is a lack of correspondence between melodic repetition and versification.

However, researchers who have analyzed a sample of the repertory, such as the works by an individual troubadour, have observed that some relationship between the musical repetition and versification is quite common. Scherner-van Ortmerssen classified Bernart de Ventadorn’s songs by the relationship between the melodic repetition and versification.⁵ Switten observed that two of Raimon de Miraval’s twenty-two songs exhibited exact correspondence between the melodic repetition and the versification; some remaining songs exhibited a partial correspondence between melodic repetition and versification. She suggests that Miraval avoided monotony in the songs in which the versification and melodic repetition coincided by variation and by various musical and poetic interactions in the second part of the stanza.⁶

¹van der Werf, *Chansons*, 64.

²van der Werf, *Chansons*, 67.

³Aubrey, *Music of the Troubadours*, 194; Vanin, “Musical Form”; Switten, “Music and Versification,” 148.

⁴van der Werf, *Extant Troubadour Melodies*, 66-68; “Music,” 141.

⁵Schermer-van Ortmerssen, *Bernart de Ventadorn*, 36-37.

⁶Switten, *Raimon de Miraval*, 99-108.

How and to what extent does Folquet coordinate versification and musical form? Like most troubadour songs, no *canso* in Folquet's oeuvre exhibits complete correspondence between versification and melodic form. First, he wrote several melodies without repetition of complete melodic lines but devised no versification without repetition of both rhyme sounds and line lengths. Second, in many melodies with repetition, only one or two lines are repeated, far fewer than in the versifications, so there cannot be complete correspondence between the melodic form and the versification. In a few songs the versification and melodic repetition coexist without obvious interaction. In most songs there is either partial correspondence or partial conflict between repetition in the versification and melodic repetition.

Three songs exhibit both partial conflict and partial correspondence between the melodic repetition pattern and the versification. The strongest conflict appears in "Mout i fez," as shown in Table 5.1.

Table 5.1. "Mout i fez," Versification and Melodic Repetition, Common to Both Versions

Line	1	2	3	4	5	6	7	8	9	10
Versification	8a	8b	8b	8a	8c	8c	8a	8a	8d	8d
Melody	A	B	A	C	D	E	F	G	H	I

Here both the melodic repetition and the rhyme scheme divide the stanza into two parts, consisting of the first four lines and the last six lines. The ABAC beginning of the melody, however, conflicts with the *abba* opening of the versification. The remaining six lines of the melody do not exhibit repetition and cannot correspond to the repetitions in the versification.

A stronger combination of partial conflict and correspondence between the melodic and poetic forms may be observed in "Tan m'abellis" and "Ay! tan gen vens." These are the only two of Folquet's songs that exhibit the same pattern of repeated melodic lines. As discussed in

Chapter 4, the melody for each song can be divided into two halves, each of which ends with the same melody, as shown for “Tan m’abellis” in Table 5.2.

Table 5.2. “Tan m’abellis,” Versification and Melodic Repetition, manuscript G

Line	1	2	3	4	5	6	7	8
Versification	10a	10'b	10c	10a	10'b	10'b	10d	10d
Melody	A	B	C	D	E	F	G	D

The melodic repetition, then, creates temporary melodic closure at the end of the fourth line and final melodic closure at the end of the stanza. This division of the stanza can also be deduced from the versification in that the *a* rhyme opens and closes the first part: *abca*; but the second part reiterates the *b* rhyme of the first part at the beginning and closes with the new rhyme, *d*. This conflicts with the parallel repetitions heard in the melody.

The conflict, however, is primarily visual. As discussed in Chapter 2, the *a* rhyme is *en* and the *d* rhyme is *ens*, in theory different rhymes, but in practice so similar that one was often substituted for the other in the manuscripts (as they may have been in performance). Thus, the two stanza halves close with almost identical rhyme sounds in addition to identical melodies.

The partial conflict between versification and melodic repetition is equally apparent in “Ay! tan gen vens,” as shown in Table 5.3.

Table 5.3. “Ay! tan gen vens,” Versification and Melodic Repetition, manuscript G

Line	1	2	3	4	5	6	7	8
Versification	10a	10b	10b	10a	10c	10d	10d	10c
Melody	A	B	C	D	E	F	G	D

As in “Tan m’abellis” both the versification and melody divide the stanza into two halves. Here, however, no rhyme sound from the first half of the stanza is repeated in the second half to create conflict between the versification and melodic repetition. On first glance the two stanza halves end with the same melodic line but different rhyme sounds. However, a closer examination of

the song reveals more complex interaction between the versification and the melodic repetition.

As discussed in Chapter 2 and reprised in Table 5.4, the pattern of the rhyme sounds progresses from stanza to stanza creating the pattern for the whole song.

Table 5.4. Rhyme Scheme Modules in “Ay! tan gen vens”

Stanza 1:	abba	<u>cddc</u>
Stanza 2:	daad	<i>bccb</i>
Stanza 3:	<u>cddc</u>	abba
Stanza 4:	<i>bccb</i>	daad
Stanza 5	abba	<u>cddc</u>
Tornada		abba

Four, four-line modules are repeated through the song, indicated in different typeface. These modules exchange places every other stanza, so that, for example, the module that begins the song, abba, sounds in the second half of the third stanza and the beginning of the fifth stanza. As a result every rhyme sound occurs in association with the repeated melodic lines at the ends of the stanza halves. The module for the tornada, however, breaks this pattern. The tornada would normally use rhyme sounds from the second part of either the second (to follow the sequence), *bccb*, or first stanza (to repeat the sounds of the last stanza), cddc. Instead, it uses the rhyme sounds from the beginning of the poem, abba; this unexpected rhyme scheme for the tornada creates the parallel between melodic repetition and versification in the song. The first time the first half occurs (first stanza), melodic line D occurs with rhyme sound *a* and the last time the second half occurs (tornada), melodic line D occurs with rhyme sound *a* to bind the song together.

In most other songs melodic repetition and versification partially correspond. Two songs without repetition of melodic lines exhibit “progressive” versifications in which individual rhyme sounds are repeated immediately and not after intervening rhyme sounds (*aabbccdd*, for

example). The progression in the versification corresponds metaphorically to the progression in the melody.

The clearer example of a progressive versification combined with a through-composed melody is “Ben an mort,”⁷ diagramed in Table 5.5.

Table 5.5. “Ben an mort,” Versification and Melodic Repetition, Common to Both Versions

Line	1	2	3	4	5	6	7	8	9	10
Versification	6a	6a	6a	6b	6b	6c	8c	8c	10d	10d
Melody	A	B	C	D	E	F	G	H	I	J

Here, line lengths increase from six syllables to ten syllables, and the rhymes progress from *a* to *d* as the stanza progresses. There is no obvious division of the stanza, so the versification itself would be *oda continua*. The through-composed melodic setting enhances this progression in the versification as shown in Figure 5.1.

Registral changes in the melody often coincide with changes in line length. The melody begins in the upper register of the song and descends to the lower register by the second verse. It remains in the lower register through the fifth verse, then returns to the upper register but with a range restricted to a third in the sixth verse. Thus the opening six lines form a metrical unit consisting of the only six-syllable lines in the song and a musical unit bounded by phrases that remain in the upper register. The seventh verse expands to eight syllables in the words and a sixth in the melody. The eighth verse returns to the lower register in the melody; the ninth and

⁷The other example is “En chantan” in which the rhymes progress from *a* to *d*, but the line lengths vary in a sequential rather than progressive manner as discussed in chapter 2.

	1	2	3	4	5	6	7	8	9	10
1										
	Ben an mort mi e lor.									
2										
	miei huelh ga- li- a- dor.									
3										
	per qe.m platz c'ap els plor.									
4										
	car ilh so an me- rit.									
5										
	qu'en tal do- n'an chau- zit.									
6										
	don an fayt fa- lhi- men.									
7										
	car qui aut pue- ya bas di- ssen.									
8										
	pe- ro en sas mer- ces m'a ten.									
9										
	car yeu non cre que mer- ces aus fa- lhir.									
10										
	lay on dieus vol totz au- tres bes ay- zir.									

Figure 5.1. “Ben an mort,” Complete Melody and Words, manuscript R

Ben an mort mi e lor. miei huelh galiador. per qe.m platz c'ap els plor. car ilh so an merit. qu'en tal don'an chautit. don an fayt falhimen. car qui aut pueya bas dissen. pero en sas merces m'aten. car yeu non cre que merces aus falhir. lay on dieus vol totz autres bes ayzir. 1.10	1.5	Indeed they have killed me and themselves, my treacherous eyes. Which is why it pleases me to cry with them, since they deserve it. For they have chosen such a lady that they must fail, <u>since he who climbs high, falls low.</u> But, I await her mercy, <u>since I don't believe that mercy would dare fail</u> <u>there where God wants to put all other good things.</u>
E si conosc d'amor. qi mon dan la sabor. qi so don ay langor. me fay prezar petit. e plorar ad escrit. de tal qes mi defen. so q'ieu en causa vau fugen. e so q'ieu fug yeu vau seguen. aisi no say co si.m puesca sofrir. qu'essem m'aven en causar e fugir. 2.10	2.5	And so I know all about Love, who savors my harm, who so grants that I have pain, makes me value little and weep in writing. From whom I defend myself. <u>so that in chasing I go fleeing,</u> <u>and so I flee and go pursuing.</u> <u>Thus I don't know if I can stand it</u> <u>that together we go chasing and fleeing.</u>
Er aujatz gran folor. c'arditz soy per paor. qe tan tem la dolor qe . . . c'ayso.m fai pus ardit. de mostrar mon talen. a leis que.m fay velhar dormen. donc ay per paor ardimen. aysi com sel q'estiers non pot guerir. es vai totz sols entre .v.c. ferir. 3.10	3.5	Now hear the great joke for I am courageous through fear. For I so fear the pain that . . . that it makes me more courageous to show my desire <u>to her who keeps me awake while sleeping.</u> Thus, I have courage through fear, <u>just like him who cannot otherwise save himself</u> <u>and goes all alone to fight against 500.</u>
Pros dona cuy adhor restauratz m'en valor mi es vostra lauzor. c'amdui nem a freolit. car me metetz en oblit. mi q'ie.us am finamen. car cels qe o sabon van dizen. qe fol servir fai mantas gen. e car vos am tan qe dals non cossir. pert mi e vos gardatz si.m dey marrir. 4.10	4.5	Worthy Lady, whom I love, restore in valor me and your praise. For both have weakened, since you have forgotten me, who truly loves you. <u>For those who know go saying</u> <u>that to serve foolishly makes many noble.</u> And since I love you more than I know I lose myself and you, take heed if I must be afflicted.

Ieu ioc c'oguan per flor. no.m viratz chantador. mais precx de mo senhor. del bon rey cuy dieus guit. d'Aragon m'a partit. d'ir'e de marrimen. e si chant tot forsadamen. mas al seu plazen mandamen. non devon res siei amic contradir. c'als enemix ilh se fay obezir.	5.5 5.10	I joke henceforth for the flowers you do not see me as a singer. But the entreaties of my lord, the good king, whom God protects, of Aragon, has removed from me the sadness and affliction. And so I sing completely forced except for his pleasing command. <u>His friends must not contradict anything,</u> <u>for he makes himself obey his enemies.</u>
Bels n'Azimans dieus vos gart. de falhir vas lieis que falh vas me so auzes dir.		Good lord Azimans, may God protect you from failure towards her who fails towards me so I've heard.

tenth verses expand to ten syllables in the words and a seventh in the melody, the largest range in the song.⁸

The increased line length also gives greater weight to the longer lines. In many stanzas these longer lines include proverbs, underlined in the translation. The pattern is laid out in the first stanza. Line 7 states a proverb, attributed to Solomon by Molinier in the *Leys d'amors*—"for he who climbs too high, falls low"⁹—using virtually the same wording. Here Folquet proclaims the conventional wisdom that he is likely to be rejected (fall) by such an exalted Lady (aiming too high), but the proverbial statement that closes the stanza—that mercy would not dare fail there where God has put all good things¹⁰—indicates that he expects acceptance from his exalted Lady.

⁸This expansion and contraction of range in relation to line lengths is also characteristic of the version transmitted by manuscript G.

⁹A series of proverbs attributed to Solomon is listed on pages 272-74 of Gatién-Arnoult's edition of the *Leys d'amors*. "E qui trop pueja bas deschen" appears on page 274.

¹⁰Listed as a proverb by Pfeffer in *Proverbs in Medieval Occitan Literature* as number 223.1 in her supplement to Cnyrim, *Sprichwörter*. She also discusses the proverbs in this song on pages 45-48 and in "'Ben conosc e sai,'" 401-8.

The parallels between the first and second proverb are underscored by the musical setting; lines 7 and 9 begin with similar motives. The motive in line 7 ascends from g to d', followed by a descent; the complete line covers a range of a sixth. Line 9 begins with a similar ascent, but transposed down a fifth to begin on c, and ascends beyond g to b, expanding the range of the motive to a seventh. The shorter, higher version of the motive sets the proverb that expresses the conventional wisdom that Folquet rebuts with the proverb set with the longer, lower version of the motive. Similar connections exist in other stanzas between the pronouncements of the seventh line and those of the ninth and tenth lines; these verbal connections are likewise connected musically.

In five songs there is partial correspondence between the infrequent melodic repetitions and the versification, either the rhyme scheme, the meter, or both.¹¹ The two short lines in “Tan mou,” numbers seven and nine, are set with the same melody in manuscript R, as shown in Table 5.6.

Table 5.6. “Tan mou,” Versification and Melodic Repetition, manuscript R.

Line	1	2	3	4	5	6	7	8	9	10	11	12
Versification	8a	8b	8b	8a	8a	8c	4c	8c	4d	8d	8e	8e
Melody	A	B	C	D	E	F	G	H	G	I	J	K

The rhymes, however, are different. These are the only four-syllable lines in the stanza; the melodic setting enhances the connection between them.

The melodic repetitions in “Sitot me sui” in the second half of the stanza correspond to some repetitions in the versification, shown in Table 5.7.

¹¹“Greu fera,” “S’al cor plagues,” “Sitot me sui,” “Tan mou,” and “Us volers.” As I discussed in Chapter 4, only one version of the melody exhibits the repetition; in the other version or versions the lines in question exhibit close resemblance rather than repetition.

Table 5.7. “Sitot me sui,” Versification and Melodic Repetition, manuscript G¹²

Line	1	2	3	4	5	6	7	8
Versification	10a	10'b	10'b	10a	10'c	10'c	10d	10'c
Melody	A	B	C	D	E	F	G	F

The melody for the sixth line is repeated, with a slight difference in the cadence for the eighth line; both are ten-syllable lines with the *c* rhyme. These repetitions surround the isolated *d* rhyme, the only oxytonic rhyme in the second half of the stanza. The versification clearly divides the stanza into two halves, as does the melodic repetition. The three melodies setting lines ending with the *c* rhyme also sound the highest notes of the melody, as shown in Figure 5.2. Line 5 arches up from *g* to the apex of the whole melody, *d'* on the sixth syllable, returning to *g* at the end of the line. Lines 6 and 8 consist of an ornamented descent from the local high point, *c'*, down the octave to *g*; line 8 returns to the final *d* at the end. These are the only lines in the melody in which these high pitches sound.

There is also some coordination between rhyme type (oxytonic or paroxytonic) and cadence pattern. The cadence at the end of line 2 is identical to the final cadence in line 8, sounding both the upper and lower neighbors to the final on the penultimate neume, followed by the final as the last neume. The cadence at the end of line 3 places the same figure on the penultimate neume, but the final neume moves up to *e* after touching *d*. The cadence at the end of line 6 can be heard as an open ending, on the subfinal, with the closed ending at the end of line 8.

¹²Only the last four lines remain of the version in manuscript W, but these exhibit the same melodic repetition as the version in manuscript G.

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

Figure 5.2. “Sitot me sui,” Complete Melody and Words for the First Stanza, manuscript G

Si tot me sui a trat apercenbuz. aissi con cel q'a tot perdut e jura. qe mais no jog a gran bona ventura. m'o dei tener car m'en sui coneguz. del gran enian c'amors vas me fazia. c'ab bel senblan m'a tengut en fazia.	1.5	Although I am rarely cautious just like him who has lost all and swears that he gambles no more, to my great good fortune I must consider it, since I [finally] recognize the great trick Love has played on me— for with a beautiful appearance it has held me in refusal more than ten years to it, like a bad debtor, who always promises, but never pays.
plus de dez anz a lei de mal deutor. c'ades promet e re no pagaria.		

Similar interplay between cadence patterns, melodic contour and repetition, and versification is characteristic of “Us volers.” The relationship between the versification and melodic repetition is shown in Table 5.8.

Table 5.8. “Us volers,” Versification and Melodic Repetition, manuscript G

Line	1	2	3	4	5	6	7	8	9	10
Versification	7a	7b	7b	7a	5c	7c	7a	7a	5d	7d
Melody	A	B	C	D	E	C	D	F	E	G

As discussed in Chapter 4, the melodic repetition divides the stanza into two halves of five lines each; the versification does not exhibit an obvious division. Three melodic lines from the first half of the song, lines 3, 4, and 5, recur in the second half in the same order as lines 6, 7, and 9. The repetition of the melodic lines 4 and 5 as lines 7 and 9 corresponds with some repetition in the versification although the repetition of melodic line 3 as line 6 does not. As in “Tan mou,” the short lines, 5 and 9, are set with the same melody, but the texts differ in rhyme sound. The repetition of melodic line 4 as line 7 corresponds to a repetition of the *a* rhyme in a seven-syllable line.

Other melodic features enhance the connections between repetitions in the versification; the complete melody is provided in Figure 5.3. The repetition of line 5 as line 9 is varied at the cadence, a variation that reflects the different functions of the two lines in the melody. Line 5

	1	2	3	4	5	6	7
1	Uns	vo-	lers	ol-	tra-	cui-	daz.
2	s'es	ins	en	mon	cors	a-	ders.
3	pe-	ro	non	di	mos	e-	spers.
4	ja	po-	sca'e-	sser	a-	ca-	baz.
5	tant	aut	s'es	im-	penz.		
6	ni	no	m'au-	tre-	ja	mons	senz.
7	qe.n	si-	a	de-	se-	spe-	raz.
8	e	son	ai-	si	mei-	ta-	daz.
9	qe	non	de-	se-	sper.		
10	ni	aus	e-	spe-	ran-	z'a-	ver.

Figure 5.3. “Us volers,” Complete Melody and Words for the First Stanza, manuscript G

Uns volers oltracuidaz.		One outrageous desire
s'es inz en mon cor aders.		has elevated itself in my heart.
pero non di mos espers.		But my hope says that
ja posca'esser acabaz.		it can never be achieved
tant aut s'es impenz.	1.5	so high it is attached.
ni no m'autreja mons senz.		And my sense doesn't assure me,
qe.n sia desesperaz.		so that I would despair of it
e son aisi meitadaz.		and am thus divided,
qe non desesper.		for I don't despair
ni aus esperanz'aver.	1.10	or dare to have hope.

ends on the final to terminate the first half of the melody. The return of this melodic line in line 9 may lead listeners to expect the final again at the end of the line, but this expectation is frustrated by the delay of the final to the end of line 10; the sounding of the subfinal at the end of line 9 and its repetition at the beginning of line 10 effectively leads to the sounding of the final at the end.

As in “Sitot me sui” there is an association between rhyme sounds, melodic repetition, and melodic range. In particular, the melodic lines that reach the highest points in the melody set verbal lines that end with the *a* rhyme—lines 1, 4, 7, and 8. The melody begins at the high point of the song, c', and descends to the end of the first line and, with two exceptions, remains there for the rest of the song.¹³ Lines 4 and 7, set with the same melodies, arch to the high point of c' in manuscript G, the only lines other than the first in which the melodic high point sounds. The opening melodic gesture of line 8 echoes that of line 7, but a step lower, establishing a temporary high point before descending to the lower register like the opening melodic gesture of the song. These four lines create a palindromic framework for the song: descent. . . arch. . . arch.

¹³Aubrey, *Music of the Troubadours*, 176-77, discusses this melody as an example of one that emphasizes both ends of its octave range.

... descent. . . . The last two lines, although they do not consist of the same melodic material, remain in the lower register and bring the song to a conclusion there.

The pattern created by the coincidence of versification and melodic repetition is described in the words of “S’al cor plagues.” In the version transmitted in manuscript R, shown in Table 5.9, only one melodic line is repeated: the melody for the first line of the song sounds a second time, with slight variation, as the ninth line of the song.¹⁴ At this point in the song the *a* rhyme is repeated for the first time in the stanza.

Table 5.9. “S’al cor plagues,” Versification and Melodic Repetition manuscript R

Line	1	2	3	4	5	6	7	8	9	10
Versification	10a	10b	10b	10c	10c	10b	10b	10c	10a	10a
Melody	A	B	C	D	E	F	G	H	A	I

The last two lines of each stanza, then, are demarcated from the rest of the stanza by the return of the opening melody and rhyme, as shown in Figure 5.4. In the first and third stanzas and the tornada the ninth and tenth lines constitute complete proverbs; in the second stanza they conclude a proverbial image begun in the eighth line. The proverbs and proverbial image are underlined in the translation. The articulation at this point emphasizes the distinctness of the proverbs.

The pitch hierarchy also emphasizes the importance of the proverbs. Only the last line of this song ends on the final; only the seventh line begins on it—this suggests some kind of beginning at this point. The tornada begins with line 7, and four stanzas initiate a new thought at this point. In the first stanza, for example, lines 7 and 8 state a proverb that complements the opening statement, echoing the words “pleases the heart.” The song begins “If it pleased my

¹⁴The two lines are similar in the version transmitted in manuscript G.

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

Figure 5.4. “S’al cor plagues,” Complete Melody and Words, manuscript R

S'al cor plagues be fora'huei may sazoz
 de far chanzo per joia mantener.
 mas trop me fay m'aventura doler.
 cant ieu esgart los bes e ls mals qu'ieu ay.
 que rix dis hom que soy e qe be.m vay. 1.5
 mas sel co ditz no sap ges ben lo ver.
 car benanansa non pot hom aver.
 de nulha re mais d'aiso que.l cor play.
 per que n'a may us paupre s'es joios.
 c'un ric ses joy qu'es tot l'an corrossos. 1.10

E s'ieu anc jorn fuy gay ni amoros.
 er non ay joy d'amors ni no.l esper.
 ni autre be no.m pot al cor plazer.
 ans me semblon. tug autres joi esmay.
 pero d'amors qe.l vos en diray. 2.5
 no.m lays del tot car m'en peza mover.

q'enan no vau ni non puese remaner.
 aisi con sel qe mieg del albr' estai.
 q'es tant pujatz qe non pot tornar jos.
 ni sus montar tant li par temeros. 2.10

Pero no.m lais si tot s'es perillhos.
 c'ades non pueg e sus a mon poder.
 e devria.m donar fin cor voler.
 pus conoysetz qe ja no.m recreiray.
 c'ab ardimen apodere l'esglay. 3.5
 e non ten dan qe m'en deg eschazer.
 per qe.us er gen si.m denhatz retener.

e.l gazardos es aytals co s'eschay.
 qe neus lo dos ric fay lo gazardos.
 a sel qe sap d'avinens fatz los dos. 3.10

Doncx si merces a nulh poder en vos.
 traya.l enan si ja.m deu pron tener.
 q'ieu no m'en fi en pretz ni en saber.

ni en chansos mas car conosc e say.
 qe merces vol so qe razos dechay. 4.5
 cui qer [] ab merces conquerer.
 [] m'es esdut contra.l sobre valer.
 qe es en vos e.m fay metr'en assay.

