# Interaction between Polyphonic Motets and Monophonic Songs in the Thirteenth Century

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# Abstract

Interactions between polyphonic motets and monophonic trouvère song in the long thirteenth century have been characterised in a number of different ways. Mark Everist and Gaël Saint-Cricq have focused on motets' use of textual and musical forms usually thought of as typical of song. Judith Peraino, on the other hand, has explored the influence of motets on a range of pieces found in manuscripts that mainly contain monophonic songs. This thesis re-examines motet-song interaction from first principles, taking as its basis the 22 cases in which a voice part of a polyphonic motet is also found as a monophonic song.

The thesis's analysis of this corpus has two central themes: chronology and quotation. In addressing the first, it develops a music-analytical framework to address the compositional processes involved in these case studies, arguing that in some of them a monophonic song was converted into a motet voice, while in others a motet voice was extracted from its polyphonic context to make a song. It also emphasises, however, that chronology is often more complicated than these two neatly opposed categories imply, showing that different song and motet versions can relate to each other in ways that are dynamic, complex, and often hard to recover from the extant evidence.

The conversion of song material for motets and vice versa is placed within a larger context of musical quotation and re-use in the thirteenth century, showing that many of these case studies play with the pre-existence of their song or motet material: some transfer their voice parts from one medium to another in a way that consciously foregrounds their previous incarnations, whereas others mask the pre-existence of the voice part by absorbing it into new textual and musical structures.

The thesis closes with a consideration of the wider implications of the motet-song interaction it analyses. It examines the generic boundary between songs and motets and suggests a model of generic analysis that centres on the complexities of manuscript transmission. Finally, it considers the use of refrains within its corpus of motets and songs, demonstrating that these short passages of music and text are often quoted in ways similar to those analysed in motets and songs earlier in the thesis.

# List of Manuscripts

This list is organised by each manuscript's RISM siglum, which is how manuscripts are referred to within the body of the thesis.[1] This choice was taken to avoid the problem of overlapping systems of manuscript sigla for trouvère scholarship and motet scholarship. Each RISM siglum in this list is followed by other sigla by which it might be known. These sigla have prefixes signalling the system to which they belong, as explained below. If a manuscript has no relevant alternative sigla, the brackets contain the content for which the thesis references it. A list of manuscripts with available digital images and facsimiles is in Appendix 4.

Aristote – System for *Lai d'Aristote*.[2]

Meliacin – System for Girart d'Amiens' *Meliacin*, *ou le Cheval de Fust*.[3]

Motet – Motet system.

Mir – System for Gautier de Coinci's *Miracles de Nostre Dame*.[4]

Poire – System for the *Roman de la Poire.*[5]

Ren – System for Renart le Nouvel.

Rob – System for Adam de la Halle's *Le Jeu de Robin et de Marion*.

Trouv – Trouvère system.

Troub – Troubadour system.

List of Manuscripts (with alternative Sigla)

**B-Br IV 319** (MeliacinE)

[1] To find the library that each siglum refers to, enter it into the unscrambler here: http://www.rism.info/en/sigla.html

[2] See Henri de Valenciennes, *The Lay of Aristote*, ed. Leslie C. Brook and Glyn S. Burgess, trans., Liverpool Online Series: Critical Editions of French Texts (Liverpool: School of Cultures, Languages and Area Studies: French, 2011), 9.

[3] See Antoinette Saly, 'Les manuscrits du *Melicain* de Girart d'Amiens', *Travaux de linguistique et de littérature*, 18/2 (1980), 23-35.

[4] See Elizabeth Eva Leach, "Gautier de Coinci's Miracles de Nostre Dame," <http://eeleach.wordpress.com/2013/03/15/Gautier-de-coincismiracles-de-nostre-dame/>, accessed 8th October 2013. The letter is that given to each manuscript by Arlette P. Ducrot-Granderye, *Etudes sure les Miracles Nostre Dame de Gautier de Coinci* (Helsinki: Annales Academiae Scientiarum Fennicae, 1932). The number is the siglum given in Friedrich Gennrich, 'Die beiden neuesten Bibliographien altfranzösischer und altprovenzalischer Lieder', *Zeitschrift für romanische Philologie*, 41 (1922), 298-364.

[5] See Elizabeth Eva Leach, 'Thibaut's Romance of the Pear' <https://eeleach.wordpress.com/2014/03/10/thibauts-romance-of-the-pear/#more-1260>, accessed on 29th September 2015.

**B-Ba 10747** (MirB/5)

**CH-BEa 389** (TrouvC)

**CH-N 4816** (Mire/18)

**D-BAs Lit. 115** (MotetBa)

**D-B 55 MS 14** (MotMuA)

**D-Mbs Mus. ms. 4775** (MotetMuA)

**D-W Guelf. 628 Helmst.** (MotetW1)

**D-W Cod. Guelf. 1099 Helmst.** (MotetW2)

**E-BUhl s/n** (MotetHu; The Las Huelgas Codex)

**E-Mn MS. 2486** (MotetMa)

**F-AIXm Ms. 166** (RobA)

**F-B 551** (MirT/20)

**F-B 716** (MoBes)

**F-Bl 34** (MirA/6)

**F-Dm 526** (Li Commens d'Amours)

**F-Pa 3516** (AristoteE)

**F-Pa 3517** (MirD/4)

**F-Pa 5198** (TrouvK; The Arsenal Chansonnier)

**F-Pm Vma 1446** (Photographs of MotMuA)

**F-Pn fr. 146** (Fauvel)

**F-Pn fr. 372** (RenartC)

**F-Pn fr. 837** (*Salut d'amour: Bele salus vous mande t d'amor*; AristoteA)

**F-Pn fr. 844** (TrouvM; MotetR; TroubW; Chansonnier de Roi)

**F-Pn fr.845** (TrouvN)

**F-Pn fr. 846** (TrouvO; Chansonnier Cangé)

**F-Pn fr. 847** (TrouvP)

**F-Pn fr. 1376** (Chretien de Troyes)

**F-Pn fr. 1455** (MelicainD)

**F-Pn fr. 1530** (MirG/8)

**F-Pn fr. 1533** (MirH/9)

**F-Pn fr. 1536** (MirI/10)

**F-Pn fr. 1569** (RobPa)

**F-Pn fr. 1581** (RenartL)

**F-Pn fr. 1591** (TrouvR)

**F-Pn fr. 1593** (RenartF; AristoteB)

**F-Pn fr. 1589** (MelicainB)

**F-Pn fr. 1633** (MelicainA)

**F-Pn fr. 2186** (PoireA)

**F-Pn fr. 2193** (Miro/15)

**F-Pn fr. 12474** (TroubM)

**F-Pn fr. 12615** (TrouvT; MotetN; Chansonnier de Noailles)

**F-Pn fr. 12786** (PoireB; Trouvk)

**F-Pn fr. 19152** (AristoteD)

**F-Pn fr. 24431** (PoireC)

**F-Pn fr. 20050** (TrouvU; TroubX; Chansonnier St Germain des Prés)

**F-Pn fr. 22543** (TroubR)

**F-Pn fr. 22928** (MirL/2)

**F-Pn fr. 24406** (TrouvV)

**F-Pn fr. 25532** (MirN/3)

**F-Pn fr. 25566** (TrouvW; RobP: RenartV)

**F-Pn lat. 904** (Gradual associated with Rouen)

**F-Pn lat. 10482** (Breviary)

**F-Pn lat. 1112** (Parisian Missal)

**F-Pn lat. 15139** (MotetStV)

**F-Pn n.a.f. 1050** (TrouvX; Clairambault Chansonnier)

**F-Pn n.a.f 1104** (AristoteS)

**F-Pn n.a.f. 13521** (MotetCl; La Clayette)

**F-Pn n.a.f. 24541** (MirS/1)

**F-RS 266** (Chant book from Reims)

**F-SOM 68** (AristoteF)

**F-TOm 526** ([1.3M])

**F-MOf H. 196** (MotetMo; The Montpellier Codex)

**GB-Cgc 11/11** ([1.12S])

**GB-Lbl Egerton 274** (MotetLoB; TrouvF)

**GB-Lbl Egerton 2615** (MotetLoA)

**GB-Lbm Harl. 4401** (MirC/11)

**GB-Ob Douce 308** (TrouvI)

**GB-Onc MS 362** ([1.3M1])

**I-Fl Ashb. 45** (Mirv/21)

**I-Fl Plut. 29.1** (MotetF; The Florence Manuscript)

**I-Fn Conventi soppressi F.IV.776** (TroubJ)

**I-Fr 2757** (MelicainC)

**I-Ma R 71** (TroubG)

**I-MOe Estero 45** (TrouvH)

**I-Tr Vari. 42** (MotetTu)

**RUS-SPsc fr. F. v. XIV 9** (MirR/19)

**US-BAw W109** (Breviary from Dijon)

**V-CVbav pal. lat. 1969** (MirO/7)

**V-CVbav reg. lat. 1490** (Trouva)

**V-CVbav reg. lat. 1543**

## Notes on Editorial Policy

### The Text

Words or letters considered to be missing in the manuscript source are provided in square brackets and contractions and abbreviations are expanded without further notice. All punctuation and line numbers are editorial. Capitalisation is only used for the first word of a poetic line and for proper names, excepting the tenors of motets, which are always found in upper case.

### The Music

Where music is reliably within the system of rhythmic modes, it is transcribed into modern notation, where a perfect long is equal to a dotted crochet. No bar lines are inserted, but perfection numbers are provided for ease of reference. Notes that are ligated in the manuscript source are found under square brackets, *conjuncturae* are connected by a dashed slur, and plicas are shown as a note with a stroke through the stem. Strokes in the manuscript notation that do not signify a rest are silently omitted unless they play a role in the argument being made.

Where music is in a rhythmically undifferentiated notation that cannot safely be regarded to imply rhythm, it is edited in stemless note heads. For consistency with the other musical examples, ligatures are still indicated by a bracket, *conjuncturae* by a dashed slur, and plicas by a stroke above the note. While this goes against the usual convention for editing monophonic song, it enables easy comparison between measured and non-measured versions of the same musical material. Strokes in the manuscript notations of songs are retained in the editions.

# Introduction

'Two large repertoires', wrote Friedrich Gennrich in 1926, 'permeate the older layers of French medieval music: monophonic song, monody, of which trouvère song can be regarded as the chief representative, and polyphonic music, which found its most perfect expression in the motet'.[1] Gennrich's characterisation of medieval musical practice serves equally well as a summary of scholarly literature on thirteenth-century music, which has tended to focus on motets and songs. Although the two genres have most often been examined as separate entities with separate histories, Gennrich claimed that they exerted influence over each other. Moreover, he argued that this influence could be perceived in two phenomena: (1) motets' use of 'forms with strict structure' associated with song and (2) cases in which the same voice part was used both in a motet and as a monophonic song.[2] The first of these two has since come to dominate much of the scholarship on the interaction between song and motets, often to the exclusion of the second.

In his first mode of interaction, Gennrich was most interested in motets' use of rondeau and virelai forms which, he argued, 'belong to monody'.[3] His focus on these forms, explored more fully in his *Rondeaux, Virelais, und Balladen*, was part of a larger attempt to show that the *formes fixes* of fourteenth-century monophonic and polyphonic song were already found in thirteenth-century practice.[4] Scholars such as Mark Everist, Gaël Saint-Cricq, and Judith Peraino, while moving away

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[1] Friedrich Gennrich, 'Trouvèrelieder und Motettenrepertoire', *Zeitschrift für Musikwissenschaft*, 9 (1926), 8-39, 65-85 (8). 'Zwei große Richtungen durchziehen die ältere französische mitteralterliche Musik: die einstimmige Liedkunst, die Monodie, als deren Hauptvertreter das Trouvèrelied angesehen werden kann, und die mehrstimmge Musik, die ihren vollendetsten Ausdruck in der Motette gefunden hat'. Unless otherwise indicated, all translations are my own.

[2] *Ibid*., 8, 13.

[3] *Ibid*., 8.

[4] Gennrich, Friedrich (ed.), Rondeaux, Virelais und Balladen aus dem Ende des xii., dem xiii., und dem ersten Drittel des xiv. Jahrhunderts mit den überlieferten Melodien, 3 vols [1] Gesellschaft für romanische Literatur 43 (Dresden: Gesellschaft für romanische Literatur, 1921); [2] Gesellschaft für romanische Literatur 47 (Göttingen: Gesellschaft für romanische Literatur, 1927); [3 (titled *Das altfranzöische Rondeau und Virelai im 12. und 13. Jahrhundert*)] Summa musica medii aevi 10 (Langen bei Frankfurt: n.p., 1963).This approach of projecting *formes fixes* backwards into the thirteenth century was not unique to Gennrich. See for example, Pierre Bec, *La Lyrique française au moyen age, XIIe-XIIIe siècles: Contribution à une typologie des genres*

from an application of fourteenth-century categories to thirteenth-century songs and motets, have all examined the stylistic influences that the two genres had on each other.[5]

Gennrich's second mode of interaction, in which songs and motets share a voice part, has garnered less systematic attention. Gennrich outlined fifteen cases in which he believed a voice part had been used both in a polyphonic motet and in a monophonic song. Each of these cases comprises of a set of related musico-textual pieces, which may include more than one song version, different motet versions with varying numbers of voice parts, or clausulae which use the same musical material as the motet. Each of these groups of related material is referred to in this thesis as a 'network'. While this term is intended to be a pragmatic evocation of the complex interrelations between the different versions rather than a systematic reference to existing scholarly uses of 'networks', the parallels it suggests with the many branches of network theory are not unwelcome. In the groups of motets and songs studied in this thesis, each motet or song is the equivalent of a node in a network that is linked to all the others by the shared use of the same voice part. The connections between each of the nodes (motets and songs) have very similar properties to the 'ties' that link together nodes on a network: they are connections with 'direction, valence, weight, multiplicity'.[6] The thesis makes no claim that the resemblance between networks and groups of motets and songs is exact: it acknowledges the useful scholarly background provided by network theory, but applies it only loosely and with caution.

While some of the fifteen networks proposed by Gennrich have been addressed in isolation because their characteristics overlap with the interests of a particular scholar or publication, they have never been readdressed as a body of evidence on the thirteenth-century interaction between the two

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*poétiques médiévaux: Etudes et textes*, 2 vols, Publications du C.E.S.C.M. 6-7 (Paris: A. & J. Picard, 1977), I: 228-240, II: 265-276. The problems with this approach are discussed further in Chapter 1, pp. 72-73.

[5] For a summary of the work of these scholars on this topic, see later in this introduction, pp. 9-12.

[6] Peter J. Carrington and John Scott (eds), *The SAGE Handbook of Social Network Analysis* (London: SAGE, 2011), 4. Networks of songs and motets can also be analysed with the key metrics used for social networks, such as centrality and density. For example, some songs or motets in the network might have a larger than average influence over the other nodes in the network, increasing their centrality. For considerations of the concepts of centrality and density see Peter J. Carrington and John Scott (eds), *The SAGE Handbook*, 34-5, 21-22.

genres. When they have been referred to, they have often been treated as a special case: a small group of motets that interacted with song in a particular way, which is largely unconnected with the practice of songs or motets more broadly.[7]

This thesis takes this corpus of songs and motets as its focus, putting the inter-generic borrowing that they performed back into a wider context. It approaches these networks from two basic directions: chronology and quotation. Its chronological aim is to determine, where possible, whether these networks were songs that were turned into motets or motets turned into songs. In terms of quotation, it aims to chronicle the ways in which these motets and songs were converted into each other, arguing that this process of re-using material was conditioned both by the general conventions for quotation and re-use operative across much of thirteenth-century lyric and by the specific characteristics of the musical and textual material involved. It therefore sees motet and song interaction as having broader connections with norms that cross genres, but also insists on focusing in on the detail of each individual network. Before setting out the shape of the thesis further, this introduction explores the existing scholarly positions on motet and song interaction in more detail.

## Historiographical Overview

### Stylistic Influence of Songs on Motets and of Motets on Songs

Among those scholars who have focused on the presence of song form in motets, Mark Everist has been one of the most prolific. He argues for a convergence between song and motet in the late thirteenth century, which consists of a series of 'attempts to bring polyphony closer to the traditions of the monophonic chanson'.[8] In a series of publications, Everist claims that from c. 1270 onwards, song structures were being incorporated into motets through a number of different strategies, for example fitting a six- or eight-line rondeau to a borrowed plainsong tenor or reflecting the musical

[7] A good example of this trend is John Stevens, who emphasizes that the corpus Gennrich outlines is very small and suggests that they are not 'trouvère songs included in motets but the opposite, motet-parts which have found their way into the trouvère chansonniers'. See John Stevens, *Words and Music in the Middle Ages: Song, Narrative, Dance, and Drama, 1050-1350* (Cambridge: Cambridge University Press, 1986), 461, note 3.
[8] Mark Everist, 'Motets, French Tenors, and the Polyphonic Chanson ca.1300', *The Journal of Musicology*, 24 (2007), 365-406 (391).

structure of a vernacular tenor.[9] Many of the motets in which these formal patterns are found form part of 'a wide range of poetic and musical experiments', whose aim was to marry 'elaborate polyphony associated in the 13th century with the motet and melismatic sections of conducti with the *aristocratisant* vernacular lyrics of trouvères and their circle'.[10] Everist's model is one in which motets and songs were two different kinds of thing, which then came together in the later thirteenth century as part of a number of experimental and self-conscious efforts to unify the two traditions.

Gaël Saint-Cricq has extended Everist's idea of the role of song form in the motet by showing that motets' use of *pedes-cum-cauda* (AAX) forms is only partly due to the influence of trouvère song, of which this form has long been considered characteristic. [11] Saint-Cricq argues that the specific type of *pedes-cum-cauda* form most often used in motets stems not only from song but also from the musical structures of the clausulae and organa of the Notre-Dame repertoire.[12] He shows the use of

[9] For Everist's discussion of rondeau motets, see 'The Rondeau Motet: Paris and Artois in the Thirteenth Century', *Music & Letters*, 69/1 (1988), 1-22. This article is found in a condensed form as Chapter 5 of Everist, *French Motets in the Thirteenth Century: Music, Poetry, and Genre*, Cambridge Studies in Medieval and Renaissance Music (Cambridge: Cambridge University Press, 1994). For a wider consideration of rondeau structure in polyphonic contexts not limited to the motet repertoire, see Everist, '"Souspirant en terre estrainge": The Polyphonic Rondeau from Adam de la Halle to Guillaume de Machaut', *Early Music History*, 26 (2007), 1-42; Everist, 'The Polyphonic "Rondeau" c. 1300: Repertory and Context', *Early Music History*, 15 (1996), 59-96. On motets whose upper voices reflect the form of their vernacular tenors, see Everist, 'Motets, French Tenors'.

[10] Everist, 'Motets, French Tenors', 366. The focus of Everist's late thirteenth-century song and motet convergence is therefore the high style *Grant chant*, not the *popularisant* style of other genres, such as the pastourelle. The distinction between *aristocratisant* and *popularisant* was first made by Pierre Bec, *La Lyrique française*, I: 33-44.

[11] The term *pedes-cum-cauda* form is used throughout this thesis as the general name for forms that could be designated as AAX, ABABX, ABCABCX, or any variant thereof. While it is more standard in the scholarly literature to use the letter-based designations, *pedes-cum-cauda* has the benefit of not referring to any of these patterns particularly, but rather to the general structural principle that regulates them. For Saint-Cricq's most recent discussion of the use of *pedes-cum-cauda* form in motets, see Gaël Saint-Cricq, 'A New Link between the Motet and Trouvère Chanson: the Pedes-cum-cauda Motet', *Early Music History*, 32 (2013), 179-223; Saint-Cricq, 'Transmitting a Compositional Process: Two Thirteenth-Century Motets', *Musica Disciplina*, 58 (2013), 327-349.

[12] The double influence of songs and the Notre Dame school was chiefly proposed in Saint-Cricq's doctoral thesis, completed under the supervision of Everist. See Saint-Cricq, 'Formes types dans le motet du XIIIe siècle: Etude d'un processus répétitif', Ph.D. thesis, University of Southampton, 2002, Ch. 2.

*pedes-cum-cauda* form in motets that, he argues, probably originated in the 1240s, pushing Everist's date of 1270 for the incorporation of song form into motets back by approximately 30 years.[13]

Everist's and Saint-Cricq's discussions of the interaction of song and motet therefore deal with cases in which motets adopt formal structures that are considered to be characteristic of songs. Other scholars have argued that songs' influence on motets can also be seen in features including the use of particular poetic registers or the quotation of refrains. Christopher Page, for example, has argued that the poetic registers and subjects of motet voices interact with those of monophonic song. In the case of *A grant ioie* (821)*/ IU[stus]*, Page claims that the motetus text plays with the generic limits of the *pastourelle*, limits which he sees as defined by 'the monophonic tradition represented by the chansonniers'.[14] Some scholars have also seen the influence of song through motets' use of refrains, small sections of music and text that travelled through thirteenth-century motets, songs, and *romans*. In the late nineteenth century, Alfred Jeanroy proposed that all refrains were the remnants of the *rondet de carole*, and that, therefore, all refrains originated in monophonic song and were subsequently quoted in other genres.[15] When motets used refrains, they were therefore thought to be reusing material designed for the context of monophonic song. As Ardis Butterfield has shown,

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[13] Saint-Cricq, 'A New Link', 218-219.

[14] Christopher Page, *Discarding Images: Reflections on Music and Culture in Medieval France* (Oxford: Clarendon Press, 1993), 48. Page's point here is that *A grant ioie/IU[stus]* is a form of parody, which he relates to the characterisation of medieval parody made by Mikhail Bakhtin. For a summary of Page's reception of Bakhtin, see Chapter 2 of this thesis, p. 123. Throughout the thesis, at the first mention of any motet, each voice part will be accompanied by the number given to it in Friedrich Ludwig, *Repertorium organorum recentioris et motetorum vetustissimi stili*, 2 vols (1 (1) - Halle: Verlag von Max Niedermeyer, 1910; repr. [ed. Luther A. Dittmer, Wissenschaftliche Abhandlungen 7] Brooklyn, N.Y.: Institute of Mediaeval Music; Hildesheim: Georg Olms Verlag, 1964; 1 (2) – [ed. Friedrich Gennrich including repr. of 'Die Quellen der Motetten ältesten Stils', Summa musicae medii aevi 7] Langen bei Frankfurt: n.p., 1961; repr. [ed. Luther A. Dittmer, Wissenschaftliche Abhandlungen 26] [Binningen]: Institute of Medieval Music, 1978; 2 – [ed. Friedrich Gennrich, Summa musicae medii aevi 8] Langen bei Frankfurt: n.p., 1962; repr. [ed. Luther A. Dittmer, Wissenschaftliche Abhandlungen 17] Brooklyn, N.Y.: Institute of Medieval Music, n.d.; Hildesheim: Georg Olms Verlag, 1972). First mentions of songs are accompanied by their number from Hans Spanke, *G. Raynauds Bibliographie des altfranzösischen Liedes* (Leiden: E. J. Brill, 1955). Every refrain is indicated by the number given to it in Nico van den Boogaard, *Rondeaux et refrains du XIIe siècle au début du XIVe* (Paris: Klincksieck, 1969). In addition to this source, refrains can now also more easily be found and compared at the online database created and managed by Anne Ibos-Augé and Mark Everist. See http://medmus.soton.ac.uk/.

[15] Alfred Jeanroy, *Les Origines de la poésie lyrique en France au moyen age : Etudes de littérature française et comparée, suivies de textes inédits* (Paris: Hachette, 1889). For a more detailed description of the historiography of the refrain, see the Introduction to Chapter 5, or Jennifer Saltzstein, *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry*, Gallica 30 (Cambridge: D.S. Brewer, 2013), Chapter 1.

this view 'died hard' and was current well into the later twentieth century.[16] Jennifer Saltzstein has overturned the assumption that refrains originate in monophonic songs, showing that their transmission patterns suggest that they could be created and transmitted solely within the context of polyphonic settings.[17]

Judith Peraino has also developed models for the stylistic interaction of song and motet, but unlike Everist and Saint-Cricq, she focuses on the influences that polyphonic motets might have had on monophonic songs, seeking to redress a scholarly balance that had always been weighted towards the influence of monophony on polyphony.[18] Peraino has claimed that there is a body of songs, which she calls 'monophonic motets', which were specifically intended to fuse the characteristics of monophonic song with the textual and musical patterns of motets.[19] Peraino's category is a reminder that, because motets and songs co-existed in the same manuscripts and were sometimes written by the same scribes, their influence on each other was most probably multi-directional. As explored in Chapter 4 of this thesis, Peraino's corpus of 'monophonic motets' covers a number of different categories of voice part whose manuscript presentations seem to place them in between the genres of song and motet. Each category has different origins and a different generic balance, making Peraino's corpus highly heterogeneous and problematic. However, Peraino's model issues an important imperative to investigate both directions of stylistic influence between song and motet, in all their complexity.

Gennrich's theory of the formal stylistic influence of songs on motets has therefore received a large amount of scholarly attention. In many different ways and at different times, scholars have

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[16] Ardis Butterfield, 'Repetition and Variation in the Thirteenth-Century Refrain', *Journal of the Royal Musical Association*, 116 (1991), 1-23. (1, note 4); Butterfield, 'Interpolated Lyric in Medieval Narrative Poetry', Ph.D. thesis, University of Cambridge, 1988, Ch. 1, 30-46.

[17] Saltzstein, *The Refrain and the Rise of the Vernacular*, Ch. 1; Saltzstein, 'Relocating the Thirteenth-Century Refrain: Intertextuality, Authority and Origins', *Journal of the Royal Musical Association*, 135/2 (2010), 245-279.

[18] Judith A. Peraino, *Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de Machaut* (New York; Oxford: Oxford University Press, 2011), 194-195.

[19] Peraino, *Giving Voice to Love*, Ch. 4; Peraino, 'Monophonic Motets: Sampling and Grafting in the Middle Ages', *The Musical Quarterly*, 85 (2001), 644-680. The songs she analyses under the category of monophonic motet appear in manuscripts such as **F-Pn fr. 844**, **F-Pn fr. 12615**, **F-Pn fr. 845**, and **V-CVbav reg. lat. 1490**.

considered what it might mean for motets or songs to be influenced by the style of the other genre. Gennrich's second mode of motet–song interaction, in which a voice part is used both in a motet and in a monophonic song, has occasioned less scholarly commentary.

## Motets and Songs Sharing a Voice Part

Cases in which songs and motets use the same voice part are important, as they present networks in which it is certain that interaction between monophonic songs and polyphonic motets took place. These networks provide vital context for the case studies presented by Everist, Saint-Cricq, and Peraino, as they show how usual or unusual the processes identified by those scholars are among motets that interact with songs and songs that interact with motets. By showing how motets and songs can relate in ways other than the form-based concerns of these three scholars, these networks provide a view of motet and song interaction that sees it not as a special case with special rules, but as part of the intergeneric borrowing that happened throughout thirteenth-century lyric.

### Establishing a Corpus

When searching for songs and motets which use the same voice part, the fifteen cases presented by Gennrich provide a good starting point. Four of these networks, however, can immediately be excluded from the corpus examined in this thesis: three consist of songs that have no motet concordance; one is a motet whose motetus is in both textual and musical ABABX form but has no song concordances. Gennrich gave no reason for including these four in his corpus and there seems to be no cause for grouping them together with networks that have versions that are extant as both songs and motets.[20]

Gennrich's corpus has been expanded by other scholars. Although Saint-Cricq focuses primarily on stylistic interaction between songs and motets, the appendix of his doctoral thesis gives a table in

[20] These three songs are *L'autrier par une valée* (RS558), *Mes cuers n'est mie a moi* (RS1663), *Douce seson d'esté* (RS1641). The motet is *Boine Amours mi fait chanter liement* (299)/ *Uns maus savereus et dous* (300)/ *PORTARE* (M22).

which he adds six networks to the 11 remaining from Gennrich's corpus of songs and motets.[21] John Haines has also listed all networks in which he believes that the sharing of song and motet voices occurs, adding one network to those in Saint-Cricq's table. Haines's extra network comprises the motet *Onques n'ama loialment* (675)/ *Molt m'abelist l'amorous* (674)/ [*FLOS FILIUS EIUS*] (O16) and the song *Molt m'abelist l'amorous* (PC461,170a).[22] This network can be rejected, however, as only the first few lines of the motetus and song are the same. To the 17 networks of Saint-Cricq's table, I have added an extra five, making a total corpus of 22 networks, all of which are found in Lists 1-3 in Appendix 1.

Apart from Saint-Cricq's and Haines's tables, most scholars to consider the 22 networks which make up the corpus studied by this thesis have done so in a piecemeal way, considering one or two networks which happen to overlap with the specific interests of their scholarship.[23] In their work on the mutual stylistic influence of song and motet, Everist, Saint-Cricq, and Peraino have all dealt with networks in which a song and a motet use the same voice part, but they have done so because these formed part of their particular stylistic investigation. Saint-Cricq, because of his focus on the use of *pedes-cum-cauda* form in motets, has examined the five networks in which at least one voice part uses this form.[24]

Although the present study is the first to address these 22 networks together, it is not simply an attempt to plug a gap in scholarship. Neither does it automatically assume that the 22 networks will

[21] Saint-Cricq, 'Formes types', II: 143.
[22] John Haines, *Eight Centuries of Troubadours and Trouvères: The Changing Identity of Medieval Music*, Musical Performance and Reception (Cambridge: Cambridge University Press, 2004), 31. As this song is in Occitan and not Old French, the number given to it refers to Alfred Pillet and Henry Carstens, *Bibliographie der Troubadours*, Schriften der Königsberger Gelehrten Gesellschaft. (Halle: M. Niemeyer, 1933).
[23] A good example of this phenomenon is the research carried out by Fred Büttner and those in his *Arbeitsgemeinschaft* on all networks that are related to the clausulae in **F-Pn lat. 15139**. Two song and motet networks, 2.2 and 2.3, have clausulae in **F-Pn lat. 15139**, so these two have been addressed in detail by both of Büttner's publications on the manuscript, but none of the other networks are discussed. See Fred Büttner, *Die Klauseln der Handschrift Saint-Victor (Paris, BN, lat. 15139)* (Tutzing: H. Schneider, 1999), 205-217, 285-319; Fred Büttner, *Das Klauselrepertoire der Handschrift Saint-Victor (Paris, BN, lat. 15139): eine Studie zur mehrstimmigen Komposition im 13. Jahrhundert* (Lecce: Milella, 2011), 37-43, 229-232, 343-344, 377-384.
[24] These are the networks that are found in Appendix 1 as numbers 1.2 (*Onques n'amai tant*), 1.5 (*D'un joli dart*), 2.1 (*Hui matin*), 2.5 (*Quant la saisons*), and 3.1 (*Orendroit plus qu'onkes mais*). Full details of Saint-Cricq's handling of these networks can be found in the respective discussion of them in Chapters 1-3.

present a homogenous corpus that acts in a particular way. Rather, it sees this corpus of a collection of case studies which enable a wide view on the relationships between songs and motets. This thesis has chosen a corpus of networks whose role in song-motet interaction is confirmed not by their stylistic characteristics but by their manuscript transmission: the 22 networks do not all work in the same way, but manuscript versions of each network exist in both song and motet form. The analysis of motet-song interaction that this thesis carries out, therefore, attempts not to pre-judge what motet-song interaction might look like but instead, taking this corpus as its base, it explores the different types of relationship found within it, thereby providing vital context for the studies of Everist, Saint-Cricq, Page, and Peraino.

To ensure that this thesis focuses on a particular phenomenon and produces a manageable corpus, the criteria for inclusion in this corpus have been relatively strict; only networks in which a motet voice and a song share either an entire melody, an entire text, or both have been included, along with those which can reasonably have been supposed to do so. Lists 4 and 5 in Appendix 1 contain networks which were judged not to fit these criteria; those in the former are discussed in the thesis in order to provide context, while the latter presents those which are not discussed at all. List 5 is given in Appendix 1 in the hope that it will enable easy consultation for further research into the interaction between songs and motets.