If it pleased my heart, now would be the time
 to compose a song in order to sustain joy;
 but too much my luck makes me suffer
 when I consider the good and bad that I have.
 For they say I am rich and that it goes well for me.
 But he who says this knows nothing of the truth.
For a man cannot have happiness
from anything except that which pleases his heart.
Which is why a poor man who is joyous has more
than a rich man without joy who is anxious all year.

And if I were ever happy or loving,
 now I no joy of love or hope of it,
 and no other good can please my heart;
 instead, all other joys seem lamentations to me.
 But from Love, which I will tell you about,
 I don't abstain completely, since it displeases me to
 move.
 So I don't go forward and cannot remain—
just like him who remains in the middle of the tree
when he has climbed too high and cannot turn back
or climb higher, so fearful it appears to him.

But I don't abstain, although it is dangerous,
 for I never climb above my ability.
 And it must give my true heart desire
 since you recognize that I will never give up.
 For I conquer fear with courage,
 and it doesn't harm me since it had to happen to me.
 Because of this it will be noble if you deign to
 retain me,
 and the reward is such as is appropriate.
For the rich gift in itself makes the reward
for him who knows how to give graciously.

Thus, if Mercy has any strength in you,
 I would encourage it, since always it must help me.
 For I put no faith in it or in worthiness or
 knowledge
 or in songs. But since I recognize and know
 that Mercy desires that which Reason disparages
 he who seeks. . . to conquer with mercy
 . . . is my shield against over-value
 that is in you and makes me test

de ma chanzo so que.m veda razos.
mais ilh me fay cuidar c'avinen fos. 4.10

in my song that which reason denies to me,
but it makes me think it was becoming.

E si conose qe son trop oblidos.
cant al comessamen me desesper.
de mas chansos pus vuelh merce qerer.
faray o doncx si con lo joglar fay.
c'aysi comuoc mon chant lo feniray. 5.5
desesperar m'ay pus non puese vezer
razo. per qe.s denha de mi chaler.
pero savals aytant y retenray.
q'ins e mon cor l'amaray a rescos.
e diray be de lieys en mas chansos. 5.10

And so I know I have forgotten too much
when I despair at the beginning
of my song. Since I want to seek Mercy,
I will do it like the joglar does–
I will end my song just like I began it.
I will despair since I cannot see
the reason why she deigns to care about me.
But at least so much I will remember there,
for in my heart I will love her in secret
and say good things about her in my songs.

Mentir cugey mais mal mon grat dic ver.
can m'estava mielhs c'aras no.m estay.
e cugei far e creyre so qe no fos.
mal mon grat es vera ma chansos. T.10

I intended to lie, but against my will I speak the
truth
then it was better for me, for now it is not.
And I intended to do and believe that which was
not,
so that despite my will, true is my song.

heart” and line 8 ends “which pleases his heart,” framing the opening lines of the song and preparing for the return of the opening melodic material and the final proverb in line 9. Using these proverbs and the images in the first stanza Folquet depicts himself as someone who is composing songs contrary to the will of his heart. According to the proverb in lines 7 and 8, he is thus unhappy; and according to the proverb in lines 9 and 10 he, an unhappy rich man, has less than a happy poor man. The first stanza sets up Folquet’s unhappiness with Love depicted in the remaining stanzas.

In addition to emphasizing proverbial statements, the return of the opening material in the ninth verse depicts musically what Folquet declares in the fifth stanza, indicated in bold in the translation: “I will compose my song like the joglar does; just as I begin my lai, I will finish it.” The repetition of the opening material at the end, in part, accomplishes this in every stanza.

The final song in which the melodic repetition and versification partially coincide is “Greu fera,” which has the simplest versification of any of Folquet’s *cansos* in that only two rhyme sounds are used, and both sound *en* as the last accented syllable. There may be some irony in the application of a simple versification to a song that begins with the word “Greu,” meaning “with difficulty.” Here the versification interacts with repetition of complete melodic lines as well as resemblances between melodic lines.¹⁵ The coordination between these elements is shown in Table 5.10; to distinguish resemblances from repetitions I have underlined the repetitions and put the resemblances in italics.

Table 5.10. “Greu fera,” Versification and Melodic Repetition, manuscript G

Line	1	2	3	4	5	6	7	8	9
Versification	7'a	7b	7b	7'a	7'a	7b	7b	7'a	7'a
Melodic repetition	A	<i>B</i>	<i>B</i>	<i>C</i>	E	F	G	<u>C</u>	<u>C</u>

Unlike the other songs in this group, the melodic repetition does not correspond to repetition in the versification from one part of the stanza to the next, but to the immediate repetition of both.

The complete melody and text are provided in Figure 5.5.

The combined effects of the melodic resemblances and repetitions coordinate very closely with the versification. Lines 2 and 3 end with the *b* rhyme; whereas lines 4, 8, and 9 end with the *a* rhyme. With both the versification and the melodic repetitions (and resemblances) the stanza cannot be easily divided into sections. The versification could be divided into three sections of three lines each—*aab baa bba*—in which each section combines the two rhymes in

¹⁵As discussed in Chapter 4, some scholars identify lines 2 and 3 as repetitions; I decided there were too many differences in such short lines for them to be true repetitions, but the two lines do resemble each other closely, especially at the beginning. Similarly, Aubrey identifies lines 8 and 9 as repetitions of line 4. These lines do cover the same range, but line 4 begins, in relation to lines 8 and 9, in the middle of the progression, to create resemblance rather than repetition.

1 2 3 4 5 6 7 7'

1 Greu fei- ra nuls hom fa- llen- sa.

2 se tan tem- ses son bon sen.

3 con lo blas- me de la gen.

4 qe vi- za de- sco- ni- scen- za.

5 q'eu fa- llir lais per te- men- sa

6 del blas- me de- sco- noi- sen.

7 car con- tr'a- mor no me pren.

8 q'ei- ssa- men nois trop so- ffren- sa.

9 com leos cor ses re- te- nen- sa.

Figure 5.5. “Greu fera,” Complete Melody and Words, manuscript G

Greu feira nuls hom fallensa. se tan temses son bon sen. con lo blasme de la gen. qe viza desconiscenza. q'eu fallir lais per temenza. 1.5 del blasme desconoisen. car contra'amor no me pren q'eissamen nois trop soffrensa. com leos cor ses retenensa. 1.9	<u>With difficulty no one would make a mistake if he feared his common sense more than the blame of people who live in ignorance.</u> For I allow myself to err through the fear of the blame of the ignorant, since I don't go against Love. <u>For equally too much forbearance harms as a light heart without restraint.</u>
Mas en vostra mantenensa. me mes Amor fransamen. e fora mort veramen. se no fos ma conoscenza. dunc vo.n aiaz mais plivensa. 2.5 q'eu man si cum soill plangen. ni mor oi mai tan soven. qe mas chansons en parvensa. n'aviun meins de valensa. 2.9	But into your support I freely put myself, Love, and I would truly be dead if it weren't for my understanding. Thus you would have more pleasure from it that I remain as I am accustomed, complaining, and die henceforth more often. For my songs in opinion would have less value.
Es mi degres dar guirensa. qe mais gazangn e plus gen qi dona qe cel qe pren. si prez n'a ni benvolensa. ma volt ses en vil tenensa. 3.5 vostr'afar et en nien. c'om vos sol dar ar vos ven. e lais m'en car ai sabensa. de maldir et estenensa. 3.9	And you should give me protection, <u>for he gains more and is more noble who gives than he who takes if he has worth and benevolence.</u> But it turns into contemptible power, your activity, and into nothing, for one accustomed to give you, now sells you. And I am finished for I have wisdom about cursing and abstinence.
E ja per mi non vos vensa merce que no lai aten. ans me starai planamen. ses vos pos tan vos agensa. frans de bella captenensa. 4.5 e poisc q'enal no m'enten. e cil sofran lo tormen. qe fan per fol attendensa. ans lo pechat penedensa. 4.9	And never for me could conquer you, mercy, since I don't expect it. Instead I remain simply without you, if so much it pleases you, noble with good deportment, and I can, for otherwise I don't understand. <u>And those suffer the torment who, from foolish expectations, put the repentance before the sin.</u>
Mas eu avia credensa. tan quan amei follamen. en aiso cum vai disen. be finis qi mal comensa. per q'eu n'avia entendensa. 5.5 qe per proar mon talen m'agues mal comensamen. mas era sai aparvensa. qe m'agra tos temps tenensa. 5.9	But I would have believed so much when I loved foolishly in this as they say: <u>"it ends well what begins badly."</u> Because of this I had understanding that to test my desire you gave me a bad beginning. But now I know openly that she has always had me in her power.

different ways. This would correspond to a melodic division: *ABB CDE FCC*. The line endings in the melody, however, counter this proposed division, because only the fourth and ninth lines end on the final to divide the stanza into a first colon of four lines and a second of five lines. A similar division in the versification is also possible—*abba abbaa*—in which the two parts of the stanza are essentially the same, except the second part is extended by one line of rhyme *a*. The melody similarly accommodates this division—*ABBC DEFCC*—in which the two parts of the stanza end with similar materials.

This last division of the stanza also accentuates rhetorical features of the song. The song opens with a proverbial statement that extends through the first four lines. The second and third lines contrast what someone should trust—his own good sense—with what he actually trusts—the blame of others. The similar melodic settings underscore the parallel arrangement of the contrast. The fourth line then limits the other people to those who live “in ignorance” or without good sense. Melodically the fourth line too begins similarly to the second and third lines but extends the range down rather than up; it exhibits the largest range of the first four melodic lines. Musically and verbally the first four lines of the first stanza form a unit. Stanzas three and five also exhibit proverbs within the first four lines of the stanza.

The last two lines in each stanza consist either of a summarizing proverb, as in the first and fourth stanzas, or a summary sentence. The melody for these two lines resembles that of the fourth line—the last line in the proverbial section of the first part of the stanza. The similarities between the lines do connect these two areas of proverbial statement within the song.

An examination of the relationship between the versification and melodic repetition corresponding to whole lines of verse reveals that Folquet did coordinate these elements of the

song, but not in the expected way. Some through-composed melodies set poems with progressive versifications. At least one repeated melodic line in most of the melodies with repetition coincides with repetition of some element of the versification. These coincidences emphasize certain rhetorical features of the song, especially proverbs and proverbial images, and are sometimes reflected in the meaning of the words as well.

Musical and Verbal Syntax

The one topic discussed by medieval music theorists and medieval and classical grammarians is that discourse, whether musical or verbal, is divided into smaller units: commas, colons, and periods. Many grammatical treatises begin by defining the elementary units of language—sounds, letters, syllables, and words—and music theory treatises compare the musical units to the grammatical ones—sounds, pitches, several pitches, and musical gestures—with a one-to-one correspondence. The music theory treatises go on to demonstrate how larger musical units are formed out of the smaller ones, using grammatical terminology: commas, colons, and periods. The earlier treatises—*Enchiridis* treatises and the *Dialogus*—imply that the musical and verbal units should coincide. Guido states this directly: “Also, the parts and distinctions of the melodic units and words should end at the same time.”¹⁶ He does not provide specific examples to illustrate this point.

The relationship between verbal and melodic units is discussed most completely by John in *De musica*. He first proposes equivalence between units of verbal discourse and melodic units:

¹⁶“Item ut in unum terminentur partes et distinctiones neumarum atque verborum.” Guido, *Micrologus* 16.48; Smits van Waesberghe, 173-74; Babb, 72.

Or surely they are called tones because of the similarity with the tones that Donatus calls distinctions; for just as in prose, three things are considered distinctions, which can also be called places for pausing, they are colon or member, comma or clause, period or *clausura* (close of a period) or *circuitus* (period), they can be found in song. In prose naturally when there is an interruption in reading, this is called a colon, when the sentence is divided by a punctum, this is called a comma, when it leads to the end of the sentence, this is a period.¹⁷

He then provides concrete examples, first how the verbal units are put together in a prose phrase extracted from Luke:

In words: “In the fifteenth year of the reign of Caesar Tiberius,” this, in every place is punctuated as a colon; then where it is added: “in the reign of the priests Annas and Caiphas,” there is a comma, at the end of the verse: “the sons of Zachary in the desert,” there is a period.¹⁸

He then demonstrates how verbal and musical units coincide, using the antiphon “Petrus autem” as an example:

Similarly when the song pauses on the fourth or fifth from the final, there is a colon, when in the middle it leads to the final, there is a comma, when at the end the final is reached it is a period. As in this antiphon: “Petrus, moreover” colon, “was kept in prison,” comma, and “a prayer was made” colon, “for him without ceasing,” comma, “in the church to God.” period.¹⁹

¹⁷“Vel certe toni dicuntur ad similitudinem tonorum, quos Donatus distinctiones vocat: sicut enim in prosa tres considerantur distinctiones, quae et pausationes appellari possunt, scilicet colon id est membrum, comma incisio, periodus clausura sive circuitus, ita et in cantu. In prosa quippe quando suspensive legitur, colon vocatur; quando per legitimum punctum sententia dividitur, comma, quando ad finem sententia deducitur, periodus est.” John, *De musica* 10.21-23; Smits van Waesberghe, 79; Babb, 116.

¹⁸“Verba gratia: ‘Anno quinto decimo imperii Tiberii Caesaris,’ hic in omnibus punctis, colon est; deinde ubi subditur: ‘Sub principibus sacerdotum Anna et Caipha,’ comma est; in finem autem versus ubi est ‘Zachariae filium in deserto,’ periodus est.” John, *De musica* 10.24; Smits van Waesberghe, 79; Babb, 116.

¹⁹“Similiter cum cantus in quarta vel quinta a finali voce per suspensionem pausat, colon est; cum in medio ad finalem reducitur, comma est; cum in fine ad finalem pervenit periodus est. Ut in hac antiphona: ‘Petrus autem,’ colon, ‘servabatur in carcere,’ comma, et ‘oratio fiebat,’ colon, ‘pro eo sine intermissione’ comma, ‘ab ecclesia ad Deum’ periodus.” John, *De musica* 10.25-26; Smits van Waesberghe, 79-80; Babb, 116.

He does not supply musical notation for this antiphon because he assumes his readers will be familiar with it. Bower provides a version of this antiphon from the Worcester *Antiphonale* which corresponds to John’s description;²⁰ using this version of the antiphon one may align the verbal and musical units:

<u>John</u>	<u>Translation</u>	<u>Verbal Unit</u>	<u>Final Note</u>
Petrus autem,	Peter moreover	comma	a
servabatur in carcere:	was kept in prison;	colon	d
oratio fiebat,	a prayer was made	comma	a
pro eo sine intermissione:	for him without ceasing	colon	d
ab ecclesia ad Deum. ²¹	in the church to God.	period	d

John has clearly based his identification of melodic units on the notes they end on, rather than on the degree of sense the words offer. The first colon, comprising the comma, “Petrus autem” and “servabatur in carcere” is comprised of two incomplete units, the first of which ends a fifth above the final, and the second of which ends on the final. This coheres well with John’s division into verbal and musical units.

The second colon, however, is divided into three phrases, two of which can be subdivided further. The first phrase, “a prayer was made,” does express a complete thought; the two subsequent phrases consist of four prepositional phrases – “pro eo,” “sine intermissione,” “ab ecclesia,” and “ad Deum”—which specify for whom, how often, where, and to whom the prayers were made. Although the last phrase coincides with the end of the sentence or the period, the second phrase is verbally incomplete. John’s hierarchy, however, suggests that the

²⁰Calvin Bower, “Grammatical Model,” 137. The version in the *Liber usualis*, however, exhibits no internal phrases that end on the final. As noted in Chapter 3, John reverses the usual hierarchy of colon and comma. I retained his reversed hierarchy in the quotations, but here I put the commas and colons in their usual hierarchy—a comma is less complete than a colon.

²¹Acts 12.5.

first phrase, which ends on a pitch a fifth above the final, is less complete than the second phrase, which ends on the final—a division based on the hierarchy of the ending pitches rather than the degree of completeness in the words. Thus the verbal and musical units coincide as phrases, but their hierarchies in terms of completeness may be different.

In this section I explore several aspects of the relationships between the musical and verbal units in Folquet's songs. I begin with coordination between the melody and words at the cesura in ten-syllable lines. Then, I examine the relationship between the musical units defined by pitch hierarchies and the longer verbal units.

The Cesura

Divisions of the song shorter than a line of verse can only be securely and consistently identified in the poetry because lines of poetry of ten or more syllables typically have a short pause in the middle called the cesura. Some scholars who examine troubadour melodies find expression of the cesura in the melodies as well. Here, I revisit some material discussed in Chapter 2 on the verbal cesuras and examine it in connection with musical expressions of the cesura.

Musical Expression of the Cesura. The *Leys d'amors* offers the most complete discussion of the cesura. First, Molinier defines what a pause is: "A pause is nothing but a suspended, full, or final point."²² Thus, he defines a pause as a type of punctuation. He then distinguishes three types of pauses in terms of the length of the breath that separates one unit from another:

²²"Pauza non es als si no ponhs suspensius. o plas. o finals." Molinier, *Leys d'amors*; Gatien-Arnoult, 1:130

The suspensive pause is the one that one puts in the middle of a verse in order to take a breath. A full pause is one that one puts at the end of a verse in order to take a fuller breath. The final pause is the one that one makes at the end of the stanza.²³

The suspensive pause is equivalent to the cesura and indicates a short breath in the middle of a verse. The end of a verse requires a larger breath, and the largest breath occurs between stanzas. Pauses for a short breath are required between the fourth and fifth syllables in the ten-syllable lines;²⁴ this short pause corresponds to the normal, minor cesura.²⁵ The cesura, then, divides the line of poetry into two incomplete parts.

A few scholars have observed musical divisions at this point in troubadour melodies. Le Vot observes that many of Folquet's melodic lines divide into two melodic gestures corresponding to the minor cesura in the words; he provides five examples but does not discuss them.²⁶ Aubrey mentions the musical expression of the cesura in several songs; she discusses

²³“Pauza suspensiva es aquela qu'om fay en lo mieg d'un bordo. per far alguna alenada. Pauza plana es aquela qu'om fay en la fi d'un bordo, per far plus pleniera alenada. Pauza finals es aquela qu'om fay a la fi de cobla.” Molinier, *Leys d'amors*; Gatien-Arnoult, 1:130.

²⁴“E devetz saber que en aytals bordos de x sillebas es la pauza en la quarta sillaba. e ges no deu hom transmutar lo compas del bordo.” Molinier, *Leys d'amors*; Gatien-Arnoult, 1:114-16.

²⁵A normal cesura occurs between an accented syllable at the end of one word and the next syllable. In a ten-syllable line the normal, minor cesura lies between the fourth and fifth syllables, whereas the normal, major cesura lies between the sixth and seventh syllables.

²⁶Le Vot, “Intertextualité, métrique,” 644.

how the cesura is articulated by leaps²⁷ or recurring motives.²⁸ Phan²⁹ and Gossen³⁰ discuss the relationships between the melody and words at the cesura in selected troubadour songs.

Some melodic lines have vertical strokes within them that some scholars suggest correspond to the cesura in the words.³¹ Aubrey indicates that these vertical strokes separate musical phrases and normally correspond to the cesura in the words.³² Marchetto specifically designates vertical strokes as rests within plainchant melodies,³³ so these vertical strokes likely do indicate a short pause or cesura within the melodic line. Aubrey and Gossen find the vertical strokes to be useful to their understanding of troubadour melodies and include them in their transcriptions of the melodies.

Monterosso also finds the vertical strokes to be essential to his interpretation of the rhythm of the songs. He offers a version of the isosyllabic interpretation in which every syllable is the same length, and these syllables are grouped into words in different beat patterns. His transcriptions, then, resemble some modern compositions in which the time signature changes

²⁷Aubrey, *Music of the Troubadours*, 99, 104, and 180.

²⁸Aubrey, *Music of the Troubadours*, 197, 216.

²⁹Phan, “Structures textuelles et mélodiques,” 32-33.

³⁰Gossen, “Musik und Text.”

³¹Appel, *Die Singweisen Bernarts von Ventadorn*, 4. Aubrey cites this as her source for the discussion of the cesura in the troubadour melodies. Klobukowska, “Folquet de Marseille,” also observes that manuscript R contains many vertical strokes that indicate the location of the cesura.

³²Aubrey, *Music of the Troubadours*, 194 and 238.

³³“Signa enim qui habent distinguere species inter se sunt lineae protactae infra per spacia et lineas, quae pause dicuntur.” Marchetto, *Lucidarium* 13.1.6; Herlinger, 534.

every measure. The vertical strokes have defined lengths as rests and contribute to the rhythm of the melodic line.³⁴

Other scholars find their placement to be inconsistent and ambiguous. Beck may have created the problem in *Die Melodien der Troubadours*, where he examines the vertical strokes within the lines of verse in troubadour and trouvère melodies. He finds that, although the strokes probably indicate where a performer would breathe, they do not appear in consistent locations within a melody or between versions of a melody, and their length on the page does not indicate their duration. Beck, of course, is seeking clues to the modal rhythms appropriate to each melody; the strokes provide no clues, so he finds them to be inconsistent and useless.³⁵

Van der Werf echoes Beck's conclusion in his edition of the troubadour melodies. He concludes that since the strokes appear haphazardly in the manuscripts they lack meaning, and so he omits them from his transcriptions.³⁶ But he does not distinguish between strokes found in different parts of the melodic line. Many melodic lines end with vertical strokes, and to understand the distribution of vertical strokes—as I will show—one must distinguish not only between vertical strokes within the melodies and those at the ends of lines, but also between different usages by different scribes.

Switten also finds the few vertical strokes that appear in the melodies of Raimon de Miraval to be inconsistent with respect to location within the melodic line and between different versions of the same melody. She observes that vertical strokes appear between the third and

³⁴Monterosso, *Musica e ritmica dei trovatori*, 109-19.

³⁵Beck, *Die Melodien der Troubadours*, 75-78.

³⁶van der Werf, *Extant Troubadour Melodies*, 13-14.

fourth or the fourth and fifth syllables in eight-syllable lines.³⁷ This actually corresponds to the description of eight-syllable lines in the *Leys d'amors*, because eight-syllable lines are not required to have a cesura, and if there is one present it may occur in various places within the line. She does not include vertical strokes in her transcriptions of Raimon de Miraval's melodies.

The lack of consistency in placement of vertical strokes observed by these scholars can actually help us better understand the melodic structures. The scribes tended to omit what they considered to be redundant in the musical notation;³⁸ thus, the vertical strokes must communicate something useful, and there should be some logic to their distribution. An examination of the distribution of vertical strokes in Folquet's melodies provides some insight into that logic.

Among Folquet's melodies twenty-eight lines show vertical strokes within the melodic line.³⁹ There are vertical strokes in one line in manuscript W, in five lines in manuscript G, and in twenty-two lines in manuscript R.⁴⁰ The vertical strokes appear most often in ten-syllable lines and most often between the fourth and fifth syllables, that is, coinciding with the minor cesura in the words. Because, as discussed in Chapter 2, most ten-syllable lines do have a minor cesura in the words, it would seem to be a simple matter to place it correctly in the melody.

³⁷Switten, *Raimon de Miraval*, 92-93.

³⁸For example, the melody is written out only for the first stanza in the words because it is redundant to copy the same melody a second time. The scribes also indicate b-flat only where they consider it necessary to do so, not before every b that should be sung as b-flat.

³⁹Many lines also have a stroke at the end of the verse, but not all lines do. Many of those that may have existed in manuscript G appear to be bound in or trimmed off.

⁴⁰An examination of Beck's list of discrepancies reveals the same pattern.

There are, however, certain melodic contexts in which it may have been difficult for a performer to do so.

The vertical stroke may clarify the location of the cesura in the midst of repeated notes in some lines, as shown in Figure 5.6. The vertical stroke in this line separates the first musical gesture, which consists of an arch from *g* to *b*-flat to *f*, from the subsequent *fs* on the fifth and sixth syllables. The two sections of the melody are further distinguished by the separate registers

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

1.	que	vie-	vre.m	faitz		e	mo-	rir	ey-	ssa-	mens.
2.	mas	trop	ser-	vir		ten	dan	man-	tas	sa-	zos.
3.	non	jes	per	mi		mas	per	dreg	chau-	si-	men.
4.	mas	per	pa-	or		qe	no	fes	d'un	dan	dos.
5.	tan	no.us	puesc	dire		mon	cor	se-	la-	di-	men. ⁴¹

Figure 5.6. “Amors, merce!” in manuscript R, line 3

employed in the two parts of the melodic line: the first part remains above *f* and the second part below *f*. The vertical stroke not only supports the cesura in the words, which is minor in every stanza,⁴² but it also divides the line into two sections in both the words and the melody.

⁴¹1. who makes me live and die at the same time. 2. but serving too much often causes harm. 3. not for me, but because it is the right choice. 4. but for fear that I would make two problems out of one. 5. so much I can not reveal my hidden feelings to you.

⁴²The line in stanza 5 is hypermetric before the cesura. The “e” at the end of “dire” is unnecessary.

In other lines the vertical stroke separates two musical gestures that might otherwise be combined into one, as shown in Figure 5.7. Here the vertical stroke applies in some stanzas and not others. In this line the vertical stroke separates the opening descent from *g* to *c* from the rise to *g* thereafter. The location of the vertical stroke in the melody unambiguously corresponds to the cesura in the words in the first three stanzas. The descending line enhances the meaning of the words in the first two stanzas—a rich man who lives without joy and someone who fears to

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

1.	c'un	ric	ses	joy		qu'es	tot	l'an	co-	rro-	ssos.
2.	ni	sus	mon-	tar		tant	li	par	te-	me-	ros.
3.	a	sel	qe	sap		d'a-	vi-	nen	fatz	los	dos.
4.	mais	ilh	me	fay	cui-	dar		c'a-	vi-	nen	fos.
5.	e	di-	ray	be	de	lieys		en	mas	chan-	sos.
T.	fos.	mal	mon	grat		es	ve-	ra	mas	chan-	sos. ⁴³

Figure 5.7. “S'al cor plagues” in manuscript R, line 10

climb higher. The minor cesura is essential in the tornada because it shows that *es* belongs to the second phrase and not the first: “despite my will, my song is true.”

The location of the verbal cesura is ambiguous in the fourth and fifth stanzas. Both stanzas have a potentially accented, monosyllabic word on the fourth syllable that would allow the cesura to occur after it. In both lines, however, the word or words comprising the next two syllables are more closely tied to the words on the fourth syllable than they are to the words on

⁴³1. than a rich man without joy who is always worried. 2. nor climb higher, so fearful it seems to him. 3. for he who knows how to give graciously. 4. but she made me believe that she was gracious. 5. and I will speak well of her in my songs. T. despite my will my song is true.

the seventh. In stanza 4, the word *cuidar* occupies the fifth and sixth syllables; this is the complement to the verb on the fourth syllable, *fay*. The phrase forming the line is more properly divided at the major cesura: “but she made me believe | that she was gracious” rather than “but she made me | believe that she was gracious.” Because the three previous cesuras at this point in the melody have been minor, the extension of the melodic line through the sixth syllable, creating an inverted arch, would emphasize the word before the new cesura, *cuidar*, to believe. The emphasis would underscore the power and duplicity of the Lady—she makes him believe something that is not true.

Similarly in the fifth stanza the line reads better as: “and I will speak well of her | in my songs” than “and I will speak well | of her in my songs.” This repeats the anomalous major cesura heard in the previous stanza at this point, but, given the constant sounding of minor cesuras through the course of the song, the major cesura would still stand out and emphasize the words before it, in this case, the focal point of the song—the Lady. Thus, in this song, the vertical stroke in the melody helps prevent the performer from continuing the melody too far in the first three stanzas and spoiling the emphases provided by the major cesuras in the fourth and fifth stanzas.

Several lines exhibit this sort of play between the minor and the major cesura. Eighteen lines begin with ascents or descents that appear to continue through the sixth syllable, but only three of these have vertical strokes to prevent a performer from continuing the melodic line in this way. Most exhibit minor cesuras for the majority of stanzas with ambiguity in some stanzas, in the manner described above. The second line of “S’al cor plagues” as transmitted in manuscript R, however, exhibits what appears to be a descent to *c* on the sixth syllable that is

prevented by a stroke after the fourth syllable, as shown in Figure 5.8. Three stanzas, the first, third, and fourth, exhibit unambiguous minor cesuras for which the vertical stroke in the melody applies. The fifth stanza has an equally unambiguous major cesura, because the word *comensamen* occupies the third to the sixth syllables; here the vertical stroke would have to be ignored in order to pronounce the word correctly, so the melodic line would continue down to *c*.

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



1.	de	far	chan-	so		per	jo-	ia	man-	te-	ner.
2.	er	non	ay	joi		d'a-	mor		ni	no.l	e-
3.	c'a-	des	non	pueg		e	sus	a	mon	po-	der.
4.	tra-	ya.l	e-	nan		si	ja.m	deu	pron	te-	ner.
5.	cant	al	co-	men-	sa-	men		me	de-	se-	sper. ⁴⁴

Figure 5.8. “S’al cor plagues” in manuscript R, line 2

The cesura in the second stanza is ambiguous because the monosyllabic word on the fourth syllable could be accented, but the subsequent word seems to go better with this word than the words following it. The line for the second stanza would seem to be divided “now I have no joy from Love | or hope of it” rather than “now I have no joy | from Love or hope of it.” The two words creating this ambiguity, *joi* and *amor*, are key words in troubadour poetry. The arrangement of words in the line puts *amor* between the two things Folquet would like to have from Love–Joy and Hope–but does not expect to receive, emphasizing the centrality of Love.

⁴⁴1. to compose songs in order to sustain joy. 2. now I have no joy from Love or hope of it. 3. for I never climb above my abilities. 4. I would always encourage it, since it must help me. 5. when at the beginning I despair.

Lines shorter than ten syllables do not have a preferred location for the cesura. Four lines shorter than ten syllables, however, do have a vertical stroke within the melodic line in the versions of the songs transmitted in manuscript R.⁴⁵ Vertical strokes in these lines perform the same functions as they do in the ten-syllable lines, as shown in Figure 5.9.

	1	2	3	4	5	6	7
--	---	---	---	---	---	---	---



1.	com	lo	bla-	sme		de	las	iens.
2.	yeu	fo-	ra	mortz		ve-	ra-	men.
3.	ans	e-	sta-	ray		pla-	na-	men.
4.	en	ai-	so	com		vai	di-	zen.
5.	qui	do-	na	c'ai-		sel	qe	pren.

Figure 5.9. “Greu fera” in manuscript R, line 3

The vertical stroke occurs between the fourth and fifth syllables of this seven-syllable line and corresponds to the cesura in the words in the first three stanzas. The musical gestures are in this way divided into an arch from a to d' to a across the first four syllables, followed by an ornamented descent to f for the cadence. In the last two stanzas, however, the cesura occurs between the third and fourth syllables; in the fifth stanza, in fact, the vertical stroke would create a pause in the middle of a word, so the vertical stroke would have to be ignored in these last two stanzas to convey the meaning and pronunciation of the words correctly.

⁴⁵Line 3 of “Greu fera,” line 6 of “Mout i fez,” line 11 of “Tan mou,” and line 3 of “Us volers.”

Lines in a few songs have vertical strokes in places other than the cesura to indicate a melodic unit shorter than a whole line. In a few these occur in addition to the vertical stroke at the cesura, but in two these are the only strokes.⁴⁶ The third line of “En chantan” in manuscript G, as shown in Figure 5.10, has a stroke only between the seventh and eighth neumes.

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

1. mas	per	so	chant	q'eu o-	bli-	des	la	do-	lor.
2. q'er	mer-	ce.us	prec	qe.l	gar-	daz	de	l'ar-	dor.
3. qe.l	sen	ai	met	l'en-	gens	e	la	va-	lor.
4. e	tor-	nat	l'a	al	plus	on-	rat	se-	gnor.
5. pe-	ro	obs	m'es	q'o-	bli-	des	la	ri-	cor. ⁴⁷

Figure 5.10. “En chantan” in manuscript G, line 3

This does not correspond to the verbal cesura in any stanza, but does emphasize the subsequent rhyme phrase in several stanzas:

Stanza 1	oblides	la dolor
Stanza 2	gardaz	de l'ardor
Stanza 3		la valor
Stanza 5	oblides	la ricor

The rhyme words in these four stanzas all consist of nouns; in three stanzas the word before the stroke is a verb; the verb in the first and last stanzas is *oblides*, the subjunctive of “I forget.” In

⁴⁶The fourth line of “S'al cor plagues” as transmitted in manuscript R has a vertical stroke inexplicably between the fifth and sixth syllables that does not correspond to the verbal cesura in any stanza.

⁴⁷1. but I sing in order to forget the pain. 2. I beg you, for mercy's sake, to protect it from the burning. 3. where I put sense, ingenuity, and valor. 4. and has turned her to the most honored lord. 5. but it is in my best interest to forget the richness.

stanza 1 he sings to forget the *dolor* or pain of love; in stanza 5 he reminds himself to forget the *ricor* or his lady's exalted status. In stanza 2 he requests, using the imperative, that she protect his heart from the burning; in stanza 3 he describes how his heart makes his body unaware of its surroundings. The stroke after the seventh neume, then, emphasizes these key rhyme words by putting a pause before them, making the listeners wait a split-second before they sound. Such rhetorical pauses would be effective only in the stanzas with the key words at the rhyme and would not be required in every stanza. This same phenomena can be observed in three other lines in which there is also a stroke in a location other than between the fourth and fifth neumes.⁴⁸

Thus, the vertical strokes indicate the melodic units in the majority of stanzas, but may be ignored when the cesura in the words occurs in a different location; consequently the melodic units are not fixed, but are flexibly coordinated with the verbal units. In ten-syllable lines the first melodic unit ends in most stanzas at the minor cesura between the fourth and fifth syllables.

The location of the melodic cesura between the fourth and fifth syllables in the ten-syllable lines is reinforced by the distribution of multi-pitch neumes within the line. A few scholars have examined the distribution of multi-pitch neumes in comparison to single-pitch neumes within lines of Folquet's songs. Le Vot divides each verse into equal parts and finds that there are more melismas in the second half of the verse than the first half.⁴⁹ The division of the

⁴⁸“Tan m’abellis” in manuscript R, line 6 and line 8; “Ja no.s cug hom” in manuscript G, line 4. In the version of “Amors merce” transmitted in manuscript R, the sixth line is severely hypometric, with only seven neumes and syllables in place of the required ten. The music scribe put two strokes in the melody, after the third and fifth neumes, possibly because he had a music exemplar with the complete, ten-neume melody, but not enough words in the manuscript. The strokes may indicate where he omitted parts of the melody to fit his text.

⁴⁹Le Vot, “Intertextualité, métrique” 644.

line of verse into two equal parts, however, obscures the effect of the cesura on the distribution of melismas within the line. Gossen, in her examination of “Tan m’abellis” and the songs of Bernart de Ventadorn, observes that her rhythmical motives, based on the numbers of pitches on each syllable, tend to occur at the cesura and the cadence.⁵⁰

I tabulated the numbers of pitches per syllable in Folquet’s ten-syllable lines in manuscripts G and R. The distributions of neumes consisting of more than one pitch are shown in Figure 5.11. The lines in both manuscripts typically begin with single-note neumes, indicated in the graph by small numbers of multi-note neumes. The number of melismas rises with each syllable through the fourth syllable, then plummets even below the numbers for the beginning of the line. The fifth syllable, in particular, normally is set with a single pitch. The number of melismas then rises to the end of the line. Thus, the distribution of melismas is bimodal, with two peaks of multipitch neumes—one before the cesura and one at the end of the line. The examples of cesuras in the ten-syllable lines above exhibit this distribution of melismas.

The effect of the bimodal distribution is to set the cesura up parallel to the end of the line, both ornamented with melismas. Likewise, the syllable after the cesura is set up like the beginning of the line. The parallel between the cesura and the end of the line reinforces Molinier’s perception of the cesura as a moment of repose within the line. In melodic terms, the two parts of the line constitute definable parts that may or may not end on the final depending on their degree of completeness.

⁵⁰Gossen, “Musik und Text,” 16-20.

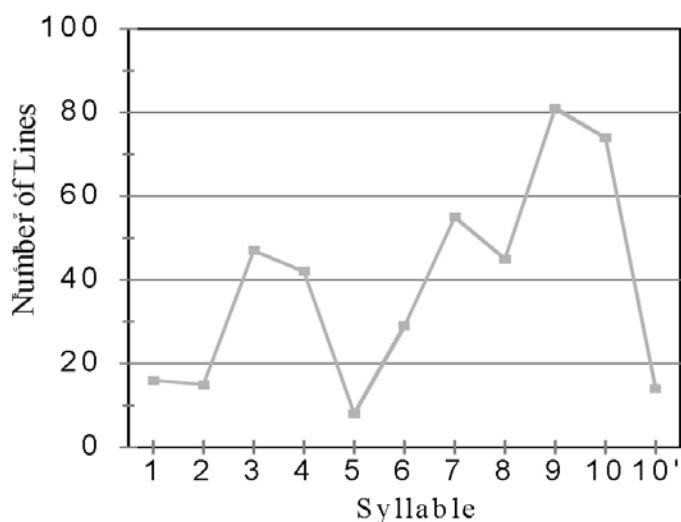


Figure 5.11. Distribution of Multi-pitch Neumes in Ten-syllable Lines.

An examination of the ending notes of the fourth neume in the ten-syllable lines, as listed in Table 5.11, reveals that no one scale degree in relation to the final predominates. The final, although not the least common ending note at the cesura, does not occur at this point in 86% of the melodic lines. The two most common scale degrees at the cesura are the fourth and fifth above the final. The relative paucity of cesuras that are preceded by the final reinforces the notion that the cesura is a suspensive pause, indicating incompleteness of the verbal as well as the melodic line.

Table 5.11. Percent of Ten-syllable Lines that Exhibit a Given Scale Degree in Relation to the Final at the Cesura

	6	Subfinal	Final	2	3	4	5	6	7	8
Ms G	0	11	16	13	8	21	14	6	9	2
Ms R	5	5	12	5	20	22	22	5	2	2
Ms W	0	25	0	0	0	50	0	0	25	0
Total	2	9	14	9	12	22	17	6	7	2

Melodic Contour. The indication of a short breath is not the only important feature of the suspensive pause. Molinier also suggests that the pause should be preceded by an accented syllable: “Again in verses of nine, ten, and twelve syllables one must put an acute accent in that place in which the suspensive pause occurs.”⁵¹ He thus suggests that the normal cesura is preferred to the lyric, in which the pause is preceded by an unaccented syllable. His definition of accent, however, is as a type of verbal melody: “Accent is a regular *melodia* or tempering of the voice which occurs principally in one syllable.”⁵² He goes on to describe *melodia* more completely:

Melodia. This is melodious song or pleasing sonorities. Through these melodious sounds or pleasing sonorities every word as it is spoken must be pronounced with elevation or depression, that is to say high or low. And you should understand that the melodious song that one produces by reading aloud or declaiming has nothing to do with musical songs.⁵³

Thus, in reading poetry aloud without a melody, one produces a melody by the rising of the voice on the accented syllables and the falling of the voice on the unaccented syllables. The melodic setting, then, can enhance or counteract the requirements at the cesura when speaking.

A rising melodic line would intensify the rising voice at the cesura; whereas a descending

⁵¹“Item en bordos de. ix. sillabas. e de. x. e de. xii. deu hom tostemps pauzar accen agut. en aquels locz en lo quals cazon las pauzas suspensivas.” Molinier, *Leys d’amors*; Gatién-Arnoult 1: 138.

⁵²“Accens es regulars melodia. o tempramens de votz. lequals estay principalmens en una sillaba.” Molinier, *Leys d’amors*; Gatién-Arnoult, 1: 58

⁵³“Melodia. so es cans melodios. o plazens sonoritat. per loqual melodias can. o plazen sonoritat: tota dictios en quanque es votz: es segon dever pronunciada amb elevatio. oz am depressio. so es a dire n’aut. o bas. Et entendatz can melodios. qu’om fay legen o pronuncian. non ges del can de musica.” Molinier, *Leys d’amors*; Gatién-Arnoult, 1: 58. He goes on to show that melismas in plainchant rarely correspond to accented syllables.

melodic line would work against it.⁵⁴ Descending melodic lines occur at the cesura about as frequently as ascending lines; about half as many lines repeat the previous pitch.⁵⁵

Ascending melodic lines usually enhance the accent pattern in every stanza, as in Figure 5.12. Here the rising melodic line supports the accented fourth syllable in every stanza. The melodic line, however, could be heard to rise beyond the minor cesura to the major cesura. The third stanza takes advantage of this rise, since the line coheres better with the major cesura, “then I will leave you | surely,” than with the minor cesura, “then I will leave | you surely.”

1.	c'ab	bel	sem-	blan	m'a	trai-	nat	lo-	gna-	ment.
2.	ni	d'al-	tr'a-	mor	no	puosc	a-	ver	ta-	len.
3.	puois	par-	tir	m'ai	de	vos	mon	e-	sci-	en.
4.	car	lo	meu	danz	vo-	stres	er	a-	ssa-	menz.
5.	et	port	els	oillz	ver-	goi-	gne'et	ar-	di-	men.
T1.	car	ai	pro-	at	al-	trui	cap-	te-	ne-	men.
T2.	a	ce-	las	tres	va-	llon	ben	d'al-	tras	cen. ⁵⁶

Figure 5.12. “Tan m’abellis” in manuscript G, line 8

⁵⁴Phan observed the musical settings before the cesura of the key word, “Donna,” in Arnaut de Marueilh’s “Las grans beutatz” in terms of her theory of “exceptions. “Structures textuelles et mélodiques,” 32-33.

⁵⁵To standardize the counting procedure because many lines had short melismas on the third or fourth syllable, I examined the relationship between last pitch of third neume and first pitch of fourth neume.

⁵⁶1. for with a beautiful appearance she has dragged me along for a long time. 2. nor can I desire another love. 3. then I will leave you surely. 4. for my harm is yours equally. 5. and carry in my eyes the shame and courage. T1. for I have tested the other path. T2. and those three are worth more than a hundred others.

Although ascending lines most often reinforce the accent pattern in the words, they counter the pattern for lyric cesuras because the syllable before the cesura is unaccented. In some lines, as shown in Figure 5.13, in which I have underlined the accented syllables around the cesura, they counter not one, but several lyric cesuras.

Here three out of five stanzas have a lyric cesura; these are set by a melodic line that rises beyond the minor cesura to the sixth syllable. Even after the cesura, the rising melodic line continues to conflict with the accent pattern in the words, since the first three lines follow the cesura with another paroxytonic word whose accented syllables occur directly after the cesura. Thus, the words before and after the cesura form a unit of misaccentuation which emphasizes their importance.



1.	c'a	la	<u>bo-</u>	cha	<u>nu-</u>	lla	res	no	m'a-	ve.
2.	e	pos	mon	<u>cors</u>	<u>domp-</u>	na	vos	a	dinz	se.
3.	com	un	<u>par-</u>	la	<u>man-</u>	tas	vez	se	des-	ve.
4.	mas	dreich	<u>tor-</u>	na	<u>ver</u>	son	se-	gnor	an-	se.
5.	per-	ro	ben	<u>sai</u>	mos	lau-	zars	per	non	te. ⁵⁷

Figure 5.13. “En chantan” in manuscript G, line 6

The first stanza sets the pattern for the remaining lines, emphasizing “mouth” and “nothing.” In the first part of the stanza Folquet has set up the paradox that although he sings to

⁵⁷1. for to my mouth nothing is appropriate. 2. and since my heart, Lady, has you in it. 3. for it often happens that someone speaks to me. 4. but turns correctly to her lord always. 5. but I know well that my praises hold nothing.

forget, when he sings he does nothing but remember, since “to my mouth, nothing else is appropriate / but ‘have mercy!’” With this Folquet declares his mouth independent of his control, so the mouth assumes importance in controlling his affairs, and its importance is asserted by the melodic setting. The sixth line also sets up an unusual rhetorical device in the seventh line—that of auto-citation, or in this case, citing what his mouth says. Although Folquet often describes how he begs his Lady for mercy, this is the only place in his works that he actually quotes himself. The preceding line with its misaccented lyric cesuras embellishes the preparation for this moment.

The descending melodic lines most often counter the accent pattern, as shown in Figure 5.14.

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

1. ay-	sel	qe.s	lay-	sa	ven-	ser	ab	mer-	ce.
2. c'anc	mays	nuls	homs	se	me-	te.us	non	tra-	y.
3. so	qe	con-	qer.	q'ieu	pres	be	a-	tre-	stan.
4. doncx	s.ie.us	tenc	pro.	be	vos	poc	man-	te-	ner.
5. bla-	sme	per	so	car	non	pa-	sset	de-	se. ⁵⁸

Figure 5.14. “Ay! tan gen vens” in manuscript R, line 2

This line begins with an ascent from f to a, then leaps dramatically to d on the fourth syllable.

The fourth syllable is accented in every stanza, and the location of the cesura is supported by the *puncta* indicating the cesuras in the words of stanzas three and four. The cesura for the first

⁵⁸1. he who allows himself to conquer with mercy. 2. for never did anyone so betray himself. 3. that he conquers, for I value well. 4. thus, if I consider you helpful, I can support you. 5. blames him because he did not go down.

stanza, however, is not a normal, minor cesura, but an Italian cesura, in which the accented syllable occurs in the usual location but is not the final syllable in the word. Folquet rarely uses such cesuras, and when he does they tend to set important words. Here, he emphasizes that the exemplary person he is describing does not just happen to conquer with mercy, but *allows* himself to conquer with mercy—it is a conscious choice on his part.

The distinctiveness of the Italian cesura is further enhanced by the melodic setting. The melody begins with an ascent of a third followed by a dramatic leap down encompassing the full melodic range of the line; this gesture is echoed after the cesura, beginning a step higher than the pitch at the cesura and completed with a less dramatic leap down, followed by the cadence. The rising melodic line from *laysa* to *venser* misaccents *laysa* whose first syllable is accented, but enhances the accent pattern of *venser* in which the second syllable is accented.

Some descending melodic lines do reinforce the accent pattern of the cesura, but only when the cesura is lyric. Usually, at most one line out of five or six has a lyric cesura, but in the first line of “Amors, merce!,” shown in Figure 5.15, a majority of stanzas exhibit a lyric cesura. I have underlined the accented syllables before the cesura.

Here, the first and second stanzas have normal, minor cesuras, but the third, fourth, and fifth stanzas all have lyric cesuras. The leap down from the a on the third neume to the f on the fourth counters the accent pattern in the first two stanzas in which the syllable before the cesura is accented, but enhances the accent pattern in the last three. This change echoes the change in address, visible in the first line of each stanza, from *Amors* in the first two stanzas to the Lady in the last three.