Another important repertory that stages interaction between songs and motets is the polyphonic rondeau, which has been addressed by Mark Everist.[25] This thesis will touch on the relationship of its own corpus with that of the polyphonic rondeau occasionally, but a large-scale consideration of the relationship between these two repertoires, although important, is beyond the scope of this thesis; potential directions for further research in this area are suggested in the conclusion.

The motet and song versions of the same network are difficult to differentiate from each other in prose, as they often begin with the same incipit. The thesis develops a pragmatic nomenclature to

[25] See especially Everist, '"Souspirant en terre estrainge"'; Everist, 'The Polyphonic "Rondeau"'.

deal with this problem: each version of each network is given a unique identifier made up of letters and numbers that differentiates it from all others. Each unique identifier has at least two different elements. The first is the number of the network to which the version belongs, which is determined by the network's place in Tables 1-5. For example, if a network is number 5 in list 1, it will be identified as Network 1.5. The next component of the unique identifier is either an 'M', an 'S', or an 'X', designating that the version is a motet, song, or a voice part whose genre is difficult to define. If there is only one motet or song version in a network, it will simply be referred to as, for example, [1.5M] or [1.5S]. Some identifiers have a third component, which is a number differentiating the particular motet or song version from other versions. These numbers can be found both in Tables 1-3 of Appendix 1 and in the tables that accompany the first mention of a network within the body of the thesis. Therefore, a particular motet or song referenced as [1.5M1] would be the first listed motet version in a network where the same voice part is found both in [1.5M1] and in its song counterpart [1.5S]. These network identifiers are not intended for general scholarly use, but merely as a pragmatic method for this thesis to differentiate easily between voice parts with the same incipit.

## Chronology

The 22 networks that do fit the criteria for inclusion in the corpus are all found in one of Lists 1-3 in Appendix 1, depending on the posited relationship between their song and motet versions. For all networks, I posit one of three chronologies of composition. It is argued that networks in list 1 were originally a monophonic song that was then used in a polyphonic motet. Those in list 2 were one voice part of a polyphonic motet that was then extracted to make a monophonic song. The extant song and motet versions of networks in list 3 do not allow for a chronological relationship to be proposed. This means that the chronology posited for a particular motet or song should be immediately obvious from its unique identifier: if a motet is labelled [1.5M], it comes from list 1, and is therefore argued to be later than its related song, [1.5S].

When considering the chronology of individual networks, many scholars have adopted the position that it was more usual for a monophonic song to be turned into a motet than vice versa. John Stevens is a good example of this trend. He dismissed much of the corpus addressed by this thesis, arguing that the low poetic register of their texts meant that it was not a true fusion of the two traditions. However, in the one case he did allow, the network based around the voice part *Orendroit plus qu'onkes mais* (Network 3.1), he assumed that the song preceded the three-voice motet.[26]

Although other scholars have been more permissive, allowing for both song-to-motet and motet-to-song chronologies, precedence is generally given to the former, as in Christopher Page's consideration of the monophonic ballades found in **F-Pn fr. 146**, the famous manuscript containing the *Roman de Fauvel*. In the context of his larger argument, that the *Fauvel* ballades are the first successful uniting of mensural rhythm with an *aristocratisant* poetic style of the *Grand Chant*, Page presents two chronological options, but no methodology for distinguishing between them.

> A trouvère song could even be mensuralized and made into the upper voice of a motet, but this appears to have been done very rarely. Another option was to convert a motet voice into a measured, single stanza monody by notating it without any trace of the tenor or perhaps with just its verbal cue.[27]

In other scholars' writings, this general assumption has been tempered by the specific networks with which they were working and the purpose for which they were using them. As both Everist and Saint-Cricq were dealing mostly with the use of song forms in motets, it is unsurprising that their focus is on networks that enable them to argue for a song-first chronology. Conversely, Judith Peraino more frequently judges that motet voices precede their related songs, in line with her focus on the influence that motets could have on monophonic song.

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[26] Stevens, *Words and Music*, 461, note 3.

[27] Christopher Page, 'Tradition and Innovation in fr. 146: The Background to the Ballades', in Margaret Bent and Andrew Wathey (eds), *Fauvel Studies: Allegory, Chronicle, Music, and Image in Paris, Bibliothèque Nationale de France, MS. français 146* (Oxford: Clarendon Press, 1998), 353-388. (360-1).

The specific characteristics of some networks have encouraged scholars away from the general song-to-motet default assumption. For example, the song version of Network 2.1, *Hui matin a l'ajournée* (RS491a; [2.1S]) is found in Gautier de Coinci's *Miracles de Nostre Dame*. It was Gautier's habit to alter the texts of already existing voice parts to transform them from vernacular love lyrics into songs in praise of the Virgin Mary. All commentators on this network, including Jacques Chailley, Ardis Butterfield, and Tony Hunt, have therefore argued that [2.1S]'s related motet, *Hyer matin a l'ajournée* (764)*/ DOMINO* (BDVI) ([2.1M3]), pre-dated Gautier's song.[28]

When scholars' chronological decisions were not based on the general historical context of a network, their analyses have depended on a number of musical and textual criteria. Some of the most enduring are those used by Gennrich in his foundational study. The two main factors that Gennrich used to determine chronology were: (1) whether a clausula is extant, and (2), whether the text and music is shaped by the regular repetitive structures that Gennrich considered to be linked to monophonic song. If a network included a clausula, Gennrich argued that the motet version must precede the song version; if the voice shared between a song and a motet was in a song form, he argued that the song must be the original version.[29] Although these criteria have been used fairly commonly since Gennrich, recent scholarly developments mean that neither of these factors can now be used to prove chronology.

Gennrich's assumption that motets with a clausula must precede their song versions is part of a larger set of beliefs about clausulae and motets, that clausulae always pre-existed their related motets and that these liturgical pieces were always the sources for, and not the products of, processes of borrowing and quotation. This set of assumptions became widely accepted in the late nineteenth and early twentieth centuries, partly through the influence of Gennrich's teacher,

[28] For full discussion of Network 2.1, see Chapter 2, pp. 96-103 and Chapter 4, pp. 233-237 and 253-261. Gautier de Coinci, *Les Chansons a la Vierge*, ed. Jacques Chailley (Paris: Heugel, 1959), 54-5, 138-42, 179-181; Butterfield, *Poetry and Music*, 104-115; Tony Hunt, *Miraculous Rhymes: The Writing of Gautier de Coinci*, Gallica 8 (Cambridge: D.S. Brewster, 2007), 111-114.
[29] Gennrich, 'Trouvèrelieder und Motettenrepertoire', 76.

Friedrich Ludwig.[30] It was subsequently perpetuated by scholars including Gordon Anderson and Norman Smith.[31] There were dissenting voices to this theory, but the motet-to-clausula chronologies they suggested were often isolated instances confined to a specific manuscript. Yvonne Rokseth, for example, suggested that the clausulae in **F-Pn lat. 15139**, which each contained the incipit of their motet versions in the margin of the clausula, came after their related motets, a chronological judgement now confirmed by the work of Fred Büttner.[32]

The first scholar to suggest that motet-first chronologies were a more widespread phenomenon was Wolf Frobenius, in his controversial 1987 article which claimed that all clausulae came after their related motets. Partly because of Frobenius's faulty reasoning and low standards of evidence, his theory met with little scholarly response and even less acceptance. The recent work of Catherine A. Bradley, however, has demonstrated conclusively that the direction of influence in motet-clausula pairs could go in either direction, regardless of the manuscripts in which the different versions are found.[33] Gennrich's first chronological foundation must therefore be rejected.

Gennrich's second foundation, the presence of song form, has been undermined by Saint-Cricq's work on *pedes-cum-cauda* forms in motets. Saint-Cricq has shown that the specific type of this form used in motets relates not only to songs, but also to the melodic practices of the Notre-Dame

[30] In Ludwig's *Repertorium*, all motets with a clausula are assumed to be chronologically later than that clausula. For a fuller historiography of the relationship between clausulae and motets, see the introduction to Chapter 1.
[31] Gordon A. Anderson, 'Clausulae or Transcribed Motets in the Florence Manuscript', *Acta Musicologica*, 42 (1970), 109-128; Norman E. Smith, 'The Earliest Motets: Music and Words', *Journal of the Royal Musical Association*, 114 (1989), 141-163. For a full historiography of the chronological relationship between clausulae and motets, see Catherine A. Bradley, 'Contrafacta and Transcribed Motets: Vernacular Influences on Latin Motets and Clausulae in the Florence Manuscript', *Early Music History*, 32 (2013), 1-70.
[32] Yvonne Rokseth, *Polyphonies du XIIIe siècle: Le Manuscrit H 196 de la Faculté de médecine de Montpellier* 4 vols (Paris: Éditions de l'Oiseau Lyre, 1935), 70-71. Büttner, *Das Klauselrepertoire*.
[33] Wolf Frobenius, 'Zum genetischen Verhältnis zwischen Notre-Dame-Klauseln und ihren Motetten', *Archiv für Musikwissenschaft*, 44 (1987), 1-39; Bradley, 'Contrafacta and Transcribed Motets'; 'The Earliest Motets: Musical Borrowing and Re-use', PhD thesis, University of Cambridge, 2011, 168-230.

repertoire.[34] The presence of such a form in a motet voice cannot therefore prove that it came before its related song. Gennrich's second chronological foundation must therefore also be rejected.

This thesis adopts a chronological approach close to that used by Bradley in her studies of the relationships between motets and clausulae. She conceives of and analyses chronology in ways that are developed from close interaction with the particular materials of each motet and clausula.[35] Among different chronological models, Bradley distinguishes two major trends: 'linear' chronology and 'dynamic' chronology.[36] Linear chronology tends to appear in the writings of scholars such as Ludwig, Gennrich, and Smith, in which chronologies are considered to be determined by genre: related materials are joined by stemmatic lines which begin with one genre and progress through others. 'Dynamic' chronology presents a very different kind of picture, in which extant written materials are complexly interrelated, their relationship obscured by the many oral and written exemplars that no longer exist. In 'dynamic' chronologies, 'early' versions of musical and textual material can be recorded in manuscripts that were copied at a later date than those which contain 'late' versions. This type of model is found, for example, in the scholarship of Edward Roesner and Susan Rankin.[37] Bradley develops a model of chronology that is both 'dynamic' and 'linear', which she describes thus:

> this model allows for very complex interactions between different musical versions, in many possible directions, and takes some account of the oral existence of musical material alongside its written form. Yet, at the same time, specific details which vary between different incarnations of the

[34] Saint-Cricq, 'Formes types', Ch. 2. The possibility of *pedes-cum-cauda* form being caused by musical processes of clausulae is also demonstrated in the consideration of the motet *Alpha bovi* (762)/ *DOMINO* (BDVI) ([2.1M1]) in Chapter 4, pp. 233-237.
[35] Bradley, 'Contrafacta and Transcribed Motets', 2-3; Bradley, 'The Earliest Motets', 16-22.
[36] Bradley, 'The Earliest Motets', 18-19.
[37] See Edward H. Roesner, 'Who 'Made' the 'Magnus Liber'?', *Early Music History*, 20 (2001), 227-266; Susan Rankin, 'Thirteenth-Century Notations of Music and Arts of Performance', in Andreas Haug and Andreas Dorschel (eds), *Vom Preis des Fortschritts: Gewinn Und Verlust in der Musikgeschichte* (Vienna: Universal Edition, 2008), 110-141.

> same musical material might suggest that certain versions must pre- or post-date others.[38]

The sections of this thesis occupied with chronology approach their material in a similar way to Bradley, showing from musical and textual details that these materials interacted complexly, but that local chronologies between particular versions of material can be detected.

## Structure of the Thesis

In the light of this scholarly background, the thesis splits into two main sections. Chapters 1 and 2 study the particular ways in which the networks transform musical material from song to motet or vice versa in isolation, attempting to develop an accurate picture of the generic interaction in each case. Chapters 3-5 place that transformation into wider contexts, examining how it interacts with patterns of manuscript transmission, generic norms, and the quotation of refrains respectively.

Chapters 1 and 2 have a double focus. Firstly, they aim to develop ways of analysing the chronology of the 22 networks. As in Bradley's work, the assortment of analytical tools these chapters assemble is wide-ranging and has to be applied in appropriate ways, which are different for each specific case study. This adaptable approach allows the first two chapters to establish a basic language for speaking about chronology in song-motet relationships. It shows that, of the 17 networks whose chronology can be recovered, twelve began with a song which was then converted into a motet, whereas five consisted of a motet voice which was extracted from its polyphonic context to make a monophonic song. This conclusion nuances the approach of previous scholarship, which has tended towards an assumption that, in a related song-motet pair, the song version came first.

Secondly, Chapters 1 and 2 use the conclusions drawn from their chronological analysis to characterize the different ways in which the song-to-motet and motet-to-song transformations took place. To understand these transformations, it turns to theories of quotation and re-use drawn from the scholarship of Ardis Butterfield, Roger Dragonetti, Sarah Kay, and Jennifer Saltzstein, showing that many of the transformations from song to motet and vice versa can be more easily understood

[38] Bradley, 'The Earliest Motets', 19.

by considering them among larger trends of the re-use of pre-existent material.[39] Quotation is theorized to be not only about reproducing pre-existent material, but about the techniques used by motets, songs, and *romans* of the thirteenth century to perform or portray music and/or text as a quotation even if it was not actually pre-existent.

Chapter 1 uses this quotation-based approach to show that many of the stylistic influences of song on motets identified by previous scholarship have their roots in processes of quotation which go beyond song and motet interaction. For example, many of the motets which Everist and Saint-Cricq present as part of an increasing trend to use song form in motets use that particular form because they reflect the structure of one of their voices.[40] The quotation-based approach of this thesis argues that this reflection has as much to do with the conventions attached to the quotation of pre-existent material as it does with a particular desire to merge the conventions of songs and motets. The first two chapters present a view of motet and song interaction not as a special case, but as engaging with wider processes of quotation.

The remainder of the thesis, Chapters 3-5, puts the specific transformations between motet and song into a wider context. Chapter 3 takes up the theme of chronology once more. It re-examines several networks by addressing chronological relationships that are not immediately concerned with song to motet transformation, showing that the interaction between song and motet versions is only one part of a network's identity. For example, a network might contain numerous motet versions, whose chronological relationship to each other may or may not be able to be determined. It may also have numerous different notations of its song versions, some in notation that does not show rhythm, some in mensural notation. The relationship of these different chronologies to the basic

[39] The references to these scholars' work are fully explored in the introduction to Chapter 1, but the main works consulted are Ardis Butterfield, *Poetry and Music in Medieval France: From Jean Renart to Guillaume de Machaut*, Cambridge Studies in Medieval Literature 49 (Cambridge: Cambridge University Press, 2002), Ch. 4-5; Roger Dragonetti, *Le Mirage des sources: L'Art du faux dans le roman médiéval* (Paris: Seuil, 1987); Sarah Kay, *Parrots and Nightingales: Troubadour Quotations and the Development of European Poetry*, The Middle Ages Series (Philadelphia: University of Pennsylvania Press, 2013), Introduction; Saltzstein, *The Refrain and the Rise of the Vernacular*.

[40] See, for example, the consideration of *Mout me fu grief* (297)/ *Robin m'aime* (298)/ *PORTARE* (M22) ([1.1M]) in Chapter 1, pp. 34-42.

chronology of song to motet or motet to song is often complex and intertwined. Chapter 3 develops ways to deal with the chronology of these networks and emphasizes the importance of seeing the transformation of song and motet material within the context of these larger chronologies.

Chapter 4 moves away from the generic model of Chapters 1 and 2. In order to show chronologies clearly, the early chapters focus on networks in which the motet and song versions are separate entities that unambiguously belong to their respective genres. Instead, Chapter 4 examines the area between motets and songs, using genre theory drawn from Alistair Fowler, Jurij Tynjanov, Hans Robert Jauss, and Mark Everist.[41] It argues against the approach taken by Judith Peraino, which neatens up the area between songs and motets by creating new categories such as the 'monophonic motet'.[42] It proposes instead a messier picture in which voice parts that seem to fall between the two genres are complicated products of manuscript transmission and inter-generic influence.

Finally, Chapter 5 returns to the theme of quotation, addressing the use of refrains in the corpus of motets and songs. It demonstrates the relevance of the techniques that the first two chapters find in songs and motets to refrains in two aspects: the process of determining the chronology of different versions of the refrain and the hermeneutic interpretation of refrain quotation.

## Summary

This thesis aims to place motet and song interaction into a larger context. It presents for the first time an analysis of the chronologies of all the extant cases in which a song and a motet use the same voice part, showing that the general assumption of a song-first chronology does not hold in a significant minority of the extant cases. It shows the variety within the corpus of related songs and

[41] The work of these scholars is referenced fully in Chapter 4, but the main works consulted are Alastair Fowler, *Kinds of Literature: An Introduction to the Theory of Genres and Modes* (Oxford: Clarendon, 1982); Jurij 'O literaturnoj èvoljucii', *Na literaturnom postu*, 4 (1927), 19-36; repr. *Arxaisty I novatory* (Leningrad: n.p., 1929; repr. [as Slavische Propyläen 31] Munich: Fink, 1967), 30-47; trans. C. A. Luplow as 'On Literary Evolution' in *Readings in Russian Poetics: Formalist and Structuralist Views*, ed. Ladislav Matejka and Krystyna Pomorska (Cambridge, Mass.; London: Harvard University Press, 1971; repr. Ann Arbor, Mich.: Michigan Slavic Publications, 1978), 66-78 ; Hans Robert Jauss, *Toward an Aesthetic of Reception*, trans. Timothy Bahti (Brighton: Harvester, 1982); Everist, *French Motets*, Ch. 8.

[42] See Peraino, 'Monophonic Motets: Sampling and Grafting in the Middle Ages'; Peraino, *Giving Voice to Love*, Ch. 4.

motets, emphasising that each conversion from motet to song or vice versa happened in ways which were determined by the particular characteristics of the materials involved. Each transformation, however, was also influenced by the conventions for re-using pre-existent material operative within thirteenth-century motets, songs, and lyric more generally.

The thesis therefore discourages narratives that see this corpus as separated off from the rest of motet and song practice in the thirteenth century, as a special case with its own rules. Rather it shows that interactions between songs and motets that occurred within this corpus were individual examples of processes that were happening in much wider contexts. It therefore sees each of the networks in this corpus as simultaneously determined by the particular characteristics of the material involved but also by processes much bigger than the generic interaction between song and motet.

The thesis re-orientates the focus on form in the scholarship of Everist and Saint-Cricq, showing that many of the phenomena they observe have their roots in the specific song material that motets either quote or mark as quoted, the use of which is conditioned by conventions of quoting pre-existent musical and textual material. It therefore presents a messier picture than either of those scholars, as it sees the presence of song form in motets not only as a coming together of two traditions, but rather as the complex product of a number of existing traditions that were operative in both songs and motets.

It also aims to complicate the generic categories of song and motet, contesting Peraino's designation of many of the voice parts that fall between these two categories as 'monophonic motets'. Instead, it claims, many of these voice parts were products of processes of manuscript transmission and inter-generic influence that were different in each case and so produced many different generic products.

This thesis therefore presents a picture that is simultaneously broader and more heterogeneous than that presented by previous scholarship. By linking motet and song interaction to wider processes of quotation and re-use and not treating them as an isolated special case, it widens their frame of stylistic reference. Simultaneously, if motets and songs that interact are not treated as a special case, every network must be regarded as an individual case whose specific materials place constraints on how the motet and song versions can interact.

# Chapter 1

## Song to Motet

Of the three groups into which this thesis categorises networks that stage interaction between songs and motets, songs that turn into motet voices, motet voices that turn into songs, and those networks from which chronology cannot be recovered, the largest share of scholarly attention has almost always been awarded to the song-to-motet networks. This partly because many of them intersected with the interests of scholars such as Friedrich Gennrich, Mark Everist, and Gaël Saint-Cricq, who have focused on the stylistic influence that song has exerted on motets.[1] The focus of these and other scholars on the use of song form in motets has meant that the most popular networks have been those whose motets imitate the musical and poetic forms of their quoted song voice.

These networks must be placed within the wider formal context provided by the work of those scholars, whether the rondeau forms described by Everist or the *pedes-cum-cauda* forms outlined by Saint-Cricq. Not all of the motets that consciously interact with the music or textual forms of their quoted song voice, however, have a structure that could easily be identified as a particular type of song form: such motets might adopt or adapt the tonal focus of the song, or they might use themes already developed within the song's text. They go through a very similar process to motets which reflect, for example, the rondeau form of their quoted song voice, but they cannot be analysed by a narrative that focuses on motets adopting the forms and conventions of monophonic song: their interactions are with a specific song, not with the generalised musico-textual form of that song.

This chapter therefore develops a methodology for analysing motets that interact with their song voices in a way that complements the analyses of Everist and Saint-Cricq but is fundamentally

[1] See pp. 9-21 for a historiographical outline of scholarship on motets and songs sharing material.

different from them. It analyses these motets from the point of view of quotation. Adapting concepts borrowed chiefly from the study of quotation and re-use in thirteenth-century literature, it utilises the work of scholars including Ardis Butterfield, Roger Dragonetti, Sarah Kay, and Jennifer Saltzstein to examine how these motets played with the norms expected when pre-existent material was re-used. [2] It argues that the motets in this chapter reproduced the structures and themes of their song voices partly because those song voices were being treated in the same way as other pre-existent materials: the scholarship of Butterfield and Saltzstein on refrains has shown how these small sections of music and text can often provide the basis for the poetic and musical material of the texts that surround them.[3] In a very similar process, many of the motets examined in this chapter base themselves on the formal, tonal, or thematic design of their song voice. Just like a song or motet voice formed around a refrain, the creation of a motet around a quoted song voice is a process of glossing: the musical and textual material of the song voice is expanded and reformed by the motet that is created around it.[4] As something which is subject to glossing, the song voice is being treated as if it were a quotation: it is acknowledged to have an existence separate from that of the whole motet.

The song voice has an identity outside that of the motet, afforded to it by its importance in forming the structure of the motet. It therefore becomes a 'citation' in the sense defined by Mikhail Bakhtin: it is 'the image of another's language', expressed in 'a voice adopted by the speaker'.[5] This separate

[2] Butterfield, *Poetry and Music*, Ch. 4-5; Dragonetti, *Le Mirage des sources*; Kay, *Parrots and Nightingales*, Introduction; Saltzstein, *The Refrain and the Rise of the Vernacular*.

[3] The role of refrains in providing musical material for their surrounding contexts is discussed further in Chapter 5. See pp. 281-301. See Butterfield's discussion of the use of refrains in the *Traduction de l'Ars Amatoria d'Ovide*. Butterfield, *Poetry and Music*, 256-258. See also Jennifer Saltzstein's analysis of the use of the refrain vdB1858 in the same *Traduction*. Saltzstein, *The Refrain and the Rise of the Vernacular*, 51-54.

[4] A similar analogy between possible quotation and glossing has been drawn by both Jennifer Saltzstein and Ardis Butterfield. Saltzstein, 'Relocating the Thirteenth-Century Refrain', 265; Butterfield, *Poetry and Music*, 256-258.

[5] For the context of this concept, see Mikhail M. Bakhtin, *Bakhtin, Mikhail M., The Dialogic Imagination: Four Essays, ed. Michael Holquisut, trans. Caryl Emerson and Michael Holquist, University of Texas Press Slavic Series 1 (Austin, TX: University of Texas Press, 1981*), 44. Butterfield has applied Bakhtin's concept of citation to refrains, see Butterfield, *Poetry and Music*, 243. Sarah Kay has argued that the term 'citation' should be kept separate from 'quotation': the former is 'naming an authority or source without necessarily repeating what they said', whereas the latter involves 'invoking someone else's words'. See Sarah Kay, 'How Long is a

identity ensures that the song voice projects what Roger Dragonnetti has called 'the mirage of the source': it is invested with a sense of *déja vu* (and/or *entendu*).[6] The song voice becomes *conceptually* prior to the rest of the motet: the conception of the whole motet is based on the formal, tonal, or thematic characteristics of that voice and so the voice, conceptually, has to exist before the motet. The term 'conceptual priority' is not intended to imply that the song voice has a higher value than the motet, or that is possesses a great degree of authenticity, but merely that the idea, or concept, of the song voice had to exist before the motet, as the latter is based around the former.

The conceptual priority that the song voice has over the rest of the motet gives it a similar role to the tenor in many motets. Both consist of musical material that is either pre-existent or being treated as such, and both are often used as structural models for the rest of the motet.[7] Motets whose song voices are reflected by the rest of the motet therefore take a role similar to that which Jacques Handschin ascribed to either the middle voice or the lowest voice of polyphonic rondeaux, which he calls the 'grundmelodie': in different rondeaux, one of these two voices provides, 'from a contrapuntal point of view', 'the melodic starting point'.[8] Handschin's position has subsequently

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Quotation: Quotations from the Troubadours in the Text and Manuscripts of the *Breviari d'Amor*', *Romania*, 127 (2009), 1-29 (6). This distinction has been adopted into musicological studies in Saltzstein, *The Refrain and the Rise of the Vernacular*, 4-5. The mention of Bakhtin's category is not intended to evoke the phenomenon described by Kay with 'citation', neither will this thesis deal much with the phenomenon of 'citation' as Kay understands it. Most of the re-uses examined in this thesis are within songs and motets; it is very unusual that authors are mentioned by name within such borrowing.

[6] Dragonetti, *Le Mirage des sources*.

[7] For an example of this similarity, see the case study of *Mout me fu grief* (297)*/ Robin m'aime* (298)*/ PORTARE* (M22) ([1.1M]) later in this chapter (pp. 34-42), in which the tenor is shaped according to the rondeau form of the motetus, which is quoted from a song. Friedrich Ludwig argued that in this motet, the motetus had usurped the tenor's normal role and become the structuring voice. Ludwig, *Repertorium*, I: 432. See also the intertextual readings of motets made by Sylvia Huot and David Rothenberg, in which the tenor is afforded conceptual priority by being the pre-existent text around which the intertexual references in the upper parts are woven. See Sylvia Huot, *Allegorical Play in the Old French Motet: The Sacred and the Profane in Thirteenth-Century Polyphony* (Stanford: Stanford University Press, 1997); David J. Rothenberg, *The Flower of Paradise: Marian Devotion and Secular Song in Medieval and Renaissance Music* (New York: Oxford University Press, 2011), Ch. 2-3.

[8] Jacques Handschin, 'Über Voraussetzungen, sowie Früh- und Hochblüte der mittelalterlichen Mehrstimmigkeit', *Schweizerisches Jahrbuch für Musikwissenschaft*, 2 (1927), 5-42 (30). 'Vom kontrapunktischen Standpukt aus ist zu bemerken, daß in einem Teil dieser Rondeaux offenbar nicht die Unterstimme, sondern die Mittelstimme melodischer Ausgangspunkt ist'. Handschin's theories were later

been partially supported by Everist, who nevertheless questions what a 'main voice' might mean in the context of a genre, polyphonic rondeaux, which does not systematically include a voice part made out of borrowed material.[9] The principle of conceptual priority could provide an answer to Everist's question: a 'main voice' is something around which the rest of the polyphonic whole is based, which provides it with material on which to gloss. If the middle voices of rondeaux are afforded conceptual priority by their surroundings, they are connected with the processes of quotation, even if they are not necessarily composed of pre-existent material.

What this thesis calls conceptual priority is not the same as chronological priority. The role of the song voice in forming the structures of the motet means that it is perceived as having existed before the motet, but it does not necessarily follow that the voice actually did exist before the motet. The song voice projects 'the mirage of the source' because it is conceived of as being a foreign body within the motet. This perception still exists even if the song voice is not truly pre-existent: the 'mirage of the source' can truly be a mirage. As Sarah Kay argues in her Derridean reading of medieval quotation,

> given that any utterance is indefinitely repeatable and hence indefinitely quotable, we cannot rely on there being a stable origin that can be "referenced." Perhaps we should say, then, that what characterizes quotation is that it foregrounds this repeatability (what Derrida calls doubleness/duplicity [*duplicité*]), and provokes the reader to recognise it?[10]

When song voices are used to form the basis of a motet, it is this *duplicité* that is foregrounded: they are treated as a quotation and so can be recognised as one. As Kay further argues, there is always a 'shadow of the unquoted' around quoted material.

> Quotation … plays with expectations of knowledge and recognition; it summons subjects of knowledge and recognition into existence; but it does not necessarily ratify them. In getting to grips with this phenomenon, I have adopted Jacques Lacan's concept of "the subject supposed to know

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given a wider audience, in a much less nuanced presentation, by Gustave Reese, *Music in the Middle Ages with an Introduction on the Music of the Ancient Times* (London: Dent, 1941), 322.

[9] Everist, 'The Polyphonic "Rondeau"', 91.

[10] Kay, *Parrots and Nightingales*, 17.

> ("le sujet supposé savoir"), because it means both that knowledge presupposes a series of subjects that are difficult to locate, and that subjects are supposed to have knowledge that is difficult or impossible to specify.[11]

The motet, by using the song voice as its basis, places the listener in the role of the 'subject supposed to know': it challenges them to recognise the source of the quotation. The song voice becomes, to borrow from Roland Barthes, a quotation which is 'anonymous, untraceable, and nevertheless already read'.[12] This would still be the case if the song voice had been created especially for the motet and was not genuinely pre-existent. Within the motet, the voice performs the role of a quoted voice part, whether it is actually pre-existent or not.[13] That is, it would not need to have *chronological* priority in order to have *conceptual* priority.[14]

The model of quotation used in this chapter is therefore one that focuses not only on the actual re-use of pre-existent material, but also on the extent to which techniques of musical and textual composition can consciously frame the use of that material as an act of quotation. Quotation can therefore be implied, and perceived, even when there is no actual re-use of material taking place.

This chapter therefore presents a picture different from some recent studies, including Yolanda Plumley's extensive of study of lyric quotation in the fourteenth century.[15] Plumley's model requires an act of quotation to link at least two extant sources between which a direction of quotation can be identified. She focuses on cases in which an author consciously performed citation in such a way that

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[11] Kay, *Parrots and Nightingales*, 19. For more detail on the role of the *sujet suppose savoir* in this process, see Kay, 'Knowledge and Truth in Quotations from the Troubadours: Matfre Ermengaud, Compagnon, Lyotard, Lacan', *Australian Journal of French Studies*, 46 (2009), 178–190.

[12] Roland Barthes, 'From Work to Text ', in *Image, Music, Text: Essays Selected and Translated by Stephen Heath* (London: Fontana, 1977), 160,

[13] For a more detailed exploration of the role of the concept of performance in motets' presentation of quoted song voices, see Matthew P. Thomson, 'Monophonic Song in Motets: Performing Quoted Material and Performing Quotation', in Ardis Butterfield, Henry Hope, and Pauline Souleau (eds), *Performing Medieval Text* (Legenda, forthcoming).

[14] The principle of conceptual priority could have a wider application in motet studies than merely to those which quote song voices. Chapter 5 explores the implications that this concept could have for refrains used in both songs and motets.

[15] Yolanda Plumley, *The Art of Grafted Song: Citation and Allusion in the Age of Machaut* (Oxford: Oxford University Press, 2013).

an audience with a similar knowledge of the source material could reasonably detect it. In her words:

> whatever the motivation, for deliberate quotations or allusions to be fully effective as the author intended depends on a shared cultural knowledge (and a certain complicity) between addresser and addressee.[16]

I will follow a far less restrictive model for medieval citation, which, I shall maintain and demonstrate, often plays with the ideas of pre-existence and re-use. While this chapter mostly focuses on cases in which two extant sources are linked by quotation, it follows a model which sees quotation as more freely associative than Plumley allows. If a voice part is afforded conceptual priority, the audience does not need to know the source of the quotation to perceive it as a quotation. The audience might even perceive quotation when no quotation has happened. Instead of one linear process, going from source to quotation and author to audience, this chapter sees quotation as a complexly related set of practices and cultural assumptions that constantly suggest links for the audience to make and play with the idea of re-using pre-existent material.