1 2 3 4 5 6 7 8 9 10

1. A- mors mer- ce no muo- ra tan so- ven.
 2. Per q'er pe- chatz a- mors cho sa- bez vos.
 3. Mas vos do- nan qe a- vez man- da- men.
 4. Non cu- ge- ra vos- tre cors or- goi- llos.
 5. A vos vol- gra mo- strar lo mal q'eu sen.⁵⁹

Figure 5.15. “Amors, merce!” in manuscript G, line 1

Longer Units

In both the melody and the words, the principal unit of the stanza is the line. The working hypothesis assumed by scholars who examine troubadour melodies is that the melodic lines correspond to the lines of verse.⁶⁰ This correspondence is indicated in the manuscripts that transmit the melodies in that vertical strokes at the ends of the melodic lines largely correspond to *puncta* indicating line endings in the words.

Scribes of different manuscripts do not necessarily follow the same logic in arranging the songs on the page. As discussed in Chapter 1, the songs in manuscript G are arranged as poems,

⁵⁹1. Love, have mercy! that I don't die so often. 2. Because it will be a sin, Love, as you know. 3. But you, Lady, who have command. 4. I cannot believe that your proud heart. 5. To you I want to show the pain that I feel.

⁶⁰This is the basis of Stevens' theory of music-text relationships in medieval song, *Words and Music*. See also Aubrey, *Music of the Troubadours*, 144-45; Switten, *Raimon de Miraval*, 15.

so that every line in the manuscript consists, at least in theory, of a line of verse.⁶¹ Because the end of the line of verse is clear from the arrangement on the page, vertical strokes appear at the ends of only some of the melodic lines. In contrast, the songs are arranged as prose in manuscripts R and W so that the lines in the manuscript do not consist of a line of verse. Consequently, the scribes more consistently indicated the ends of the lines of verse in the words with *puncta* and in the music with vertical strokes.


As discussed in Chapter 2, poetic theories proposed by Molinier in the *Leys d'amors* require the lines of poetry to be at least provisionally complete, that is without enjambment; but in practice one does find the occasional enjambment within the poems. Likewise, enjambment may also occasionally be found in the melodies. Melodic and verbal enjambments, however, rarely occur in the same place.

For example, the melodic enjambment noted by several scholars between the eighth and ninth verses of “En chantan,” shown in Figure 5.16, does not correspond to enjambment in the words in any stanza. The rising melody of line 8 leads directly into the unique high point of the melody at the beginning of line 9, without a vertical stroke to indicate a pause. Although there is no true enjambment between lines 8 and 9 in the words, in the first, second, and fifth stanzas the two lines do form a unit. The eighth line in the first stanza—emphasizing the veracity of what is to follow—prepares the statement of the image of the Lady in his heart in the ninth. Similarly, the eighth line of the second stanza provides the reason why the Lady should not abuse his body, as he pleads in the ninth and tenth lines. In the fifth stanza the eighth line sets up the comparison

⁶¹The scribe sometimes runs out of space and has to squeeze things in or extend one line into the next.

between his experience of the pain of Love to the proverbial image of the fire that is tended and grows in the ninth line, followed by the fire that dies quickly in the tenth line. The melodic motion thus enhances the connections between the words of some stanzas.

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



	1. per	qe.s	ver-	taz	e	sem-	bla.n	be.		
	2. pois	dinz	so-	frir	vos	el	con-	ve.		
8.	3. e.m	sa-	lu-	da	q'eu	no	auc	re.		
	4. qe.m	degn	se	mer-	ces	no.m	re-	te.		
	5. la	do-	lor	m'en	grai-	ssa'e.m	re-	ve.		
	T. N'A-	i-	manz	q'eu	no.i	plang	de	re.		

	1. q'inz	il	cor	port	do-	na.m	vos-	tra	fai-	zon.
	2. e	per	so	faiz	del	cor	so	qe.us	er	bon
9.	3. per	so	ja-	mais	nuls	hom	no	m'o-	cai-	son.
	4. qe.l	in-	tre.l	cor	tan	q'en	loc	de	ric	don.
	5. e.l	foc	q'il	mou	fai	crei-	sser	ab	ran-	don.
	T. ni	si.m	do-	bla-	va.l	mal	d'ai-	tal	fai-	zon. ⁶²

Figure 5.16. “En chantan” in manuscript G, lines 8 and 9

⁶²1. which is why it is true and seems good / that I carry your face in my heart. 2. since it is inside you and it is appropriate / and so do what you think is good with my heart. 3. and he greets me and I hear nothing / so that no one will take offense. 4. that she would accept me if Mercy does not keep me / that into her heart, in place of a rich gift. 5. the pain increases in me / like the fire that is tended increases quickly. T. Lord Aziman I have nothing to complain about / and so the pain doubles for me in the same way.

The occasional melodic and verbal enjambment aside, the longer musical and verbal units are comprised of combinations of lines into commas, colons, and periods. Musical units are distinguished, as discussed in Chapter 3, by the notes they end on; some songs are easily divided into hierarchies of melodically-incomplete commas and melodically-complete colons; whereas other songs appear to consist of strings of melodically-incomplete commas. Similarly, as discussed in Chapter 2, the poems largely consist of strings of loosely-connected clauses of various degrees of independence and completeness; more-complete verbal units often end in different places in different stanzas. Several different degrees of correspondence between musical and verbal hierarchies can clearly be seen in Folquet's works. The verbal and musical units coincide in "Tan m'abellis," as other scholars have observed.⁶³ This is the only one of Folquet's songs in which the verbal divisions occur in the same place in every stanza, so it is relatively easy to align the verbal and musical units.

Most melodies do not exhibit such close correlation between the melodic and verbal units because the verbal units end in different places in different stanzas. One way this is accommodated melodically is by ending several verses on the final as in the version of "Amors, merce!" in transmitted in manuscript R. Table 5.12 shows the relationship between the verbal units, the ends of which are indicated with the appropriate punctuation (the first line of the tornada is indicated with a "+") and the pitches the melodic lines end on. When the final is the last pitch of the line it is indicated in bold.

⁶³Discussed most thoroughly by Schlager, "Annäherung an ein Troubadour-Leid" to which Gossen, "Musik und Text," 16-20 is a reply.

Table 5.12. “Amors, merce!,” Relationship between Musical Form and Syntax, manuscript R

Line:	1	2	3	4	5	6	7
Last pitch:	e	g	c	c	c	d	c
Syntax, Stanza:							
1				:			.
2		:		:			.
3			:		:		.
4		:		:			.
5			:		:		.
Tornada 1					+		.
Tornada 2					+		.

The most important breaks in the stanzas occur at the end of the fourth verse in stanzas 1, 2, and 3 and at the ends of the third and fifth verses in stanzas three and five. The third, fourth and fifth lines all end on the final to accommodate these divisions in the stanza.

Another compositional strategy is to end no lines on the final except the last—the only line in the stanza that always completes a verbal unit. This can be seen in “Per Dieu! Amors,” shown in Figure 5.17. In this song verbal units occur in different locations in different stanzas, with no one line ending a verbal unit in more than two stanzas. The locations of the verbal units correspond in part to the locations of proverbs within each stanza, underlined in the translation; “Per Dieu! Amors” has more proverbs than any other song of Folquet’s. The proverbs occur most often in the first four or five lines of the stanza; certain melodic features allow flexible coordination of the verbal and melodic units in this part of the stanza.

The first three lines reach the lowest point of the song, c, which is also the final, then ascend to another pitch. The first proverb in the first stanza encompasses the second and third lines of the song, contrasting the results of pride and humility in terms of rising and falling, results set by rising and falling melodic lines. Line 4 then initiates a new verbal unit; an initiation emphasized by the echoing of the opening through the repeated note motive at the

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

Figure 5.17. “Per Dieu! Amors,” Complete Melody and Words, manuscript G

Per deu amors ben sabez veramen quon plus deisen plus puoia humilitaz. et orgoils chai qan plus aut es poiaz. don dei aver gauz e vos espaven. car mi mostres orguoil contra mesura. e braus respos a ma humils canzons. a semblan m'er qe.l orgoizl chaia ios. c'apres bel jorn ai vist far nuoich escura.	1.4 1.8	For God's sake, Love, you know perfectly well <u>that the more humility descends the more it rises</u> <u>and pride falls the higher it rises:</u> thus, I must have joy and fear of you for you have shown me pride beyond measure and harsh response to my humble song. It seems to me that pride would fall low <u>like after a nice day I've seen a dark night fall.</u>
Mas vos non par puschaz far fallimen. pero can cel que es pros ni presaz. tan con val mais tan es plus encolpaz. qan la vallor puoia.l colpa deissen. e cant hom tot perdona forfatura. ja del blasme no.il sera faiz perdos. car cel reman en mala sospeichos c'a mainz met cel qe vas us desmesura.	2.4 2.8	But it doesn't seem to you that you could make a mistake. <u>however, when he who is worthy and esteemed,</u> <u>as much as he's valued, the more guilty he is,</u> <u>for when the valor rises, the guilt descends.</u> And when one pardons all crimes never, for the blame, will one pardon him, for he remains under bad suspicions. <u>For he who behaves towards one has done so towards many.</u>
Blasme n'a hom e cascus cela sen. mais en l'engan es trop plus galiaz. a cel q'el fai qe cel q'es enganaz. e vos amors per q'el faiz tan soven. com plus vos servs chascus plus s'en rancura. e de servir tang calqe guizardos. prez o amics meilloramen o dos. meinz d'un d'aqestz foll qe s'i atura.	3.4 3.8	One has the blame and each his agreement, <u>but in deceit, it is much more deceiving</u> <u>to him who does it than to him who is deceived.</u> And you, Love, because you do it so often, the more one serves you, the more each complains about it. <u>And certain rewards are appropriate for service—</u> <u>esteem or friends, improvement or gifts—</u> <u>for less than this, he is a fool who stays there.</u>
Ben fui eu folz qe i mis lo cor e.l sen. senz non fon ges anceis fon ganz foldaz. car cel es folz qe cuiza esser senaz. e sab o meilz ades con plus apren. donc puois merces qe val mais qe dreitura. no valc a mi ni ac poder en vos. pauc mi sembra.m agues valgut razos. per q'eu fui folz car anc de vos ac cura.	4.4 4.8	Indeed I was foolish when I put my heart and sense there. There was no sense at all; instead there was great folly. <u>For he is foolish who considers himself wise,</u> <u>and he always knows more the more he learns.</u> Thus, since mercy, who is valued more than justice, has no value to me or strength in you, Reason, it seems to me, would have little value. And so I was foolish, since I always thought about you.
Mais er sui rics car en vos no m'enten. q'en cuiar es rizeza o paubretaz. car cel es rics qe s'en ten per pagaz. e cel paubres q'en trop ricor enten. per q'eu sui rics tan grant jois m'asegura cant pes cum sui tornaz desamoros. q'adoncs era marriz ar soi joios. per q'eu m'o teing a grant bonaventura.	5.4 5.8	But now I am rich since I don't think about you, <u>since in thinking is richness or poverty.</u> <u>For he is rich who considers himself paid,</u> <u>and he poor who thinks too much about riches.</u> Because I am rich, a great joy assures me when I think how I turned unloving. For then I was sad, now I am happy, which I consider a great good fortune.
Cortesia non es al mais mesura. mais vos amors no sabez anc q'es fos. per q'eu serai tan plus cortes de vos qe.l mager brio calarai ma rancura.	T1.4	<u>Courtesy is nothing more than moderation,</u> but you, Love, don't know what that is. For this I will be so much more courteous than you, since I will abase my complaint with greater force.
A n'Aziman et en Toz tems t'atura chanzons q'olor es e de lor razos. Q'atresi s'es caschus pauc amoros. mas fan senblan de cho don non an cura.	T2.4	To Lords Aziman and Tostemps take yourself, Song, for its theme is for them and from them, for also each is a little loving, but they make it seem that they have no thought about it.

beginning of this line. This is the only melodic line in the song that never touches the final.⁶⁴

The first proverbs in the second stanza cross this boundary, encompassing the second to fourth lines of the stanza. The summary statement in verse 2.4 makes use of the rising and falling after the cesura to set the rising and falling of the valor. Although the proverbs in the remaining stanzas do not contrast rising and falling as the proverbs in the first two stanzas, they also encompass the second to fourth lines of the melody. The third line, the first to sound the final at the cesura, ends proverbs in some lines so the fourth line sounds a new beginning, whereas in other stanzas, the fourth line ends the first set of proverbs in each stanza.

In most of Folquet's songs, however, only one or two strategically-placed lines end on the final, as discussed in Chapter 3. One such song is "Ay! tan gen vens," in which the second, fourth, and eighth lines end on the final of d and divide the melody into musical commas, colons, and periods. The repetition of the fourth line as the eighth line, as discussed in Chapter 4, underscores this division. Here I examine how the melodic divisions correspond to the verbal divisions in some stanzas but not others. I have provided the complete melody and poem in Figure 5.18 with key phrases underlined.

Based on the lines that end on the final, the melody can be divided into two periods of four lines each; the first period is subdivided into two colons of two lines each. The final melodic line of each period is the same; the periods begin with the same melodic figure up to the cesuras in the two lines, then continue in different melodic directions. The four-line tornada

⁶⁴In the medieval system the note an octave above the final is not considered the same as the final.

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

Figure 5.18. “Ay! tan gen vens,” Complete Melody and Words, manuscript G

Aa qant gen venz et a qant pauc d'afan. a cil qis laisa vencer ab merce. car en aisi vens om altrui e se. et a vencut doas vez senes dan. mas vos amors non o fai ges aisi. c'anc jorn merces ab vos non poc valer. anz m'avez tant motrad vostre poder. q'era no.us ai ni vos no avez mi.	1.4 1.8	<u>Oh! how nobly he conquers and with what little trouble, he who allows himself to conquer with Mercy. For in this way he conquers others and himself and has conquered two times without harm.</u> But you, Love, don't do that at all, for Mercy never could have value for you, instead you have so much shown me your strength that now I don't have you and you don't have me.
Per qe.m par fol qi no sap retenir. so q'a conquis q'eu prez ben autretan. qi so reten qe a conquis denan. per son esforz com faz lo conqerer. mais aisi.m retengaz co.l fol rete. l'esperaver qan tem qe se desli. qe.l esteng tan is puing tro qe l'auci. e pos estors vos sui vivre pos be.	2.4 2.8	<u>For he appears a fool who doesn't know how to keep that which he has conquered, for I esteem as much him who keeps what he conquered yesterday with the same effort he used to conquer it.</u> But thus you keep me <u>like a fool keeps the hawk when he fears it could free itself that he holds it so tightly in his fist that he kills it,</u> and so extracted from you I can live quite well.
Tot so qe val pot noser autresi. donec se.us tenc per ben vos pos dan tener. et er merce s'ab eis vostre saber. qe m'avez dat pos anc no m'en jauci. vos mou tenson ni.os dic mal en cantan. mas non er faich qe causimenz m'en te. enanz vol mais mon dan sofrir jase. qe.l vestre torz adrechurers claman.	3.4 3.8	<u>All that which has value can harm also,</u> thus if I considered you good I could cause you harm, and it will be a pity if, with your own knowledge that you gave me, since I never enjoyed it, I begin a debate with you and curse you in singing. But it will not be done since pity prevents me from it, instead I would rather always suffer my pain than rectify your wrong by complaining.
On trobarez mais tant de bona fe. q'anc mais nuls hom si mezeis non trahi. son escien si com eu c'ai servi. tant longamen q'anc no jauci de re. ar qier merci so faria aparer. qar qi trop vai servici repronsan ben fai semblan qe guierdon deman mas ia de mi no crezat del n'esper.	4.4 4.8	Where do you find more of good faith? for never did any man so betray himself knowingly, as I have, who has served for so long but never enjoyed anything. Now I beg Mercy to appear. <u>For he who goes reproaching service too much makes it seem that he seeks rewards,</u> but you never believed I would have anything but hope in it.
E q'il bon rei richart qi vol q'eu chan. blasmet de cho qe no passet dese. ar l'en desmen si qe chascus o ve. q'areires trais per meill sallir enan. q'il era coms ar es richs reis ses fi. qe bon socors fai deus a bon voler. e s'en dis ben al crozar eu dis ver. et er vei m'o per c'adoncs no menti.	 5.4 5.8	And he who blames good king Richard, who wants me to sing, because he did not go immediately on crusade, now I explain his behavior so that everyone understands it: <u>he stayed behind in order to better surge ahead,</u> for then he was a count and now he's a rich king without land, <u>for God gives good help to good intentions,</u> and if I spoke well about the crusade I spoke the truth, and now I see it for myself that thus I didn't lie.
Ja no cuid tos temps ne naziman. q'en contramor aia virat mon fre. mas eu teng be proat so q'om ve. e sab m'o mellz chascun de sor enan.	T.4	Never should Tostemps and Azimans think that I have turned my reins against Love. But I consider well established that which one sees and knows better each one advances above.

would be sung to the last four melodic lines to bring final closure to the song using the melody of the second period.

This clear melodic division of the stanza corresponds to divisions in the words in some stanzas, but not others. The correspondence is strongest in the first two stanzas, with the pattern set up by the first. In both stanzas the first four lines of the stanza consist of a proverb⁶⁵ that describes how an ideal person conquers; the last four lines contrasts how Love conquers.⁶⁶ The two periods in the melody, then, correspond to contrasting statements in the words. The opening proverbs in both stanzas can be subdivided into two parts, consisting of two lines each. In the first stanza the first two lines describe how the ideal person conquers—with Mercy—and the second two lines describe the results—he conquers himself by not letting his passions rule his actions and the others he intended to conquer. The second stanza states one proverb from two perspectives—the fool does not retain what he conquers whereas a worthy person does.

The second half of the stanza compares Love's behavior to the ideal behavior described in the first part of the stanza. In both stanzas a contrast is indicated by *mas* at the beginning of the fifth line. The two stanza halves are also distinguished by a change in address from general statements to direct address to Love. The contrasting comparisons linking the halves parallel the musical divisions and repetitions. The ideal person in the first half and Love in the second half are put into the same situation, are set with the same melody at the beginning, but differ increasingly as each half progresses through the final concluding melodic line. Here, the

⁶⁵These proverbs are not listed in Cnyrim, *Sprichwörter*, but are bracketed in manuscript N.

⁶⁶Also described by Locher, "Folquet de Marseille," 198-99.

antithetical results of the different behavioral strategies assumed by Love and the ideal person are set with the same melody. The first half of the first stanza concludes with the observation that the ideal person who conquers with Mercy conquers two people—himself and the other person. The second half of the stanza concludes with the contrasting observation that because Love does not conquer with Mercy, Love ends up with nothing. Similarly, the first half of the second stanza observes that the ideal person retains what he has conquered, whereas the second half of the stanza indicates that Love has not retained Folquet.

The relationship between the music and words set up in the first stanza changes in the course of the song. The second stanza maintains some of the parallels as discussed above, but alters them subtly and adds new relationships. Love's behavior is described in the second part of the stanza in the form of a proverbial image of the fool who holds on to his hawk so tightly that he kills it. Thus it is not that Love, represented by the fool in the proverb and the proverbial image, releases Folquet by not holding him tightly enough, but by holding him too tightly. The proverbial image encompasses the first three lines of the second part of the stanza; the results are articulated in the final line, in parallel with the final line of the first half of the stanza.

The parallels between the musical and verbal units disappear in the third stanza, which is divided by the contrastive *mas* between the fifth and sixth lines, instead of between the fourth and fifth as established in previous stanzas. The proverb beginning the stanza takes up only the first line of the stanza, with the results for the relationship between Love and Folquet described in the second line. The fifth line describes the relationship between Folquet and Love as well as the relationship between the words and melody in this stanza—a debate.

The larger musical and verbal units once again coincide in the fourth stanza. Here Folquet describes his own situation in the first four lines—he has served Love for a long time without reward. In the second part of the stanza he justifies his hesitation to complain too much, described at the end of the third stanza, with a proverb in the sixth and seventh lines of the fourth stanza. The focus of the song has changed from Love to Folquet, and with this change the location of the proverb within the stanza changes as well.

The change is completed with the fifth stanza, ostensibly defending King Richard's strategy in the third crusade. Other scholars find the change in focus disconcerting, but not unprecedented in the troubadour repertory.⁶⁷ The connection is clarified in the tornada. In the fifth stanza Folquet suggests that Richard appeared to stay behind out of cowardice, but it was a strategy designed to conquer the enemy by taking them by surprise. In the tornada Folquet suggests that despite appearances (in the rest of the song) he has not turned against Love; the parallel with the fifth stanza shows that Folquet hopes to conquer Love by surprise.

The relationship between the words and the melody differs yet again. The verbal units occur as pairs of lines. Here, the first two lines form a verbal unit through enjambment. The fourth and sixth lines consist of proverbs that justify the preceding statement. The last two lines are linked by antithesis at the rhyme—he spoke the truth about the crusade in the seventh verse and didn't lie about it in the eighth. The repetition in the melody of the initium of line 1 at the beginning of line 5 sets the two descriptions of Richard in the song—as the requestor of the song in line 1 and in terms of his changing political status in the fifth line.

⁶⁷For example, Locher, "Folquet de Marseille," 199.

Conclusions

A close examination of the songs of Folquet de Marseille has revealed that, despite pronouncements to the contrary, the songs are carefully organized and tonally focused. The medieval grammatical model for reading, as it applies to both verbal and musical structures and their combination, oriented the focus of discussion. This model had previously been applied only to liturgical song; here it worked equally well in the examination of secular songs. Through the process of *lectio*, identifying the structures that allow the poem or melody to be recited correctly, and *ennaratio*, basic interpretation, I separately analyzed the poetic and musical structures of Folquet's songs. The power of the grammatical model lies in the area of identification of the parts of the poem and the parts of the melody in terms of completeness. Medieval writers suggest that the degree of completeness of musical and verbal units should coincide, but this applies most directly to plainchant, which consists mostly of non-strophic songs. Folquet's songs, however, are strophic so the musical and verbal units must combine flexibly. I examined the interactions between musical forms, as expressed through repetition of melodic segments, and verbal forms, described in terms of versification, and between the musical and verbal units, called commas, colons, and periods. Some interactions emphasize key words and phrases through the mutual reinforcement of the verbal and musical forms; others accomplish this by conflict between structures. In particular, the verbal and musical structures interact to emphasize proverbial statements, one key component of Folquet's poetic style.

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Appendix A. *Vida* and *Razos* in Manuscript R

1. *Vida*

Folquet de Marselha fo filh d'un mercadier de Genoa qe ac nom sier n'Anfos. E can lo paire mori el lo laysset ric d'aver. e el entendet en pretz e mes se a servir valens homes. E trevar ab lor e venir. E fon fort grazir per lo rey Richart. E per lo bon comt R[aimon] de Toloza. E per en Barral son senhor de Marsselha. E trobet mot be. E fo mot avinnens de la pressona. E entendia se en la molher de so senhor en Barral. E pregava la. E de la fazia sas chansos. E anc per res q'el fezes non li volc dar plazer d'amor. Per que tostem se plays en las chansos. e avenc se que la dona muri. En Barral sos maritz e senherde luy muri. E muri lo bon rey Richart. E bon coms de Toloza. E.l rey n'Anfos d'Arago. Don el per tristeza de sa dona e dels baros qe ero mortz abandonec lo mon. e rendet se en lor de de Sistel ab sa molher e ab dos fils que avia. E son fatz abas d'una rica abadia q'es en Proensa qe a nom lo Torondet. E pueis fon fatz avesques de Tholoza. E lay definet. Et aysi trobaretz de las sas chansos. La qual es primera Per dieu amors be sabetz veramen.