As this chapter decouples the appearance and perception of quotation from the actual act of re-using pre-existent material, demonstrating the chronological priority of a song voice with regard to the rest of the motet in which it is found cannot be as simple as showing that it is used as the formal, tonal, or thematic basis of the whole motet: chronological priority cannot be proved by conceptual priority. Chronology demands a test that is at once more nuanced and more rigorous, a challenge that has produced a large scholarly literature on chronology in the thirteenth-century motet, mostly concerning the relationship between motets and clausulae.[17] As briefly addressed in the introduction to this thesis, the work of Catherine A. Bradley, which develops a model of chronology for motets

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[16] Yolanda Plumley, *The Art of Grafted Song*, 5-6. Plumley bases her model of quotation on the literary theory of Marko Juvan and William Irwin. Irwin certainly imagines a situation in which the author of a text quotes a specific source and the audience recognise the quotation. See William Irwin, 'What is an Allusion?', *The Journal of Aesthetics and Art Criticism*, 59 (2001), 287-297. Juvan, however, could be interpreted as being less committed to a linear process of quotation than Plumley implies. He sees citation as a 'writing strategy' which can itself become 'the message' of the text. See Marko Juvan, *History and Poetics of Intertextuality*, Comparative Cultural Studies (Indiana: Purdue University Press, 2008), 146.

[17] For ease, 'clausula' is here used in its general sense, to mean both discant sections of organa and separate discant compositions, collected together in a clausula fascicle.

and clausulae, has reinvigorated a question with a long history.[18] In 1898, Wilhelm Meyer first proposed the theory that motets were clausulae to which texts had been added, establishing a chronological relation that he intended to function in all cases.[19] If a motet had a related clausula, the clausula had chronological priority. This model was accepted into scholarship, notably by Friedrich Ludwig, and not seriously challenged until the work of William Waite, who suggested that some clausulae in **I-Fl Plut. 29.1** were later than their related motets.[20] This chronological challenge was furthered by Wolf Frobenius, who suggested that the motet-first model held for all relationships between motets and clausulae.[21] Frobenius's claim found little reaction in scholarship, and even less acceptance. The protracted argument seemed to lead to an uneasy truce: as Bradley has argued, chronology was left largely unaddressed.[22]

In her analyses of motet-clausula relationships, Bradley avoids overarching chronologies in which all clausulae come before their related motets or vice versa, arguing that the transformation could go from both motet to clausula and clausula to motet. To such an end, she develops models of musico-textual analysis designed to uncover the local chronological relationships between specific sets of related motets and clausulae.[23] The chronological analysis of motets and songs in this chapter attempts to follow a similar plan to that of Bradley: arguments often rest on musical or textual adaptation, showing that materials have been changed to accommodate the pre-existent song material.

This chapter is shaped by the competing interests of two types of priority: chronological and conceptual. The first, and largest, section of the chapter is dedicated to six networks in which the

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[18] Bradley, 'Contrafacta and Transcribed Motets'.
[19] Wilhelm Meyer, 'Der Ursprung des Motett's: Vorläufige Bemerkungen', *Nachrichten von der königliche Gesellschaft der Wissenschaften zu Göttingen: Philologisch-historische Klasse, 1898*, 4 vols (Göttingen: Luder Horstmann, 1898), II: 113-145; repr. in *Gesammelte Abhandlungen zur mittellateinischen Rhythmik,* 3 vols (Berlin: Weidmannsche Buchhandlung, 1905-36), II: 303-41.
[20] William G. Waite, *The Rhythm of Twelfth Century Polyphony: Its Theory and Practice*, Yale Studies in the History of Music 2 (New Haven: Yale University Press, 1954), 101.
[21] Frobenius, 'Zum genetischen Verhältnis'.
[22] Bradley, 'The Earliest Motets', 54.
[23] *Ibid*., Ch. 1-2.

song voice has conceptual priority over the motet, while the chapter ends with a consideration of one network in which the song voice does not have conceptual priority.

In the first section, five of the six networks have motets whose song voices can be demonstrated to have chronological priority as well as conceptual priority. In one of the six networks, number 4.1, which centres around the motet *En mai quant rosier sont flouri* (870)*/ L'autre jour par un matin* (871)*/ HE RESVEILLE TOI* ([4.1M]), the conceptual priority of the vernacular tenor is not necessarily matched by a chronological priority. Through these six networks, this section explores three different ways in which motets portray the song voices within them as having conceptual priority: they might adopt their repetitive musical and poetic forms, they might interact with their tonal organisation, or they might utilise the literary context and theme of the song voice.

The end of the chapter turns to a motet that quotes its song voice in an entirely different way, *Cil qui m'aime* (1053)*/ Quant chantent oisiaus* (1054)*/ PORTARE* (M22) ([1.7M]). While the motetus of this motet can be demonstrated to have chronological priority, the motet does not interact with the song voice in a way that would give it conceptual priority. This is not to say that the motetus of this motet does not quote a pre-existent song: if an audience who knew the song version, *Quant chant oisiaus* (RS1080; [1.7S]), heard the motet, they would most probably recognise it. The motet does not frame the song voice as if it were a quotation, however. Instead, it gives no musical or textual hints that it is not a normal motet voice, created for the purposes of the motet. Motets like [1.7M], which quote chronologically prior song voices without affording them conceptual priority, emphasise the benefits of a model of quotation that sees the re-use of materials and the compositional techniques that often accompany it as two linked but separate things. Under Plumley's model, for example, the motet [1.7M] would be indistinguishable from the six motets that afford their song voices conceptual priority: they all constitute the re-use of pre-existent material which could reasonably be recognised by an audience with the necessary cultural knowledge.

This chapter therefore demonstrates the different ways in which the process of quoting a song voice in a motet could occur. By using a quotation-based model, this chapter places the motets already analysed by Everist and Saint-Cricq into a larger context, showing that reflecting the formal properties of songs was only one way in which motets could interact with monophonic songs.

## Conceptual Priority: Form, Tonal Focus, and Literary Theme

### Priority and Form

### Networks 1.1 and 4.1: Robin and Marion Motets

*Mout me fu grief* (297)*/ Robin m'aime* (298)*/ PORTARE* (M22) ([1.1M]) is one of the most well-known examples of a motet which adopts the form of one of its voices. Friedrich Ludwig, Mark Everist, and Dolores Pesce have all shown how the tenor of this motet is shaped according to the rondeau structure found in its motetus, which is also found as a monophonic song at the opening of Adam de la Halle's *Le Jeu de Robin et de Marion.*[24] Together, the motet and the song form Network 1.1, the manuscript contexts of which are listed in Table 1.1.

[24] Ludwig, *Repertorium*, I: 432-434; Everist, *French Motets*, 107; Dolores Pesce, 'Beyond Glossing: The Old Made New in *Mout me fu grief/Robin m'aime/Portare*', in Dolores Pesce (ed.), *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (New York; Oxford: Oxford University Press, 1997), 28-51. For an edition of the *Jeu*, see Adam de La Halle, *Le Jeu de Robin et de Marion*, ed. Jean Dufournet (Paris: Flammarion, 1989).

| ID | Text(s) | Tenor Origin | No. of Voices | Manuscripts |
|---|---|---|---|---|
| [1.1S] | *Robin m'aime, Robin m'a* | N/a | 1 | **F-Pn fr. 25566**, f. 39$^{r}$<br>**F-Pn fr. 1569**, f. 140$^{r}$<br>**F-AIXm Ms. 166**, f. 1$^{r}$ |
| [1.1M] | *Mout me fu grief/ Robin m'aime/ PORTARE* | M22[25] | 3 | **F-MOf H. 196**, f. 292$^{r}$-293$^{r}$<br>**D-BAs Lit. 115**, f. 52$^{v}$<br>**F-B 716**, no. 43 |

Table 1.1: The manuscript contexts of Network 1.1

[1.1S] and the motetus of [1.1M] are not exactly the same: although they share the same melody and the same ABaaabAB musico-textual structure, there are some differences in the literary text, as can be seen in Table 1.2. The text of the refrain remains exactly the same, as does the exclamation 'aleuriva', which leads to the final refrain. Although lines 3-5 of the two texts are different, they both discuss the gifts Robin has bought for Marion. The similarity of theme in the textually different sections, the use of the same melody, and the identical placement of 'aleuriva' all link these two texts very closely together.[26] Most scholars commenting on this network have been happy to identify [1.1S] and the motetus of [1.1M] as the same voice.[27]

[25] In all Parisian chant sources, the melisma used in this motet is texted with the word 'sustinere'. Conversely, in almost all polyphonic uses, the incipit is given as *PORTARE*. Dolores Pesce has demonstrated this division, but shows that at least one non-parisian chant source, **F-RS 266**, uses 'portare'. See Pesce, 'Beyond Glossing', 39. She argues that this usage, along with the frequent appearance of the word 'portare' in the Offices for the Invention and the Exaltation of the True Cross, 'suggests there may have been a tendency to interchange the words *portare* and *sustinere*'. She further suggests that this chant segment could have another liturgical connotation, as, in one source associated with Rouen (**F-Pn lat. 904**) the same melisma appears on the word 'portare' as part of the chant *Alleluia Dulcis virgo* for the Octave of the Assumption. She argues that *Alleluia Dulcis virgo* is a 'contrafact alleluia' of *Alleluia Dulce lignum*. The possible Marian associations of this tenor form the basis of Pesce's hermeneutic reading of the motet, in which the triplum represents the pain of Mary caused by the cross and the motetus the love and joy of Mary, caused by her bearing of Christ. See Pesce, 'Beyond Glossing', 42-43.

[26] The textual relationship between [1.1S] and the motetus of [1.1M] contrasts with the relationships found by Everist between other rondeau motets. In a cycle of three rondeau motets found concurrently in **F-Pn fr. 12615** (ff. 184$^{r-v}$), Everist shows that the refrains of the rondeau forms found in the motetus voices change between each motet, while the non-refrain sections stay the same. He analyses the link between these three motets with Paul Zumthor's concept of a *type cadre*, in which different texts share many of the same textual motifs. The three motets all form part of what Everist calls the *C'est la jus type cadre*. While the connection via *type cadre* has many similarities with the connection between the texts of [1.1S] and the motetus of [1.1M], it seems too loose to thoroughly define them, as both use exactly the same melody. See Everist, *French Motets*, 94-97. For development of the concept of *type cadre*, see Paul Zumthor, *Essai de poétique mediévale* (Paris: Éditions du Seuil, 1972), 289-306.

[27] See Ludwig, *Repertorium*, I: 432; Rokseth, *Polyphonies*, IV:289; Everist, *French Motets*, 107; Pesce, 'Beyond Glossing', 28; Jeremy Yudkin, *Music in Medieval Europe* (Englewood Cliffs, N.J.: Prentice Hall, 1989), 402.

| Motetus of [1.1M] | [1.1S] |
|---|---|
| *Robin m'aime, Robin m'a* | *Robin m'aime, Robin m'a* |
| *Robin m'a demandee, si m'avra* | *Robin m'a demandee, si m'avra* |
| Robin m'achata corroie | Robin m'achata cotele |
| Et aumonniere de soie | De scarlete, bone et bele |
| Pour quoi donc ne l'ameroie? | Souskanie et chainturele |
| Aleuriva! | Aleuriva! |
| *Robin [m'aime , Robin m'a* | *Robin m'aime , Robin m'a* |
| *Robin m'a demandee, si m'avra]* | *Robin m'a demandee, si m'avra* |
| Robin loves me, Robin has me, Robin asked for me, and he will have me. Robin bought me a chaplet and a purse of silk; why then would I not love him? Hurrah! Robin loves me, Robin has me, Robin asked for me, and he will have me.[28] | Robin loves me, Robin has me, Robin asked for me, and he will have me. Robin bought me a cloak of scarlet, good and beautiful, a gown and a sash. Hurrah! Robin loves me, Robin has me, Robin asked for me, and he will have me.[29] |

Table 1.2: A comparison of the text of the motetus of [1.1M] with that of [1.1S]

The chronological priority of [1.1S] over [1.1M] has never been questioned, as the adaptations made to the tenor melisma *PORTARE* strongly suggest that it was changed in order to accommodate a pre-existent voice. Figure 1.1 presents the *PORTARE* melisma as it is found in **F-Pn lat. 1112**, where it is differently texted (as 'sustinere').[30] As Pesce shows, this melisma, as in all chant sources, ends on *G*.[31] In the tenor of [1.1M], an extra *c* is added to the end of the melisma each time that it is sung, as highlighted by boxes labelled 'added note' in Figure 1.2.[32] This adaptation seems most likely to have been intended to make the *PORTARE* melisma fit to the pre-existent motetus voice.
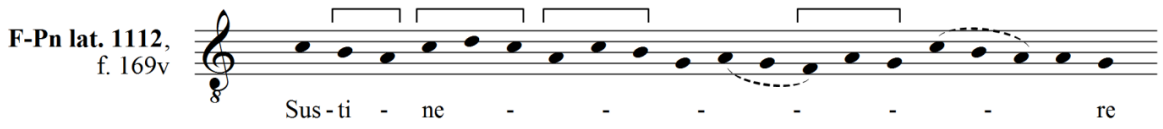



Figure 1.1: The 'sustinere' melisma from O22 as found in **F-Pn lat. 1112**, f. 169v

The pre-existence of the motetus voice is further suggested by the rhythmic profile of the tenor. While it maintains the basic iambic shape of the second rhythmic mode, the tenor uses extensive

[28] Translation adapted from Hans Tischler, Susan Stakel, and Joel C. Relihan, *The Montpellier Codex*, 4 vols, Recent Researches in the Music of the Middle Ages and Early Renaissance 2-8 (Madison: A-R Editions, 1978), IV: 87.
[29] Translation adapted from Yudkin, *Music in Medieval Europe*, 403.
[30] See p. 35, note 25.
[31] Pitches are designated according to the Guidonian gamut. Pitches in uppercase letters (graves) run from the *A* below modern middle *C* to the *G* above middle *C*. Lower case letters designate the next octave (acutes), from *a-g*. Any note from the next octave (superacutes) is designated by doubled letters (*aa–gg*).
[32] Pesce, 'Beyond Glossing', 29.

*fractio modi*, breaking up the longs of the mode into two breves, or even into two semibreves and a breve. The tenor's rhythmic irregularities are seen in the dashed box labelled *fractio modi* on Figure 1.2. As Friedrich Ludwig noted, this rhythmic motion is highly unusual for tenors.[33] The tenor's rhythmic profile was most likely caused by the process of fitting the *PORTARE* melisma to a pre-existent motetus, necessitating that certain notes of the melisma were reached by the beginning of the next perfection, so that they could form a consonance with the motetus. For example, in the movement between perfections 7 and 8, the tenor needed to reach *a* at the beginning of perfection 8, to provide a perfect consonance with the motetus's *e*. To get to *a*, the tenor had to move quickly through the three notes that stood between *a* at the beginning of perfection 7 and *a* at the beginning of perfection 8.

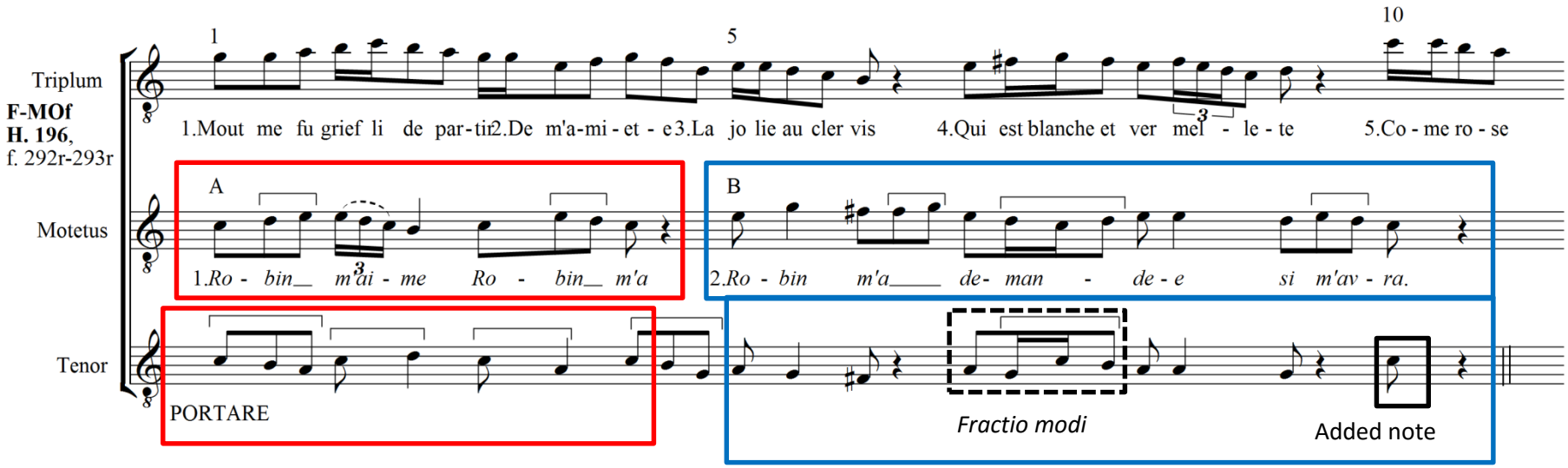
The song voice within [1.1M] has not only chronological priority, but also conceptual priority. The *PORTARE* melisma is not only altered by the addition of notes or use of *fractio modi*. In the tenor of [1.1M], instead of presenting the pitches of the melisma in their normal order, the creator of the motet chose to split the chant up into two sections and match each one of them to the melodic sections of the motetus: each time the motetus sings its A section, the tenor sings the first portion of the PORTARE melisma, while every time the B section appears, the tenor sings the second portion of chant.[34] This match between tenor and motetus is highlighted on Figure 1.2 by coloured boxes: the motetus's A sections and the related portion of the tenor melisma are found in red, while the B sections and their section of the melisma are found in blue. The motetus therefore lays down the formal pattern for the tenor, forcing it to reshape its material around the rondeau form the motetus provides. Ludwig saw this as a reversal of the roles of the tenor and the upper parts: the tenor has

[33] Ludwig, *Repertorium*, I: 432.

[34] This observation has been made by almost all scholarly accounts of this motet. See Everist, *French Motets*, 107; Pesce, 'Beyond Glossing', 29; Yudkin, *Music in Medieval Europe*, 402. For Everist, this affords *Mout me fu grief/ Robin m'aime/ PORTARE* an unusual place in his categorisation of motets that use rondeau structure, as it is not found in **F-Pn fr. 12615**, but employs a rondeau structure in both its tenor and its upper voice. See Everist, *French Motets*, 90-94, 107.

lost its authority as a 'voice which carries [the motet]', its conceptual centre.[35] The authoritative formal role is now being performed by the motetus, which gains conceptual priority. Like a quoted tenor melisma, its formal properties afford it a sense of existing outside the motet in which it finds itself; it is 'the image of another's language'.[36]

[35] Ludwig, *Repertorium*, I: 432. 'Trägerstimme'.
[36] Bakhtin, *The Dialogic Imagination*, 44.


Triplum
F-MOf
H. 196,
f. 292r-293r
Motetus
Tenor
1
5
10
1.Mout me fu grief li de par-tir2.De m'a-mi-et-e3.La jo lie au cler vis
4.Qui est blanche et ver mel - le - te
5.Co - me ro - se
A
B
1.Ro - bin_ m'ai - me Ro - bin_ m'a
2.Ro - bin m'a_____ de- man - de - e si m'av - ra.
PORTARE
Fractio modi
Added note

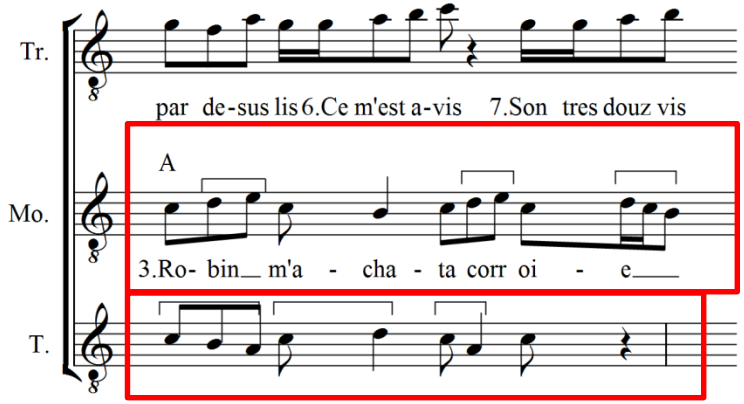

Tr.
Mo.
T.
par de-sus lis 6.Ce m'est a-vis 7.Son tres douz vis
A
3.Ro- bin_ m'a - cha - ta corr oi - e____
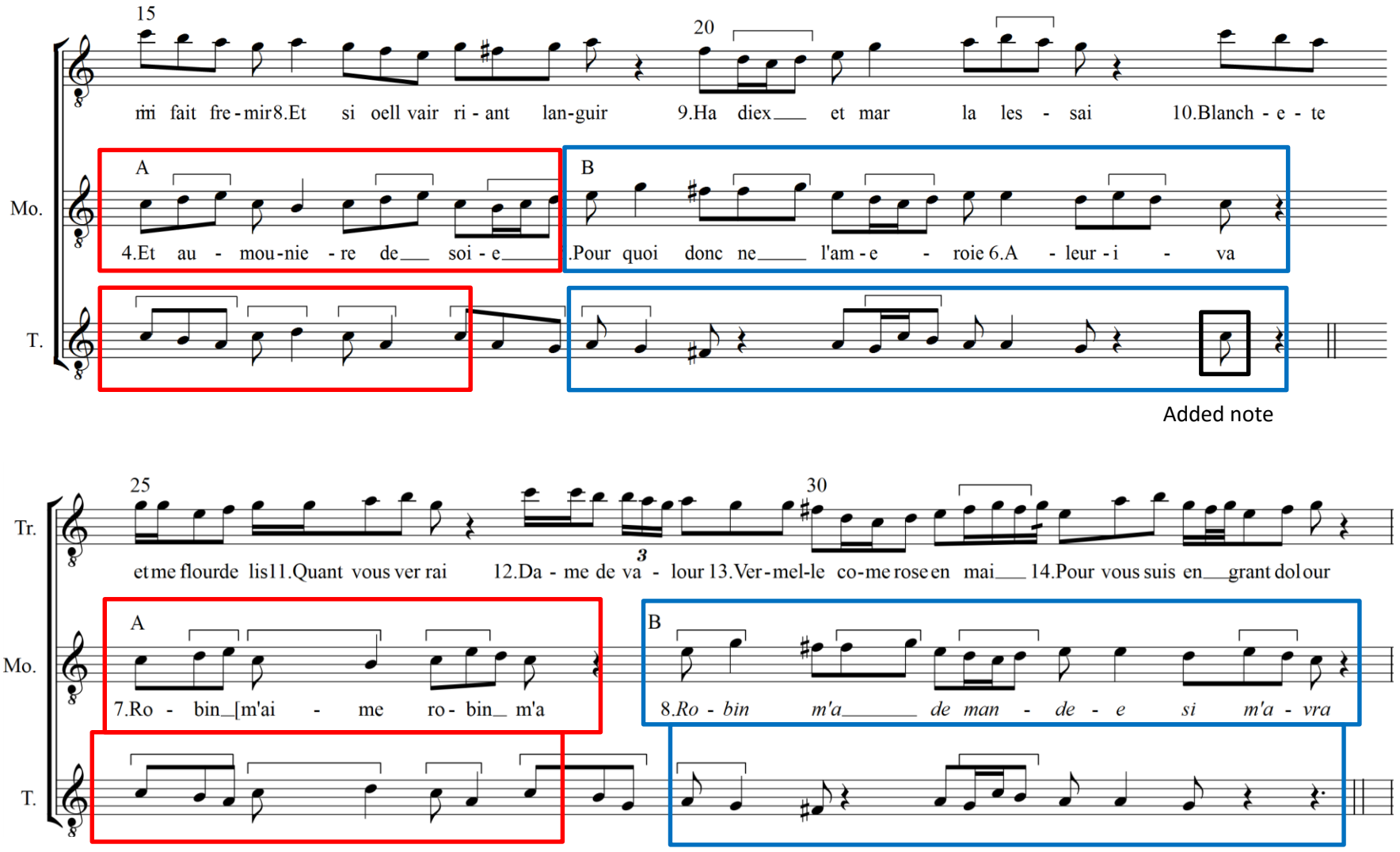



Figure 1.2: An analytical edition of [1.1M]

The centrality of the motetus voice to this motet is further emphasised by the possibility that the tonal properties of the *Robin m'aime* voice influenced the choice of the *PORTARE* melisma. As Pesce shows, the musical material of the motetus is formed of two halves, the first of which is centred on *c* (perf. 1-4) and the second half of which (perf. 5-10) starts with a focus on *G* (perf. 5-6) and moves back to *c* (perf. 9-10).[37] The organisation of the *PORTARE* melisma in [1.1M] means that the tenor has the same tonal poles as the *Robin m'aime* voice, first emphasising *c* by placing it at the beginning of each perfection (perf. 1-4), then moving to a focus on *G* and its neighbour *F mi* (perf. 5-6) before moving back to *c* by the virtue of the added note at the end of the chant. The tenor melisma is therefore not only formally adapted to conform to the quoted motetus voice, but was specifically chosen because it had the potential to provide a tonal analogue for the central voice of the motet, the motetus.

The form and tonality of the *Robin m'aime* voice provide material which the tenor adopts and glosses.[38] The motetus can therefore be shown to have both kinds of priority: conceptual and chronological. It is chiefly the form of the song voice that is borrowed, so the motetus is performed not only as a pre-existent voice part, but specifically as a pre-existent song voice. The analysis of [1.1M] from a quotation-based perspective has therefore reached a similar conclusion to an analysis made under Everist and Saint-Cricq's model of the absorption of song forms into motet: in both models, the central act of [1.1M] is to mirror the song form of its motetus. However, the two models

[37] Pesce, 'Beyond Glossing', 29-32.

[38] There is one further aspect of quotation in [1.1M] which, though important, must remain a side note here. As noted by Ludwig, the triplum of [1.1M] contains four passages of text and music that are also found in the triplum of the motet *Mout me fu grief* (196)*/In omni fratre* (197)*/IN SECULUM* (M13). See Ludwig, *Repertorium*, I: 433-434. The motetus, *In omni fratre*, contains as many as 13 biblical references and quotations, making quotation a major theme of this motet. The borrowings are detailed in Philip the Chancellor, 'Motets and prosulas', ed. Thomas Blackburn Payne, Recent Researches in the Music of the Middle Ages and Early Renaissance 41 (Middleton, Wis.: A-R Editions, 2011), 66-67. One of the quotations misrepresents its source, mixing a positive reference to 'doubled clothing [vestiti duplicibus]' in Proverbs 13:21 with neo-platonic narratives of clothes hiding truth. The quotation in *In omni fratre* therefore becomes a false telling, an exposition of the difference between the surface meaning of the quotation and the meaning of the source text from which it came. If *Mout me fu grief/In omni fratre/IN SECULUM* were linked with [1.1M] through shared triplum material, the motif of a false telling might interact with the quotation of the *Robin m'aime* voice, thematising the difference between a quotation and its source. This would draw the divide between conceptual priority and chronological priority more sharply, marking it as the divide between seeming and being.

reach that conclusion by different means. Under a quotation-based model, the motet [1.1M] chiefly adopted the rondeau form of its quoted song voice because it was the form of the *Robin m'aime* voice. This approach enables clearer comparison to the rest of the motets in this chapter.

In Network 1.1, the conceptual priority of the *Robin m'aime* voice was partly a result of its chronological priority: it was treated as a quotation because it was a quotation. In another Robin and Marion motet found in **F-MOf H. 196**, *En mai quant rosier sont flouri* (870)*/ Autre jour par un matin* (871)*/ HE RESVEILLE TOI* ([4.1M]), the relationship between the two types of priority is more complicated. The *HE RESVEILLE TOI* tenor is in a version of rondeau form (ABB' AA ABB' ABB') and the upper parts of the motet reflect this form by repeating the same musical motives over different recurrences of the A and B sections of the tenor. Before examining the intricate motivic system that affords the tenor of this motet its conceptual priority, it is important to note that the motet forms part of Network 4.1. It is in List 4 in Appendix 1 because it stages interaction between songs and motets, but the tenor is not extant as a whole monophonic song voice. Rather, the song material with which it interacts is the refrain, 'He resveille toi, Robin/ Car on en maine Marot/ Car on en maine Marot' (vdB870), found in three other places outside [4.1M] as detailed in Table 1.3. As the tenor is in a rondeau form, all of its musical material is from the refrain, meaning that all music found in the tenor of [4.1M] is also found in the only other musically notated context of vdB870, in Adam's *Jeu*.

| ID | Text | No. of Voices | Position of Refrain in Text | Manuscripts |
|---|---|---|---|---|
| vdB870 | *He resveille toi, Robin* | 1 | *Le Jeu de Robin et de Marion*: Spoken by Gautier, as Marot is taken away by a knight. | **F-Pn, fr. 25566**, f. 43$^{r}$<br>**F-Pn fr. 1569**, f. 143$^{v}$<br>**F-AIXm Ms. 166**, f. 6$^{r}$ |
| | | | *Salut d'amour: Bele salus vous mande*.[39] Terminal refrain in Stanza 7. | **F-Pn fr. 837**, f. 269$^{v}$ |
| | | | Song: *Hier main, quant je chevauchoie*. Terminal refrain in Stanza 4. | **F-Pn fr. 847**, f. 128$^{v}$ |
| [4.1M] | *En mai quant rosier sont flouri/ Autre jour par un matin/ HE RESVEILLE TOI* | 3 | Tenor, as the basis of a rondeau form (ABB' AA ABB' ABB' - refrain's form is ABB') | **F-MOf H. 196**, f. 297$^{r}$-298$^{v}$<br>**F-B 716**, no. 31<br>**V-CVbav reg. lat. 1543**, no. 4 |

Table 1.3: The Manuscript Contexts of Network 4.1

The chronology of this network is difficult. It is certain that the tenor of [4.1M] relates to vdB870, as they use the same music and the tenor in **F-MOf H. 196** references the incipit of the refrain text. It is possible that someone had created a fully texted monophonic rondeau out of the refrain (vdB870) by extrapolating its musical material and adding text. Were such a fully texted monophonic rondeau to exist, it would be possible that the motet tenor was referencing the full song instead of the refrain. No fully texted monophonic rondeau is extant, neither is there any evidence to suggest that it ever existed. Therefore, any theories regarding a complete song voice that acted as an intermediary between the refrain vdB870 and the tenor of the motet [4.1M] must remain completely conjectural.[40]

[39] For an edition, see Michel Louis Achille Jubinal, *Nouveau recueil de contes, dits, fabliaux et autres pièces inédites des XIIIe, XIVe et XVe siècles* (Paris, 1839), 235-241. It is found uniquely in **F-Pn fr. 837**, f.269$^{r}$-271$^{r}$.

[40] If a monophonic rondeau never existed, this points to an interesting relationship between refrains and monophonic song. The tenor of [4.1M] has created the semblance of a monophonic song by formally extrapolating from the musical material of a refrain. For a preliminary investigation of the implications of this relationship, see the conclusion to this thesis, pp. 325-326.