Folquet de Marselha was the son of a merchant from Genoa who was named Sir Anfos. And when the father died he left him rich in possessions. And he strove for merit and put himself to serve worthy men. And to frequent with them and to come to them. And he was well received by King Richard and by the good count Raimon of Toulouse and by Lord Barral his lord of Marseille. And he composed very well. And he was very attractive in his person. And he loved the wife of his lord Lord Barral and begged her. And composed his songs about her. And never through anything he did would she give him the pleasure of love. So he always complains about her in his songs. And it happened that the lady died. Lord Barral her husband and his lord died. And good king Richard died. And the good count of Toulouse and King Anfos of Aragon. He was so sad about his lady and the barons who were dead that he abandoned the world and went to the Cistercians with his wife and two sons that he had. And he was made abbot of a rich abbey in Provence called Torondet. And then he was made Bishop of Toulouse. And there he died. And this you will find in his songs. Of which this is the first, "Per dieu amors be sabetz veramen."

2. *Razo* for “Oimais no.i conosc”

Can lo bon rey Anfos de Castela fo estatz descofitz per lo rey de Marroc. lo qual apelatz Mira Mamoli. e li ac tutta Calatraua e Sabers Tera e.l Castel de Toinnas. fon grans dols per tota Espanha. e per totz sols que o auziro. per so car crestiantat era tant descosida. e car lo bon rey era estatz descofitz. e auia mot perduda de sa terra. e souen intrauan las gens del Mira Mamoli. en la terra de.l rey n’Anfos. e fazia gran dan. E lo bo reys Anfos mandet sos mesatges al Papa qe.l deguos far socorre als baros del regisme de Fransa e Anglaterra. e al rey d’Arago e al comte de Toloza. en Folquetz era amic del rey de Castela. e no sera encora rendutz en lor de sistel. si fes vna prezicansa per confortar. los baros qe deguessen socorre al rey de Castela. mostran la honor qe seria.l secors. e perdo qe n’aurian. e comensa aysi. Vei mars no.y conosc razo.

When the good king Anfos of Castille was defeated by the king of Morocco, who was called Mira Mamoli, and he had all of Calatrava and the Holy Land and the Castle of Toinnas, there was great sadness throughout Spain and through every land where it was heard. In this way Christiandom was so defeated since the good king had been defeated and had lost much of his land. And often the people of Mira Mamoli would enter the land of King Anfos and cause great damage. And the good King Anfos sent a message to the Pope that he should send help from the barons of the kingdoms of France and England and to the King of Aragon and to the Count of Toulouse. Lord Folquet was a friend of the King of Castille and had not yet entered the Cistercian monastery, so he composed a crusade song to comfort the barons who should come to help the King of Castille, showing how honor would result from their help and the pardons they would have. And it begins thus: “Vei mars no.y conosc razo.”

3. *Razo* for “Tan mou”

Folquet si amaua sa molher. de son senhor en Barrall. madona na Alazaitz der Rocamarema. e de la fazia sas chansos. e gardaua se fort com no o saubes car era molher de son senhor. La dona li sufria sos prec. e sas chansos per la gran lauzor q’el fazia de la. en Barral si auia doas seros. de gran valor e de gran beutat l’una auia nom na Laura de San Iorlan. l’autra na Mabilia de Portaues. ab dos estamo ab en Barral. en Folquetz auia tanta d’amistat ab cascuna. que semblans era qe en cascuna se entende per amors. e ma dona n’Alazays crezia qe entendes en madona Laura. e qei uolgues be. E si l’acuzet ela. el si l’acuzar a motz l’omes. e si qe la li det comiat qe no uolia pus sos prec ni sos ditz. e qe se partis de na Lausa e qe de leys no espres mays be ni amors. Folquetz fo mot dolers can la dona l’ac donar comiat. e layset solatz e chan. e estet gran sazo en marrimen. planhen la desauentura q’el era uenguda. car perdia sa dona q’el amaua mays qe re. per lieys a qi el no uolia be mas per cortezia. E sobre a qel marrimen el anet uezer lemperaritz. molher den .G. de monpeslier. qe fo filha del enperador manuel. qe fo caps e guitz de tota ualor. e de tot bo . . . net se ad ela. de la desauentura qe.l era uenguda. E ela lo cofortet tan can pot. e.l pregues qe no.s marris ni desespero e qe per la sua amor d. . . ntes e fezes chansos. don el per lo sieu prec fetz qesta qe ditz

Tan mou de corteza razo.

Folquet so loved the wife of his Lord Barral, Lady Adelaide of Rocamarema, and composed his songs about her and was very careful that no one knew about it because she was the wife of his lord. The lady tolerated his entreaties and his songs because of the great praise that he made about her. Lord Barral had two sisters of great valor and great beauty. One was called Lady Laura of San Jorlan, the other Lady Mabilia of Portaves. The two lived with Lord Barral. Lord Folquet had so much esteem for them that it seemed as though he intended to love each of them. And my lady Adelaide believed that he loved Lady Laura and that he desired her. And so she accused her and she accused him with more men. And so she released him and [told him] that she no longer desired his entreaties or songs and that he leave Lady Laura and that he have no more hope of her or love for her. Folquet was very sad when the lady released him, and he gave up pleasure and singing. And for a long time he was depressed, complaining about the bad luck that had come to him, since he lost the lady he loved more than anything. Because of her he no longer wanted to be courteous. And to counteract the anguish he went to see the Empress, wife of Guilhem of Montpellier, who was the daughter of the Emperor Manuel. She was worthy and good from head to toe. He told her about the bad luck which had come to him. And she comforted him as much as she could and asked him not to be depressed and despairing and he should sing and compose songs for love, of which he composed this song which goes:

“Tan mou de corteza razo.”

Appendix B. Other Songs in Manuscript G

1. 155, 1. "Amors, mercel!"

	1	2	3	4	5	6	7	8	9	10	10'
1	A-	mors	mer-	ce	no	muo-	ra	tan	so-	ven.	
2	qe	ia.m	po-	dez	vi-	az	del	tot	au-	ci-	re.
3	qe	vi-	vre.m	faiz	e	mo-	rir	me-	scla-	men.	
4	et	e-	nai-	ssi	do-	blaz	mi	mon	mar-	ti-	re.
5	pe-	ro	mielz	morz	vos	sui	hom	e	ser-	vi-	re.
6	e.l	ser-	vi-	zis	es	mi	mil	tanz	plus	bos.	
7	qe	de	nul	au-	tr'a-	ver	rics	ga-	zar-	dos.	

Amors merce no muora tan soven.
 qe ia.m podez viaz del tot aucire.
 qe viure.m faiz e morir mesclamen.
 et enaissi doblaz mi mon martire. 1.4
 pero miez morz vos sui hom e servire.
 e.l servizis es mi mil tanz plus bos.
 qe de nul outra aver rics guizardos. 1.7

Per q'er pechaz amors cho sabez vos.
 si m'auziez pos vas vos no m'azire.
 mas trop servire ten danz maintas sazoz
 car son amic en perd om zo auch dire 2.4
 e.us ai servit et ancar non m'en vire.
 e car sabez q'en guiardo m'aten.
 ai perdut vos e.l servici aissamen. 2.7

Mas vos donan qe avez mandamen.
 forzaz amors e vos cui tant desire.
 non ges per mi mas per plan chausimen.
 e car plaguen vos preco'mil sospire. 3.4
 qe.m mon cor plor can vedez los oillz rire.
 mas per paor no.us sembles enoios.
 engan mi oils e trag mal e perdos. 3.7

Non cuigera vostre cors orgoillos.
 volgues e.l meu tant lonc desire assire.
 mas per paor qe fezes d'un dan dos.
 no vos aus eu lo meu mal traich devire. 4.4
 ha car vostr'oillz non vezon mon martire.
 dunc n'agran il merce mon escien.
 d'un dolz esgart sivals d'amor parven. 4.7

A vos volgra mostrar lo mal q'eu sen.
 et als autres celar e escondire.
 ca nuill voil dir mon cor celadamen.
 donc s'eu no sai cobrir qi m'er cobrire. 5.4
 ni qi m'er fis s'eu eis mi sui traire.
 qi si no sap celar no es razos.
 q'el ceillon cil a cui non es nullz pros. 5.7

Donna.l fin cor qe.us ai no.ns pot hom dire.
 mas s'a vos plaz cho q'eu lais per no sen.
 restauratz nos a bon entendemen. T.3

Love, have mercy, that I don't die so often,
 for now you can quickly kill me completely.
 For you make living and dying the same to me
 and thus double my martyrdom for me.
 But, half-dead, I am your man to serve you,
 and the service is a thousand times better to me
 than to have a rich reward from anyone else.

Because it will be a sin, Love, as you know,
 if you kill me, since I am not annoyed with you.
 But to serve too much often causes harm,
 for a man loses his friends, so I have heard,
 and I have served you and still I don't turn away.
 And since you know that I expect a reward,
 I have lost you and the service equally.

But you, Lady, who have command,
 take Love by force and you, whom I desire so much,
 [do it] not at all for me, but for plain pity.
 And when, complaining, a thousand sighs beg you,
 for my heart weeps when you see my eyes smile;
 but for fear that I seem annoying to you,
 I trick my eyes and draw the pain in vain.

I did not expect your proud heart
 would want to put such long desire in me.
 But for fear that I would make from one harm two
 I don't dare to describe to you my unhappiness.
 Oh, why don't your eyes see my martyrdom?
 Then, they would have mercy there, in my opinion,
 from one sweet look appearing, at least, to be from love.

To you I want to show the pain that I feel
 and to hide and conceal it from others.
 For I don't want to sing about my hidden heart.
 Since if I don't know how to hide who will hide me?
 and who will be faithful to me if I betray myself?
 He who knows not how to hide, there is no reason
 that they for whom there is no profit, hide him.

Lady, the fine heart that I have for you, no one can speak
 about.
 But if it pleased you that I give up for no-reason,
 restore us in good intention.

2. 155, 3. “Ay! tan gen vens” on page 253.

3. 155, 5. “Ben an mort”

1 2 3 4 5 6 7 8 9 10

The musical score is written for ten voices, numbered 1 through 10. Each voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are in Catalan. The notes are mostly quarter and eighth notes, with some rests and ties. The lyrics are: 1. Ben an mort mi e lor 2. mei oil ga- li- a- dor. 3. per qe.m platz q'ab els plor. 4. pois il so an me- rit. 5. q'en tal do- n'an chau- sit 6. dond an fait fa- lli- men. 7. e qi trop puo- ia bas dei- sen. 8. pe- ro en sa mer- ce mi ren. 9. qe no cre ges qe mer- ces aus fai- llir. 10. lai on deus volc toz au- tres bens a- ssir.

1 Ben an mort mi e lor

2 mei oil ga- li- a- dor.

3 per qe.m platz q'ab els plor.

4 pois il so an me- rit.

5 q'en tal do- n'an chau- sit

6 dond an fait fa- lli- men.

7 e qi trop puo- ia bas dei- sen.

8 pe- ro en sa mer- ce mi ren.

9 qe no cre ges qe mer- ces aus fai- llir.

10 lai on deus volc toz au- tres bens a- ssir.

Ben an mort mi e lor miei oil galiador. per qe.m plaz q'ab els plor. pois il so an merit. q'en tal don'an chausit. dond an fait fallimen. e qi trop puoia bas deisen. pero en sa merci mi ren. qe no cre ges qe merces aus fallir. lai on deus volc toz autres bens assir.	1.10	Indeed they have killed me, my treacherous eyes. Which is why it pleases me to cry with them, since they so deserve it. For they have chosen such a lady with whom they must fail, and he who rises too high, falls low. But into her mercy I put myself, for I don't believe that mercy dares fail there where God wants to put all other good things.
Pero conosc d'amor. q'es mons danz la sabor qe so don ai largor mi fa prezar petit. e ponger a estrit. en tal qi se defen so qe.m inchausa vau fugen. so qe.m fuz eu vau seguen. aisi no sai com eu posca garir. q'ensem no poschen calzar e fugir.	2.10	But I know all about Love since my harm is its pleasure. For the gifts I have in abundance it makes me value little and jabs me with a lance in such a way that it defends itself. So that when it chases me I go fleeing and when it flees from me I go pursuing. Thus I don't know how I can survive, for together we cannot chase and flee.
Ar aujatz granz follor. c'arditz sui per paor. mas tant tem la dolor d'amor qi m'a saisit. qe so.m fai plus ardit. demonstrar mon talen a lei qi.m fai velar dormen duncs ai per paor ardimen. aissi con cel q'esters non pot gandar. qe.s vai toz sols entre cinc centz ferit.	3.10	Now hear the great joke, for I have courage through fear. But so much I fear the pain of Love that has seized me that it makes me more courageous to demonstrate my desire to her who keeps me awake while sleeping. Thus, I have courage through fear, just like him who otherwise cannot avoid it and goes all alone to fight against five hundred.
Pros dompna cui ador restauraz en valor mi e vostra lauzor. c'amdui son frevolit. car metes in oblit. mi quis am finamen. qe cil qe sabon van dizen. qe mal servir fai manta gen. e qar vos am tant qe dal no consir. perd mi e vos gardaz sim dei smarir.	4.10	Worthy Lady whom I love, restore in valor me and your praises, for both have weakened since you have forgotten me who loves you truly. For those who know go saying that to serve badly makes many noble. And since I love you more than I know I lose myself and you, take heed if I must be afflicted.

Mas ges ogan per flor. no.m viraz chantador. mas prec's de mon segnor. lo bon rei cui deus guit. d'Aragon m'an partit. d'ira e de marimen. per q'eu chan tan forzadamen. ...	5.5	But not on account of the flowers do you see me as a singer. But the entreaties of my lord the good King, whom God protects, of Aragon, has removed from me the sadness and affliction for which I sing by force ...
non devon ges sos amics contradir. c'als enemics vei qe.m fai obecir.	5.10	His friends should not contradict him if I see that he makes me obey his enemies.
Chai a la dolor de la den. vir la lenga lei cui mi renn. et er merce s'il mi degna coilir. qe.m mant ric loc faz son bon prez aucir.	T1.3	Now to the pain of my teeth I turn my tongue to her to whom I give myself, and it will be merciful if she deigns to welcome me, for I have heard her good worth in many rich places.
Bel n'Azimant deus mi gard de fallir. vais lei qi fall vas me sos auses dir.	T2.2	Good lord Azimans, may God keep me from failure towards her who, so I've heard, has failed towards me.

4. 155, 8. "En chantan"

	1	2	3	4	5	6	7	8	9	10
1	In	can-	tan	m'a-	ven	a	mem-	brar		
2	cho	q'eu	cuich	chan-	tan	o-	bli-	dar.		
3	mas	per	so	chant	q'eu'o-	bli-	des	la	do-	lor.
4	e.l	mal	d'a-	mor.						
5	mais	on	plus	chan	plus	mi	so-	ve.		
6	c'a	la	bo-	cha	nu-	lla	res	no	m'a-	ve.
7	mais	sols	mer-	ce.						
8	per	qe.s	ver-	taz	e	sem-	bla.n	be		
9	q'inz	il	cor	port	do-	na.m	vo-	stra	fai-	zon.
10	qe.m	cha-	sti-	a	q'eu	no	vir	ma	ra-	son.

In cantan m'aven a membrar
 cho q'eu cuich cantan oblidar.
 mas per so chant q'eu oblides la dolor.
 e.l mal d'amor.
 mais on plus chan plus mi sove. 1.5
 c'a la bocha nulla res no m'ave.
 mais sols merce.
 per q'es vertaz e sembla.n be.
 q'inz il cor port doma.m vostra faizon.
 qe.m chastia q'eu no vir ma rason. 1.10

E pois amor mi vol onrar.
 tant q'el cor vos mi fai portar.
 per merce.us prec qe.l gardaz de l'ardor.
 q'eu au paor.
 de vos molt maior qe de me. 2.5
 e pos mon cors dompna vos adinz se.
 si mal li.n ve.
 pois dinz es sofrir vos e.l conve.
 e per so faiz del cor so qe.us er bon
 e.l cor gardaz si com vostra maison. 2.10

Qe.l garda vos e.us ten car.
 qe.l cors e fai nesci semblar.
 qe.l sen ai met l'engens e la valor.
 si qe.n eror.
 laisa.l cor pe.l sen qe.m rete. 3.5
 co.m un parla mantas vez se desve.
 q'eu no sai qe.
 e.m saluda q'eu no auc re.
 per so jamais nuls hom no m'ocaison.
 si.m saluda et eu mot nu li son. 3.10

Pero.l cor no se deu blasmar.
 del cors per mal qe sapcha far.
 e tornat la al plus onrat segnor.
 e tolt d'aillor.
 on trabaua enjan en fe. 4.5
 mas dreich torna ver son segnor an[cse].
 per q'eu no cre.
 qe.m degn se merces no.m rete.
 qe.l intre.l cor tan qe.n loc de ric don.
 deign escoltar ma veraia chanson. 4.10

While singing it happens that I remember
 what I intend to forget by singing.
 But although I sing to forget the pain
 and suffering of love,
 the more I sing, the more I remember,
 since from my mouth, nothing else comes out
 except, have mercy!
 Which is why it is true and seems good
 that in my heart I carry, Lady, your face
 that entreats me not to change my intentions.

And since Love wants to honor me
 so much that it has me carry you in my heart
 I beg you for mercy's sake to keep it from burning,
 for I fear
 for you much more than me.
 And since my heart, Lady, has you in it,
 if harm comes to it,
 since you are inside, you must suffer it;
 and for that reason do what you think best with the
 body
 and protect the heart as though it were your home.

For it protects you and holds you dear,
 so that it makes the body appear foolish
 where I put sense, ingenuity, and valor,
 so that in error
 it abandons the heart through the sense it retains.
 For one speaks to me, many times it happens,
 that I don't know what he says
 and greets me and I don't hear a thing.
 For this reason no one should blame me
 if he greets me and I don't make a sound.

But the heart should not be blamed
 by the body for the pain it knows how to cause
 and turns it to the most honored lord
 and removes it from elsewhere
 where it found trickery in fidelity.
 But it turns properly towards its lord always.
 Which is why I don't believe
 that she would receive me if mercy doesn't hold me.
 For may it enter her heart that in place of a rich gift
 she deigns to listen to my true song.

Q'ar si la deignaz ascoltar.
 dona merce.i deurai trouar.
 pero obs m'es q'oblides la ricor.
 e la lauzor.
 q'eu n'ai dic e dirai jase 5.5
 pero ben sai mos lauzors per non te.
 com qe.m mal me.
 la dolors m'en graissa e.m reve.
 e.l foc q'il mou fai creisser ab randon.
 e q'om no.l toc mor en pauc de sazon. 5.10

Morir pois be.
 N'Aimanz q'eu no.i plang de re.
 Ni si.m doblaval mal d'aital faizon.
 com dobla.l ponz de tauler per razon. T.4

For now if you deign to listen,
 Lady, I will have to find mercy there.
 But I must forget the richness
 and praise
 that I have said and will always say.
 But I know well my praises hold nothing,
 as they have misled me;
 the pain grows in me and returns to me,
 and the fire that one tends grows quickly,
 and if no one tends it dies in a short time.

 Now I can die well,
 Lord Azimans, for I have nothing to complain
 about,
 and so the pain doubles for me in the same way
 as one doubles the points on the table for reason.

5. 155,10. "Greu fera" on page 220

6. 155, 11. "Ja no.s cug hom"

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

1 Ja no.s cuich hom q'eu can- ge mas can- cos.

2 pois no.s can- ja mos cors ni mas ra- zos.

3 car si.m jau- cis d'a- mors eu m'en lau- ze- ra.

4 mas qe men- tis non se- ri- a nuls pros.

5 c'al- tre- si.m ten cor se sol in ba- lan- sa.

6 de- se- spe- rat ab al- qet d'e- spe- ran- sa.

7 pe- ro no.m vol del tot lai- sar mo- rir.

8 per so qe.m po- sca plus so- vent au- cir.

Ja no.s cuich hom q'eu cange mas cansos.
 pois no.s canja mos cors ni mas razos.
 car si.m jaucis d'amors eu m'en lauzera.
 mas qe mentis non seria nuls pros. 1.4
 c'altresi.m ten cor se sol in balansa.
 desesperat ab alqet d'esperansa.
 pero no.m vol del tot laisar morir.
 per so qe.m posca plus sovent aucir. 1.8

Mas ar vei so qan no cugei qe fos.
 q'eu soi tornat de metes gelos.
 contra midonz q'eu no la cortezera.
 mas tot conseils qant amor sia bos. 2.4
 n'ai asazat et pois ren no menansa.
 tot li farai de desamar semblansa.
 hailas q'ai diz iam cuiav'eu cobrir
 e doncs oi mai ia sap tot mon albir. 2.8

Domna ben vei che non val ocaisos.
 c'amors no vol qe ja.os sia gegnos.
 marce vos clam q'eu no m'en lais anqera.
 tant es mon cors de vostr'amor coichos. 3.4
 volgues si.us plaz complir la devinanza.
 q'om dis q'eu ai d'altramor benenanza.
 e qe.us poges cubertamen jaucir.
 e.l bruiz vengues de lan dond sol venir. 3.8

Domn'esperans'e paor ai de vos.
 q'era.m conort et era.m sui dobtos.
 pero.l paors tem qe no.m apodera.
 mais un conort ai d'amor a sazos. 4.4
 q'ab tal poder mi mostra sa pesansa
 c'anc plus non poc donar de malestanz
 e sai effors qi pot ensems soffrir
 ira e poder de cel qi vol delir. 4.8

Mas si no fos qe granz mellorasos.
 es de toz feuz qant om n'es oblidos.
 jamais amors aital tors no monera
 s'eu ia poges tornar desamors. 5.4
 pero leus cors tol manta benenansa.
 q'eu vei faillir mainz per q'eu n'ai doptansa.
 qe.l fallimens d'altrui tang c'om se mir.
 per so con gart si meseis de fallir. 5.8

Vas N'Azimans ten Palaich e tenansa.
 pois an Tos Temps e di lor ses doptansa.
 qe tos e tals sui con eu eis m'albir.
 e no m'en pot null faiz enfaidecir. T.4

Never should one think that I would change my songs,
 since my heart and my intentions have not changed.
 For if I ever enjoyed Love, I would praise it,
 unless it were worthwhile to lie.
 For indeed it holds my heart in balance—
 desperate, but with something of hope.
 But it doesn't want to let me die completely,
 so that it can kill me more often.

But now I see what I did not believe could be
 for I have turned jealous of myself
 against my Lady that I don't court her.
 But all advice that would be good for Love,
 I have tried, and nothing works:
 everything I do seems not-love.
 Alas, what have I said? I always intended to hide
 and now she already knows all my thoughts.

Lady, indeed I see that the excuse has no value
 for Love doesn't want that I ever be deceitful to you.
 Mercy, I beg you, for I cannot stand it any longer,
 so much is my heart desirous of your love.
 I would like, if you please, to complete the rumor,
 for they say that I have enjoyment of another love,
 and that I could enjoy you in secret,
 and the rumor comes from the usual source.

Lady, hope and fear I have of you
 for sometimes I am content and other times doubtful,
 but I fear the fear that overcomes me.
 But one relief I have from Love sometimes,
 for with such strength it showed me its weight
 that it can no longer cause problems.
 And I know the effort that he can suffer together,
 the wrath and strength of him who wants to destroy.

But this would not be, since great improvement
 comes from all faith when one forgets it.
 Never, Love, did such small things lead you,
 if I could ever turn unloving.
 But a fickle heart prevents many benefits,
 for I see many fail, which is why I have no doubt
 that in the failures of others one should look at himself
 so that he can prevent himself from failure.

To Lord Azimans take this, Palaich,
 then to Lord Tostemps and tell them without a doubt,
 that all and such I am as I think myself to be,
 and nothing can make me afraid.