Despite the absence of a demonstrable chronological priority, the tenor of [4.1M] has conceptual priority over the rest of the motet. Mark Everist has argued that this motet reflects the rondeau form of its tenor by repeating the same motives over the beginning of all but two of the tenor's A and B sections.[41] This reflection of the rondeau form is carried out within the upper parts by the melodic motives labelled as **t**, **v**, and **w** in Figure 1.3: each time the tenor's A material appears, the triplum and motetus present versions of these motives. [42]

The two upper parts also distinguish motivically between repeats of A that form part of a full repetition of the ABB' complex and those that do not: full repeats of motives **v** and **w** are found over the first and fourth A sections (perf. 1-5 and 21-26 respectively), whereas they are only found in part when the tenor repeats the A section without the rest of the refrain (perf. 13-15 and 17-18).

The distinction between the two versions of motives **v** and **w** points to the difficulties of defining when motivic reference is taking place. The level of similarity that two pieces of melodic material must have in order to be analysed by this thesis as referencing each other depends on the context of each particular motet or song and its musical scheme. Pitch content and rhythmic values are not the only useful metrics of comparison: all three occurrences of **v** are found either at the beginning of a poetic line or close to one, allowing for easier recognition.

In general, this thesis allows for a relatively large amount of variation between motives that can be heard as related. There are a number of factors in favour of a generous motivic approach for the corpus studied by this thesis. Firstly, the motets and songs in this corpus often clearly play with pre-existence and quotation. Their musical fabric therefore encourages audiences to listen in a way that
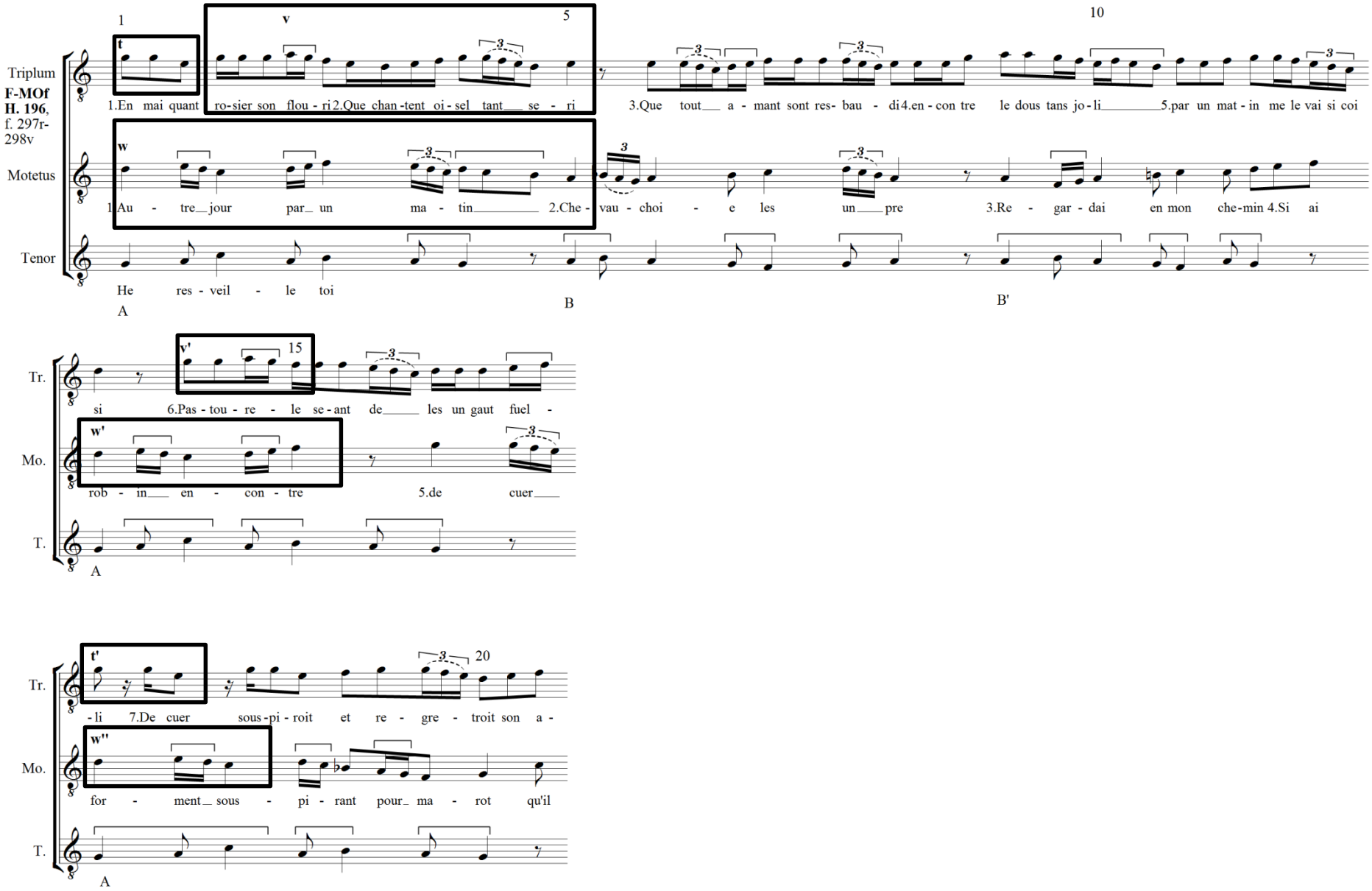
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[41] See Everist, 'Motets, French Tenors', 386. Everist characterises the form of the motet as *A*B *AA AB* A*B*, where the sections in italics are those recognised by melodic repetition in the other parts. His designation of form differs slightly from the one offered here as it designates the refrain's form as AB, rather than as ABB'. It also argues that the return of the final A section is not reflected in the upper parts. As can be seen in Figure 1.3, the triplum sings the notes *aa-aa-bb* over the beginning of the tenor's final A section. These are the three notes that always begin motive **v**, found over the first, second, and fourth A sections. It is therefore argued here that all A sections receive reflection in the upper parts.

[42] In the main text, letters designating motives will always be found in **bold** type, to distinguish them from pitches and pitch classes.

makes melodic, rhythmic, and textual associations freely, making a generous approach to motivic analysis both fruitful and appropriate. Secondly, the presence of different levels of motivic reference in a motet or song can often encourage passages which are not exactly the same as audibly similar. For example, the two full occurrences of motive **v** in [4.1M] (perf. 2-5 and 22-26) are more clearly linked to each other, for example, than either of them are to the partial return of the motive as **v'** in perf. 14-15. The repeat of the full motive, however, shows that the creator of [4.1M] was aware of this motive as an entity, and makes it more likely that **v'** would be recognised as part of the same melodic frame of reference. The combinations of rhythms and intervals that are characteristic of the opening of motive **v** become part of the melodic fabric of this motet, and so can be more easily recognised when they occur. This kind of motivic thinking is similar to Carl Dahlhaus's concept of 'subthematicism', developed for the analysis of the much later music, that of Beethoven's late style.[43] Dahlhaus argues that, in this music, the basis of musical thought can be cominations of intervals that remain 'abstract' and 'latent'. Any one of these 'subthematic' ideas 'permeates the music and links its parts together from within'.[44]

In Beethoven, Dahlhaus sees this subthematicism as resulting from a drive towards abstraction in the late style.[45] In the motets and songs studied by this thesis, it seems to be driven instead by a focus on the re-use of pre-existent materials as the source for compositional play. Combinations of intervals constantly dangle 'the mirage of the source' in front of the audience, asking them to locate the quoted source. This thesis's generous approach to motivic identification attempts to recreate such an environment.

[43] Carl Dahlhaus, 'Subthematik' in *Ludwig van Beethoven und seine Zeit*, Große Komponisten und ihre Zeit (Laaber: Laaber-Verlag, 1985), 245-262, trans. Mary Whitall as 'Subthematicism' in *Ludwig van Beethoven: Approaches to his Music* (Oxford: Clarendon Press, 1991), 202-218.
[44] *Ibid.*, 205
[45] *Ibid*., 202-4.


Triplum
F-MOf H. 196, f. 297r-298v
Motetus
Tenor
t
v
w
1
5
10
15
20
1.En mai quant ro-sier son flou - ri 2.Que chan-tent oi-sel tant se - ri 3.Que tout a - mant sont res- bau - di 4.en - con tre le dous tans jo-li 5.par un mat - in me le vai si coi
1.Au - tre jour par un ma - tin 2.Che - vau - choi - e les un pre 3.Re - gar - dai en mon che-min 4.Si ai
He res - veil - le toi
A
B
B'
v'
w'
si 6.Pas - tou - re - le se - ant de les un gaut fuel -
rob - in en - con - tre 5.de cuer
A
t'
w''
- li 7.De cuer sous-pi - roit et re - gre - troit son a -
for - ment sous - pi - rant pour ma - rot qu'il
A
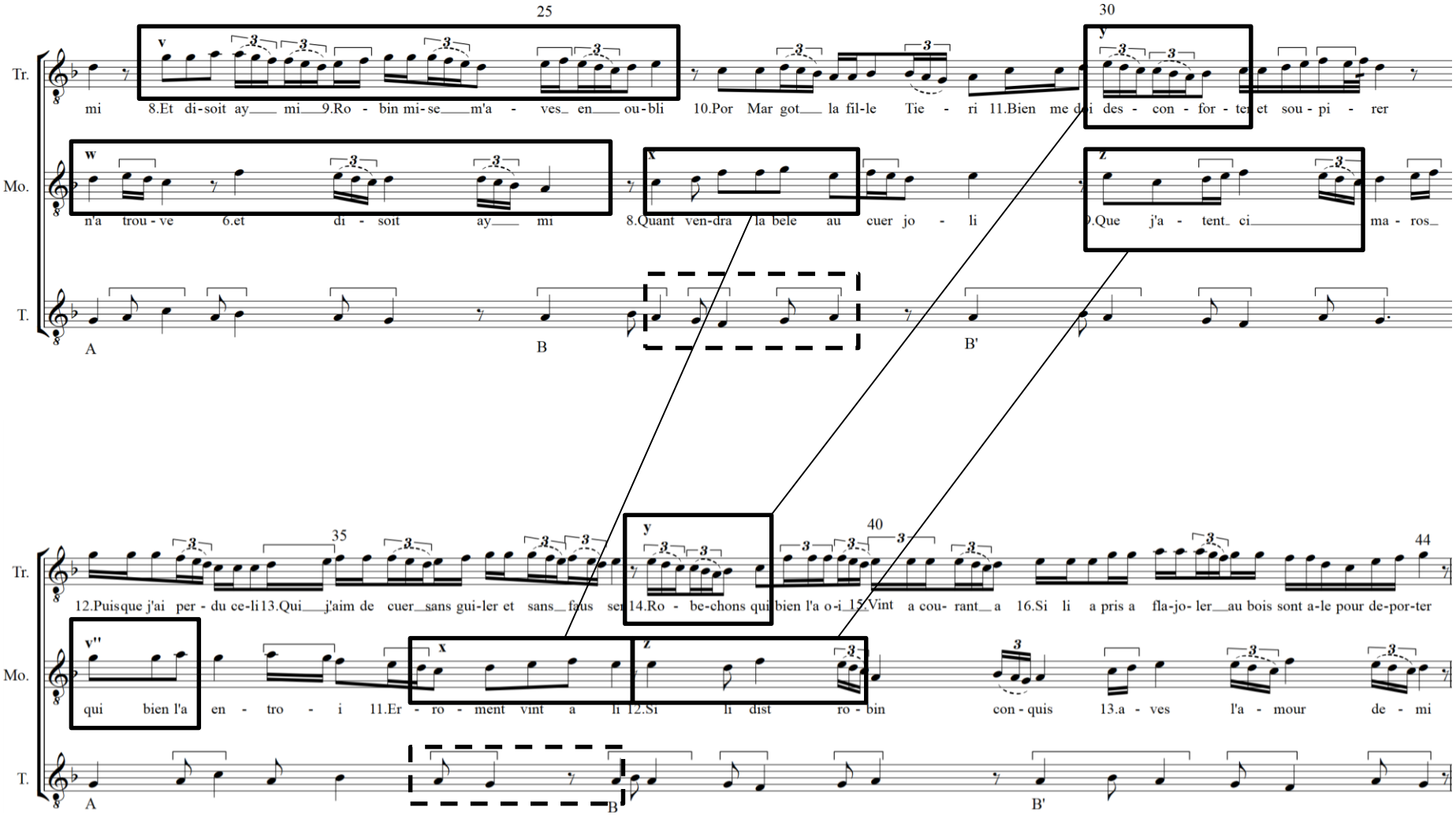



Figure 1.3: An Edition of [4.1M]

Motivic repetition in the upper parts of [4.1M] goes further than just reflecting the rondeau form of the tenor: it also reflects musical repetition within the refrain from which the rondeau is formed, using the motives **x**, **y**, and **z**. The sections of the tenor over which **y** and **z** appear together (perf 30-31 and 38-9) are melodically identical, but play different roles within the internal structure of the tenor: the first is in the B' section, whereas the second forms part of B. Motive **x** goes further, marking similarity between material found in the A and B sections of the tenor. The *a-G-a* motion found in perfections $35^3$-$37^1$ of the tenor, which is heard below motive **x**, is linked through the use of that upper voice motive with the *a-G-(F-G)-a* movement of the tenor found in perfections 25-28. Both tenor sections are found in dashed boxes in Figure 1.3.

The motivic behaviour of the upper parts of [4.1M] therefore not only reflects the rondeau form of the *HE RESVEILLE TOI* tenor, but its musical repetition more generally. The tenor is therefore placed at the conceptual centre of the motet.[46] The strong ascription of conceptual priority to the *HE RESVEILLE TOI* tenor highlights the disjunction between the two types of priority. It cannot be demonstrated that the an entire song voice with the incipit *HE RESVEILLE TOI* tenor existed before [4.1M], but the motet nevertheless treats the tenor as if it were a complete quotation. The reflection of the tenor's rondeau form forces the audience into the role of the 'subject supposed to know', but as they search for the source of the quotation, they may only find Dragonetti's 'mirage'.

Networks 1.1 and 4.1 give a sense of the workings of chronological and conceptual priority in a very specific type of motet. Both [1.1M] and [4.1M] appear in the seventh fascicle of **F-MOf H. 196**, they both use rondeau forms, and they both have strong links to the story of Robin and Marion. More than this, they are similar types of motet stylistically and notationally: both of their triplum voices move at a fast pace, using syllabic semibreves, while their motetus voices are notated mainly in longs and breves, with some melismatic semibreves. In short, these motets embody the stylistic convergence of song and motet that Everist has characterised as a series of 'attempts to bring

[46] Unlike Network 1.1, there is no struggle in Network 4.1 between the use of rondeau form and traditional role of the tenor as the conceptually prior voice, as the song form is in the tenor.

polyphony closer to the traditions of the monophonic chanson'.[47] They are part of the adoption of rondeau forms into the motet, in the tradition of the rondeau motets found in **F-Pn fr. 12615**.[48] As will be shown in the rest of the chapter, however, they are also part of a wider trend of motets affording conceptual priority to song, not all of which focus only on musico-poetic form.

## Network 1.2: Repetition outside the Boundaries of Form

In Network 1.2, the motet *Onques n'amai tant* (820)*/ SANCTE GERMANE* ([1.2M]) does reflect the *pedes-cum-cauda* form of its motetus, as shown by Gaël Saint-Cricq.[49] However, [1.2M]'s reflection of its song voice is not limited to this form: the structural processes of this motet go further. The motet [1.2M] also has a different type of manuscript transmission from the motets [1.1M] and [4.1M]: [1.2M] is transmitted in **D-W Cod. Guelf. 1099 Helmst.**, an earlier manuscript which does not fit into the late-century convergence of song and motet described by Everist. [50]

| ID | Text(s) | No. of Voices | Manuscript(s) |
|---|---|---|---|
| [1.2M] | *Onques n'amai tant/ SANCTE GERMANE* | 2 | **D-W Cod. Guelf. 1099 Helmst.**, f. 219a$^{v}$-220$^{r}$<br>**F-Pn fr. 12615**, f. 179$^{r}$<br>**F-Pn fr. 844**, f. 205$^{r}$ |
| [1.2S] | *Onques n'amai tant* | 1 | **V-CVbav reg. lat. 1490**, f. 68$^{v}$<br>**F-Pn fr. 20050**, f. 137$^{v}$-138$^{r}$ |

Table 1.4: The Manuscript Contexts of Network 1.2

The *Onques n'amai* voice within [1.2M] has both conceptual and chronological priority. The chronological priority of the voice is suggested by the tenor of the motet, labelled either *SANCTE* or *SANCTE GERMANE*. This tenor seems to have been newly invented to serve the purpose of turning [1.2S] into a motet. As Saint-Cricq has shown, the *SANCTE GERMANE* tenor shows a number of irregularities.[51] The incipit is presumably intended to refer to the chant (O27) for the feast of Saint

[47] Everist, 'Motets, French Tenors', 391.
[48] *Ibid*., 402.
[49] Saint-Cricq, 'A New Link', 202-3; 'Formes types', 175-179, 201-172.
[50] Saint-Cricq has also demonstrated that song form is found in early motet manuscripts and has argued for an earlier date for the interaction between song and motet. See 'Formes types', 42-48.
[51] Saint-Cricq, 'Formes types', 204.

Germane.[52] This in itself is fairly unusual: while this section of O27 provides the basis for both two-voice and three-voice organa, is not used as a tenor for any other extant motet.[53] More importantly, the melodic profile of the tenor provided for [1.2M] does not resemble that of O27, nor does it seem to correspond to any other plainchant melody.[54] Saint-Cricq theorises that the use of the incipit *Sancte Germane* may be linked to this lack of correspondence to the plainchant repertory. Thomas B. Payne has argued that, in Parisian breviaries, *Germane* was often used interchangeably with *N* and *Marcellus* to signify a generic name that could be replaced according to the occasion.[55] Saint-Cricq therefore sees this incipit as a general indicator that the scribe assumes the tenor to be plainchant, but does not know what it is. [56] The presence of the incipit is thus more important than its content. The pitches of the tenor are therefore most likely to have been created for the specific purpose of turning the song [2.1S] into the motet [2.1M], giving the song chronological priority over the motet.

The *Onques n'amai* voice is given conceptual priority within [1.2M] by the tenor's reflection of its melodic repetitive structure. Unlike the creator of [1.1M], who had to work with the *PORTARE* melisma, the creator of [1.2M] had no restrictions on the melodic material of the tenor and so could choose freely which repetitions to reflect without worrying about the harmonic fit between a pre-existent motetus and a pre-existent tenor melisma. [1.2M] therefore affords an opportunity to

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[52] It is unclear which specific Germanus this chant refers to. See, for example, the differing conclusions of the article co-written by Heinrich Hussmann and Andres P. Briner, which argues for Saint Germain d'Auxerre, and those of Thomas B. Payne, who thinks it refers to Saint Germain, the bishop of Paris. Heinrich Husmann and Andres P. Briner, 'The Enlargement of the *Magnus Liber Organi* and the Paris Churches of St-Germain-l'Auxerrois and Ste-Geneviève-du-Mont', *Journal of the American Musicological Society*, 16/2 (1963), 176-203; Thomas B. Payne, '*Asscoia tecum in patria*: A Newly Identified Organum Trope by Philip the Chancellor', *Journal of the American Musicological Society*, 39/2 (1986), 233-254. (252-3)

[53] Saint-Cricq, 'Formes types', 202.

[54] *Ibid*., 203. The use of a tenor not drawn from plainchant but created especially for the motet is not unheard of in motets which use either song material or song forms. Out of his corpus of 27 motets that are in AAX form, Saint-Cricq details six motets which use invented tenors. See *ibid*., 47. Out of these six motets, there are three whose AAX voices are also found as a monophonic song and are therefore studied in this thesis: *Onques n'amai tant/ SANCTE GERMANE* ([1.2M]), *Bien m'ont amours* (942a)*/ TENOR* ([3.2X]), and the version of *Alpha bovi/ Alpha bovi/ TENOR* found in **E-BUhl s/n** ([2.1M1b]). For discussion of [3.2X], see the discussions in Chapters 3 and 4, pp. 166-180 and respectively. For [2.1M1b] see Chapter 4, pp.261-271. The other three of Saint-Cricq's motets with invented tenors are *Belial vocatur* / *Belial vocatur/ Belial vocatur/ TENURA*, *Quant je parti* (830)/ *TUO*, and *Ki leiaument sert* (819)/ LETABITUR.

[55] Payne, '*Asscoia tecum in patria*', 252-253.

[56] Saint-Cricq, 'Formes types', 204.

understand how the creator of its tenor thought about the relationship between repetition and form: if motetus repetition is marked in the tenor of [1.2M], it is because the creator of the tenor thought that the repetition was a salient feature of the motetus voice.

The overall melodic and poetic ABABX form of the *Onques n'amai* voice part is marked in the tenor: as can be seen in Figure 1.5, the tenor sings the same musical material under the first AB section (lines 1-2) as under the second (lines 3-4). Just as in [1.1M] and [4.1M], the tenor reflects the basic form of a song voice and therefore gives it an identity outside the motet. However, [1.2S] and the motetus of [1.2M] both have a repetitive structure that goes far beyond the repetition of the A and B sections in lines 3 and 4. Much of that repetitive structure is reflected in the tenor, demonstrating that giving a voice conceptual priority was not about overall form alone.

The most clearly structural motive in [1.2S] is that which ends all lines apart from line 5, identified on Figure 1.4 as **a**. It appears in both open and closed forms, marked **a**$^{o}$ and **a**$^{c}$, which occur in an alternating pattern (lines 1-2, 3-4, 6-7, 8-9). Line 5 does not end with **a** and is therefore not part of the open and closed structure of paired lines. This means that the alternating pattern can begin again at line 6 and continue with no interruption until its final closed ending in line 9. Just as **a** marks the end of a line, the motive **b** twice marks the beginning of a line, in lines 6 and 7. That motive **b** groups lines 6 and 7 together is important: line 5 has just broken the pattern of paired open and closed lines that end with motive **a**. It is therefore crucial that the listener perceive lines 6 and 7 as a pair, to ensure that the pattern is re-established. The only other reference to motive **b** is found in the opening pitches of line 9, *D* and *F.* As well as melodic sections which mark the beginning and end of a line, [1.2S] often uses the same succession of pitches to move between different sections of melody, transitional passages that are marked as motive **c**. Motives **a**, **b**, and **c** all perform a specific function in the melody, always appearing in the same basic position in the line. Motive **a** always provides an ending function, **b** an opening one, and **c** enables the transition between two musical ideas.

Motives **d** and **e** are a different type of motive. They do not stay at the same point in the poetic line but move around it, fulfilling different functions each time they appear. Motive **d** first appears as the opening of lines 2 and 4, the B sections of the opening ABAB *pedes*. When it appears again, it forms the middle section of lines 6 and 8, where it is strongly linked with the shortened version of the open line ending, **a'º**. Motive **e** shows a similar adaptability, first heard in the middle of line 5, it appears later as the opening of line 8 and, with its first note removed, as the middle of line 9.

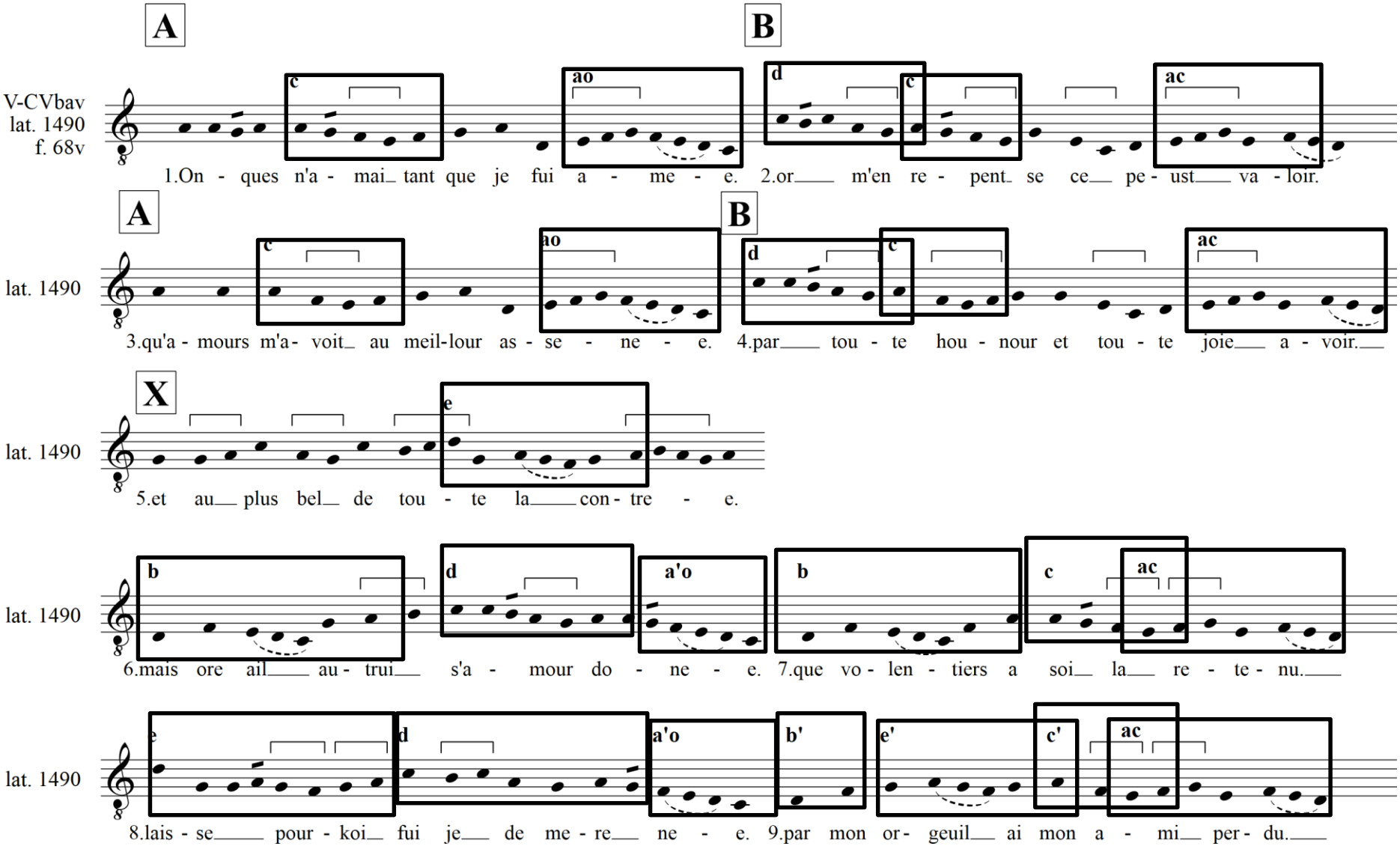
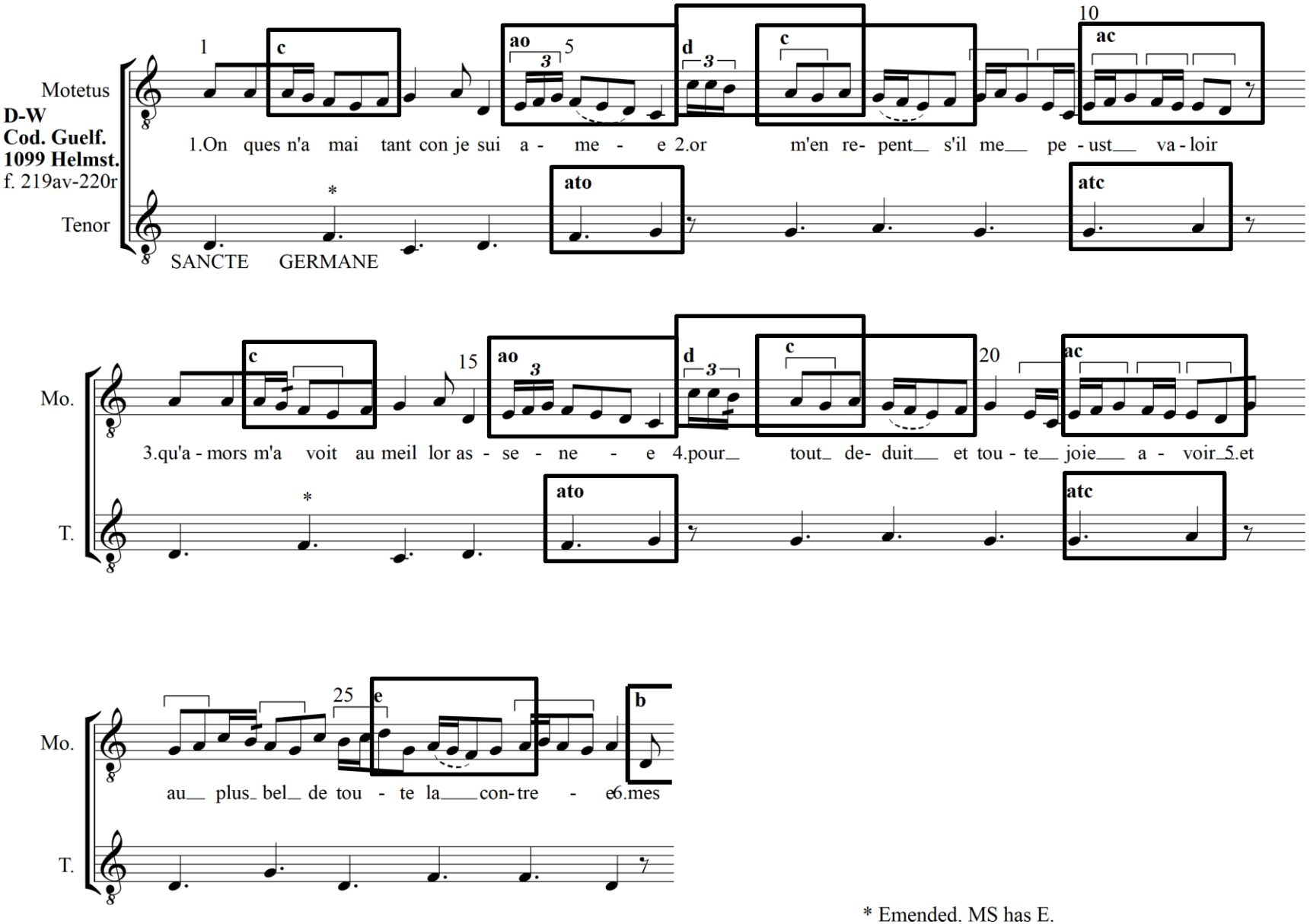



Figure 1.4: An Analytical Edition of [1.2S]




* Emended. MS has E.