7. 155, 14. "Mout i fez"

1 2 3 4 5 6 7 8

1 Molt i fez granz pe- cat a- mors.

2 pos li plac qe.s me- ses in me.

3 qar mer- ce non ab- dui ab se.

4 ab qe m'a dol- ces mas do- lors.

5 q'a- mors perd son nom e des- men.

6 et es de- sa- mors pla- na- men.

7 qan mer- ces no.i pot far se- cors.

8 et fo- ra li prez et o- nors.

9 pois il vol ven- cer to- tas res.

10 c'u- na vez la ven- ces mer- ces.

Molt i fez granz pecat amors.
 pos li plac qe.s meses in me.
 car merces non abduis ab se.
 ab qe m'adolces mas dolors.
 q'amors perd son nom e desmen.
 et es desamors planamen.
 qan merces no.i pot far secors.
 e fora li prez et onors.
 pois il vol vencer totas res.
 c'una vez la vences merces.

1.5

1.10

Love committed a very great sin
 when she decided to put herself in me,
 since she did not bring Mercy with her
 with which to sweeten my sadness.
 For Love loses her name and domain
 and is clearly "Not-Love"
 when Mercy cannot help there.
 And it would be worthy and honorable,
 since she wants to conquer all things,
 if one time Mercy would conquer her.

Mas trop m'a azirat amors.
 car ab merces se desave.
 pero meil de meilz qez om ve.
 midonz qe val meilz qe valors.
 en pot leu far acordamen.
 car mager n'a faiz per un cen.
 qi ve com la neus e.l calors.
 com es la blanches e la colors.
 s'acordon en leis semblan es.
 q'amors s'i acort e merces.

2.5

2.10

But Love has angered me too much
 since with Mercy she is in disagreement.
 But the best of the best that one sees,
 my lady, who is worth more than valor,
 can easily bring them into agreement,
 for she has done so more than a hundred times.
 He who sees how the snow and heat,
 how the white and colors
 agree in her, it would seem
 that Love could accord there with Mercy.

Mas non pot esser puos amors.
 non o vol ne midons so cre.
 pero de midonz no sai re.
 c'anc tant no m'enfoli folors.
 q'eu l'ausas dir mon pensamen.
 mas cor aic qe.m capdel ab sen.
 ab ardimen qe.m tol paors.
 pero esperar fai llas flors
 tornar frug e de midonz pes
 q'esperan la vensa merces.

3.5

3.10

But that cannot be, since Love
 doesn't want it or my Lady, so I believe.
 However, I know nothing of my Lady
 for foolishness never so enchants me
 that I would ever dare tell her my thoughts.
 But I have a heart that guides me with reason
 and with courage when fear touches me.
 But to hope makes the flowers
 bear fruit, and I think about my Lady,
 hoping that Mercy would conquer her.

S'ar no.us venz vencuz sui amors.
 vencer no.us pos mais ab merce.
 e s'entre tanz mals n'ai o be.
 ja no.us er danz ni deshenors.
 cujaz vos dunc qe.us estei gen.
 qan mi fai planger tan soven.
 anz en val meinz vostra lauzors.
 pero.l mal fora mi dolcors.
 se.l alt rams on era.m sui pres.
 me pleges mercian merces.

4.5

4.10

If now I don't conquer you, I am conquered, Love.
 I cannot conquer you except with Mercy,
 and if among so many pains I have any good from it
 never will it be damaging or dishonorable to you.
 Do you think thus that it is noble for you
 when you make me complain so often?
 Rather your praise is worth less from it.
 But the pain would be sweet to me,
 if the high branch where I am near now
 Mercy would bend to me mercifully.

Esters non pois durar amors.
e no sai per qe s'esdeve.
de mon cor qe si.us a e.os te.
qe re no cuich qe n'aia ailors.
qe si be.us es granz eissamen.
podez en mi caber leumen.
con si devisis una grans tors.
en un pauc mirail e.l largors.
es tan granz qe si vos plagues.
ancar neis i caubra merces.

Mal me sui gradaz per no sen
ca mi.os a embsat amors.
ar qe.m estorz de sas dolors
mas dir pot q'eu eis me sui pres.
ne.us no mi val dreiz ni merces.

5.5

5.10

T.5

Otherwise I cannot endure it, Love,
and I don't know why it happens
to my heart, that so has you and holds you.
For I intend nothing that I would have elsewhere,
for indeed it is equally great to you.
You can easily find a place in me—
as though you depict a great tower
in a small mirror—and the largeness
is so great that, if it would please you,
still even Mercy could find a place there.

I have scarcely protected myself from no-sense,
since Love has stolen you from me.
Now since I escape from its pains,
but I can say that I am prisoner of myself,
and justice and mercy have no value to you or me.

8. 155, 16. "Per dieu! Amors" on page 250

9. 155, 18. "S'al cor plagues"

1 2 3 4 5 6 7 8 9 10

The musical score consists of ten staves, each with a treble clef and a key signature of one flat (B-flat). The notes are written in a simple, clear style, with some slurs and ties. The lyrics are written below each staff, aligned with the notes. The lyrics are in French and describe a person's struggles and desires.

1 S'al cor pla- gues ben fo- r'oi- mais sa- zos.

2 de far can- chon per jo- ia man- te- ner.

3 mas trop mi fai m'a- ven- tu- ra do- ler.

4 qant eu es- gart lo bes e.l mal q'ieu n'ai.

5 qe rics diz hom qe sui e qe be.m vai.

6 mas cel q'o diz non sab ges ben lo ver.

7 qe be- na- nan- za non pot hom a- ver.

8 de nui- lla re mais de cho q'al cor plai.

9 per qe val mais us pau- bres q'es jo- ios

10 c'us rics ses joi q'es tot l'an con- si- ros.

S'al cor plagues ben for'oi mais sazos. de far canchon per joia mantener. mas trop mi fai ma ventura doler. qant eu esgart lo bes e.l mal q'eu n'ai. qe rics diz hom qe sui e qe be.m vai. mas cel q'o diz non sab ges ben lo ver. qe benenanza non pot hom aver. de nuilla re mais de cho q'al cor plai. per qe val mais us paubres q'es joios c'us rics ses joi q'es tot l'an consiros.	1.5 1.10	If it pleased my heart, now would be the time to compose songs in order to sustain joy. But my luck makes me too sad when I see the good and bad I have from it. For they say I am rich, and it goes well for me. But those who say this know nothing of the truth, for one cannot have happiness from something that doesn't please his heart. Which is why a poor man who is joyous is worth more than a rich one without joy who is always complaining.
E s'eu anc jorn fui gais ni amoros. ar non ai joi d'amor ni bon esper ni altres bes no pot al cor plaser anz mi semblon tot autre joi esmai. pero d'amor q'el ver vos en dirai. no.m lais del tot ni no m'en pocs mover.	2.5	And if I was ever happy or loving, now I don't have the joy of love or good hope, nor can any other good please my heart; instead, all other joys seem lamentable to me. But of love, about which I will tell you the truth, I don't abandon completely and cannot move myself from it.
Enan non vauc ni puosc remaner. aissi con cel q'en mei del abre estai. q'es tan pojaz qe no sap tornar jos. ni sus no vai tant li par temeros.	2.10	Instead, I don't go, and cannot remain— just like him who remains in the middle of the tree, who is so high up he doesn't know how to turn back and can't go higher, so fearful it appears to him.
Pero no.m lais se tot s'es perillos. c'ades non poge.n sus a mon poder. e devria.m si val fins cor valler puois conossez qe ja no.m recrerai. c'ab ardimen apoder'om l'etglai. e non tem dan qe m'en puosca escazer.	3.5	But I don't abandon it even though it's perilous for I could never climb above my abilities. And I must at least value my true heart, since you know that I will never give up— for with courage one can overcome fear— and I don't fear the damage that could happen to me from it.
per qe.us er genz se.m deignaz retener. e.l guizardos. er aitals com s'eschai. q'en eis lo don s'en es faiz granz ardos. a cel qi sap d'avinen far sos dos.	3.10	Because of this it will noble of you if you deign to retain me, and the reward will be as it happens. For in itself the gift becomes the reward for him who know how to make his gifts graciously.
E si merces a nul poder en vos traga sinan si ja.m vol pro tener. q'eu no me fi en prez ni en saber. ni en canzons mais car conosch e sai. qe merces vol zo qe razos deschai per q'eu vos cuich a merce conquerer. qe m'es escuz cont.el sobre valer. q'eu sai en vos. per qe.m mec en essai. de vostr'amor zo qe.m veda razos. mas il mi fai cuiar c'avinent fos.	4.5 4.10	And if Mercy has no strength in you it would go far if ever it wanted advantage over me. For I put no faith in worth or knowledge or in song, but since I recognize and know that Mercy desires that which Reason declines, I intend to conquer you with Mercy. For it is a shield for me against the over value that I know is in you, through which I put myself to test in your love that which Reason refuses to me, but she makes me think that it was more gracious.

A zo conose q'eu sui nemps pauros.
 car al comenzamen m'en desesper.
 en mas chanzons. puis voil merce qerer.
 farai o duncs aissi co.l joglar fai.
 aissi con mou mos lais los fenirai. 5.5
 desperaz puis donc no.i puos chaber.
 razon per qe.il deja de mi caler.
 ma tot lo meins aitant en retendrai.
 q'inz en mon cor l'amarai a rescos.
 e dirai ben de leis en mas canzos. 5.10

Mentir cugei mas esters grat dis ver.
 q'ers m'estava trop meillz q'era non fai.
 e cugei far crere zo qe no fos.
 mas mal mon grat es vera ma chansos. T1.4

Si N'Azimans sabia zo q'eu sai.
 dir poiria c'una pauc ochaisos.
 noz en amor plus qe no.i val razos. T2.3

To this I think that I am too fearful,
 for at the beginning I despair of it
 in my songs. Since I want to seek Mercy
 I will do it thus like a joglar does—
 just as I begin my lai I will finish it—
 desperate, since thus it cannot find a place there
 Reason, because of which she must care about me.
 But at least I will retain so much of it
 that in my heart I will love her in secret
 and speak well of her in my songs.

I intended to lie, but instead I speak the truth
 for now it would be better had I not done that,
 and I intended to believe what was not,
 but despite myself my song is true.

If Lord Azimans knew what I know
 I would say that one little excuse
 harms in love more than not valuing Reason there.

10. 155, 21. "Sitot me sui"

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

Si tot me sui a trat apercenbuz.
 aissi con cel q'a tot perdut e jura.
 qe mais no jog a gran bon'aventura.
 m'o dei tener car m'en sui coneguz
 del gran enian c'amors vas mi fazia.
 c'ab bel senblan m'a tengut en fazia.

plus de dez anz a lei de mal deutor.
 c'ades promet e re no pagaria.

1.4

1.8

Although I am rarely cautious
 just like him who has lost all and swears
 that he gambles no more, to my great good fortune
 I must consider it, since I [finally] recognize
 the great trick Love has played on me—
 for with a beautiful appearance she has held me in
 refusal
 more than ten years to her, like a bad debtor
 who always promises, but never pays.

Ab bel senblan qe fals amors aduz.
s'atrai vas si fis amanz e s'atura.
co.l parpaillos c'a tant fola natura.
qe.s met el fuoc per la clartaz qe luz. 2.4

mas eu m'en part e segrai altra via.
sui mal pagaz q'esters non m'en partia.
e segrai l'aib de tot bon servidor.
con plus s'irais e plus fort s'umilia. 2.8

Pero amors mi sui eu recrezuz.
de vos servir e mais non aurai cura.
c'aissi com prez hom plus laida pentura.
canc es de long qe qan es pres venguz. 3.4
preza'eu uos qan non vos conossia.
e s'anc n'aic pauc mais n'ai q'eu non volria.
c'aissi m'es pres con al fol qeridor.
qe diz q'aurs fos toz cho q'el toqaria. 3.8

Pero no cuich si be.m sui irascuz
ni faz de lei en cantan ma rancura.
q'eu diga ren qe no semble mesura.
mas sapcha ben q'a sos ops sui perdutz 4.4
q'anc sobre fren no.m uolc menar un dia
anz mi fetz far mon poder tota via.
mas anc sompers cavals de grant valor.
qan beordet trop soven cuioil felnia. 4.8

Fels fora eu top mas soi m'en retenguz.
qar cel qui plus fort de si desmesura.
fai gran foldat neis en gran aventura.
es de som par q'esser en pot vencuz. 5.4
e de plus freul de si es vilania.
per q'anc no.m plac ni.m plaz sobransaria.
pero en sen deu om gardar honor.
qar sen aunit prez trop mens qe folia. 5.8

Pels Aimans se amors vos destrengia.
vos ni.n Tostemps eu en consellaria.
sol membres vos qant eu n'ai de dolor.
e qant de joi ia plus no.us en calria. T1.4

En Plus Lial s'ap los ols vos vezia
aisi cum eu fas ab lo cor tota via.
so c'aves dig poria aver valor. T2.3

With the beautiful appearance that false Love carries
it attract towards itself the true lover, and he remains
like the moth who has such a foolish nature
that it puts itself into the fire because of the light that
shines.
But I will depart and follow another path—
I am badly paid, for otherwise I would not leave.
And I will follow the path of every good servant:
the more he is afflicted, the more strongly he is humbled.

But, Love, I have given up
your service and I couldn't care less.
For just as one values an ugly painting more
when far away than when he comes closer to it,
I valued you when I was unacquainted with you,
and if I ever had less, I have more than I would want.
For thus it seems to me like the foolish seeker
who said that all he touched would turn to gold.

But I do not imagine, even if I am angry
and make known my complaint about her in singing,
that I would say anything that seems immoderate.
But I know well that I am lost to her interests,
for she never wants to lead me by the reins one day.
Instead, she makes me do my ability always,
but even a horse of great valor,
when he jousts too often, gathers affliction.

Afflicted I would be more, except I refrain from it.
For he who behaves immoderately with one stronger
than him
commits a great folly, even in great danger
he is from his equal, for he can be vanquished,
and with one weaker than him, it is villainous.
Because of this arrogance never did or does please me.
But in wisdom one must protect honor,
since wisdom shamed is worth much less than
foolishness.

For you, Azimans, if Love torments you,
you and Lord Tostemps, I would counsel you,
I only remember you when I have pain,
and when I have joy I would no longer worry about you.

Lord Plus-Lial, if I could see you with my eyes,
like I do with my heart always,
that which you said could have worth.

11. 155, 22. "Tan m'abellis"

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

1 Tant m'a-be-lis l'a-mo-ros pe-ssa-menz.

2 qi s'es ven-guz en mon fin cor a-ssi-re.

3 per qe no.i pot nulz au-tre pes ca-ber

4 ni mais ne-guns no m'er dolz ni pla-zens

5 c'a-doncs viu sans qan m'au-ci-o.l con-si-re.

6 e fi-n'a-mor a-leu-ia mon mar-ti-re.

7 qe.m pro-met ioi mas trop lo do-na len.

8 c'ab bel sem-blan m'a trai-nat lo-nga-ment.

Tant m'abellis l'amoros pessamenz.
 qi s'es venguz e mon fin cor assire.
 per qe no.i pot nulz autre pes caber.
 ni mais neguns no m'er dolz ni plazens. 1.4
 c'aduncs viu sans qan m'aucio.l consire.
 e fin'amor allevia mon martire.
 qe.m promet ioi mas trop lo dona len.
 c'ab bel semblan m'a trainat longamen 1.8

So much the amorous thought pleases me
 that has established itself in my true heart,
 that no other thought can fit there,
 and nothing else will be so sweet and pleasing to me.
 For thus, I live healthy while the thoughts kill me,
 and true love lightens my martyrdom.
 For it promises me joy, but gives it too slowly.
 For with a beautiful appearance it has made me languish
 for a long time.

Ben sai que tot qan faiz es dreiz neienz
 eu qen puossi s'amor mi uol aucire.
 q'a escient m'a donat tal voler.
 qe ja non er vencuz ni el no.m venz. 2.4
 vencuz si er qe mort m'an li sospire
 tot soavet si de leis cui desire.
 no ai socors qe d'altra no l'aten.
 ni d'altra'mor no puosc aver talen. 2.8

Bona domna si.us platz siaz sufrenz.
 qe.l ben qe.us voll q'eu sui del mal sofrire.
 e pois lo mal non poira dan tener.
 anz m'er semblan qe.l partam engalmenz. 3.4
 e s'a vos plaz qe.n altra part me vire.
 partez de vos la beltaz e.l gen rire.
 e.l dolz parlar qi m'afolis mon sen.
 puois m'ai partir de vos mon escien. 3.8

Qar toz jorn m'es plus bell'e plus plaisenz.
 per cho voil mal als oilz ab qe.us remire.
 car a mon grat no porion vezer.
 mas al men danz vezon trop sotilmenz. 4.4
 mous danz non es zo sai pos no.m n'azire.
 anz es mon pro domna per q'eu m'albire.

si m'auzjes qe no.us estara gen.
 car lo meu danz vostres er assamenz. 4.8

Pero dona no.us am saviamentz.
 c'a vos sui fis et a mon ops traire.
 eu vos cuich perdre e mi no puesc aver.
 e vos cuich noser et a mi sui nosanz. 5.4
 per cho nos aus mun mal mostrar ni dire.
 mas a l'esgart podez mon cor devire.
 qe.us cugei dir mas era m'en repen.
 e port els oillz vergoigne et ardimen. 5.8

E car vos am mil tanz q'eu no sai dire.

.....
 no m'en repen anz vos am per un cen.
 car ai proat altrui captenemen. T1.4

Vers Nems ten va chanson qiqes n'azire.
 Qe gauz n'aura per lo men eu escien.
 las tres domnas a cui ente presen.
 e cellas tres vallon ben d'altras cen. T2.4

Indeed I know that all I do is absolutely nothing.
 What can I do if Love wants to kill me?
 For knowingly it has given me such desire
 that I will never conquer it and it does not conquer me.
 Conquered it will be, for my sighs have killed me
 so sweetly, if from her whom I desire,
 I have no help, for I do not expect it from another
 and cannot have desire for another love.

Good Lady, if it pleases you, be tolerant
 of the good I desire for you, since I am to suffer the pain,
 and then the pain could not harm me;
 rather it will seem that we share it equally.
 And if it pleases you, that I turn my attentions elsewhere,
 separate from yourself the beauty and noble laughter
 and the sweet talk that drives me crazy.
 Then I will surely leave you.

For every day is more beautiful and pleasing to me
 so that I want pain for my eyes with which I look at you
 For, according to my will they could not see,
 but to my harm they see too subtly.
 It does not harm me, I know, since I am not offended.
 Instead, it is my to my advantage, Lady, which is why I
 think
 it would not be noble of you to kill me,
 because my harm will be yours equally.

But, Lady, I do not love you wisely,
 For I am faithful to you and traitor to myself;
 I expect to lose you and cannot have myself;
 I expect to harm you and be harmful to myself.
 Although I dare not show or tell you about my pain,
 with your glance you can understand my heart.
 For I intended to tell you, but now I repent of it,
 and carry shame and courage in my eyes.

And since I love you a thousand times that I don't know
 how to tell you.

.....
 I do not repent, instead I love you one hundred percent,
 for I have tested another way.

Go song, to Nimes, whoever is offended,
 that he have joy of it, in my opinion.
 The three ladies to whom I intend to present it,
 and those three are worth more than one hundred others.

12. 155, 23. "Tan mou"

1 2 3 4 5 6 7 8

1
Tant mou de cor- te- sa ra- zon.

2
mos chanz q'eu no i posch fa- llir.

3
an- ceis i dei meil a- ve- nir.

4
q'anc mais non fis e sa- bes qon.

5
car l'em- pe- ra- riz m'en so- mon.

6
e pla- gra.m fort qe m'en ge- qis

7
s'il m'o so- fris.

8
mas pois il es ma- e- sta- tis

9
d'en- se- gna- men.

10
no s'e- schai C'al seu man- da- men.

11
si- a mos sa- bers flacs ni lenz

12
ainz taing q'es do- ble mons en- genz.

Tant mou de cortesa razon.
 mos chanz q'eu no.i posch fallir.
 anceis i dei meil avenir.
 q'anc mais non fis e sabes qon.
 car l'emperariz m'en somon.
 e plagra.m fort qe m'en geqis
 s'il m'o sofris.
 mas pois il es maestatis
 d'ensegnamen.
 no s'eschai. C'al seu mandamen.
 sia mos sabers flacs ni lenz
 ainz taing q'es doble mons engenz.

1.5

1.10

So much it begins with a courtly theme,
 my song, that I cannot fail in it.
 Instead I must succeed better in it
 than I ever did, and do you know why?
 Because the empress requests it from me,
 and it would please me greatly to abandon it,
 if she would allow it.
 But since she is the height
 of good manners,
 it is not proper that to her command
 my wit be weak and slow:
 instead it is proper that my ingenuity doubles.

E s'anc parlei in ma chanson
 de lau lenger cui des azir.
 aisi lor vol del tut maldir.
 e sa des nonques lor perdon.
 qan dizon zo q'anc ver no fon.
 per qe sela cui obezis.
 me relinquis
 e sonan q'aillor aia assis.
 mon pensamen.
 ben mor dunc per gran fallimen.
 s'eu pert zo q'eu am fracamen
 per zo q'il dozom zo q'es menz.

2.5

2.10

And if I ever spoke in my song
 about the praise chatterers whom God hates,
 thus I want to curse them completely
 and for God never to pardon them.
 For they said that which was never true.
 Because of this she whom I obey
 has released me,
 and they say that I have placed elsewhere
 my attention.
 Indeed I die thus from a great error,
 if I lose her whom I love freely
 through those who say what is a lie.

Mas ges per tan no m'abandon
 qeu o ai sempre auzit dir.
 qe mezonza no.s pot cobrir.
 qe no mostra qalqe sazon.
 e pois dreiz venz fals ocaison.
 ancar er proat e devis.
 com eu soi fis.
 leis cui soi subiez e aclis.
 de bon talen.
 q'en lei amar an prez conten.
 mon ferm corages e mos senz.
 c'usques cuia amar plus formenz.

3.5

3.10

But I don't give up at all,
 for I have always heard it said
 that a lie cannot conceal itself
 for it shows itself sometime.
 And since justice conquers false charges,
 again it will be tested and understood
 how I am faithful
 to her to whom I am subject and submitted
 from good desire.
 For they have taken up a fight over her love,
 my firm spirit and wit,
 for each intends to love more strongly.

E si merces no.m ten pron
 qe farai poirai m'en partir.
 eu non q'ai apres a morir.
 de guisa qe.m sab sobre bon.
 q'inz e.l cor remir sa foizon.

4.5

And if mercy doesn't help
 what will I do? can I leave her?
 No, for I have learned to die
 in a way that pleases me very much.
 For within my heart I contemplate her face,

e.l remiran mor e languis.
car ela.m dis.
qe no.m dara zo q'eu l'ai quis.
tant lonzamen.
e ges per aitant no m'alén.
anz dobla ades mos pensamenz.
e mor aisi mescladamenz.

Amarai la donc a lairon.
pois no.i plaz qe.m deing a sofrir.
q'inz en mon cor lan e desir.
e sai q'afar m'er voilla o non.
qe.l cors ten lo cor in preison.
et al si destreiz e conquis.
qe no m'es vis.
qe.m despoder qe m'en partis.
anceis aten
com la posca venzer sofren.
qe merces e lonc sofrir venz.
lai on o val forza ni genz.

and thinking about her I die and languish.
For she said to me
that she won't give me what I have sought
for so long.
4.10 And because of this I don't slow down at all.
Instead I always double attentions
and I die thus mixed/together.

I will love her thus in secret,
since it doesn't please her to deign to tolerate me.
For in my heart I languish in desire
and know what the business will be, like it or not.
5.5 For my body holds my heart in prison,
and has it so distressed and conquered
that it doesn't seem to me
that it weakens me when I leave it.
Instead I wait,
5.10 as though I could conquer her by suffering.
For mercy and long suffering conquer
there where strength and nobility have no value.

13. 155, 27. "Us volers"

1 2 3 4 5 6 7

1
8 Uns vo- lers ol- tra- cui- daz.

2
8 s'es ins en mon cors a- ders.

3
8 pe- ro non di mos e- spers.

4
8 ja po- sca'e- sser a- ca- baz.

5
8 tant aut s'es im- penz.

6
8 ni no m'au- tre- ja mons senz.

7
8 qe.n si- a de- se- spe- raz.

8
8 e son ai- si mei- ta- daz.

9
8 qe non de- se- sper.

10
8 ni aus e- spe- ran- z'a- ver.

The image displays a musical score for a piece titled "Us volers". It consists of ten staves, each with a vocal line and French lyrics. The staves are numbered 1 through 10 on the left. Above the first staff, the numbers 1 through 7 are placed above the notes. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: 1. Uns vo- lers ol- tra- cui- daz. 2. s'es ins en mon cors a- ders. 3. pe- ro non di mos e- spers. 4. ja po- sca'e- sser a- ca- baz. 5. tant aut s'es im- penz. 6. ni no m'au- tre- ja mons senz. 7. qe.n si- a de- se- spe- raz. 8. e son ai- si mei- ta- daz. 9. qe non de- se- sper. 10. ni aus e- spe- ran- z'a- ver.

Uns volers oltracuidaz. s'es inz en mon cor aders. pero non di mos espers. ia posca esser acabaz. tant aut s'es impenz. 1.5 ni no m'autreia mons senz. qe.n sia desesperaz. e son aisi meitadaz. qe non desesper. ni aus esperanz'aver. 1.10	One outrageous desire has elevated itself in my heart. But my hope says that it can never be achieved so high it is attached, and my sense doesn't assure me. So that I would despair of it and am thus divided, for I don't despair or dare to have hope.
Car trop mi sent aut poiaz. ves q'es petiz mos poders per qe.m chastia temers. car aital ardimenz faz. qe mous nos a maintas genz. 2.5 mas d'un conort sui iaudenz. qi.m ven devers. autre laz. e mostra.m c'umilitaz. l'a tant en poder. qe bents m'en pot eschader. 2.10	For I feel myself mounted so high towards that which my strength is small, so that the fear chastises me, since such courage causes harm to many people. But of one solace I have joy that comes to me from another place and shows me that humility has her so much in power that good things could happen to me from it.
Tant s'es en mor cor fermaz. qe.l mensonia.m cor fermaz. aital mal traiz m'es lezers. pero ben sai q'es vertaz. qe bos artus venz. 3.5 per qe.us prec domna valenz. qe sol d'aitan me sofraz. e poi serai gent pagaz. qe.m laises voler lo ioi q'eu desir aver. 3.10	It is so fixed in my heart that a lie is to me [fixed heart]; such mistreatment is pleasure to me. But I know well that it is true that a good end conquers. So that I entreat you, worthy Lady, that you only tolerate me so much, and then I will be nobly paid, if you allow me to desire the joy that I want to have.
Ben parec nescietaz o sobrat ardiz volers. car solamens un vecers. m'a desebnz tan uiatz. qe coindetamenz. 4.5 me venc al cor uns talens. tals q'eu son enamoras. mas pos s'es tant fort doblaz. qe.l maitin e.l ser. mi fai dolzamen doler. 4.10	Indeed it seemed stupid or an overly ardent desire, since only one sight has deceived me so quickly. For graciously one desire comes into my heart such that I am in love. But since it is so strongly doubled that morning and night it makes me sweetly sad.

Mas pero chantar no.m plaz.		But to sing no longer pleases me,
si m'en valgues asteners.		if it please you for me to abstain.
anz me fara no chalers		Instead it makes me not-caring
laiszar deport e solaz.		and leave off fun and games,
qi mais pois n'es menz.	5.5	since she is lacking,
l'emperariz cui iovenz.		the empress, whose youth
a poia en auchors graz.		is raised graciously on high.
e s'el cors no.i fois forzaz.		And if her body were not forced there
il fera saber.		she would know
com fols si vol dechader.	5.10	what a fool so wants to destroy.

Appendix C. Other Songs in Manuscript R

1. 155, 1. "Amors merce!"

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

1 A- mors mer- ce no muey- ra tan so- ven.

2 que ja.m po- detz vi- az del tot au- ssi- re.

3 que vie- vre.m fatz e mo- rir ey- ssa- mens.

4 et e- nai- ssi do- blatz me mo mar- ti- re.

5 pe- ro mietz mortz vos son om e ser- vei- res.

6 et es me mil tans pus bos.

7 que de nulh au- tr'a- ver ric ga- zar- dos.

Amors merce no mueyra tan soven.
 que ia.m podetz viaz del tot aussire.
 que vieure.m faitz e morir eyssamens.
 et enaisi doblatz me mo martire. 1.4
 pero mietz mortz vos son om e serveires.
 et es me mil tans pus bos.
 que de nulh autr'aver ric gazardos. 1.7

Love, have mercy, that I don't die so often,
 for now you can easily kill me completely.
 For you make living and dying the same to me
 and thus double for me my martyrdom.
 But, even dead, I am your man and servant,
 and it is for me a thousand times better
 than to have rich reward from another.

Per qu'er peccatz amors so sabetz vos.
 si m'azirat pus vas vos no.m azire.
 mas trop servir ten dan mantas sazoz.
 qe son amic en pert hom so aug dire. 2.4
 q'ie.us ai servir et encars no m'en vire.
 e car sabetz q'en guizado n'aten.
 ai perdut vos e.l servir eyssamen. 2.7

Because it will be a sin, Love, as you know,
 if you bother me, since I don't worry about you.
 But to serve too much often causes harm,
 for a man loses his friend from it so I hear.
 Since I have served you and still don't turn away,
 and since you know that I expect a reward,
 I have lost you and your service equally.

Mais dona vos qe avetz mandamen.
 forsatz amors. e vos c'aitan dezire.
 non jes per me mas per dreg chاوزimen.
 que tan planhen vo.n preguon miei sospire. 3.4
 qe.l cor plora canc vezetz mos huelhs rire.
 mais per paor qe no senbl'enuejos.
 engan mi eys e trac mal en perdos. 3.7

But you, Lady, who have command,
 take love by force, and you whom I so much desire,
 not for myself but as the right choice.
 For my sighs lament and beg you so much
 that my heart cries even when you see my eyes smile.
 But for fear that I would seem annoying,
 I trick my eyes and suffer in vain.

Anc non cugey vostre cors orgulhos.
 volgues a mi tan lonc dezir assire.
 mas per paor qe no fes d'un dan dos.
 no vos auze lo meu maltrait devire. 4.4
 ai car vost'uelh no vezon miei martire.
 c'adoncx m'agratz merce ab solamen
 lo dos esgart qe.m fay merce parven 4.7

Never did I believe that your proud heart
 would want to put such long desire in me.
 But for fear that I would make two harms from one,
 I dare not reveal my suffering to you.
 Oh, why don't your eyes see my martyrdom?
 For thus you would have mercy for me with only
 the sweet look that appears merciful to me.

A vos volgra mostar los mals q'ieu sen.
 et ad outra selar et escondire.
 tan qe no.us puese dire mon cor seladimen.
 car s'ieu non puese cobrir. qi m'er cubreire 5.4
 o qi m'er fis. se neis qe.m son trayre.
 car qi no sap selar. non es razos.
 q'el selon sel a cuy non es nulh pros. 5.7

To you I want to show the pain that I feel
 and hide and conceal it from others.
 So much I cannot tell you about my hidden heart.
 For if I cannot hide myself, who will hide me?
 and who will be faithful to me if I betray myself?
 For he who doesn't know how to hide, there is no reason
 that they, for whom there is no advantage, hide him.

Mas N'Aziman ditz qu'ieu li son trayre.
 e leu Tostemps ditz hom q'ieu so nulhs.
 car tot mon cor non retrac a els dos. T1.3

But Aziman they say that I am traitor to her,
 and perhaps, Tostemps, they say I am nothing,
 since all my heart I do not take back from those two.

Dona.l fin cor q'ie.us ai no.us puese tot dire.
 mas per merce so q'en lais per no sen.
 restauratz vos ab bon entendemen. T2.3

Lady, the true heart I have for you I cannot tell you
 about,
 but for mercy's sake that which I allow for no reason,
 restore yourself to good intentions.

2. 155, 3. "Ay! tan gen vens," New Melody

1 2 3 4 5 6 7 8 9 10

1 Ay tan gen vens et ab tan pauc d'a- fan.

2 ay- sel qe.s lay- sa ven- ser a mer- ce.

3 car e- nay- si vens hom au- trui e se

4 et a ven- cut do- as vetz se- nes dan.

5 mas vos a- mors no faitz jes e- nay- si.

6 c'ap vos mer- ce no.m poc un jorn va- ler.

7 ans m'a- vetz tant mo- strat, vo- stre po- der.

8 qu'e- ras no.us ay ni vos non a- vetz me.

Palimpsest Melody (separation aided by Aubrey, "Study," 123-24)

1 2 3 4 5 6 7 8 9 10

1 Ay tan gen vens et ab tan pauc d'a- fan.

2 ay- sel qe.s lay- sa ven- ser a mer- ce.

3 car e- nay- si vens hom au- trui e se

4 et a ven- cut do- as vetz se- nes dan.

5 mas vos a- mors no faitz jes e- nay- si.

6 c'ap vos mer- ce no.m poc un jorn va- ler.

7 ans m'a- vetz tant mo- strat, vo- stre po- der.

8 qu'e- ras no.us ay ni vos non a- vetz me.

Ay tan gen vens et ab tan pauc d'afan
 aysel qe.s laysa venser a merce.
 car enaysi vens hom autrui e se.
 et a vencut doas vetz senes dan. 1.4
 mas vos amors no faitz jes enaysi.
 c'ap vos merce no.m poc un jorn valer.
 ans m'avetz tant mostrat vostre poder.
 qu'eras no.us ay ni vos non avetz me. 1.8

Oh, how nobly he conquers and with what little trouble,
 he who allows himself to conquer with Mercy.
 For thus he conquers himself and others
 and has conquered two times without injury.
 But you, Love, do not do this at all,
 for to you mercy can have no value one day.
 Instead you have so much shown me your strength
 that now I don't have you and you don't have me.

On trobaretz may tan de bona fe.
 c'anc mays nuls homs se meteus non tray.
 son essien si con yeu vos servi.
 tan lialmens c'anc de re no.m jauzi. 2.4
 ans qier merce so fazia parer.
 car qi trop val servizi reproperchan.
 semblansa fai qe.l gazardon deman.
 mais de mieus dic q'ieu de vos no.l esper. 2.8

Per que.m par fol qi no sap retener.

so qe conqer. q'ieu pres be atrestan.
 qi so rete qe a conqist donan
 per son esfors com fas lo conquerer. 3.4
 mais retengratz enaisi col fol reten
 l'espervier
 qe.l estrenh tan e.l punh tro qe.l aussi.
 mas pus estortz vas se vievre puese be. 3.8

Tot so que val pot nozer atressi.
 doncx s'ie.us tenc pro. be.us poc mantener
 et er merce sabe.us vostre saber.
 que.m avetz dat don anc jorn no.m iauzi. 4.4
 vos mou tenso ni e.us dic mal en chantan.
 mais non er faitz que chاوزimen n'aten.
 en vuelh mais mon dan sofrir iasse.
 qe l'autrui tort adrechures claman. 4.8

Mais que.l bon rey Richart qe vel q'ieu chant.

blasme per so car non passet dese.
 ar es sauput si qe cascus o ve.
 car yeu estranh per mielhs salhir avan. 5.4
 q'el era coms ar es ric. . . ses fi.
 car bon secors fay dieu a ric voler.
 s'ieu dis mal a crozar en dis ver.
 et es sauput si e.us no m'en de soi. 5.8

Ja N'Azimans ni Tostemps non creyrai.
 qe vas amors aiatz virat mo fre.
 mas ben pot hom creyre ayso qe ve.
 et er sauput huei mais o a qi enan. T.4

Where will you find ever so much of good faith?
 For never did any man so betray himself
 assuredly, as I serve you
 so loyally that I never enjoyed anything.
 Instead I seek mercy that would make this appear.
 For he who so much goes around reproaching service
 makes it seem that he's seeking rewards.
 But of myself I said that I do not hope for this from you.

Because he seems a fool to me who doesn't know how to
 retain
 what he conquers. For I value well equally
 him who retains what he already conquered
 through the same effort as he conquered it.
 But you retain me thus like the fool retains
 the hawk
 for he grasps it so tightly in his fist that he kills it.
 but thus freed from it I can live well.

All that which has value can also cause harm.
 Thus if I were useful to you I could abide by you,
 and it will be a pity if with your own knowledge
 that you have given me, that since I never enjoy myself,
 I begin quarrel with you and curse you in singing.
 But it will not be done, since I await the choice.
 I want more to suffer my damage always
 than to rectify others' wrongs by complaining.

But he who blames good King Richard, who wants me to
 sing,
 because he didn't immediately go to the crusade
 now it is known so that each sees it.
 For I stay back in order to better jump ahead.
 for he was a count, now he is a rich . . . without land.
 for God gives good help with rich desire.
 If I spoke ill of the crusade, I spoke the truth,
 and it is known if I didn't lie about him.

Now Azimans and Tostemps, I will not believe
 that you have turned my reins towards Love.
 But, indeed, a man can believe what he sees,
 and it will be known henceforth who advances better.

3. 155, 5. "Ben an mort" on page 206

4. 155, 10. "Greu fera"

1 2 3 4 5 6 7 7'

The musical score is written for a single melodic line on a treble clef staff. It consists of nine measures, each with a number above it (1 through 9). The notes are written in a simple, clear style, with some measures containing multiple notes beamed together. The lyrics are written below the staff, aligned with the notes. The lyrics are in French and describe a scene of suffering and death.

1 Greu fe- ra nulhs hom fa- lhen- sa.

2 si tant teu- ses son bon sen.

3 com lo bla- sme de las iens.

4 qui vi- ron de- sco- si- en- sa.

5 qu'ieu falh car lais per te- men- sa.

6 d'un bla- sme de- sco- noi- sen.

7 qu'es con- tr'A- mors non em- pren.

8 q'ei- ssa- men notz trop su- fren- sa.

9 com leu cors ses re- te- nen- sa.

Greu fera nulhs hom falhensa. si tant teuses son bo sen. com lo blasme de las iens. qui juron descosiensa. qu'ieu falh car lais per temensa. 1.5 d'un blasme desconoisien. qu'es contr'amors non empren. q'eissamen notz trop sufrensa. com leu cors ses retenensa. 1.9	With difficulty no one would make a mistake if he considered his good sense more than the blame of the people who judge in ignorance. For I fail, since I allow through fear of the blame of the ignorant, since against Love I don't move. For too much forbearance harms as much as a light heart without restraint.
Car en vostra manensa. me mis amors francamen. yeu fora mortz veramen. si no fos ma conoisensa. 2.5 don non aiatz mais plavensa. q'ieu man si co suelh planhen. ni.m mut huey mais tan saven. que mas chansos a parvensa. n'aurion mais de valensa. 2.9	Since into your support, Love, I freely put myself, I would truly be dead if it were not for my understanding. Thus you wouldn't have more pleasure, for I remain as I am accustomed, complaining, and silence myself now so often that my songs apparently would have more value.
E ia merces no vos vensa. per mi qu'ieu non lay aten. ans estaray planamen. ses vos pus tant vos agensa. 3.5 franke de bela captenensa. si puese que.n aiso m'en pren. car sil sofron los turmen que fan per fol entendensa. ans del peccat penendensa. 3.9	And never would Mercy conquer you for me, since I don't expect it. Rather, I stand quietly without you if so much it please you, noble with beautiful deportment, if I can, when I turn my thoughts to this. For they suffer the torments, who by foolish understanding, do the penitence before the sin.
Car ieu avia crezenza. tan can amiei finamen. en aiso com vai dizen. ben fenis qui mal comensa. 4.5 mais en avia entendensa. que per proar mon talen. m'acsetz mal comensamen. mal eras vei a prezensa. que tostems m'a gran tenensa. 4.9	For I had belief, so much I loved truly, in this as they say: "it ends well what begins badly." But I had understanding of it that in order to test my desire you gave me a bad beginning. But now I see clearly that great power always had me.
E si.m degratz dar guirensa. car mielhs. . . e plus gen qui dona c'aisel que pren. si pretz n'a ni be volensa. 5.5 mas . . . vil tenensa. vostr'afar et en . . . nien. c'om vos sol dar er vos ven. mais lais m'en qu'ieu ai sabensa. de mal dir et abstrenensa. 5.9	And if you must give me protection for better . . . and more noble who gives than he who takes, if he has worth and good desire. But . . . bad power your affairs and in . . . nothing, for one is used to giving to you, now he sells you. But I finish, for I have the wisdom and moderation in cursing.

5. 155, 14. "Mout i fez"

1 2 3 4 5 6 7 8

1 Mot y fes gran pe-ccat a- mors.

2 can li plac qe.s me- zes en me.

3 car mer- ce no.y a- dus ab se

4 am que s'a- do- ssis ma do- lors.

5 c'a- mors pert so nom e.l de- smen.

6 et es de- sa- mor pla- na- men

7 pus mer- ce no.i pot far se- cors.

8 per que.l fo- ra pretz et ho- nors.

9 pus ilh vol ven- ser to- tas res.

10 c'u- na vetz la ven- ces mer- ces.

Mot y fes gran peccat amors. can li plac que.s mezes en me. car merce no.y adus ab se am que s'adossis ma dolors. c'amors pert so nom e.l desmen. et es desamor planamen. pus merce no.i pot far secors. per que.l fora pretz et honors pus ilh vol venser totas res. c'una vetz la venses merces.		Love committed a very great sin, when it pleased her to herself in me, since she did not bring Mercy with her with which to sweeten my sadness. For Love loses her name and domain and is clearly "Not-Love," since Mercy cannot help there. Which is why it would be worthy and honorable, since she wants to conquer all things, if one time Mercy would conquer her.
Mas trop m'a azirat amors. cant ab merce se desave. pero.l mielhs del mielhs qe hom ve. midons qe val mais de valors. en pot leu far acordamen. qe majer n'a fag per l cen. qi ve con la neus q'es e.l colors s'acordon en lieys semblans es c'amors s'i acort ab merces.		But Love has angered me too much, when she disagrees with Mercy. But the best of the best that one sees, my Lady, who is worth more than valor, can easily bring them into agreement, since she has done so more than a hundred times. He who sees how the snow. that is and the colors agree in her, it would seem that Love could agree there with Mercy.
Mais no.m pot esser pus amors nozens. ni midons so cire. pero de midons non say re. c'anc tant no me forset folors qe.l auzes dir mon pessamen. mais cor ai que capdel ab sen mon ardimen. qe tol paors. pero esperan fan las flors tornar frug. e d'amors s'om pes q'esperan la venca merces.		But that cannot be since Love harming or my Lady so I believe. But of my Lady I know nothing, for never did foolishness so force me that I would dare tell her my thoughts. But I have a heart that guides with reason my courage, when fear strikes me. But, hoping makes the flowers bear fruit, and of Love, so one thinks, that hoping Mercy would conquer her.
S'ar nous vens vencut soi be. venser nous puesc mais ab merce. e s'entre tans mals n'ay un be. ja no.us er dans ni desonors. cujatz vos doncx qe.us estey gen. car me faitz planher tan soven. ans en val mens vostra valors. pero.l malmen fora dossors. si.l aut ram a cuy me sostenc. me pleyes merceyan merces.		If now I don't conquer you, I am conquered indeed, I cannot conquer you except with Mercy, and if among so many evils I have one good, it will never be harmful or dishonorable for you. Do you think it is noble for you when you make me complain so often? Rather, your valor is worth less in value. But the pain would be sweet if the high branch which holds me up, Mercy would mercifully bend to me.
Mais mi son gardat per no sen. car mi jes ma emblat amors. ara epron rescon de las flors. mais dir pot q'ieu eis me son pres. pus que no.m val dretz ni merces.		But I have protected myself for no reason, since Love has stolen me from myself. Now it withholds the flowers. but I can say that I am prisoner of myself, since justice and Mercy have no value to me.

6. 155, 16. “Per dieu! Amors”

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

1 Per dieu a-mors be sa-betz ve-ra-men.

2 con pus di-ssen mais pue-ie hu mi-li-tat.

3 et er-guelh cai on pus aut es pu-iatz.

4 don dei a-ver gaug e vos e-spa-ven.

5 can se mo-stret er-guelh con-tra me-zu-ra.

6 e.l brau re-spos ab ses hu-mils chan-sos.

7 per qu'es sem-blan. que l'or-guelh ca-ja jos.

8 c'a-pres bel jorn a vi-stas nueg e-scu-ra.

Per dieu amors be sabetz veramen
con pus dissen mais pueie humilitat.
et erguelh cai on pus aut es puiatz.
don dei aver gaug e vos espaven. 1.4
can se mostret erguelh contra mezura.
e.l brau respos ab sas humils chansos
per qu'es semblan. que l'orguelh caja jos.
c'apres ben jorn a vistas nueg escura. 1.8

For God's sake, Love, you know perfectly well,
the more Humility descends, the higher it climbs,
and Pride falls when it has climbed higher.
Thus, I must have joy and fear of you
when Pride shows itself beyond measure
and harsh response with its humble songs.
Which is why it seems that Pride should fall low,
like after a nice day I've seen dark night fall.

Mas vos no.m par puscatz far falhimen.
 pero can falh selh q'es pros ni prezat.
 tan can val mais. tan n'es pus encolpatz.
 qe la valor pueja e la colpa dissen. 2.4
 e si tot hom perdona forfaitura.
 ja del blasme no sera fatz perdon.
 e cel reman en mala sospeiso.
 c'a mans met sel qi vas us desmezura. 2.8

Blasme n'a hom e cascus sela sen.
 e si.l engan reman pus enganatz
 sel qe falh qe sel q'es enganatz.
 e doncx amors per qe fatz tan soven. 3.4
 com plus vos feri. cascus pus se rancura.

e del servir tanh calqe guazardos.
 precx et amicx melhuramens e dos.
 ses us d'aquetz par fols qi si atura. 3.8

Fols fuy ieu be. que mis lo cor e.l sen.
 sens non con ges q'enans fon gran foldatz.
 car cel es fols qe cuja esser senatz.
 e sap hom mais ades on pus apren. 4.4
 car anc merce qe valc mais qe dreitura.
 no valc a mi ni ac poder a vos.
 ab pauc me sembla m'ages valgut razos.
 adoncx fuy fols car aic de vos anc cura. 4.8

Mas ar soi ric pus en vos non enten.
 qe cujar es riqez'e paubretat.
 car sel es ricx qe s'enten apagatz.
 e sel paubres q'en trop ricor enten. 5.4
 c'ara soi ricx can fin gaug m'asegura.
 can pens com soi tornatz dezamoros.
 era maritz ar soi joios
 per q'ieu m'en torn en gran bonaventura. 5.8

Cortezia non es als mas mezura
 mas vos. amors no saubes anc qes fos.
 mais yeu serai tan pus cortes qe vos.
 c'al major bron selarai ma rancura.