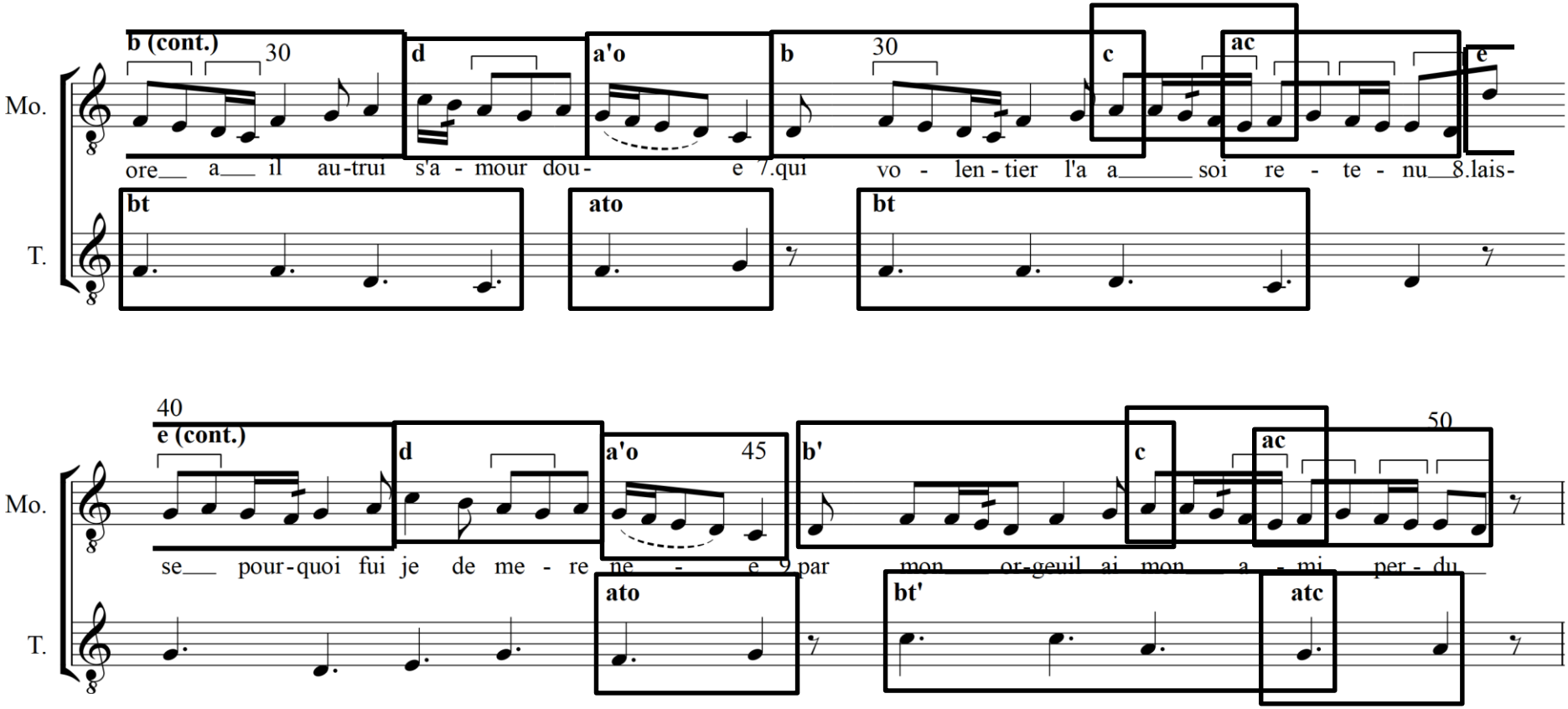



Figure 1.5: An analytical edition of [1.2M]

Many of these motivic relationships are reflected and reproduced in the tenor of [1.2M]. In making the tenor, the creator of [1.2M] has almost universally matched the open-closed cadence structure of the motetus. As can be seen in Figure 1.5, each time the motetus cadences onto *C*, either by **a$^{o}$** or by **a'$^{o}$**, the tenor ends its matching phrase with the two note progression *F-G*, marked as **a$^{to}$**. A similar pattern occurs when the motetus makes a closed cadence onto *D*. With the exception of line 7, each closed cadence is accompanied in the tenor by *G-a*, marked **a$^{tc}$**.

The appearances of motive **b** at the beginning of lines 6 and 7 are accompanied in the tenor by the *F-F-D-C* figure marked **b$^{t}$**. This reflection is not only limited to iterations of the full **b** motive: when **b** is recalled at the beginning of line 9, the tenor sings the notes *c-c-a-G*, the same intervallic structure as **b$^{t}$** but a fifth higher. The beginning of lines 6, 7, and 9 are the only three times in the tenor when this intervallic structure occurs, so it seems safe to assume that the tenor at the beginning of line 9 marks a reference in the motetus to motive **b**.

The newly constructed *SANCTE GERMANE* tenor therefore reflects not only the overall ABABX form of the *Onques n'amai* voice, but also its smaller scale motivic repetitions.[57] The conceptual priority that the *SANCTE GERMANE* tenor affords the *Onques n'amai* voice is not confined to its structure. In [1.1M], the *Robin m'aime* voice was valued for its over-arching rondeau form, not for any other melodic characteristics it might have. In [1.2M] the conceptual priority is less generic, the tenor reacts very specifically to the *Onques n'amai* voice. Unlike the *Robin m'aime* voice in [1.1M], the identity that the *Onques n'amai* voice has outside of [1.2M] is one of a particular song, not song in general.[58]

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[57] Of the two types of motives found in [1.2S], the *SANCTE GERMANE* tenor only reflects those which fulfil the same function each time they appear and retain their place in the line. This may be simply because those motives were easier to reflect. It may also point to a conception of repetition that distinguishes between musical repetition which is functional and that which is not.

[58] The motet *Ade finit perpete/ Ade finit misere/ A DEFINEMENT D'ESTEIT* ([1.3M]; **GB-Onc MS 362**, f. 87$^{v}$ **F-TOm 925**, f. 166$^{r}$) is another example of a motet reflecting the form of a specific song, rather than song form in general. The tenor is also found as the monophonic song *A definement d'esteit* ([1.3S]; **GB-Ob Douce 308**, f. 199$^{r}$), as has been noted by John Caldwell and Robert White Linker. See John Caldwell, 'A Lost Trouvere Melody Found', *Music & Letters*, 63/3/4 (1982), 384-385; Robert White Linker, *A Bibliography of Old French*

## Interim Summary: Priority and Form

In [1.1M], [4.1M], and [1.2M], song voices are afforded conceptual priority because of the reflection of their musical forms in the other voices of the motet. By shaping themselves around the song voice, these four motets give that voice a sense of otherness, it becomes the 'image of another's language'. The repetition that the motet shapes itself around does not have to consist of a recognisable song form: [1.1M] might emphasise the rondeau form of the *Robin m'aime* voice by reflecting only the repetition implicit within the overall song form of the voice, but in [1.2M], the repetition that is reflected goes far beyond the generic ABABX form of the *Onques n'amai* voice. The song voices of all these motets are afforded conceptual priority by their contexts, but they do not necessarily have chronological priority: only [1.1S] and [1.2S] can definitely be shown to be chronologically prior to their related motets.

## Tonal Centring and Conceptual Priority: Network 1.4

In all four of the motets discussed above, the song voices became the conceptual centre of the motet. They assumed the authoritative role, usually assigned to the tenor, of determining the overall shape of the whole motet. As Ludwig noted, the *PORTARE* melisma of [1.1M] was subjugated to the *Robin m'aime* voice, while the invented *SANCTE GERMANE* tenor was entirely dependent on the *Onques n'amai* voice. In both [4.1M] and [1.3M], the song voices were the tenor and so assumed the normatively authoritative position of thirteenth-century motets. The interplay between the traditional authority of the tenor and the conceptually prior song voice is not always so straightforward, however. The following section shows, for example, how the motet *Main s'est levee* (252)*/ NE* [1.4M] plays with the authority of conceptually prior voices. It does so by having the tenor

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*Lyrics* (University, Miss: Romance Monographs, 1979), No. 265-268. In the motet, the song's melody is organised into three cursus, each of which is in the form AB B'C B'C. Although this is regular, and can be simplified to ABB, it is not a particularly common form for song. The upper voices of the motet reflect both the triple-cursus structure and the repetition within the song melody. For accounts of this network, see Peter M. Lefferts, 'Medieval English Polyphony and its Significance for the Continent', Ph.D. thesis, Columbia University, 1963, 116, 132, 142, 318, 381; Peter Lefferts, *The Motet in England in the Fourteenth Century* (Ann Arbor: UMI Research Press, 1986), 290-291. Accounts of this network written before the 1980s only reference **GB-Onc 362**, as the concordance in **F-TOm 526** was reported by Gordon A. Anderson in 1982. See Gordon A. Anderson, 'New Sources of Medieval Music', *Musicology*, 7 (1982), 1-26 (1-2).

recognise the tonal structures of the song voice but then override them, subsuming its motetus into a new harmonic context.

Network 1.4 demonstrates the distinctiveness of a quotation-based model of song and motet interaction: it shows that motets' reflections of their quoted song voices played with the authority that pre-existent material was awarded. The motet [1.4M] is not cast in a song form; under a model based on form, it could not be compared to the motets discussed above. Despite its lack of form, the relation between its tenor and motetus shows large-scale interaction with the pre-existent material found in the latter.

The strongest indication that [1.4M] was created around the pre-existent song *Main s'est levee* is found in the tenor provided for the motet. Like [1.3M], [1.4M] was created by pairing a song voice with a new tenor not based on chant.[59] As can be seen in Table 1.5, each manuscript presentation of the motet has a different solution for the tenor: **F-Pn fr. 844** has no notated tenor or tenor word, **F-Pn fr. 12615** has an unlabelled tenor identified by Friedrich Ludwig as *ET TENUERUNT*, while **D-B 55 MS 14** has a tenor labelled *NE*.[60]

[59] Information has come to light after the completion of this thesis that suggests this hypothesis may need to be revised, see note 57.
[60] Ludwig, *Repertorium*, II: 35.

| ID | No. of Voices | Texts | Tenor | Manuscript(s) |
|---|---|---|---|---|
| [1.4M] | 2 | *Main s'est levee* | None given | **F-Pn fr. 844**, f. 206$^{r}$ |
| | | *Main s'est levee/ [Et tenuerunt]* | M18 | **F-Pn fr. 12615**, f. 184$^{v}$ |
| | | [*Main s'est levee*]/ *NE* | No chant concordance | **D-B 55 MS 14** f. 6$^{v}$[61] |
| [1.4S] | 1 | *Main s'est levee* | N/A | **F-Pn n.a.f. 1050**, f. 190$^{v-r}$ |

Table 1.5: The Manuscript Contexts of Network 1.4

The only tenor notation to provide a convincing harmonic fit between motetus and tenor is *NE*, found in **D-B 55 MS 14**. [62] **F-Pn fr. 12615** provides a tenor identified by Friedrich Ludwig as *ET TENUERUNT*, from the Alleluia verse for Easter Week, *Surrexit dominus et occurens* (M18).[63] As shown by Friedrich Gennrich and Mary Wolinski, this tenor, no matter how much it is manipulated, cannot be made to fit the *Main s'est levee voice*.[64] Being led by the textual incipit, Ludwig thought

[61] The manuscript which presented this version of [1.4M] is now only found in two sets of fragments, one in the *Bayerische Staatsbibliothek* in Munich (**D-Mbs Mus. ms. 4775 (gallo-rom.42)**), and one in the *Staatsbibliothek zu Berlin* (**D-B 55 MS 14**). The related fragments are classified into seven 'complexes' (A-F, X), which are the remains of seven gatherings The large majority of extant fragments, including f.6$^{v}$-7$^{r}$ of Complex A, which presents [1.4M], are found in the Berlin collection: the Munich collection comprises two bifolia only. The Berlin fragments were formerly in the private library of Johannes Wolf, and until their rediscovery at the end of the twentieth century, it was thought they had been lost in the Second World War. Until their rediscovery, scholars relied on a set of photographs taken by Yvonne Rokseth, **F-Pm Vma 1446**. In his attempted reconstruction of the manuscript in 1959, Luther Dittmer did not have access to the photographs, see Luther A. Dittmer, *Eine zentrale Quelle des Notre-Dame Musik = A Central Source of Notre-Dame Polyphony* (Brooklyn: Institute of Medieval Music, 1959). He later published them in Luther Dittmer, 'The Lost Fragments of a Notre Dame Manuscript in Johannes Wolf's Library', in Jan LaRue (ed), *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (London: Oxford University Press, 1967), 122-133. The rediscovered Berlin fragments were published in facsimile in Martin Staehelin, 'Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet I: Die Notre-Dame-Fragmente aus dem Bestiz von Johannes Wolf', *Nachrichten der Akademie der Wissenschaften in Göttingen. 1. Philologish-historische Klasse*, 6 (1999), 1-35. For more discussions of these fragments and the manuscript they once made up, see Bradley, 'The Earliest Motets', 40-43; Mark Everist, *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York; London: Garland, 1989), 127-146; David Hiley, 'Sources, MS, §IV: Organum and Discant', *Grove Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158pg4#S50158.4>, accessed 27th July 2015.

[62] The first to explicitly state that this is the only extant tenor that works was Dittmer, *Eine zentrale Quelle*, 58.

[63] Ludwig, *Repertorium*, II: 35.

[64] Gennrich, 'Trouvèrelieder und Motettenrepertoire', 34, note 31; Mary Wolinski, 'Tenors Lost and Found: The Reconstruction of Motets in Two Medieval Chansonniers', in John Knowles (ed.), *Critica musica: Essays in honor of Paul Brainard* (Amsterdam: Gordon and Breach, 1996), 461-482 (469). Mary Wolinksi has developed a hypothesis which explains the use of the *ET TENUERUNT* tenor for [1.4M]. The motet that follows [1.4M] in **F-Pn fr. 12615** is *Quant voi la flor en l'arbroie/ ET TENUERUNT* (f. 184$^{v}$-185$^{r}$), for which *ET TENUERUNT* is the correct tenor. As Wolinski shows, [1.4M] and *Quant voi la flor en l'arbroie/ ET TENUERUNT* together form one of four groups of motets which each share a tenor. The four groups, on *BALAAM*, *FLOS FILIUS EIUS*, *IN SECULUM*, and *ET TENUERUNT* respectively, each contain at least one motet where tenor is incomplete or problematic in some other way. Wolinski imagines a scenario in which someone compiling or performing from

that the correct tenor from **D-B 55 MS 14** was an extension of the popular [*domi]ne* fragment from *Sederunt principes… v. Adjuva me domine* (M3), the gradual for the feast of St. Stephen.[65] While the opening of the two melodies might be similar, as can be seen in Figure 1.6, they diverge after the first few notes. Even allowing for local variations in chant, it seems unlikely that this tenor is based on this chant. [66]

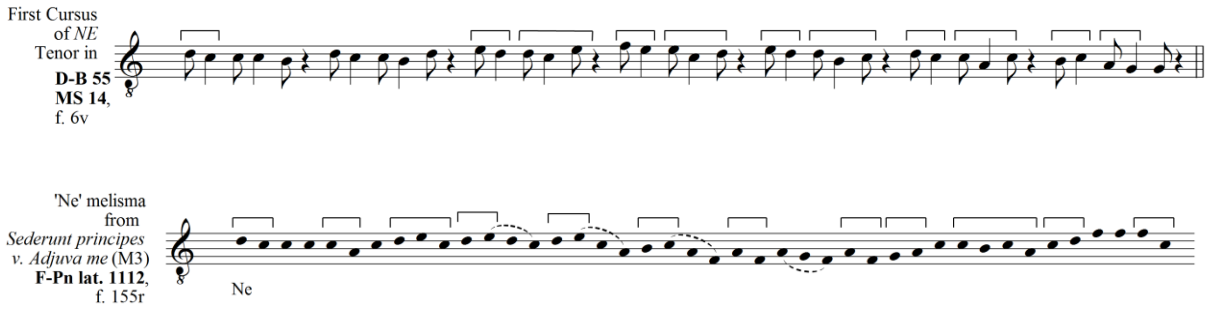



Figure 1.6: A Comparison of the Tenor of *Main s'est levee/ NE* and the 'ne' melisma from *Sederunt Principes v. Adjuva me* (M3)

Searching for this melisma in chant repertories has proved fruitless, confirming Wolinski's belief that the only chant influence in this tenor is its aping of the *NE* melisma's opening gesture.[67] It seems most likely that this melisma was composed specifically for the creation of [1.4M]. [1.4S] therefore probably existed before [1.4M], which was created by putting together the song with the newly created *NE* tenor.

The construction of the *NE* tenor does not afford conceptual priority to the *Main s'est levee* voice in the straightforward way seen in [1.1M], [4.1M], [1.2M]. Rather, the tenor is used to re-shape the

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these manuscripts could use one of the complete tenors in the set to find out what the incomplete tenor should look like. In the case of *Main s'est levee*, this process could work in two ways. Firstly, while *ET TENUERUNT* is the correct tenor for *Quant voi la flor*, it is incomplete in **F-Pn fr. 12615**. The complete *ET TENUERUNT* tenor entered next to *Main s'est levee* in the same manuscript could have been used by a performer to complete the partial tenor on the next folio. Secondly, and more importantly, Wolinski theorises that at an earlier stage in transmission, *Main s'est levee* was without a tenor, and the *ET TENUERUNT* tenor from the motet that came after it was used to fill the space made by the lack of a tenor. See Wolinski, 'Tenors Lost and Found', 467-470.

[65] Ludwig, 'Die Quellen der Motetten ältesten Stils', 189.

[66] Dittmer, *Eine zentrale Quelle*, 58; Wolinski, 'Tenors Lost and Found', 469.

[67] Wolinski, 'Tenors Lost and Found', 470. Gaël Saint-Cricq, in a personal communication to the author, has argued that this tenor is actually based on the the final syllable of the word 'mansuetudinem' from a gradual verse for the communion of saints, *Propter vertitatem et mansuetudinem* (M71). I became aware of this too late for it to be considered in this thesis, and its implications will be explored in later publications.

material of the *Main s'est levee* voice harmonically. The harmonic structures of the quoted voice are recognised but are immediately recast by the context given to them by the tenor. The creator of [1.4M] thereby plays with the ascription of authority, pitching that of a quoted song voice against the traditional authority of the tenor. Although the tenor wins the contest, its claim to authority is counterfeit, as it only pretends to be quoted from chant. This motet therefore plays with the levels of authority held by different types of quoted material.
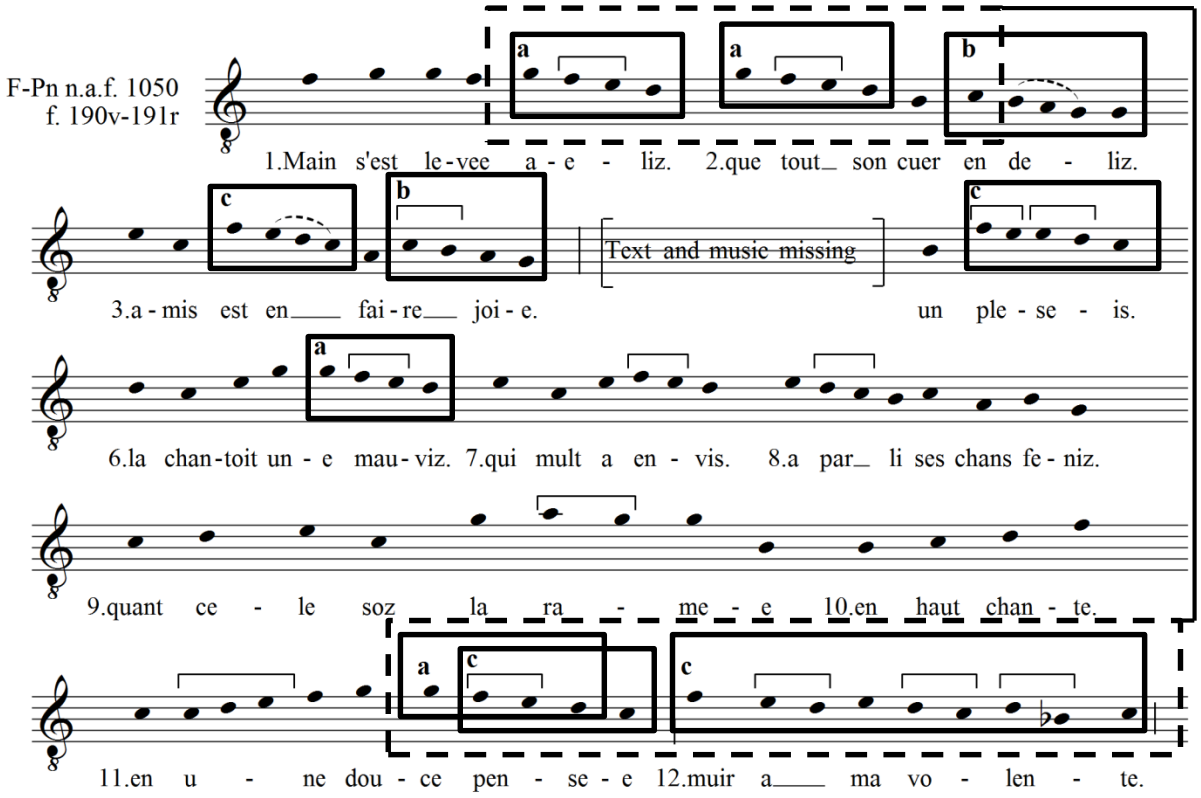



Figure 1.7: An Analytical Edition of [1.4S]

The melody of [1.4S] has a tonal scheme with three centres. As can be seen in Figure 1.7, there are line endings on *d*, *c*, and *G*, predominantly attained by descending conjunct motion. The most frequent of these descending gestures is a fourth, seemingly the building block around which this melody is structured. Each of the first six lines of the song finishes with one of three descending fourths; *g-d* (labelled **a**), *c-G* (labelled **b**), and *f-c* (labelled **c**). By line 7, the association of this figure with line endings is so strong that the descent by a third from *f* to *d* is aurally surprising. The fourths disappear in lines 8-10, but their cadential function is recalled in lines 11 and 12. The song closes

with an affirmation of the *f-c* fourth. This tonal closure onto *c* balances the emphasis in the first two lines on the *g-d* and *c-G* fourths. The end of line 11, which descends the fifth *g-c,* could even be seen as an attempt to bring the *g-d* fourth, which characterises the opening of the song, into the ambitus of the *f-c* fourth, which closes it.

The two sections in dashed boxes on Figure 1.7 demonstrate a more extensive case of motivic material being transferred from a tonal axis based on *g-d* to one based on *f-c*. The material found in lines 1-2 moves from a *g-d* descending fourth onto *c* in order to begin the *c-G* descending fourth that ends line 2. Lines 11-12 repeat this gambit, but instead of proceeding to close with the *c-G* fourth, the melody stops on *c*, which now functions as the end point of the *f-c* fourth that forms the tonal centre of the end of the song. The beginning of [1.4S] therefore focuses on the line-ending fourths *g-d* and *c-G*. At the end of the song, material used in the earlier tonal focus is repurposed and absorbed in the closed *f-c* ending.

The tonal scheme of the motet is markedly different because of its newly composed tenor. Unlike the song, the motet never uses *d* as a tonal centre: every time the song melody descends to end a phrase on *d*, the descent is immediately extended by the tenor singing *c* on the next modal beat. As highlighted by dashed boxes in Figure 1.8, this alteration is consistent, occurring at the ends of lines 1, 6, and 7. Each time the upper part attempts to cadence onto *d*, the tenor joins it on *d* and moves down to *c*; the aural effect is as if the motetus voice has sung a conjunct descending line from *g* straight down to *c*, effacing the line-ending importance of *d*. In the tonal scheme of the whole motet, this creates an oppositional open and closed structure between *c* and *g*, which are now the only two line endings. The point of contact between the *g-d* fourth and the *f-c* fourth in [1.4S] was lines 11-12. In [1.4M], they have already been merged by the end of line 1.

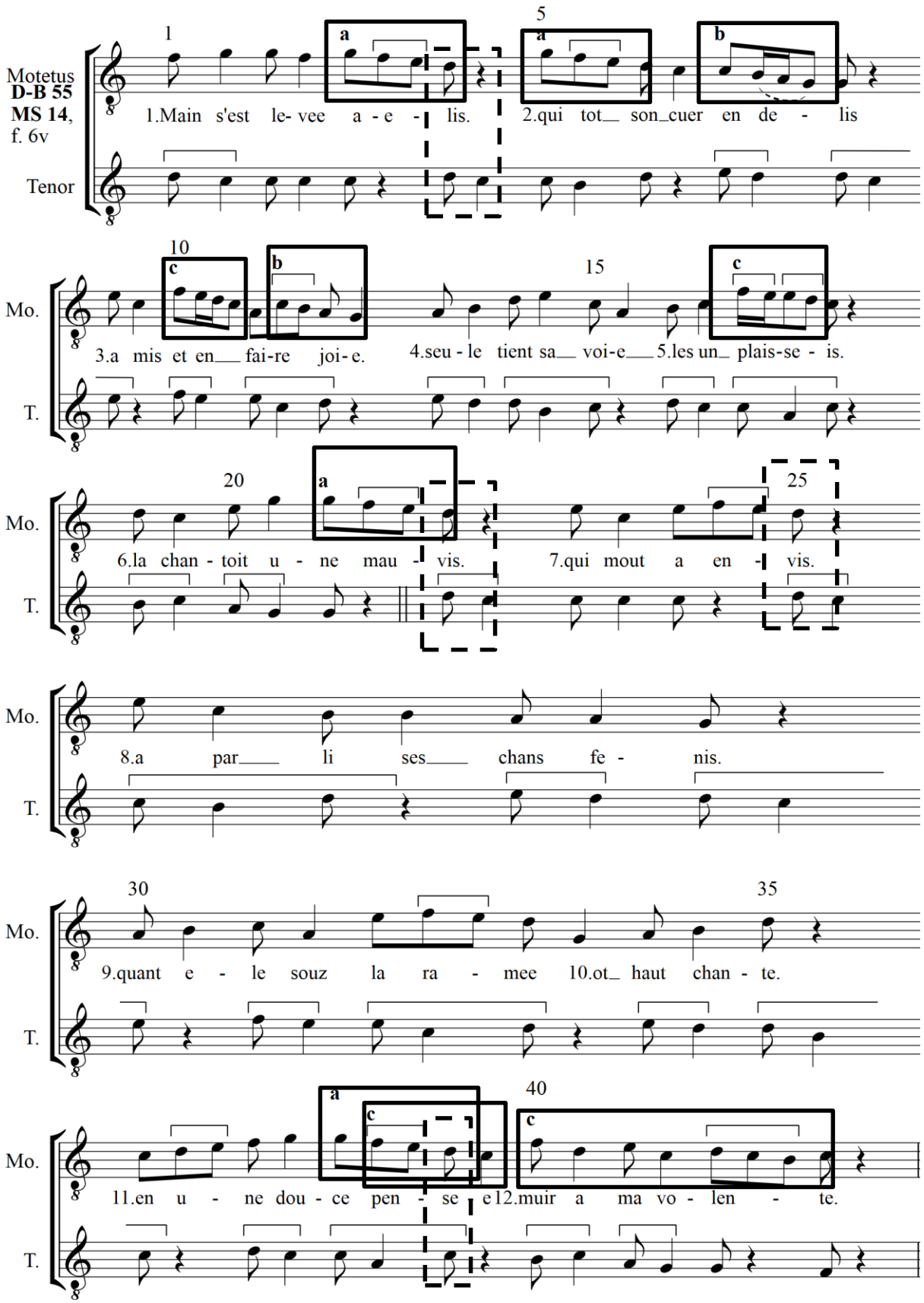



Figure 1.8: An analytical edition of [1.4M]

The effect of the tenor's constant overruling of the motetus is most easily understood from the performer's point of view. Every time the motetus singer attempts to sing a line ending on *d*, the tenor playfully undercuts it, pushing the line ending down to *c*. That the tenor's role in this motet is to frustrate and re-shape the motetus is confirmed by lines 11-12. At this point in the song [1.4S], the material that had expressed a tonality based on *g-d* is being brought into one based on *f-c*. Given the tenor's constant undercutting of *d* as a tonal centre, it would seem likely that the tenor of the motet would affirm any move towards the *f-c* tonality. Instead, the tenor frustrates the motetus once again. At the end of line 11, where the motetus is finally descending onto *c* as a closed tonal centre, the tenor sings *c* against the motetus's *d* and then drops out for line-ending move onto *c*. Almost until the end of the motet, the tenor is outmanoeuvring the motetus, acknowledging the tonal gambits that it wants to make and frustrating them.

This could be read as a ploy on the part of the creator of the tenor to play with conventions of authority and quotation. As the voice that is usually made up of a chant quotation, the tenor is often treated as the authoritative, structuring voice, the role from which Ludwig noted that the *PORTARE* tenor had been usurped in [1.1M].[68] The tenor is not a quotation in [1.4M], it is merely performing the role of chant, but it is still afforded dominance over the *Main s'est levee* voice, which has been quoted from another place. In an unorthodox way, the structures of the *Main s'est levee* voice have been acknowledged in [1.4M]: the tenor consistently undercuts the harmonic moves of the motetus, demonstrating that it is aware of them. This motet therefore plays with the conventions of quotation and authority that appear in a more simplistic way in the motets in the first section of this chapter. It gives the tenor voice, which in this case is not a quotation, authority over the tonal structuring of an upper voice, which is pre-existent. This motet therefore demonstrates the usefulness of a quotation-based analysis of the use of song in motets: [1.4M] acknowledges and plays with the structures of its pre-existent motetus without adopting any kind of song form.

[68] Ludwig, *Repertorium*, I: 432. Mark Everist has also noted the frequent importance of a motet's tenor in structuring the melody of its upper parts. See Everist, *French Motets*, 173.

## Literary Theme and Priority: Network 1.5

The explorations of conceptual and chronological priority up until this point have all concerned musical characteristics of the motets and songs involved. In some networks, the interaction between a motet and the pre-existent song it quotes depends not on the motet's musical presentation of the song voice but on the literary themes shared between the motet and song. The motetus of the motet *Bien me doi* (611)*/ Je n'ai que que* (612)*/ KYRIE FONS* ([1.5M]) is also found as a monophonic song, [1.5S], inserted into the treatise *Li Commens d'amours*, which Antoinette Saly has attributed to Richard de Fournival.[69] The chronology of this network is more difficult to prove than some in this chapter: although there is some small adaptation of the *KYRIE FONS* chant that could suggest a song-to-motet chronology, this evidence must be backed up by the strong textual and thematic links between the different versions of this network. The connections between the song [1.5S] and the treatise *Li Commens d'amours* that surrounds it suggest that the song was created for the treatise, while the triplum of the motet [1.5M] is also strongly linked to the message of the treatise, reproducing the model of loving that *Li Commens d'amours* recommends.

Chronologically, the most likely scenario seems to be that the song [1.5S] was written as part of the treatise *Li Commens d'amours* and then the motet [1.5M] was created as a further exemplification of the treatise's claims. The chronological and conceptual priorities proposed in this network are therefore different from those in Networks 1.1-4 and 4.1. The arguments for chronological priority are primarily based not details of music and textual transmission, but on the thematic similarity between the texts used for different versions of the *Je n'ai que que* voice. In terms of conceptual priority, the presence of the *Je n'ai que que* voice within the motet [1.5M] might not necessarily project 'the mirage of the source', but for anyone who knew the treatise, both [1.5S] and [1.5M] would recall the model of loving found there and send their mind back to the source of the quotation.

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[69] Antoinette Saly, '*Li Commens d'Amours* de Richard de Fournival(?)', *Travaux de linguistique et de littérature*, 10/2 (1972), 21-55.

| ID | Text(s) | Tenor | No of Voices | Manuscript(s) |
|---|---|---|---|---|
| [1.5S] | *Je n'ai que que* | N/A | 1 | **F-Dm 526**, f. 9$^{v}$ |
| [1.5M] | *Bien me doi/Je n'ai que que/ KYRIE FONS* | Melody for the Kyrie, often associated with the *Kyrie fons bonitatis* trope. | 3 | **F-MOf H. 196**, 286$^{r}$-288$^{r}$<br>**I-Tr Vari. 42**, f. 9$^{v}$ |

Table 1.6: The Manuscript Contexts of Network 1.4

The plainchant source of [1.4M]'s tenor is the Kyrie melody often found in conjunction with the popular trope text, *Kyrie fons bonitatis*.[70] Figure 1.9 presents a comparison of the melody as found in three chant sources with the tenor of [1.5M]. The tenor seems to have made some minor alterations to the chant, as it disagrees with all three chant readings at note 22: the chant presents *a*, while the tenor presents *Fmi*. The *Fmi* of the tenor fits well with both the motetus and the triplum that appear above it in the motet [1.5M], producing the *quintoktavklang* or 5/8 chord that Ann-Katrin Zimmerman has characterised as typical of three-voiced clausula and motet textures.[71] On six occasions, the tenor of [1.5M] doubles a note which is only found once in the chant sources (notes 4-5, 7-8, 13-14, 17-18, 32-33, and 36-37). For example, at notes 17-18, the tenor of [1.5M] sings *E* twice, while each of the three chant sources only has it once. At all other times, the tenor agrees with at least one chant version. Such small alterations of the tenor on their own cannot prove that the *Je n'ai que que* voice has chronological priority over the rest of the motet.