But it doesn't seem to you that you could make a mistake.
 However when he fails who is worthy and prized,
 as much as he's worth the more he is guilty of it;
 for the valor rises, and the guilt descends.
 And although one pardons wickedness,
 never will there be pardon for the blame,
 and he remains under bad suspicions,
 for he who behaves badly toward one has done so
 towards many.

A man has blame for it and each hides his reason,
 and if the deceit remains, he is more deceived
 who does it than he who is deceived.
 And thus, Love, because you do it so often,
 that the more one serves you the more each complains
 about it.
 And whatever reward is fitting to the service,
 entreaties and friends, improvements and gifts,
 without one of these, he appears foolish who remains
 there.

I was foolish indeed when I put my heart and sense
 there.
 there was no sense, rather there was great foolishness.
 For he is foolish who intends to be wise,
 and a man knows more always when he learns more.
 Since Mercy, who is worth more than Justice,
 has no value to me or had strength in you,
 little it seems to me, Reason would be valued by me.
 Thus, I was foolish, since I always had problems with
 you.

But now I am rich since I don't turn my thoughts to you,
 for in thinking is richness and poverty.
 For he is rich who considers himself paid,
 and he poor who thinks about riches too much.
 However, I am rich since refined joy assures me,
 when I think how I was turned unloving.
 Then I was unhappy, now I am joyous.
 Through this I find my great good fortune in it.

Courtesy is nothing but moderation,
 but you, Love, never knew what it was.
 But I will be so much more courtly than you
 since to greater merit, I will hide my sadness.

7. 155, 18. "S'al cor plagues" on page 216

8. 155, 22. "Tan m'abellis"

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

1 Tant m'a- be- lis l'a- mo- ros pe- ssa- mens.

2 que s'es ven- guz ins en mon cor a- ssi- re.

3 per que no.i pot nulhs au- tres pretz ca- ber.

4 ni mais ne- gus no m'es dos ni pla- zens.

5 c'a- doncx vieu sas. cant m'au- si- zo.ls so- spirs

6 e fi- n'a- mors a- leu- ia mo mar- ti- re.

7 que.m pro- met ioi mas trop lo.m do- na len.

8 c'ab bel sem- blan m'a tray- nat lo- nia- men.

Tant m'abelis l'amoros pessamens.
 que s'es vengutz ins en mon cor assire.
 per que no.i pot nulhs autres pretz caber.
 ni mais negus no m'es dos ni plazens. 1.4
 c'adoncx vieu sas. cant m'ausizo.ls sospirs.
 e fin'amors alevia mo martire.
 que.m promet joi mas trop lo.m dona len.
 c'ab bel semblan m'a traynat loniamen. 1.8

So much it pleases me, the loving thought,
 that has established itself in my heart,
 so that no other value can fit there,
 and nothing is more sweet or pleasing to me.
 For thus I live healthy, when the sighs kill me,
 and true love lightens my martyrdom.
 For it promises me joy, but gives it too slowly to me,
 for with a beautiful appearance, it has made me languish
 for too long.

Be sai que tot cant fas er dreit nien.
e qe.n puese may s'amor mi vol aussire.
car esien m'a donat tal voler.
on ja non er vencut ni el no vens. 2.4
vencut soi caussit m'an li sospire.
tot planamen pus de leys q'ieu dezire.
non ay secors ni d'alhors non l'aten.
ni d'autr'amor non puese aver talen. 2.8

Indeed I know that all I do will be absolutely nothing.
What can I do if Love wants to kill me?
For knowingly it has given me such desire
that never will it be conquered and I don't conquer it.
Conquered I am, for the sighs have killed me
plainly, since from her whom I desire
I have no help and don't expect any from elsewhere,
and cannot have desire for another love.

Bona dona siatz se.us platz sofren.
del be q'ie.us vuelh qu'ieu soi del mal sufrire.
e pus lo mal no.m poiria dan tener.
ans m'es semblans qe.ls partam engalmens.
pero se.us platz cadz altra part me vire. 3.5
partes de vos la beutat e.l dos rire.
e.l bel semblan qe.m esfolis mo sen.
pueis partray me de vos mon essien. 3.8

Good Lady, if it pleases you, be tolerant of
the good that I want for you, that I am to suffer the pain,
and then the pain cannot harm me;
instead it seems that we share it equally.
But if it pleases you that I turn my attentions elsewhere,
separate from yourself the beauty and sweet smile
and the beautiful appearance that enchants my sense,
then I will surely leave you.

A totz jorns m'es pus bel'e pus plazens.
per q'ieu vuelh mal als huelhs ab qe.us remire.
q'ieu no volgra qe.us poguesson vezer.
car a mon dan vezon trop sotilmen. 4.4
mas dan no.m er car savals no.m n'azire.
ans m'es tan dos. dona per qe m'albire.
si.m aussizetz qe no.us estara jen.
car lo meu dan. vostres es eysamen. 4.5

Ah, every day is more beautiful and pleasing to me,
so that I want pain in my eyes with which I see you.
For I don't want them to be able to see you,
but to my harm, they see too subtly.
But it will not harm me, since it doesn't bother me;
instead it is such a gift, Lady, which is why I think
if you kill me, that it would not be noble of you,
for my harm is equally yours.

Pero dona no.us am saviamen
c'a vos soi fis. et a mos obs traire.
q'ie.us tem perdre e mi no puese aver.
e.us cug nozer. e soi a mi nozens. 5.4
pero mos mals no.us aus mostrar ni dire.
mais al esgart podetz mon cor devire.
car no.us vuelh dir et eras m'en repren.
en port al cor vergonh'et ardimen. 5.8

But Lady, I don't love you wisely.
For to you I am faithful but to my own interests a traitor;
I fear losing you and don't have myself;
I expect to hurt you and am harmful to myself.
But I don't dare show you or tell you about my pain,
but with your glance you can read my heart.
For I want to tell you, and now I repent of it
and carry in my heart the shame and courage.

Trop vos am mais dona qe no.us aus dire.
e car anc jorn aic d'autra amor rire.
no m'en penet caraus am per sen,
car ai proat autrui captenemen. T1.4

I love you too much, Lady, more than I dare to say,
and since I used to have fun with another love,
I don't repent, since I love you through sense,
for I have tested another conduct.

Dona.l fin cor q'ie.us ay no.us puese tot dire.
mais per merce so q'ie.us lais per no cen.
restauratz vos ab bon captenemen. T1.3

Lady, the true heart I have for you I cannot tell you
about,
but for pity's sake, so that I don't give up for no reason,
restore yourself to good conduct.

9. 155, 23. "Tan mou"

1 2 3 4 5 6 7 8

1 Tant mou de cor-te-za ra-zo

2 mon chan per que no.i dei fa-lhir.

3 ans dei mielhs en-de-ve-nir.

4 c'anc mais no fis. e di-re.us co.

5 que l'em-pe-rai-ritz m'en so-mo.

6 e pla-gra.m fort que m'en ge-quis.

7 s'il m'en su-fris.

8 mas car ilh es sim e ra-zitz.

9 d'e sse-nha-men.

10 no.s co-ve c'al sieu man-da-men.

11 si-a mos sa-bers flacx ni lens

12 ans tanh que.i do-ble mos en-iens.

Tant mou de corteza razo
mon chan per que no.i dei falhir.
ans dei mielh endevenir.
c'anc mais no fis. e dire.us co.
que l'emperairitz m'en somo.
e plagra.m fort que m'en gequis.
s'il m'en sufris.
mas car ilh es sim e razitz.
d'essenhamen.
no.s cove c'al sieu mandamen.
sia mos sabers flacx ni lens
ans tanh que.i doble mos eniens.

E s'anc parlei e mas chansos
de lauzengier. cui dieus azir.
eras los vuelh del tot maldir.
e ja dieus noca lur perdo.
car an dig so c'anc vers no fo.
qe.l bela cui ieu soi aclis.
me
que.s cuja d'alhors aia assis
mon pessamen.
doncx murray per gran falhimen.
. . . .
per so qe dizon q'es men.

Mal ges per so no.m abando.
qe mantas vetz ai auzit dir
qe messonja no.s pot cobrir.
qe no.s mostre calqe sazo.
e pus dretz vens fals'ochayzo.
encar er sauput e devis
com ie.l soi fis.
c'aisi.l soi totz mes aclis
de bon talen.
q'en lieys amar ay pres conten.
mo ferm coratge e mo sen.
c'usqecx cui amar pus fortmens.

1.5 It begins with such a courtly theme,
my song, because I must not fail in it.
Instead I must succeed better
than I ever did, and do you know why?
Because the empress commanded me,
and it would please me greatly to abandon it
if she would allow me.
But since she is, from head to toe,
the example of good manners
1.10 it is not proper that to her command
my wit be weak and slow,
rather I must double my ingenuity.

2.5 And if ever I spoke in my songs
about the flatterers, whom God hates,
now I want to curse them completely,
and God never pardon them.
For they said that which was never true,
that the beautiful woman to whom I am submitted,
me . . .
that she believes that I have placed elsewhere
my attentions.
2.10 Thus I will die from a great error.
. . .
because they say what is a lie.

3.5 For this I don't yield to harm at all,
for many times I have heard it said
that a lie cannot conceal itself,
for it shows itself at some time.
And since justice conquers false charges,
again it will be known and understood
how I am faithful to her
in whom I have put all my inclinations
from good desire.
3.10 For they have taken up a fight over loving her,
my firm courage and wisdom,
over which one loves more strongly.

E si merces no.m ten pro.
qe farai poirai m'en geqir.
ieu non c'apres ai a morir.
en guiza q'es sobre bo.
q'en pessan remir sa faiso.
e remiran e ieu languisc.
car je la.m dis.
qe no.m da so q'ieu l'ay qis.

tan loniamen.
e ges per aiso no m'alén.
ans dobla ades mon pessamen.
e muer ades mens cada mens.

Amarai la doncx a layro
pus vei qe no.m denher sofrir.
qe ins e mon cor l'an remir.
e say c'afir m'er vuelh o no.
qe.l cors ten lo cor en preizo.
et a.l si vencut e conqis.
qe no m'es vis.
qe.m despoder qe s'en partis.
per q'ieu n'aten.
qe merces la.m vensa brevinen.
car lonc servirs ab merces vens.
lai on no val forsa ni genhs.

- And if Mercy doesn't help me,
what will I do? and can I refrain from her?
No, for I have learned to die
in a way that is very good.
- 4.5 For in thinking I contemplate her face,
in contemplating and I languish.
For she said
that she wouldn't give me what I had sought from
her
for so long.
- 4.10 And because of this I don't slow down;
instead I always double my attentions
and always die little by little.
- I will love her thus in secret,
since I see that she doesn't deign to tolerate me.
For in my heart I contemplate her
and know that it will go for me like it or not.
- 5.5 For my body holds my heart in prison
and has so conquered and vanquished it
that it doesn't seem to me
that it weakens me when it leaves me.
For this reason I expect,
- 5.10 that mercy would conquer her soon for me,
since long service conquers with mercy
there where strength and skill have no value.

10. 155, 27. "Us volers"

1 2 3 4 5 6 7

1
Us vo- lers o- tra- cu- iatz.

2
s'es dins e mon cors a- ders.

3
pe- ro no.m ditz mos e- spers.

4
ia pue- squ'e- sser a- ca- batz.

5
tan aut s'es en- penhs.

6
ni no m'au- tre- ya mos sens

7
que si- a de- se- spe- ratz.

8
e soy ay- si mei- ta- datz

9
que no.m de- se- sper.

10
ni.n aus e- spe- ran- z'a- ver.

Us volers otracuiatz
s'es dins e mon cors aders.
pero no.m ditz mos espers.
ia puesqu'esser acabatz.
tan aut s'es enpenhs.
ni no m'o autreya mos sens
que sia desesperatz.
e soy aysi meitadatz
que no.m desesper
ni.n aus esperans'aver.

1.5

One presumptuous desire
has attached itself within my heart.
But my hope tells me
that it can never be achieved,
so high it is attached;
and my sense doesn't assure me.
For I would be desperate
and am thus divided,
for I don't despair
nor dare to have hope

1.10

Car mot me sent aut puiatz.
ves qe es petitz mos poders.
c'aitals maltratz m'es lezers.
pero si say qes vertatz.
que bos . . . vens.
per q.ie.us prec dona valens
qe sol d'aitan me sofratz.
e pueis serai ien paiaitz
qe.m laisetz voler
lo ioy q'eu dezir aver.

2.5

For I feel myself mounted so high
towards that which my strength is small,
for such mistreatment is pleasure to me.
But since I know that it is true
that good . . . conquers,
for this reason I entreat you, worthy Lady,
that only you would tolerate me,
and then I will be nobly paid,
for you would allow me to desire
the joy I desire to have.

2.10

Cant y.es mon cor pausatz
qe.l mesonia sembla vers.
per qe.m chastia temers.
qe aitals ardimens fatz.
notz a mantas gens.
mais d'un conort soy iauzens.
qen ven debes l'autre latz.
e mostra.m c'umilitatz
a tan de poder
que bes m'en pot eschazer.

3.5

How tranquil my heart is there,
that a lie seems true.
Because fear chastises me
that such courage does
harm to many people.
But of one solace I have joy
that comes to me from another place
and shows me that humility
has so much strength
that good can come to me from it.

3.10

Ben parec nessietatz
e sobre autieus uolers.
cant solament us vers
m'as descubut tant viatz.
q'escondudamens
me venc al cor us talens.
tals qe suy enamoratz.
mais pueis m'es tan fort doblatz
qe mati e ser.
me fay doblamen doler.

4.5

Indeed it seemed folly
and beyond lofty desire
that only one truth
has deceived me so quickly.
For secretly
one desire came into my heart,
so that I am in love.
But since it is so strongly doubled in me,
that morning and night
it makes me doubly sad.

4.10

De res no.m sen malmenatz.
 vas vos mas car mos sabers.
 me sofranh a dir plazers.
 e car son desmezuratz.
 d'amar lialmens.
 cre que falh mos essiens.
 pero si.m fos dretz iutgatz.
 ja non degr'esser blasmatz.
 c'aital non chaler.
 devriatz en grat retenir.

5.5

I do not feel that I behaved at all badly
 towards you, but since my knowledge
 prevents me from uttering pleasantries,
 and since I am immoderate
 in loving loyally,
 I believe that my knowledge has failed me.
 But if I were judged properly,
 I would never be blamed.
 For such not-caring,
 you would have to retain in thanks.

Mas er si cantar no.m platz.
 si m'en volgues estener.
 pero laisar a non chaler.
 m'en fora joy e solatz.
 heuy mays pus n'es mens.
 l'emperayritz avinens.
 es puiatz en lauzors grans.
 e s'il cor no.m fos forssatz.
 yeu feyra parer.
 com fols se vol dechazer.

6.5

But now indeed to sing does not please me,
 if you would want me to abstain from it.
 But to leave from not-caring
 would be joy and solace to me.
 Now since she is lacking,
 the charming empress,
 is raised in great praise.
 And if her heart had not forced me,
 I would indicate
 how the fool wants her destroyed.

6.10

Ai dossa res avinens.
 prenda vos humilitatz.
 pus nulh autre joy no.m platz.
 ni d'otra voler.
 non ay enienh ni saber.

T1.5

Ah, sweet charming thing,
 humility becomes you.
 Since no other joy pleases me
 nor desire for another,
 I have neither ingenuity or wisdom.

Que tans sospirs n'ay gitatz.
 qe mati e ser.
 me fais doblamen doler.

T2.3

I have thrown out so many sighs
 that morning and night
 makes me doubly sad.

Appendix D. Songs in Manuscript W

1. 155, 10. "Greu fera.

1 2 3 4 5 6 7 7'

1 En la vo- stre main- te- nen- ce.

2 mai mis a- mors fran- che- ment.

3 qu'eu fu- sse mors ve- ra- ment.

4 se non fust ma co- nnoi- ssen- ce.

5 dont non eu en me per- ven- ce.

6 don muir quan pluz sui plai- gnens.

7 dont mi- re me tan su- vent.

8 que ma can- con en per- ven- ce.

9 n'au- ric matz de va- len- ce.

En la vostre maintenance
m'ai mis amors franchement.
qu'eu fusse mors verament.
se non fust ma connoissance.
dont non eu en me pervence.
don muit quan pluz sui plaignens.
dont mire me tan suvent.
que ma cancon en pervence.
n'auric matz de valence.

Into your protection
I have freely put myself, Love,
for I would truly die
if it weren't for my understanding.
Thus I do not accomplish it in myself,
so that I am silent when I am complaining more.
Thus I remember so often
that my song in appearance
would have more value.

2. 155, 21. "Sitot me sui"

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

4 me d... er. quan me sui co- no- guz.

5 des grans en- gins qu'a- mors vers me fai- si- e.

6 toz biaux sem- blanz m'a ten- guz en fa- di- e.

7 maiz de li est a lei del mal deu- tor.

8 qu'a- des pra- met. et gius non pa- ga- ri- e.

1. . . .
2. . . .
3. . . . a grant bonavinture
4. me d. . . er. quan me sui conaguz.
5. des grans engins quamors vers me faisie.
6. toz biaux semblanz ma tenguz en faidie.
7. maiz de li est a lei del mal deutor.
8. qu'ades pramet. et gius non pagarie.
9. A bel semblant ou false amor saduis.
10. vers li se trai fals amans. et sa cure.
11. con papillons a tan folle nature.
12. quel foc se . . .
13. . . . men part. . . .
14. . . . az . . . estar . . .
15. . . . age sufridor.
16. . . .

17. . . . retenguz.
18. de . . . drai maiz cure.
19. . . . val miaz de . . .
20. . . . venguz.
21. nos a . . . conoissie.
22. si amz vos . . . a volgrie.
23. tot altrest . . .
24. qui dit que or fu quan. . .
25. . . . oinz que toz sui irascus.
26. . . .n chantant ma rancure.
27. et . . . que non semble mesure.
28. mes . . . ie qua son oez sui perduz.
29. car sou. . . fra un mi vol menar un die.
30. anz ma . . . fer far mon poder tota vie.
31. er semble lou cheval de grant valor.
32. qui behorde de trop souvent et faustrie.

3. 155, 22. "Tan m'abellis"

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

1 Molt m'a- be- list l'a- mo- ros pen- sa- ment.

2 qui s'est ve- nuz en mon fin cor au- si- re.

3 per q'eu non pos nul au- tre pens a- ber.

4 ne ia nus tant non mi

Molt m'abelist l'amoros pensament.
 qui s'est venuz en mon fin cor ausire.
 per q'eu non pos nul altre pens aber.
 ne ia nus tant non mi

....

q
 los . . . u tener. fai. . .
 que per . . . ingalment. et sil vos plaz q
 daltre par mi vue. ostas de vos la beltat.
 et geut [illegible]. et dolz parlar qui mafolist
 mon sen. pos partirai de vos mon escien.

4. 155, 23. "Tan mou"

1 2 3 4 5 6 7 8

1 Tan mot de cor- tei- se rai- son.

2 mos chan- tars que non pot fai- llir.

3 si meu de- greit bens a- ve- nir.

4 que mais non faz et sa- bes con.

5 car l'em- pe- re- ris m'a se- mon.

6 et plas gien fors q. . . chis.

7 si m'en su- fris.

8 car e- le est . . .

9 d'en sei- gne- ment.

10 non se chai qu. . . ment.

11 si- e mos tro- bas falz ni le. . .

12 . . . deit dou- blar mos en- gens.

Tan mot de corteise raison.
 mos chantars que non pot faillir.
 si meu degreit bens avenir.
 que mais non faz et sabes con.
 car l'empereris m'a semon.
 et plas gien fors q . . . chis.
 si men sufris.
 car ele est . . .
 denseignement.
 non se chai qu. . . ment.
 sie mos trobas falz ni le. . .
 deit doubлар mos engens.

Et son parla de ma chancon.
 . . . qui dex deigne air.
 em si les vue . . . maudir.
 que ia dex ne les lor pard. . .
 dient que veir non fon.
 et cele a . . . m'obeis.
 m'ai relenquis.
 et dien c . . . assis.
 mon pensament.
 ben muir . . . gran failliment.
 quant per ce qu. . . nalment.
 per que dient que faz ne . . .

Amerai donc a larron.
 oil car non . . . pos partir.
 car dedens mon cor la desir.
 . . . sab se ben faz vueille u non.
 qu'en cor tie. . . mon cor en prison.
 quele a si destramer et conquis.
 si que m'est vis.
 qu'aie poder que m'en partis.
 en mon vivent.
 per hoc siu ason c'assiment.
 q'umilitas et sufrir vent.
 ta ou___ val force ne gent.

1.5 It begins with such a courtly theme
 my song that it cannot fail.
 So I must succeed better
 than I have ever done and do you know why?
 Because the empress commands me.
 And it would please me strongly . . .
 if she would allow it.
 Since she is . . .
 of good manners,
 1.10 it would not be proper that . . .
 if my composition false or . . .
 my ingenuity must double.

2.5 And if I spoke in my song
 . . . whom God must hate
 And me if them . . . curse
 that God never pardon them. . .
 They said what was never true
 and she . . . I obey
 has released me.
 and they say . . .
 my attentions
 2.10 Indeed I die. . . great error
 When for that which . . .
 because they say what . . .

3.5 I will love her thus in secret
 yes, since I cannot leave. . .
 since in there my heart desires her
 . . . I know it goes well, like it or not.
 For my body holds my heart in prison
 and has so destroyed and conquered
 so that it seemed to me
 that it had strength when it left me
 in my living.
 3.10 for this if I to her
 that humility and suffering come
 so much . . . values force or nobility.

Mais per ice que m'abandon.
quete si ____ en auzir.
ne mossongers non pot cubrir.
quit non muire aquel que saison.
per ico faz bon al que non.
quenque sa bouche devis.
eu en sui fis.
si con sui souges et aclis.
de bon talent.
de li amar ont pus conten.
mos fins corages er mon sen.
chascun cuide amar plus forment.

4.5

4.10

But for this I do not give up,
for so . . . hear,
that a lie cannot hide itself
that it does not die after a time.
For this reason I do good rather than not,
so that the mouth reveals
how I am faithful.
to her to whom I am submitted
from good desire.
In order to love her, they have taken up the fight
my true courage and my sense,
for each intends to love more strongly.

Vita

Nancy Washer was born in New York City on May 16, 1960 and grew up in Rye, New York. She has had a long and strange academic career leading up to her dissertation in music. She showed no exceptional musical abilities before she started to learn the violin in fourth grade. She quickly progressed, however, and in high school participated in the New York All-State Orchestra her junior and senior years and in the All-Eastern Orchestra her junior year. She participated in Tri-M Musical Honor Society and won the Mother's Guild of Rye High School Music Scholarship in 1978.

Despite these achievements in music, she went on to study agronomy at Cornell University. She continued to play the violin in the Cornell University Symphony Orchestra but also played rugby. She was a member of the Cornell University Soil Judging Team that won the national title in 1982. She continued her studies in soil science at the University of Florida, completing a master's thesis in 1986 on a group of soils in the panhandle of Florida (she knows of several excellent places to dispose of bodies). She later worked at the San Luis Historical and Archeological Site in Tallahassee, Florida.

In 1988 she moved to Baton Rouge to be with her husband, Whitney Autin; there she had a premature mid-life crisis and returned to the music of her youth. She combined her interests in archeology, music, and research in two ways. First, she became interested in historical performance practice and took up the viola da gamba. Second, she became a medievalist. She now lives in Brockport, New York, where she integrates her previous life experiences by teaching Humanities in the Delta College program at SUNY, College at Brockport. She will receive the degree of Doctor of Philosophy at the December 2002 Commencement.