[70] In Margaretha Landwehr-Melnicki's catalogue of Kyrie melodies, this is found as number 48. See Margaretha Landwehr-Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters*, Forschungsbeiträge zur Musikwissenschaft 1 (Regensburg: Bosse, 1968), 95-96. She gives an extensive list of manuscript locations of this chant, grouped by source provenance. Of the 41 manuscript presentations of the melody that Landwehr-Melnicki designates as coming from France, 28 contain the melody in connection with the *Kyrie fons bonitatis* trope. Landwehr-Melnicki's catalogue has been extended and re-organised in that of David Hiley, which enables consultation according to manuscript, as well as according to chant. Its position in Landwehr-Melnicki's catalogue means that Hiley consistently refers to this Kyrie melody as K48. See David Hiley, 'Ordinary of mass chants in English, North French and Sicilian manuscripts', *Journal of the Plainsong and Mediaeval Music Society*, 9/1-2 (1986), 1-127.

[71] Zimmermann calls it 'the significant sound of three-voicedness [der signifikante Klang der Dreistimmigkeit]'. Ann-Katrin Zimmermann, *Studien zur mittelalterlichen Dreistimmigkeit*, Tübinger Beiträge zur Musikwissenschaft (Tutzing: Hans Schneider, 2008), 336. See also her comments on *Ad veniam perveniam* (635)/ *TANQUAM* (O2) and its three-voice versions, where the *quintoktavklang* is heavily used to produce a third voice (p. 320ff).
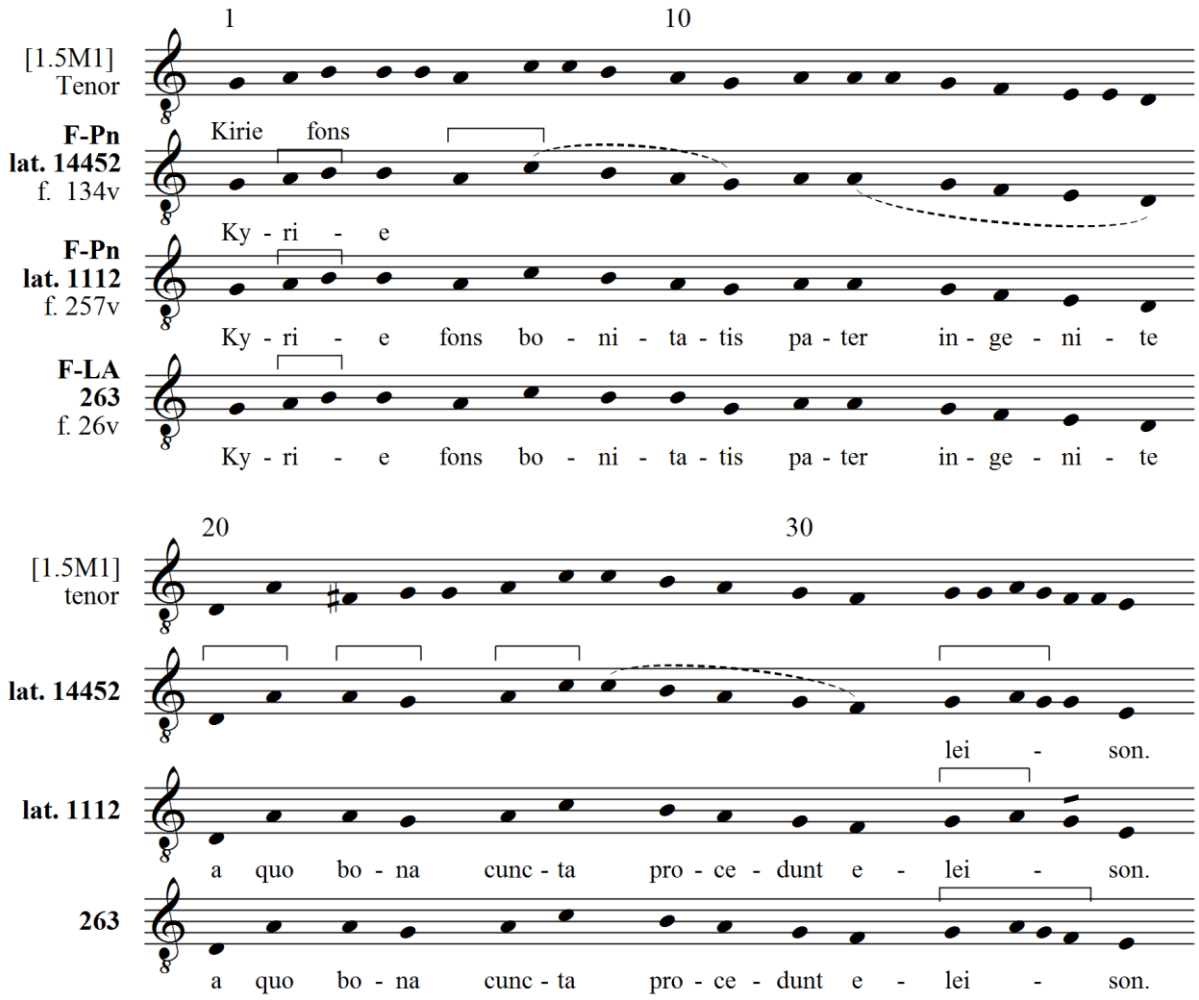



Figure 1.9: A comparison of the tenor of [1.5M] with K48 in three different chant manuscripts

The argument for the chronological priority of [1.5S] over [1.5M] must therefore rest mainly on the fact that the text of [1.5S] is closely integrated into its surroundings in *Li Commens d'Amour*, and that both it and the triplum text of [1.5M] present lovers who behave themselves in ways that exemplify the message of the treatise. *Li Commens d'Amour* falls into two distinct parts. The first (ll. 1-88) consists of a relatively short description of the way a lover should behave if he wishes to gain his lady.[72] The second (ll. 89-594) is a series of ten *exempla*, which tell the stories of characters who exemplify the messages expounded by the author in the opening recommendations. As Antoinette Saly has shown, only three of these characters are well known from other literature: the Empress of Constantinople from Béroul's *Tristan*, Médée from the *Roman de Troie* and a more general

[72] The line numbers refer to the edition found in Saly, '*Li Commens d'Amours*', 41-55.

mythological context, and Phèdre.[73] The other seven examples, Mélampus, Palamidès, Anapestus, Lernesius and Diphile, Astaros, Araptus, and Pancharus, seem to have been chosen 'because of their rarity itself'.[74]

[1.4S] appears in the final *exemplum*, that of Pancharus (ll. 501-71), who is in love with the appropriately named Queen of Fémenie. Pancharus's lord, the King of Trasce, finds this love unacceptable on grounds of social class and sends Pancharus faraway 'to forget the great love and great loyalty he had for this woman' (l. 508). Pancharus, unable to stand the pain, returns, creeps into the Queen's bedroom and, seeing two shapes in her bed, stabs the one he assumes to be another man. It transpires that the other shape in the Queen's bed was her small dog and that, in attempting to exact his jealous revenge, he has murdered his lady. Unable to bear the guilt, he kills himself with the sword with which he had stabbed the Queen (ll. 537-571).

The song [1.5S], which Pancharus himself sings as he is leaving the country on the instructions of his lord, is connected both textually and thematically with the treatise that surrounds it. Textually, the song echoes almost exactly a passage 15 lines earlier: in l. 507, the narrating voice reports that the King had sent Pancharus out of the land, 'hors dou pais'. Pancharus likewise uses his song to lament that 'laissier m'estuet m'amie/ et hors del pais aler' (ll. 521-2).[75]

This textual echo is matched by a thematic one: the treatise establishes a strict order for the way that lovers should proceed in winning their lady, differentiating between the roles of sight, sound, and speech. The texts of both [1.5S] and the triplum of [1.5M] are based around this order, placing the treatise's description of the act of loving at the conceptual centre of both the song and the motet. *Li Commens d'Amour* begins with a recommendation to the lover that he should 'maintain his heart and body completely' (l. 37) and that he should make sure that he gives no-one cause to speak

[73] Saly, '*Li commens d'Amours*', 33, note 51.
[74] Saly, '*Li commens d'Amours*', 33, note 51. 'En raison de leur rareté même'. While Mélampus and Palamides have the same names as characters in the *Roman de Thebes*, the stories that surround these characters in the treatise are not found in the *Roman*.
[75] It is necessary for me to leave my love and go out of the land.

ill of him (ll. 41-54).[76] After such a prelude of self-examination is complete, the lover can begin to attempt to gain his lady. The treatise stresses that all contact with the lady should begin through sight, for 'the first message of love, it is the eyes' (l. 65).[77] The lover should therefore begin to woo his lady by throwing her sweet looks, which he should pair with sweet, inarticulate sighs (l. 62). The combination of looking and sighing is to be for the lady alone, to gain her trust. These visual and aural cues are intended to demonstrate the loyalty that the lover would show in loving her (ll. 67-8). Only once these cues have had their effect, 'when the time and place comes' (l. 87), should the lover begin to speak to his lady. Articulate speech is something which should not be attempted before a connection has already been made.

The themes of sight, sound, and articulate speech are central to [1.5S], which also stresses the order in which these senses should be used, as can been seen in Table 1.7. When Pancharus first fell in love with his lady, it was because 'her beautiful body, her nobility/ have captured me by sight' ([1.5S], ll. 12-13). He made the connection with her through sight and while the treatise never specifically states that the queen reciprocated his love, it implies that they established the sight-based bond of trust that the treatise describes (treatise, ll. 503-5). Once he is absent from his lady, it is the articulate speech of lovers for which he pines: love makes him bitter 'when he cannot talk to her' ([1.5S], l. 16).

[76] 'De cuer et de cors netement maintenir' (l. 37)

[77] 'Li premier message d'Amours, che sont li oeilg' (l. 65). This may be a reference to ll. 134-40 of the *Art d'Amors*, the widely circulated translation of Ovid's *Ars Amatoria*. See Louis Karl, 'L'Art d'amors de Guiart', *Zeitschrift für romanische Philologie*, 44 (1924), 66-80, 181-188.

| Line No. | |
|---|---|
| | Je n'ai que que nus en die |
| | Nule ocoison de chanter |
| | Et si chant mes che n'est mie |
| | De cuer pour moi deporter |
| 5 | Kar laissier m'estuet m'amie |
| | Et hors du pais aler |
| | Ci a dure departie |
| | Qui la porroit endurer |
| | Or m'en convedra plourer |
| 10 | A tous les jors de ma vie |
| | Car je ne quier oublier |
| | Son gent cors sa segnourie |
| | Qui pris m'a par resgarder |
| | Si que ne voeilg autre amer |
| 15 | Li douz maus d'amer m'aigrie |
| | Quant n'i puis parler |
| In spite of what anyone may say, I have no reason to sing; and yet I sing, but it does not come from my heart, and it does not make me glad for I had to leave my sweetheart and go out of the country. This is a hard separation; who could stand it? Now I will have to weep all the days of my life, for I do not seek to forget her beauty, the nobility which captured me by sight alone so that I want to love no other. The sweet pains of love make me bitter when I cannot talk to her.[78] | |

Table 1.7: The text of [1.5S]

The triplum of [1.5M] replicates the narrative found at the beginning of *Li Commens d'Amour* in a way that is both more straightforward and more general than [1.5S], as can be seen in Table 1.8. The triplum is spoken by a lover who is only part of the way along the journey which the treatise recommends. He has fallen in love with the sight of his lady, 'the beautiful one with the bright countenance' (l. 7) and cannot forget her 'great beauty' (l. 9). This beauty causes him to think on her and sigh from love (l. 11). He has therefore come through the first two stages of the process of loving: he has called sight and inarticulate sound to his cause. Towards the end of the triplum text, he resolves to progress to the next stage: his love of her means that he cannot any longer hold back from going to speak to her (ll. 18-19). Despite this resolution, he fears that the first two stages of the process have not been effective. If he goes to speak to her and finds out that he has failed to gain her love (l. 23), he would be destroyed (l. 22). His hope rests in the fact that she will already love him by the time he asks for her love, her trust will have been won by his looks and sighs. The triplum

[78] Translation adapted from Tischler, Stakel, and Relihan, *The Montpellier Codex*, IV: 85.

culminates with the speaker going one step further than prescribed by the treatise: 'and so singing, I beg her/ that she consent to keep me as her lover' (l. 24-25).[79]

| Line Number | |
|---|---|
| | Bien me doi sor toutes riens d'amour loer |
| | Quant en si haut lieu m'a fait mon cuer douner |
| | Dont je le doi a tous jours mercier |
| | Con fins amans car onques ne me puet grever |
| 5 | Nus maus ce m'est avis |
| | K'amours me feit |
| | Sentir pour la bele au vis cler |
| | Douz dieus je l'aim tant que ne puis oublier |
| | Sa tres grant biaute |
| 10 | Qui nuit et jour me fait |
| | A li penser et souvent souspirer |
| | Et sa grant valour son sens et sa bonte |
| | K'on doit bien recorder |
| | K'on ne porroit mie trouver |
| 15 | Plus vaillant de celi |
| | Qui si m'a saisi |
| | Aymi dieus aymi |
| | Ne me porroie plus tenir que je n'i |
| | Alasse tout maintenant parler a li |
| 20 | Mes je la criem si |
| | Que mon penser ne li ose descouvrir |
| | Car trop m'aroit maubailli |
| | [S'a] s'amour avoie falli |
| | Et pour ce en chantant li pri |
| 25 | K'ele me voelle retenir a ami |
| | Kar ausi m'en doinst dieus joir |
| | Comme je l'ai loiaument en boine foi servi |

I must praise Love above all else, since he has made me bestow my heart in such a high place. For this I must always thank him like a true lover; for none of the pain which love makes me feel on account of the fair one with the bright countenance will ever bother me. Sweet God, I love her so much that I cannot forget her very great beauty, which night and day makes me think about her and often sigh. Nor can I forget her great worth, the wit and the generosity which should be remembered, for one greater than she who has captured me could not be found. Alas, God, alas! I cannot hold back any longer from going now to speak to her. But I fear her so much that I do not dare reveal my thoughts to her, for I would be destroyed if I had failed to win her love. And so singing, I beg her that she consent to keep me as her lover; for thus may God give me joy from her, since I have loyally and in good faith served her.[80]

Table 1.8: The text of the triplum of [1.5M]

[79] The motetus also thematises singing, but in a way that interacts less with the specific context of the treatise and more with the general identification in troubadour and trouvère love lyric of the act of singing with the act of loving. Together, these acts are also often associated with living: where both are absent, the speaking subject often sees death as the only option.

[80] Translation adapted from Tischler, Stakel, and Relihan, *The Montpellier Codex*, IV: 85.

Both [1.5S] and the triplum that is paired with it in [1.5M] are therefore built around the same narrative that *Li Commens d'amours* portrays as being the best way to woo a lady. Both the song and its related motet act as *exempla* that demonstrate the main messages of the treatise; they are general demonstrations of the process of loving that the treatise describes. That both motet and song have such close connections to the treatise suggests that [1.5S] was created in order to form part of the *Pancharus* narrative and that [1.5M] was created as an extension of this song, further exemplifying the treatise's claims.

[1.5M] does not afford its motetus voice conceptual priority in the same way as the other motets examined in this chapter. The text of the triplum and motetus are not unusual enough to project the 'mirage of the source' and send its audience to seek the source of the quotation. However, for an audience that knew the treatise, [1.5M] would send them back to it, reformulating its principles in a musical medium.

## Music and Text: Conceptual and Chronological Priorities in Network 1.6

The interactions between song and motet in Networks 1.1, 4.1, 1.2, and 1.4 focused on the musical aspect of the quoted song voice, while Network 1.5 examined text and literary theme. The motet *Par un matinee* (896)*/ O clemencie fons* (897)*/ D'UN JOLI DART* ([1.6M1]) brings these two categories together, affording the song voice in its tenor conceptual priority by both textual and musical means. The motet [1.6M1] reflects the structure of its song tenor musically by the use of motives that reoccur over the musical repeats of the tenor. It also structures its triplum text around the tenor's structure, matching the three stages of the *pastourelle* text to the three sections of the tenor's musical and textual structure. Before addressing the conceptual priority that [1.6M1] affords to its song tenor, this section first turns to the chronology of this network.

The tenor of [1.6M1] has a concordance not only in a two-stanza *pastourelle* in **GB-Ob Douce 308**, but also in the tenor to the motet *De mes Amours sui souvent repentis* (898)*/ L'autrier m'estuet venue volentés* (899)*/DEHORS COMPIEGNE* ([1.6M2]). The difference in incipit between the tenors

results from the structural organisation of the song in each motet. The refrain, 'D'un joli dairt d'amours suis navrée par son regairt/ puis que il li plait forment m'agrée' (vdB633) is found both at the beginning and the end of the tenor for [1.6M1], labelled *D'UN JOLI DART.* In the tenor for [1.6M2], as well as in the monophonic *pastourelle*, the refrain is only at the end of the voice, which is therefore known by the incipit of the main body of the song, *Dehors compiegne*.

| Type | Text(s) | Tenor | No of Voices | Manuscript(s) |
|---|---|---|---|---|
| [1.6S] | *Dehors Compeigne* | N/a | 1 | **GB-Ob Douce 308**, f. 203$^{v}$ |
| [1.6M1] | *Par un matinee/ O clemencie fons/ D'UN JOLI DART* | [1.6S] | 3 | **F-MOf H. 196**, f. 355$^{v}$-356$^{v}$ |
| [1.6M2] | *De mes Amours sui souvent repentis/ L'autrier m'estuet venue volentés/ DEHORS COMPIEGNE* | [1.6S] | 3 | **F-MOf H. 196**, f. 371$^{r-v}$ |

Table 1.9: The Manuscript Contexts of Network 1.5

This flexibility about the structural placement of the refrain within a voice part tessellates neatly with observations made on the poetic structure of refrain-based songs by Eglal Doss-Quinby, Samuel N. Rosenberg, Elizabeth Aubrey, and Mary Atchinson. In their respective editions of **GB-Ob Douce 308**, they have all argued that refrain-based songs in the thirteenth and early fourteenth centuries were flexible, and could be organised either in the structure refrain-song-refrain (RSR), or as a song-refrain (SR) structure. [81]

The presence of the terms 'balaide', and 'virelai' in thirteenth- and early fourteenth-century manuscript contexts led some earlier scholars, including Pierre Bec, to believe that these names carried the same implications for the form of the song that are implied in the *formes fixes* of later

[81] *The Old French Ballette: Oxford, Bodleian Library, Ms Douce 308*, ed. Eglal Doss-Quinby, Samuel N. Rosenberg, and Elizabeth Aubrey (Genève: Droz, 2006), xxvii-xxxiv. On scribal practices of refrain placement in **GB-Ob Douce 308**, see also Mary Atchison, *The Chansonnier of Oxford Bodleian MS Douce 308: Essays and Complete Edition of Texts* (Aldershot: Ashgate, 2005), 47-52. The structure of these songs is also discussed by Christopher Page and Yolanda Plumley. Page, 'Tradition and Innovation in fr. 146: The Background to the Ballades'; Plumley, *The Art of Grafted Song*, 26-28.

fourteenth-century usage.[82] This theory is not borne out by the evidence of earlier repertories, in which the distinction between a ballade-like SR structure and a virelai-like RSR structure is not maintained. In **GB-Ob Douce 308**, the section containing many of the manuscript's refrain-based songs refers to them as 'balletes'.[83] However, as outlined by Doss-Quinby, Rosenberg, and Aubrey, there is little indication of any kind of uniformity regarding the placement of the refrain.[84]

In the tenors of [1.6M1] and [1.6M2], this principle of flexibility is at work: the form of the song can be moulded according to the wish of those performing it or copying it. That the song [1.6S] has been differently manipulated in two different motet tenors suggests that it has chronological priority over them: the motets both interpret the form of a pre-existent song. This suggestion is strengthened by the text which closes the triplum of [1.6M1], 'Sire vostre amour forment m'agree'.[85] This is a rather unusual ending to the *pastourelle* that has been playing out throughout the triplum. The woman who has been approached by the knight accepts his love willingly, the opposite of her generically common rejection.[86] The woman's statement, however, chimes exactly with the final line of the refrain vdB633, which closes both stanzas of [1.6S]: 'puis qu'il li plait, forment m'agree'.[87] Neither of the motet tenors that present the song voice is fully texted. The triplum interacts intertextually with text that is only in [1.6S], which therefore probably has chronological priority over the motet.

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[82] Bec, *La Lyrique française*, I: 228-240, II: 265-276. This position has not been completely abandoned by Yolanda Plumley, who argues for the similarity of Johannes de Grochieo's categories of *rotundellus*, *ductia*, and *stantipes* to the *formes fixes rondeau*, *ballade*, and *virelai* respectively. See Plumley, *The Art of Grafted Song*, 21-22.

[83] The *balette* section is found on ff. 210c$^{r}$-237$^{v}$.

[84] *The Old French Ballette*, ed. Doss-Quinby, Rosenberg, and Aubrey, xxviii-xxix. According to Doss-Quinby, Rosenberg, and Aubrey, one of the two scribes that write the *balettes* does seem to group songs according to whether they are organised as RSR or SR (p. xxviii). However, the three mentions of the word virelai within the lyrics of this collection have such a wide frame of reference that the term 'does not have a clear, uniform meaning; nor does it coincide with a fixed, well-defined musical form or lyric type; rather, it seems to designate any song that alternates verse and refrain (whether repeated or variable), perhaps meant to accompany dancing.' (p. xxxi)

[85] 'Sir, your love is pleasing to me'.

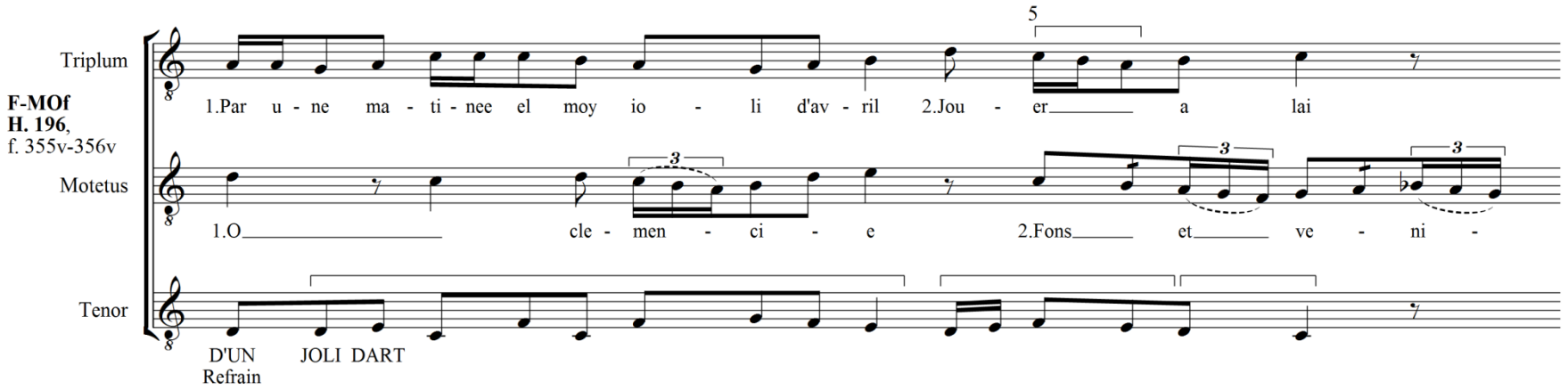
[86] On the roles played by characters in the *pastourelle* and the extent to which those roles were determined by gender and/or class, see Helen Dell, *Desire by Gender and Genre in Trouvère Song* (Woodbridge; Rochester, N.Y.: D.S. Brewer, 2008), Ch 3; Maurice Delbouille, *Les Origines de la pastourelle* (Bruxelles: M. Lamertin, 1926); Michel Zink, *La Pastourelle: Poésie et folklore au moyen age* (Paris: Bordas, 1972).

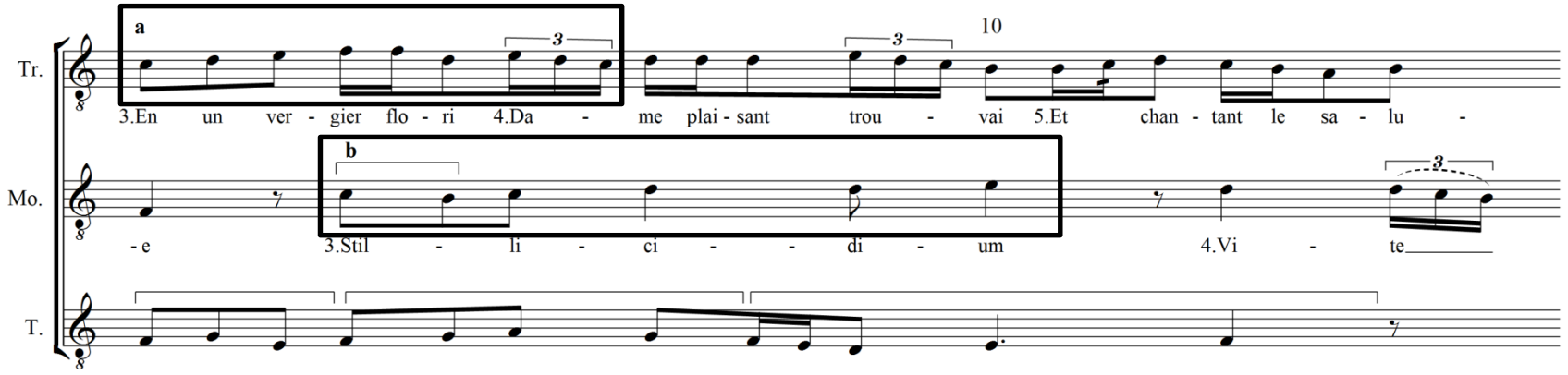
[87] 'Because it pleases him, it gives me pleasure'. This correspondence has already been noted by Thomas Walker, 'Sui Tenor Francesi nei motett del '200', *Schede medievali: Rassegna dell' officina di studi medievali*, 3 (1982), 309-336. (333)

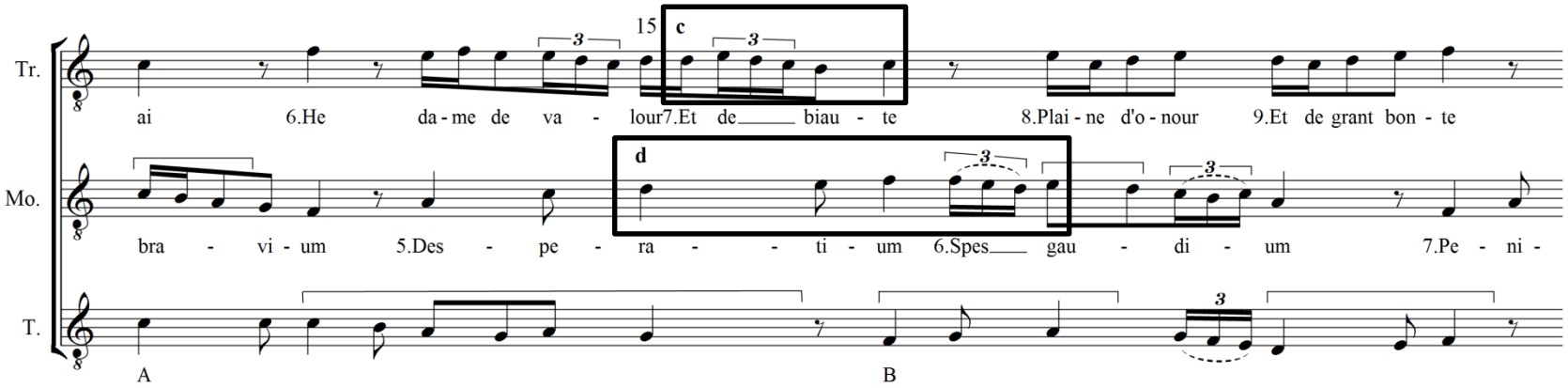
The two motets [1.6M1] and [1.6M2] are very closely linked, beyond their use of [1.6S]. As Gaël Saint-Cricq has shown, the two motets even share motivic melodic material, which they present over the same sections of their song tenors.[88] Despite their close connections, these two motets quote [1.6S] very differently: [1.6M1] affords its song voice conceptual priority by reflecting its tri-partite RSR form both by the use of repeating musical motives and through the textual structure of its triplum, whereas [1.6M2] treats it as if it were any other motet voice.[89]

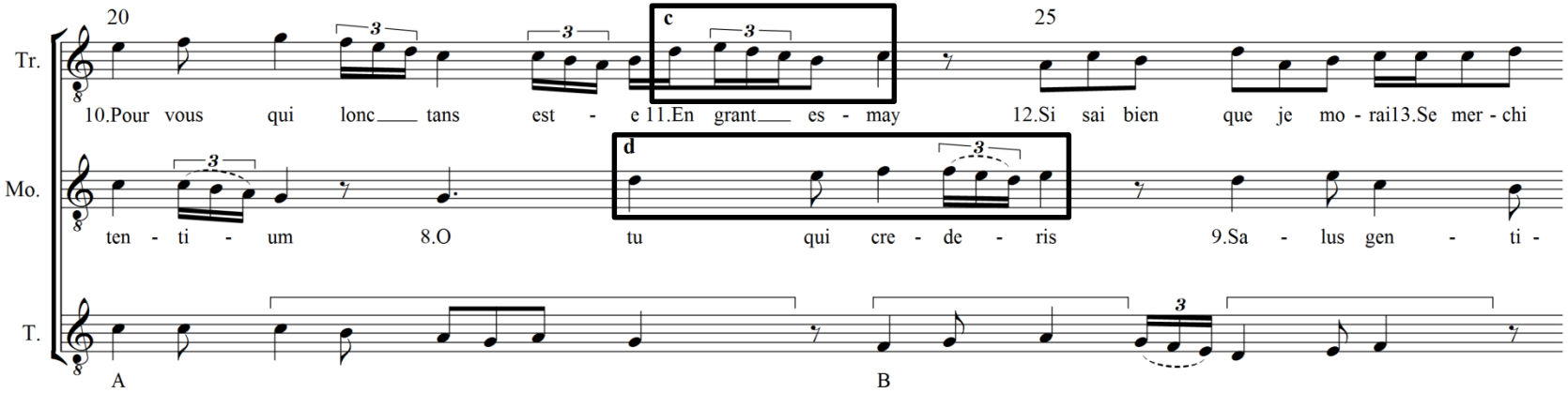
The upper voices of [1.6M1] use melodic repetition to reflect the structural properties of their tenor, as Saint-Cricq has noted.[90] The return of the refrain at the end of the tenor is marked by the motives **a** and **b** in the triplum and motetus respectively, which appear both times that the tenor sings the second phrase of the refrain (perf. 7-10, 47-49). The upper voices also mark the internal structure of the main body of the song, which is in an ABABX form. Each time that the tenor moves from its A to its B section, the triplum and motetus sing motives **c** and **d** respectively (perf. 15-17, 23-25).
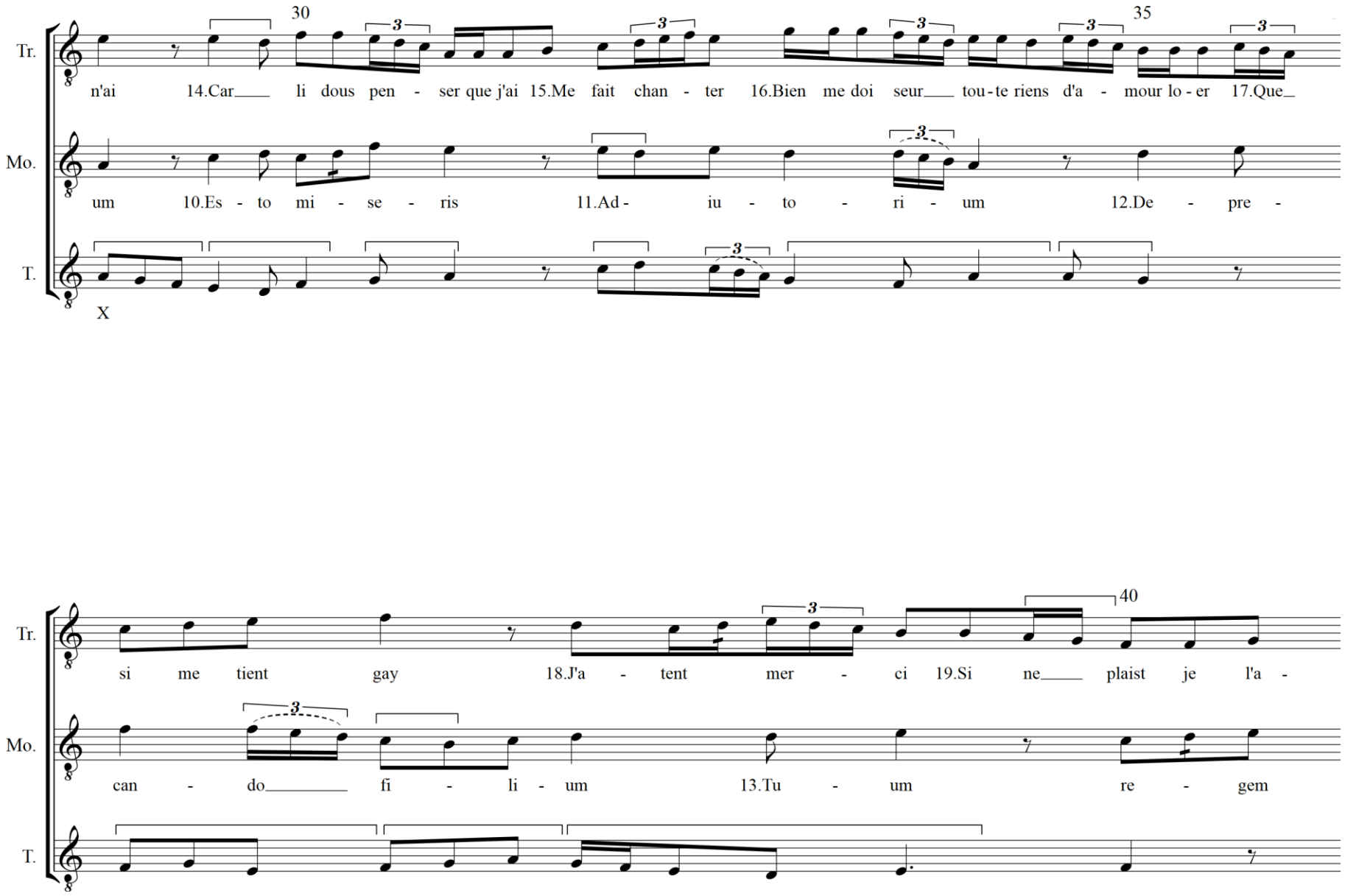
[88] Saint-Cricq, 'Formes types', I: 262-263; II: 170.
[89] For further discussion of [1.6M2], see pp. 72-73 and 80-81, and Chapter 4, p. 238.
[90] Saint-Cricq, 'Formes types', II: 170.


F-MOf
H. 196,
f. 355v-356v
Triplum
Motetus
Tenor
5
1.Par u - ne ma - ti - nee el moy io - li d'av - ril 2.Jou - er a lai
1.O cle - men - ci - e 2.Fons et ve - ni -
D'UN JOLI DART
Refrain


Tr.
Mo.
T.
a
b
10
3.En un ver - gier flo - ri 4.Da - me plai - sant trou - vai 5.Et chan - tant le sa - lu -
- e 3.Stil - li - ci - - di - um 4.Vi - te


15
c
d
Tr.
Mo.
T.
ai 6.He da - me de va - lour7.Et de biau - te 8.Plai - ne d'o - nour 9.Et de grant bon - te
bra - vi - um 5.Des - pe - ra - - ti - um 6.Spes gau - di - um 7.Pe - ni -
A
B


20
25
c
d
Tr.
Mo.
T.
10.Pour vous qui lonc tans est - e 11.En grant es - may 12.Si sai bien que je mo - rai13.Se mer - chi
ten - ti - um 8.O tu qui cre - de - ris 9.Sa - lus gen - ti -
A
B


30
35
Tr.
n'ai 14.Car li dous pen - ser que j'ai 15.Me fait chan - ter 16.Bien me doi seur tou - te riens d'a - mour lo - er 17.Que
Mo.
um 10.Es - to mi - se - ris 11.Ad - iu - to - ri - um 12.De - pre -
T.
X
40
Tr.
si me tient gay 18.J'a - tent mer - ci 19.Si ne plaist je l'a -
Mo.
can - do fi - li - um 13.Tu - um re - gem
T.
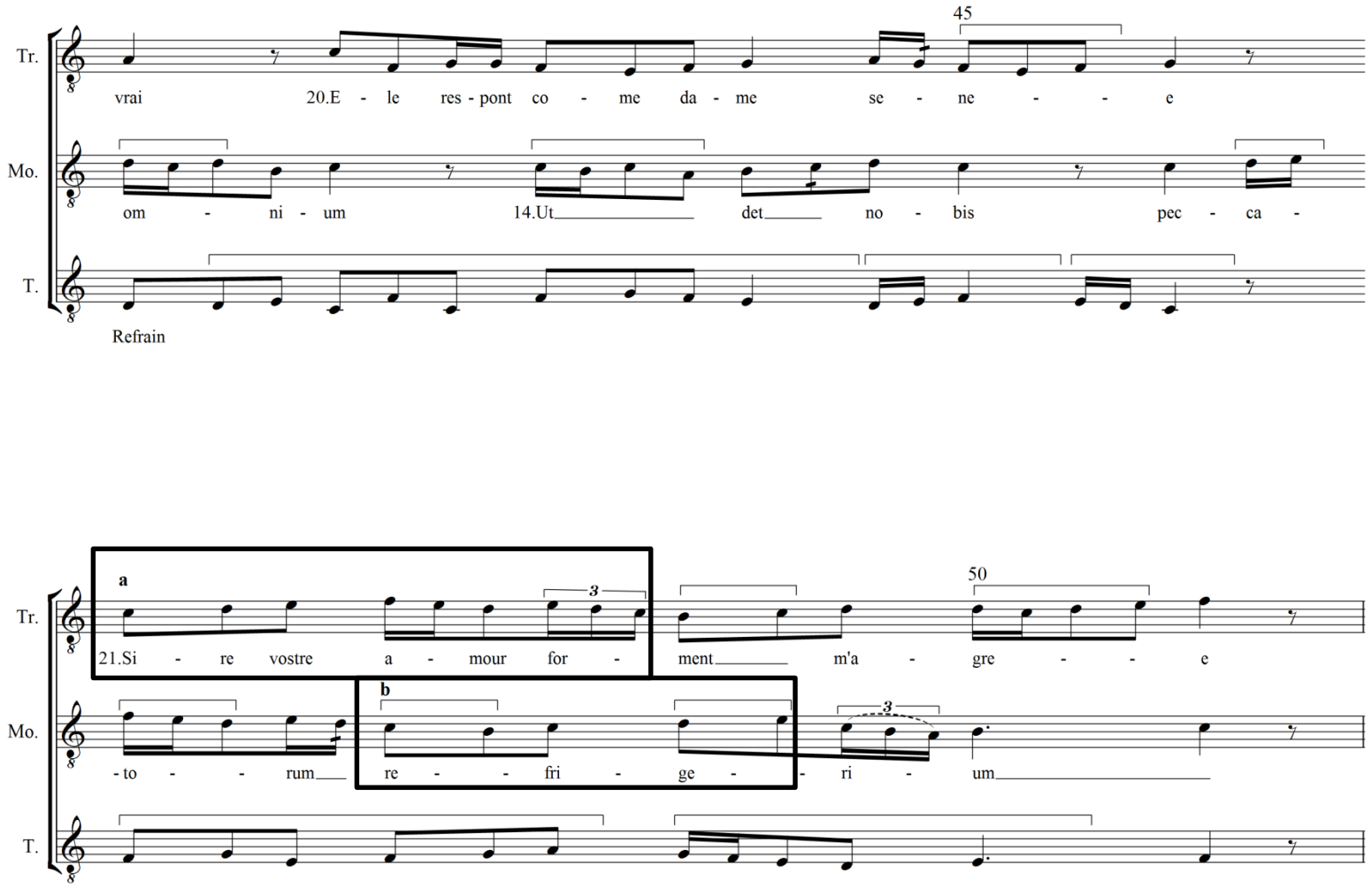



Figure 1.10: An analytical edition of [1.6M1]

The musical reflection of the structure of the tenor is complemented by the text of the triplum, whose *pastourelle* text splits into three conventional sections. In the first section (ll. 1-5), a male *je* uses the tropes of a 'spring opening' to narrate his journey to an orchard, in which he finds a beautiful lady. The second section (ll. 6-18) consists of the man's long address to the lady, praising her and asking her to grant him mercy. In a short closing section (ll. 20-21), the lady responds surprisingly, welcoming the man's love. Each of these sections displays a different character of voice: male narrating, male speaking, female responding. In [1.6M1], these three sections line up almost exactly with the three structural units of the song tenor: the end of line 5 of the triplum coincides with the beginning of the main body of the song in the tenor (perf. 12), while the triplum's line 19 ends precisely as the tenor restarts the refrain (perf. 41), as can be seen in Figure 1.10.

The matching of an upper-voice *pastourelle* to the structure of a tenor is not unique to [1.6M1]. Beverly J. Evans has argued that in the motet *L'autre jour par un matinet* (628)/ *Hier matinet* (629)/ *ITE MISSA EST*, the *pastourelle* in the motetus breaks down into a five-part structure predicated on the change of voice between the motetus's two speaking characters, a knight and a shepherdess.[91]These five sections match almost exactly the tenor's five iterations of the *ITE MISSA EST* melisma, bringing the two voices into alignment.[92] In [1.6M1], the *D'UN JOLI DART* tenor is therefore treated in the same way as the plainsong tenor in *L'autre jour par un matinet* / *Hier matinet* / *ITE MISSA EST*: in both cases the pre-existent voice part provides a structure around which the text of an upper voice can be shaped.

The form of the tenor of [1.6M1] is therefore placed at the conceptual centre of the motet, the musical and textual reflections found in the rest of the motet set out *D'UN JOLI DART* as a voice with an identity separate from the other two. This conceptual priority is all the more striking when contrasted with that found in [1.6M2]. Given the strong motivic connections between the upper

[91] Beverly Jean Evans, 'The Unity of Text and Music in the Late Thirteenth-Century French Motet: A Study of Selected Works from the Montpellier Manuscript, Fascicle 7', Ph.D. thesis, University of Pennsylvania, 1983, 138-140.
[92] *Ibid*., 140-143.

voices of the two motets, Saint-Cricq has suggested that the motets were either written as a pair or that one was created as a response to the other.[93] The motet [1.6M2] does not reflect the form of its quoted song voice like [1.6M1]. Throughout the motet, 'there is no significant repetition to be noted in or between the upper voices'.[94] The motet [1.6M2] therefore demonstrates a different method of re-using the song [1.6S]: while the tenor still uses pre-existent material, the upper voices do not foreground the repeatability of that material, treating it as they would any other voice part of a motet.

If these two motets were written as a pair it seems likely, as Saint-Cricq argues, that they were created 'with the clear intention of interpreting the same song material in two different forms and with two different textures'.[95] Saint-Cricq uses the reflection of the song form of the *D'UN JOLI DART* tenor in [1.6M1] to argue that this motet is moving towards the texture of a polyphonic chanson and is part of the absorption of song forms into the motet.[96] The clear parallels between [1.6M1] and motets like *L'autre jour par un matinet* / *Hier matinet* / *ITE MISSA EST*, however, show that the reflection of form in motets that afford their song voices conceptual priority is not only because of their identity as songs: it is also concerned with the fact that they are pre-existent melodic material.

## Song Voices without Conceptual Priority: Network 1.7

In the motet [1.6M2], the tenor quoted the song [1.6S] without affording it conceptual priority, a strategy which is neither unheard of nor particularly common among the corpus of motets and songs that share voice parts. Including the motet [1.6M2], there are three networks in which a motet that can be shown to be later than its related song does not interact with the structure or content of that song; these appear in my list as networks 1.6, 1.7, and 1.8.[97] These are accompanied by three further motets whose treatment of their song voices is similar but whose chronology cannot be proven;

[93] Saint-Cricq, 'Formes types', I: 263.
[94] *Ibid*., 194. 'Aucune répétition significative n'est à noter dans ou entre les voix supérieures'.
[95] *Ibid*., 263. 'Avec la claire intention d'interpréter selon deux formes et deux textures différentes un même matériau de chanson'.
[96] *Ibid.*, 263
[97] For discussion of Network 1.8, see Chapter 3, pp. 180-187.

these appear in my list as networks 3.1, 3.2, and 3.3.[98] These motets have tended to be neglected in scholarship, as they fall outside the largely stylistic and formal concerns that have guided Everist, Saint-Cricq, and Peraino. These motets do not reflect any kind of song form that might be present in their song voices; neither do they reflect the subject of their song voices in their other texts. They constitute an interaction between song and motet, as the same voice part is still used both in a motet and as a monophonic song. This inter-generic interaction is however not acknowledged or signposted: the song voices are not incorporated into motets as a foreign body, but are treated as if they were a normal motet voice, created for the purpose of making a motet.

Before it became the motetus of the motet, *Cil qui m'aime* (1053)/*Quant chantent oisiaus* (1054)/ *PORTARE* (M22) [1.7M], for example, *Quant chantent oisiaus* was a monophonic song, [1.7S], attributed to Richard de Fournival. Unlike most songs which are presented without conceptual priority in a motet, the music of the *Quant chantent oisiaus* voice has at least a loose repetitive structure. Although the *Quant chantent oisiaus* is not in a recognisable song form, such as rondeau or *pedes-cum-cauda*, its melodic motivic framework is sufficiently characteristic for it to have been reflected in the rest of the motet, had the creator of the motet decided to do so. The motet ignores the structures of the song voice, however. It it emphasises anything, it is the repeat of the tenor melisma. In this case, then, the creator of the motet seems to have specifically chosen to emphasise the repeatability of one voice that uses pre-existent material, the tenor, over another, the quoted song in the motetus.
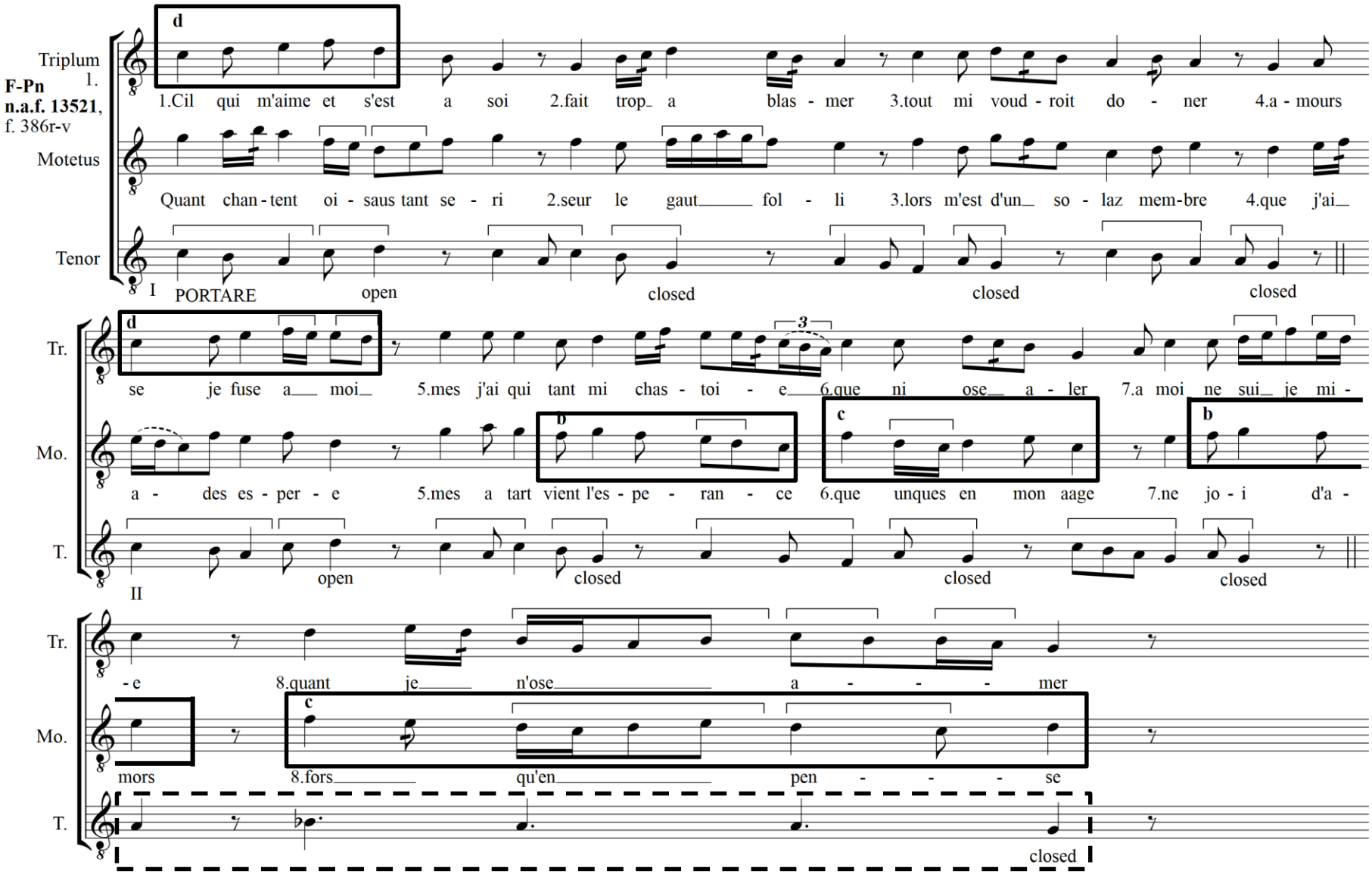
| ID | Texts | Tenor Origin | No. of Voices | Manuscripts |
|---|---|---|---|---|
| [1.7S] | *Quant chant oisiaus* | N/A | 1 | **V-CVbav reg. Lat. 1490**, f. 42$^{v}$<br>**F-Pn fr. 844**, f. 153$^{r}$<br>**F-Pn fr. 12615**, f. 97$^{r}$ |
| [1.7M] | *Cil qui m'aime / Quant chantent oisiaus/ PORTARE* | M22[99] | 3 | **F-Pn n.a.f. 13521**, f. 386$^{r}$ |

Table 1.10: A summary of the manuscript ontexts of Network 1.7

[98] For discussion of Network 3.1, see Chapter 2, pp. 156-158. For Network 3.2, see Chapters 3 and 4, pp. 166-180 and 261-271 respectively. For Network 3.3, see Chapter 4, pp. 228-233.
[99] See p. 35, note 25 on the different textings of the melisma used for the tenor as *PORTARE* and 'sustinere'.

That the *Quant chant* voice was first the monophonic song [1.7S] before it was used as the motetus of [1.7M] is suggested by the motet's tenor. As can be seen by comparing Figure 1.11 with Figure 1.1, the tenor of *Cil qui m'aime/ Quant chantent oisiaus/ PORTARE* [1.7M] does not only consist of the musical material of the *PORTARE* melisma that is also used in [1.1M], but follows two cursus of that material with added pitches. In [1.7M], the first of the two *PORTARE* cursus (perf. 1-12) breaks off from the final two notes of the chant to make an open cadence onto *d*. In the second (perf. 13-24), the tenor follows the pitches of the chant melisma exactly, ending on the motet's closed pitch, *G*. After this closed cadence, the tenor proceeds to sing a series of five longs, marked on Figure 1.11 as 'added tenor pitches'. While these longs do reiterate the melodic outline of the end of the melisma, a descent onto *G*, they are not themselves found in the melisma.

The closing tenor pitches in [1.7M], which have been added onto the *PORTARE* melisma, are also set apart from the rest of the tenor by their significantly different rhythmic profile: while the tenor has been firmly in the first rhythmic mode, these final five pitches of the tenor are all either perfect longs or imperfect longs with a breve rest. In contrast, the material that the motetus and triplum have over these added longs is completely in character with their material throughout the motet: there is no significant change in rhythm, range, or motetus-triplum coordination. It seems most likely, therefore, that these extra tenor pitches have been added in order to accommodate the pre-existent motetus voice part, drawn from its earlier context of [1.7S]: when the song was rhythmicised, it was five perfections too long for the two cursus of the chant segment *PORTARE*, necessitating the extra tenor notes.




1.In the MS, the entire triplum is notated a fifth below its pitch in this edition.

Figure 1.11: An analytical edition of [1.7M]

The chronological priority of the song *Quant chant oisiaus* [1.7S] over the motet [1.7M] is also suggested by the unity of poetic structure and theme through all the five stanzas presented in the three manuscripts of the monophonic song, suggesting that all of the stanzas were composed as a unit. In [1.7S] the same rhyme sounds are used throughout, and stanzas one, three, and five have exactly the same rhyme scheme. Stanzas two and four have the opposite rhyme scheme: all places in which the 'a' rhyme was heard in stanza one have a 'b' rhyme in stanzas two and four and *vice versa* (*coblas retrogradadas*). Consequently, the final rhyme of one stanza is always the first rhyme of the next (*coblas capcaudadas*). The only line not subject to this reversal is line five, the centre around which each stanza revolves. In every stanza, line five ends not only with the same rhyme, but the same rhyme word, 'esperance'. [100]

While the motetus voice of motet [1.7M] therefore has chronological priority over the motet as a whole, the motet does not afford this pre-existent voice part conceptual priority. It does not engage with the melodic or textual structures of the *Quant chant oisiaus* voice, but rather builds its repetitive structure chiefly around the repeat of the tenor melisma: at the beginning of both the first and second tenor cursus, the triplum sings the motive marked on Figure 1.11 as **d**. This figure is not exactly the same in its two occurences, and neither does it appear at the same point within a poetic line. The fact that the poetic lines that contain the two occurences of **d**, lines 1 and 4, end with the same rhyme word, may highlight the melodic similarity between them. The tenor cursus could therefore the basis for the melodic organisation of the triplum, affording the tenor an identity outside the motet. The triplum's regulation by the tenor's cursus structure would therefore combine with the normative identity of the tenor as pre-existent and emphasise the repeatability of the tenor melisma, affording it conceptual priority.

[100] For an outline analysis of the poetic form, see *Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies*, ed. Samuel N. Rosenberg, Margaret Switten, and Gérard Le Vot (New York; London: Garland, 1998), 117.

Some song voices may not have been afforded conceptual priority in motets for pragmatic reasons: they may lack any musical repetition which could be reflected in other parts. Samuel Rosenberg, Margaret Switten, and Gérard Le Vot see *Quant chant oisiaus* as just such a voice, claiming that its melody is 'through-composed' and that it recalls in a written medium the work of 'a singer performing inventively'.[101] The melody of [1.7S] is not in a particular melodic form, as none of its poetic lines use exactly the same melody, but it does use repetition to structural ends. The repetition that this voice contains suggests that, had someone actively sought to afford it conceptual priority, they could have reflected this repetition in other voice parts.

The musical repetitive structure of [1.7S] delineates the song into two halves. The first half, lines 1-4, is dominated by the motive first heard in line 1, labelled **a** on Figure 1.12. In line 3 this figure is recalled, sometimes a step lower than the first version and sometimes a step higher. In **F-Pn fr. 12615**'s version of the song, motive **a** is recalled a third time, appearing at the end of line 4, marked **a''**. The second four lines of the song are united by the use of motives **b** and **c.** The first appearance of **b**, which consists of a section of Line 5, is repeated at the same pitch level in Line 7, while lines 6 and 8 both base themselves around motive **c**.

[101] *Songs of the Troubadours and Trouvères*, ed. Rosenberg, Switten, and Le Vot, 117.

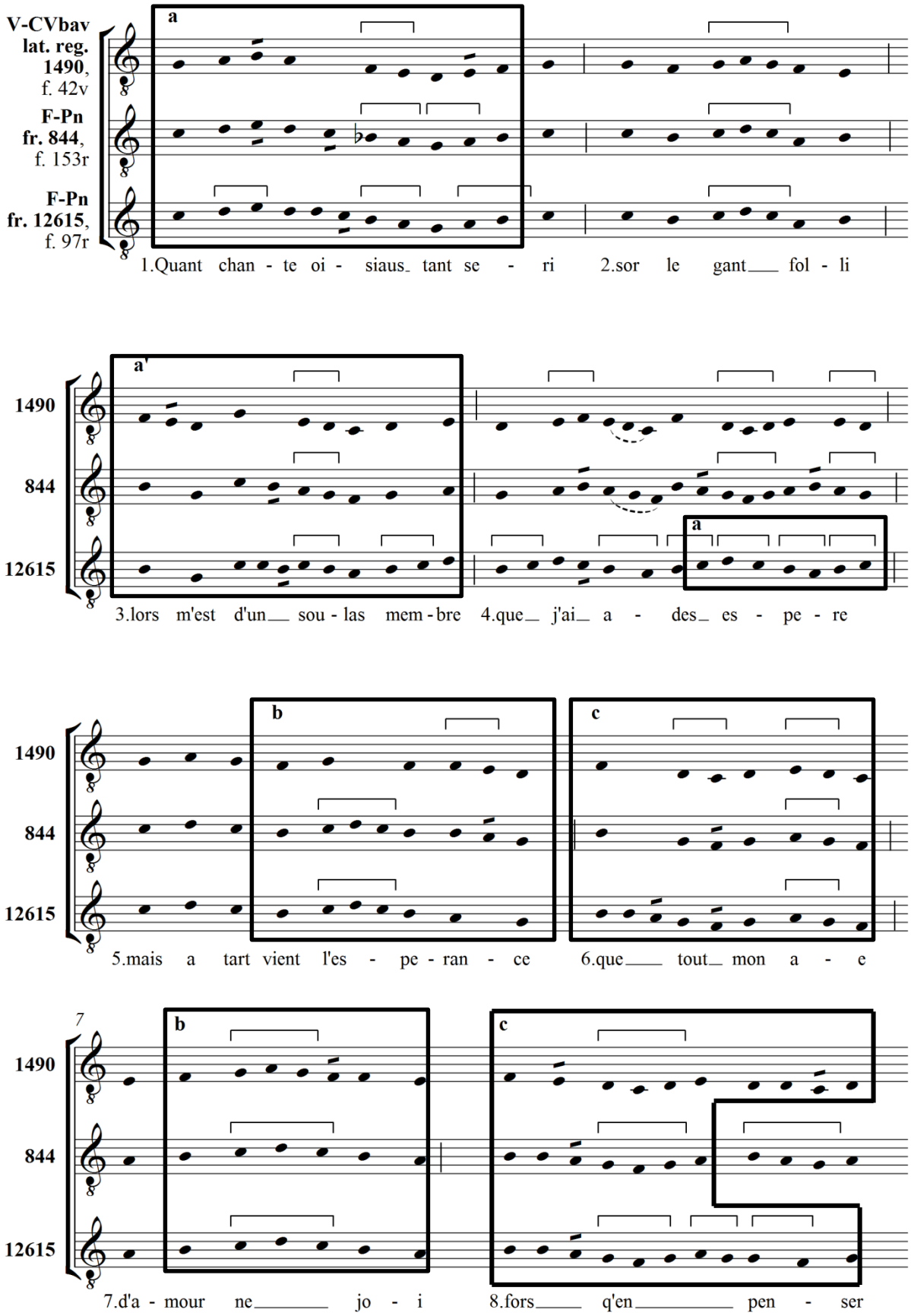



Figure 1.12: An analytical edition of [1.7S]

This two-part pattern of the melodic repetition and reference reflects the textual structure of [1.7M]: the musical correlation between Lines 1 and 3 helps to define the four-line unit created by the aabb rhyme structure of the first four lines. The break after line 4 that the melodic structure implies matches the thematic shift in the first stanza of [1.7S] from the positive 'spring opening' to the pain of the speaking lover. The poetic and melodic repetitive schemes of [1.7S] are not in full alignment, but the repetition in its melody must be acknowledged. If this song was the product of a singer 'performing inventively', the inventive performance included a certain amount of melodic structural thinking.

The structural qualities of the melody of [1.7S] seem not to have been set in stone. The differences between each of the manuscript witnesses suggest either that different scribes chose to bring out the melodic repetition to different degrees, or that some of them did not recognise it to the same degree as others. In **V-CVbav reg. Lat. 1490**, for example, it is harder to recognise that the two versions of **b** are related, as the characteristic *G-a-G* figure is missing from the version in line 5. Despite differences between the three manuscript versions in degree of similarity, there is only one melodic parallel that not all manuscripts present. While **F-Pn fr. 12615** recalls **a** at the end of line 4, the other two extant copies have no trace of such a melodic parallel.

In [1.7M], the two occurrences of motive **b** (perf. 17-19 and 23-25), and those of **c** (perf. 20-22 and 26-28), are still audibly related. Lines 1 and 3, however, can no longer be linked to each other: there is no motive **a** in the motet. Neither of the two motives that are still audibly related in the motet are reflected in the other parts. It is possible that the creator of [1.7M] had not perceived the musical structures of the song. It does seem, though, that the creator of this motet understood the structural power of repetition, as it is used in the triplum to emphasise the repeat of the tenor pitches at the beginning of the second cursus. Complete unawareness of the musical repetition in the song would therefore seem unlikely. The fact that [1.7M] does not afford its song voice conceptual priority may be due to the fact that it was simply much easier for the creator of the

motet to reflect the musical repetition of the tenor. It may also be because of the particular cultural circumstances in which the motet was created. For the networks which afford conceptual priority to their chronologically prior song voices, those voices have an authority as a quotation that is gained from their pre-existence. It is possible that the creator of [1.7M] did not see *Quant chant oisiaus* in that manner, and conceived of the process of motet-making more as a way of re-purposing material. This type of re-use is analogous to that developed by Herman Meyer for much later instances of literary re-use in the modernist German novel. Meyer used the term 'borrowing', which denoted re-use of material that was without referentiality, which did not include even a tacit reference to the original context of the material.[102]

In the model of quotation that this chapter has so far used, based mainly on a combination Kay's Derridean model with theorisations of the process of glossing, it is difficult to conceive of any re-use that is completely without referentiality, as 'any utterance is indefinitely repeatable and hence indefinitely quotable'.[103] Especially for someone who already knew [1.7S], the *Quant chant oisiaus* voice in [1.7M] could be perceived as a quotation. However, [1.7M] does not 'foreground [the] repeatability' of its motetus. [104]

## Concluding Remarks

This chapter has considered networks in which monophonic songs were turned into motet voices. It simultaneously developed two analytical methodologies: one which determined that a monophonic song had chronological priority over its related motet and one which analysed the way in which that transformation took place. When developing the chronological methodology, the focus was often on the combination of the quoted voice parts with the tenor: in [1.1M], for example, the *PORTARE*

[102] Herman Meyer, *Das Zitat in der Erzählkunst: zur Geschichte und Poetik des europäischen Romans* (Stuttgart: Metzlersche Verlagsbuchhandlung, [1961]); tr. Theodore Ziolkowski and Yetta Ziolkowski as *The Poetics of Quotation in the European Novel* (Princeton: Princeton University Press, 1968). Meyer's theory is based chiefly on the modernist novel, and so has no temporal connection with model described here. It is evoked chiefly as a similar paradigm that provides an existing theoretical framework.
[103] Kay, *Parrots and Nightingales*, 17.
[104] *Ibid*., 17.

melisma was altered to fit the *Robin m'aime* voice part, while the *SANCTE GERMANE* and *NE* tenors of [1.2M] and [1.4M] respectively were newly created to fit the quoted voice parts. In some cases, it is the particular circumstances of the song and motet versions that allow a chronological judgement to be made: the chronological priority of [1.6S] over its related motet versions is suggested by the fact that it is used in two different forms as the tenor of both [1.6M1] and [1.6M2]. In [1.6M1], the chronological priority of the tenor is further suggested by the intertextuality between the triplum and the text of [1.6S]. The chronological methodology developed by this chapter therefore relies on a combination of techniques to determine the chronology of related songs and motets, ranging from the most strictly music-analytical to those considering only the interrelation between literary texts.

Alongside the development of methodologies of chronological analysis, this chapter has developed a way of characterising the way in which the transformations from song to motet took place: I have proposed the idea of conceptual priority, arguing that many of the motets considered in this chapter mark their song voice out as quoted material by building the textual and musical structures of the motet as a whole around it. By treating the song voices as material which was subject to glossing, the creators of these motets highlighted the repeatability of their song voices and thereby projected the 'mirage of the source'. They placed their audiences in the position of the 'subject supposed to know' and sent them searching for the source of the quotation.[105] The example of [4.1M], whose tenor was probably created by extrapolating a rondeau from the musical material of a refrain, showed that a motet could afford conceptual priority to a song voice without that song voice being truly pre-existent. Chronological and conceptual priorities are therefore two separate phenomena that can be found either together or in isolation.[106] Conceptual priority has been argued to be shown

[105] For more detail on the context of the phrases 'mirage of the source' and 'subject supposed to know' in the methodology of this chapter see the introduction to this chapter, pp. 28-32. The phrases are from Roger Dragonetti and Jacques Lacan respectively. See Dragonetti, *Le Mirage des sources*; Kay, *Parrots and Nightingales*, 19.

[106] For another example of this, see the discussion of Network 2.5 in Chapter 2, pp. 142-155. [2.5M1] was chronologically prior to its related song, but the motet still affords conceptual priority to its song voice.

not only through the musical materials of a motet, but sometimes also by its texts: the texts of both [1.5M] and [1.6M1] are influenced by the texts and contexts of their related song versions.

Conceptual priority is not afforded to song voices in all motets that quote them, however. In some cases, songs are quoted as one of the voices of a motet but not recognised as a foreign body. Rather, they are treated as if they were a normal motet voice, not singled out because of their pre-existence. In some cases, this may have been a conscious decision: the creator of [1.7M] seems to have chosen to emphasise the pre-existence and repeatability of the *PORTARE* tenor melisma over that of the quoted song voice, *Quant chant oisiaus*. In other cases, it is possible that the song voice was not afforded conceptual priority for pragmatic reasons: voice parts may not have had musical repetition of textual themes that were sufficiently characteristic to reflect them in the rest of the motet. Chapter 3 briefly develops another possible situation to explain the quotation without conceptual priority of the song *Li douz chanz* ([1.9S] in the motet *Li douz chanz/ VIRGO* [1.9M], arguing that the motet was not a self-conscious quotation of the song material, but rather simply another way of performing it. In that case, it seems, material was transferred from song to motet without any importance being invested in the generic change.[107]

The principle of conceptual priority is intended to expand the theoretical approach of Mark Everist and Gaël Saint-Cricq, who have focused on the absorption of song forms into the motet. This chapter has argued that the processes by which motets reflect their song voices are not only about the increase of song influence on the motet, but come out of more traditional methods of structuring a motet, in which the pre-existent tenor is often influential in forming the characteristics of the voices above it. It suggests that the song voices are reflected within many of the motets addressed by Everist and Saint-Cricq partly because they are being treated as if they were pre-existent: they are being afforded conceptual priority.

[107] See Chapter 3, pp. 187-191.

Adopting a quotation-based model of song and motet interaction has also allowed this chapter to compare motets which reflect, for example, the rondeau form of their quoted song voice with those whose reflection is much less about song form, but about looser structures of musical repetition or textual theme. It has also enabled a wider consideration of the role of pre-existent voice parts in the thirteenth-century motet, showing the way that motets like *Main s'est levee/ NE* [1.4M] play with the authority associated with pre-existence in the tenor and in quoted song voices. Chapter 2 expands the narrative of song and motet interaction further by focusing on those cases in which motets have chronological priority over their related songs.

# Chapter 2

## Motet to Song

When a network of songs and motets shares the same voice part, scholars have tended to assume that the song version of the material came first and was quoted in the motet version, as shown in the introduction.[1] Although scholars have rarely ruled out chronologies in which a motet came before its related song, this chapter argues for the acceptance of motet-first chronologies as an option that was not only available in special circumstances, but as a wider practice that occurred in numerous different types of networks. Of the 22 motets that contain a voice also found as a song, there are five in which the motets are most likely to have chronological priority over their related songs. As the song versions of all of these five networks have more than one stanza, the transformation of motet voice to song must have consisted of two stages: first, the voice was extracted from the polyphonic context of the motet; and second, extra stanzas must have been written to change the text of the motet into a multi-stanza song. To enable discussion of these extra stanzas as a group, this chapter will refer to them as residual stanzas, reflecting their manuscript position in the text residuum, copied after the first stanza, which is presented underlaid to the notation of the song's melody.

The five networks which are most likely to have a motet-first chronology are found in list 2 in Appendix 1 and will be discussed in two subgroups. In the first, the residual stanzas of the song version interact intertextually with the texts of the motet from which the voice part is drawn (Networks 2.1, 2.2 and 2.3). In the second, the residual stanzas of the song text are strongly differentiated from the first stanza, which was also used in the motet (Networks 2.4 and 2.5).

[1] For a full exploration of the historiography of song and motet interaction, see the Introduction.

The analytical methods used here to determine the chronology of networks in the first subgroup are as diverse as those seen in Chapter 1: sometimes chronology is based on particular notational and musical features of the motets and songs that make sense in a situation where a motet voice was being converted into a song, but sometimes it is based on the character of the intertextual relationships between the song and motet.

The intertextual links between the songs and motets in the first subgroup must, however, be treated with caution. Of the three networks in this subgroup, two (Networks 2.1 and 2.2) have intertextual relationships that can definitely be assigned to the fact that the later text was written in direct response to the earlier text. In these cases, the intertextuality seems to have been the result of a specific compositional strategy. In the third network, 2.3, the intertextuality detected by Fred Büttner, Franz Körndle, and Robert A. Taylor between *Agmina milicie*/ *AGMINA* ([2.2M1]) and the song *L'altrier cuidai* ([2.3S]) seems not to be connected to a compositional process, but rather an interpretational one.[2] Although the melody of *Agmina milicie* was converted into the melody of *L'altrier cuidai*, the text of the song was not created in direct response to the text of the motetus.

The intertextual relationships between the motets and songs in the first subgroup bear a strong resemblance to the relationships of conceptual priority analysed in the motets of Chapter 1: by intertextually referencing the motet from which they came, these songs call it back to mind for those who already knew it. However, intertextuality between these songs and their polyphonic models cannot truly be a relationship of conceptual priority, as the link to a motet model could only be made by someone who already knew the motet. When a motet singled out one of its voices as a quotation, it was a logical step to assume that the entity that was being quoted was monophonic. When a song references its motet model, by contrast, there is no way for someone who is not already aware of the motet to know that the model is polyphonic: the motets and songs in the first

[2] See Büttner, *Das Klauselrepertoire*, 379-384; Robert A. Taylor, '"Laltrier cuidai aber druda" (PC 461,146): Edition and Study of a Hybrid-Language Parody Lyric', in Hans-Erich Keller (ed), *Studia occitanica in memoriam Paul Remy* (Kalamazoo: Medieval Institute Publications, 1986), II: 89-201; Körndle, 'Klausel Nr. 40'.

subgroup examined in this chapter are intertextually related, but they do not work along exactly the same lines of conceptual priority outlined in the first chapter.

The second subgroup consists of two networks, 2.4 and 2.5, whose song versions have a strong distinction between the first stanza of text, which is also found in the related motet, and the residual stanzas, which are not. This separation is used in this thesis to theorize that the residual stanzas were added later in order to expand the text of the motet voice into a multi-stanza song. The two networks demonstrate two different kinds of separation between the first and residual stanzas. In Network 2.4, which is centred around the voice part *Quant voi le douz temps*, the distinction is thematic and poetic: the residual stanzas present a different type of love lyric in from that which is found in the first stanza, using different techniques of poetic construction. In Network 2.5, by contrast, the separation is related to manuscript transmission: the residual stanzas of the song *Quant la saisons desirée* (RS505; [2.5M]) vary widely across their four manuscript presentations. The first stanza of the song, also found as the fully texted tenor of the motet *Qui bien aime a tart oblie*/ *Sens penser folur*/ *QUANT LA SAISONS* ([2.5M]), is very stable across all four presentations.[3]

The placement of Networks 2.4 and 2.5 into the same subgroup is not an attempt to characterize a particular way in which motets were turned into songs. These two networks demonstrate what is first and foremost a tool for chronological analysis: they provide an insight into the processes involved in changing a motet voice into a song, by demonstrating what must have been involved in writing the residual stanzas.

Chapter 2 closes with the examination of a final network, 3.1, whose chronology cannot be fully determined. The motet in this network, *Fine amurs ki li siens tient* (888)/ *J'ai lonc tens amurs servie* (889)/ *ORENDROIT PLUS QU'ONKES MAIS* ([3.1M1]), is a very similar type of motet to [2.5M]: both

[3] The Ludwig numbers for this motet are not given here as Ludwig argues for a different disposition of voices, where *Qui bien aime* is the tenor, than the one argued for in this thesis, where *Quant la saisions* is the tenor. Ludwig gives the *Sens penser folur* voice the number (890) and the *Quant la saisons* voice the number (891). Ascription of his numbers to the title of the motet here would therefore cause confusion. See the discussion of this network later in this chapter, p. 143.

have a fully texted vernacular tenor and use a similar speed of text declamation in all three parts. Unlike [2.5S1], however, the residual stanzas of the song version of Network 3.1 are regular and stable through both of the song's manuscript presentations, which means that the issue of chronology is somewhat less clear-cut; ultimately, I conclude that it is related to the motets in this chapter, but has to be relegated to list 3, as its chronology cannot fully be ascertained.

## Intertextual Reference

### Network 2.1: *Hui matin a l'ajournée* and Gautier de Coinci's *Miracles de Nostre Dame*

In all scholarly accounts of the materials that make up Network 2.1, it has been argued that the song *Hui matin a l'ajournée* ([2.1S]), found in Gautier de Coinci's *Miracles de Nostre Dame*, was created from the motet *Hyer matin a l'ajournée* (764)/ *DOMINO* (BD VI) ([2.1M3]).[4] This motet shares its musical material with two other motet texts, as can be seen in Table 2.1.[5]

[4] See, for example, Gautier de Coinci, *Les Chansons a la Vierge*, ed. Chailley, 112; Butterfield, *Poetry and Music*, 104; Hunt, *Miraculous Rhymes*, 111-114.

[5] For more detail on the motet texts in this network, see Chapter 4, pp. 233-237.

| ID | Texts | Tenor | No. of voices | Manuscript(s) |
|---|---|---|---|---|
| [2.1D1][6] | *DOMINO* | Benedicamus Domino VI | 3 | **I-Fl Plut 29.1**, f. 42$^{v}$<br>**D-W Guelf. 1099 Helmst.**, f. 29$^{r}$<br>**D-W Guelf. 628 Helmst.**, f. 8$^{r}$ |
| [2.1M1a] | *Alpha bovi/ DOMINO* | | 2 | **I-Fl Plut 29.1**, f. 407$^{r}$ |
| [2.1M1b] | *Alpha bovi/ Alpha bovi/ TENOR* | Unnamed, but different musical material from DOMINO[7] | 3 | **E-BUlh s/n**, f. 84$^{v}$ |
| [2.1M1c] | *Alpha bovi* | None given | 1/2 | **E-Mn MS. 2486**, f. 131$^{v}$ |
| [2.1M2] | *Larga manu/ DOMINO* | Benedicamus Domino VI | 2 | **D-W Guelf. 1099 Helmst.**, f. 182$^{v}$ |
| [2.1M3] | *Hyer matin/ DOMINO* | | | **D-W Guelf. 1099 Helmst.**, f. 234$^{r}$ |
| [2.1S] | *Hui matin* | N/a | 1 | **F-Bl 34**, f. 129$^{r}$<br>**CH-N 4816**, f. 369$^{r}$<br>**I-Fl Ashb. 45**, f. 1$^{r}$<br>**V-CVbav pal. lat. 1969**, f. 103$^{r}$<br>**F-B 551**, f. 92$^{r}$<br>**F-Pn fr. 2193**, f. 16$^{v}$<br>**F-Pn fr. 1533**, f. 139$^{r}$<br>**B-Ba 10747**, f. 108$^{v}$<br>**GB-Lbl Harl. 4401**, f. 107$^{v}$<br>**F-Pa 3517**, f. 143$^{v}$<br>**F-Pn fr. 1530**, f. 146$^{v}$<br>**F-Pn fr. 1536**, f. 113$^{v}$<br>**RUS-SPsc fr. F. v. XIV 9**, f. 142$^{r}$<br>**F-Pn fr. 22928**, f. 158$^{r}$<br>**F-Pn n.a.f. 24541**, f. 117$^{r}$ |

Table 2.1: The manuscript contexts of network 2.1

The motet text to which the song [2.1S] is most linked is clearly that of the motetus of [2.1M3], *Hyer matin a l'ajournée*. The texts begin almost identically and share many of the same thematic motives. They are distinguished from each other by their purpose: *Hyer matin* is a typical presentation of a love lyric, while *Hui matin* criticizes the conventions of courtly love, attempting to convert its

[6] The 'D' in the network identifier here stands for 'discant'. This passage of discant is always found as a discant section within an organal setting of the full *Benedicamus Domino* and therefore is usually named 'organal discant'. 'Clausula' and its signifier in network IDs, 'C', will be reserved for those passages of discant that exist as discrete entities and are collected within a fascicle of such entities.

[7] For further commentary on this tenor and its significance for the transmission of the musical material of this network, see Chapter 4, 253-261.

audience to the praise of the Blessed Virgin Mary. The assumption that [2.1M3] preceded Gautier's song ([2.1S]) is not an unreasonable one, as borrowing secular melodies only to turn them to the advantage of those who wish to praise Mary seems to be highly consistent with his project as a whole.[8] *Les Miracles de Nostre Dame* consists of accounts of miracles performed by Mary for those who devoted themselves to her service. Into this collection, Gautier inserted two selections of songs, many of which share their melodies with secular songs attributed to other trouvères. In the preface to the *Miracles*, Gautier portrays the purpose of his whole project as one of re-appropriation: he refuses to sing 'of jokes or of stupidity' (l. 64), or of 'Marot' (l. 330), a common figure in the *pastourelle*.[9] He wants to appropriate the wealth of secular courtly music for sacred praise. As Ardis Butterfield has put it, the subtlety of the *Miracles* 'derives from Gautier's pioneering redefinition of the role of the trouvère and his appropriation of it for a new sacred context.'[10] Within such a project, it would seem strange if many of the commonalities between Gautier's songs and those of others did not come from Gautier's appropriation of their texts and music.

In Network 2.1, a chronology that goes from motet to song is suggested not only by the general principle of contrafacture at work in the *Miracles*, but by the specific model of intertextuality that relates *Hyer matin a l'ajournée*, the text of the motetus of [2.1M3], to *Hui matin a l'ajournée*, that of the song [2.1S]. The two texts begin with almost exactly the same phrase, though one happens in the past (*hyer;* [2.1M3]) and one in the present (*hui;* [2.1S]). By line 10 of Gautier's song, it is clear that the text is not going to be about the beautiful worldly *Marot* who is at the centre of the motet text, but about her celestial counterpart, *Marie*.[11] The song [2.1S] builds a strictly oppositional structure between two modes of praise, that of an earthly lady and that of Mary. The flower that the *je* of Gautier's song finds in the first stanza (l. 5) prompts him to compose six verses for the 'flower of paradise' (ll. 9-10). Gautier's *je* therefore uses the material world, the flower of a typical trouvère

[8] See, for example, Hunt, *Miraculous Rhymes*, 81-84.
[9] All line references to Gautier's *Miracles* are taken from Gautier de Coinci, *Les Miracles de Nostre Dame*, ed. V. F. Koenig (Genève: Droz, 1955).
[10] Butterfield, *Poetry and Music*, 104.
[11] The full text of the song [2.1S] can be found in Hunt, *Miraculous Rhymes*, 112-114.

spring opening, to facilitate his praise of Mary.[12] In stanzas 2-4, this oppositional structure is developed through three stages. Gautier first proclaims his own intention to praise Mary and abandon 'Mariete' in stanza 2. In stanza 3, he moves outwards, castigating clerics who sing of women by contrasting Mary with the typical symbols of the *pastourelle*. Stanza 4 presents the most generalized stage of this structure, with all called to abandon 'the foolish use of love' (l. 58-9) for 'the beautiful one, the wise one' (l. 62).

The motetus text of [2.1M3] has no such oppositional structure. Instead of making a case for the love of *Marot*, it simply presents an encounter between a male *je* and beautiful woman in a meadow. There is nothing about the motet text that suggests an ulterior motive or a relation to any other text. Gautier's text, conversely, is strewn with repudiation of a model of love that stands at the heart of [2.1M3]. The totally opposed characters of these two texts, the song so self-consciously repudiating the aesthetic of the motet and the motet seemingly unaware of the song, makes it more or less certain that in this case the direction of conversion was from motet to song.

The oppositional structure of the song [2.1S] is not built on thematic content alone. Gautier appropriates technical aspects of the motet poetry, turning them to his own ends. All motet versions contain sections of hocket, which all three motet texts set to the syllable 'o'. [13] In his first stanza, Gautier adopts this sound and uses it as the basis of a series of comparisons between the praise of Mary and the praise of secular women, culminating in a virtuoso pun on the word 'marot'.

[12] Tony Hunt also addresses the use of the flower symbol, arguing that 'the initial flower of popular poetry (5) is converted to the metaphorical "fleur de paradis" (10)'. See Hunt, *Miraculous Rhymes*, 112. It is important to note that the image of the flower does not appear in the text of [2.1M3] (*Hyer matin*). The importance of this symbol is not one of direct interaction between textual motives found in the two texts, but rather the opposition that Gautier sets up between those who praise the material world simply for what it is and those who use it as a prompt to praise Mary.

[13] Almost all scholars have noted that the 'o' sound used for the hocket passages in the motet is assonant with the text of the tenor for all three motet texts, *DOMINO*. See Thomas Blackburn Payne, 'Poetry, Politics, and Polyphony: Philip the Chancellor's Contribution to the Music of the Notre Dame School', Ph.D. thesis, The University of Chicago, 1991, 1028-1029; Bradley, 'The Earliest Motets', 126; Gordon A. Anderson, *The Latin Compositions in Fascicules VII and VIII of the Notre Dame Manuscript Wolfenbüttel Helmstadt 1099 (1206)*, Wissenschaftliche Abhandlungen 24, 2 vols (Brooklyn, N.Y.: Institute of Mediaeval Music, 1968), I: 305-306.

> Sache qui m'ot mar voit mar ot
> Qui laist marie pour marot. (ll. 16-17)
>
> Let them who hear me know, the one who leaves Mary for Marot both sees and has misfortune.

The song [2.1S] also adopts and adapts the poetic structure of the motetus of [2.1M3]. Each of the three motet texts struggles to solve the structural problem posed by the hocket sections. The first section of each motet text is very regular: musical phrases of eight perfections fall into two poetic lines of eight and six syllables respectively. If the motetus is to relate rhythmically with the regular tenor in a way that allows the hocket to be performed, this regularity of phrasing and syllable count must be abandoned, leaving the creator of each text with the problem of how to paper over the structural cracks between a very regular section of text and an irregular one.[14] As can be seen in Table 2.2, the solution of the *Hyer matin* text in the motetus of [2.1M3] is to create three separate textual sections. The first eight lines fall into regular pairs of lines, rhyming with the sounds analysed as a and b in Table 2.2 (-ée/-ure); lines 9-11 form a self-contained three-line section, rhyming ccd (-is/-oit), while the beginning of the hocket in line 12 prompts the final section, in which the syllable counts are not regular, but all lines are united by the use of the same rhyme sound, e (-ot).

[14] For commentary on the importance of the relation of regular and irregular sections of poetry in these three motets in determining the chronological relationship between the motet versions of Network 2.1 and the version in Organal Discant, see Chapter 4, 233-237.

| Line No. | | Poetic Analysis |
|---|---|---|
| | Hyer matin a l'enjournee | 7'a |
| | Toute m'ambleure | 5'b |
| | Chevauchoi aval la pree | 7'a |
| | Querant aventure | 5'b |
| 5 | Une pucele ai trovee | 7'a |
| | Gente de faiture | 5'b |
| | Mes de tant me desagree | 7'a |
| | Qe de moi n'ot cure | 5'b |
| | Douz ot ris et simple vis | 7c (3c+4c) |
| 10 | Vers les euz et bien assis | 7c |
| | Seule estoit et si notoit | 7d (3d+4d) |
| | O O O O O O | (6e) |
| | Dorenlot si chantot | 6e (3e+3e) |
| | Mult li avenoit | 5d |
| 15 | O O O O | (4e) |
| | Et a chascun mot | 5e |
| | Souvent regretot | 5e |
| | Sa compaignete marot | 7e |
| This morning at sunrise, going along my way, I rode through a meadow, seeking adventure; I found a girl, who had a noble form. But she found me so displeasing that she would have nothing to do with me. She had a sweet smile and a simple face, with bright, well-placed, grey-blue eyes. She was alone and thus proclaimed 'O O O O O O'. 'Dorenlot' she sang, and it became her greatly. 'O O O O', and with each word, she continually lamented for her friend Marot.[15] | | |

Table 2.2: The motetus text of [2.1M1]

The song [2.1S] adapts this three-part structure, as can be seen in Table: the middle section in lines 9-11 still rhymes ccd, but the d rhyme now has the sound '-ot', uniting it with the third section (ll. 12-17), which still uses this sound. Gautier separates off lines 11-17, which can now be perceived as a single unit, from the rest of the stanza by making it a repeating seven-line refrain that appears in every stanza. Gautier's poetic structure is an adaptation of that of [2.1M3]: it leaves lines 9-10, which use the c rhyme, dangling awkwardly between the regular alternation of ab in the first eight lines and the consistency of the d rhyme sound in lines 11-17. However, it serves Gautier's purpose of turning the voice of a polyphonic motet into a monophonic song. By making the irregular line lengths of the hocket section into a repeating refrain, Gautier ensured that he would only have to text it once. The sections that required text for each stanza, those in lines 1-8 and lines 9-10, are

[15] Translation adapted from Anderson, *The Latin Compositions*, I: 302.

much more regular and therefore easier to text.[16] By separating lines 11-17 from the rest of the text, Gautier ensured that a problematic section could be dealt with by a single solution, rather than having to find a separate solution for each of the seven stanzas.

| Line No. | | Poetic Analysis |
|---|---|---|
| Stanza 1 | | |
| | Hui matin a l'ajournee | 7'a |
| | Toute m'ambleure | 5'b |
| | Chevauchoie par une pree | 7'a |
| | Par bone aventure | 5'b |
| 5 | Une flourette ai trouvee | 7'a |
| | Gente de faiture | 5'b |
| | En la flour qui tant magree | 7'a |
| | Tournai lors ma cure | 5'b |
| | A dont fis vers jusque a sis | 7c (3c+4c) |
| 10 | De la flour de paradis | 7c |
| | Cascuns lo qu'il laint et lot | 7d (3d+4d) |
| | O O O O O O | 6d |
| | N'i a tel dorenlot | 6d |
| | Pour tout a un mot | 5d |
| 15 | O O O O | 4d |
| | Sache qui m'ot mar voit mar ot | 8d (4d+4d) |
| | Qui laist marie pour marot | 8d |

This morning at sunrise, going along my way, I rode through a meadow. By good fortune, I found a flower, beautifully made. To the flower, which pleased me so much, I turned my attention at once. And so I composed six verses about the flower of paradise. Let everyone praise, that they may love and praise her. O O O O O O, there is not such a 'dorenlot' to be found all in a word, O O O O. Let them who hear me know, the one who leaves Mary for Marot both sees and has misfortune.

Table 2.3: The text of the first stanza of [2.1S]

In converting a motet voice into a song, Gautier appropriated its themes and poetic structure and adapted them to his own needs, both ideological and pragmatic. He used the themes of the motet as an example of the model of praise that he repudiates, setting it up against the praise of Mary. He transforms typical motives of the *pastourelle* into those invoking Mary, while simultaneously using

[16] The hocket also seems to have been difficult to notate for those scribes not using mensural notation for [2.1S]. The notations of the hocket section vary widely, from versions in which the whole hocket is ligated to others which present it with rests between each note, as it is found in the motet versions. Compare, for example, the versions in **B-Ba 10747** (f. 108$^{v}$) and **F-Pn fr. 25532** (f. 108$^{r-v}$).

Mary and her virtue to condemn those who sing *pastourelles*. He adapts the poetic scheme of the motet to make the texting of the song pragmatically easier, turning it into a *chanson à refrain*.[17]

[2.1S] therefore engages intertextually with its model, [2.1M3]. It also leads the audience to suspect that there is a pre-existent model. Unlike its counterparts with a song-first chronology, however, the link between the polyphonic model [2.1M3] and the suspected pre-existent material that [2.1S] encourages the listener to suspect can only be made by someone who already knows the motet.

## Network 2.2: *He bergiers*

The transmission history of Network 2.2 presents two opposing pictures. The song version of this network, *E bergiers*, only has one manuscript presentation, in **GB-Ob Douce 308**. Polyphonically it is extant as a two-voice clausula, a two-voice French motet, a two-voice Latin motet, a three-voice French motet, and a four-voice French motet.

The French versions of the motet have been widely discussed in scholarship because of the intertextual links between the upper voices and the possibilities and problems that these links afford for the performance of the motet. [18] The two analyses to approach this network at a chronological level are those of Fred Büttner and Elizabeth Eva Leach. Büttner argues for the priority of the motet

[17] Despite the close connections between the polyphonic and monophonic versions of this material, [2.1S] is not one of the songs that is occasionally copied polyphonically in Gautier's *Miracles*. Two melodies have at least one manuscript version in which a second voice accompanies the song voice. The first, Gautier's song *Amours dont sui espris*, is probably modelled on Blondel de Nesle's song of the same name (RS1545), but also shares its melody with two polyphonic conducti: *Procurans odium* and *Purgator criminum*. Among Gautier's *Miracles*, it is only found polyphonically in **F-Pn fr. 1536**, f. 112$^{v}$. See Gautier de Coinci, *Les Chansons a la Vierge*, ed. Chailley, 52-53. The melody that sets Gautier's songs *Entendez tuit ensemble* and *De sainte Leocade* is found polyphonically in five manuscripts. In **B-Br 10747**, f. 109 and **F-Pn fr. 1536**, f. 247$^{v}$, it sets the former text, while in **F-Pn fr. 25532**, f. 104$^{r}$, **RUS-SPsc fr. F. v. XIV 9**, f. 137$^{v}$, and **F-Pn n.a.f. 24541**, f. 111$^{r}$, it sets the latter. See Gautier de Coinci, *Les Chanson a la Vierge*, 56-57. According to Hans Spanke, the song *Entendez tuit ensemble* is modelled on the monophonic conductus *Beata viscera*, attributed to Perotinus by the theorist known as Anonymous 4. See Hans Spanke, *Beziehungen zwischen romanischer und mittellateinischer Lyrik: mit besonderer Berücksichtigung der Metrik und Musik*, Abhandlungen der Gesellschaft der Wissenschaften zu Göttingen, Philologisch-Historische Klasse, 3. Folge, Nr. 18 (Berlin: Weidmannsche Buchhandlung, 1936), 40. These two songs are clearly important for the interaction of monophonic song with polyphonic repertories. However, given that none of the polyphonic versions resembles a motet, they are not included in the corpus studied in this thesis.

[18] See, for example, Huot, *Allegorical Play*, 44-46; Christopher Page, 'Around the Performance of a 13th-Century Motet', *Early Music*, XXVIII/3 (2000), 343-358.

versions over both the song in **GB-Ob Douce 308** and the two-voice clausula in **F-Pn fr. 15139**.[19] Leach has argued that the text of the song interacts intertextually not only with the motet text which forms its first stanza, *He bergiers*, but also with another of the motet texts, *He sire*. Leach has used this relationship to argue that the monophonic song was created from the motet as a didactic tool, enabling the listener to understand the polytextual motet more clearly.[20]

| ID | Text(s) | Tenor | No. of Voices | Manuscript(s) |
|---|---|---|---|---|
| [2.2C1] | *EIUS* | O16 | 2 | **F-Pn lat. 15139**, 291$^{r}$ |
| [2.2M1] | *He bergier/ EIUS* | | 2 | **D-W Cod. Guelf. 1099 Helmst.**, f. 208$^{v}$ |
| [2.2M2] | *O vere lucis aurora/ EIUS* | | 2 | **D-W Cod. Guelf. 1099 Helmst.**, f. 175$^{v}$-176$^{r}$ |
| [2.2M3] | *Par un matinet/ He berchiers/ EIUS* | | 3 | **F-MOf H. 106**, f. 195$^{v}$-197$^{v}$<br>**D-BAs lit. 115**, f. 23$^{r}$ |
| [2.2M4] | *Par un matinet/ He Sire/ E berchiers/ EIUS* | | 4 | **F-MOf H. 196**, f. 27$^{v}$-30$^{r}$<br>**F-Pn n.a.f 13521**, f. 389$^{r}$ |
| [2.2M5] | *He sire/ EIUS* | | 2 | **D-W Cod. Guelf. 1099 Helmst.**, f. 228$^{v}$-229$^{r}$ |
| [2.2S] | *E bergiers* | N/a | 1 | **GB-Ob Douce 308**, f. 209$^{r}$ |

Table 2.3: The Manuscript Locations of Network 2.2

As shown by Fred Büttner, there are stronger links between some motet versions of this network than others.[21] At the centre of the motet transmission of this network is [2.2M4], which is connected to all other motet versions of the network: its four voice parts comprize all extant melodies used in this network. Of the four other motet versions, [2.2M1], [2.2M2], and [2.2M3] are closely linked together. The three voices of [2.2M3] are also found as quadruplum, motetus, and tenor in [2.2M4]. [2.2M1] uses the same motetus and tenor voices in a two-voice context.[22] Another two-voice motet, [2.2M2], uses the same musical materials as [2.2M1], but texts its motetus with the Latin text *O vere*

[19] Büttner, *Das Klauselrepertoire*, 229-232, 343-344.

[20] Leach's study of this network was presented in the paper: Elizabeth Eva Leach, "Song as a way of knowing motets? *É bergiers, si grant anvie* (P56) in Douce 308" (paper presented at the Cantum pulcriorem invenire: Music in Western Europe, 1150-1350 Conference, Department of Music, Southampton, 2013). It will be published in the forthcoming proceedings for that conference. In the meantime, all discussion of Leach's argument will be referenced to the conference paper.

[21] Büttner, *Das Klauselrepertoire*, 229-232.

[22] The presentation of [2.2M1] in **D-W Cod. Guelf. 1099 Helmst.**, where the *E bergiers* voice has been written out twice, could imply that the scribe planning the page intended for a three-voice presentation. However, as there is only one notated voice and one extant text, [2.2M1] will here be treated as a two-voice version.

*lucis aurora*. The four motets [2.2M1-4] are therefore closely linked, always sharing musical material and almost always sharing the *He bergiers* text. The two-voice motet [2.2M5] uses the same version of the *EIUS* tenor as all the other motets, but presents the *He sire* voice found as the triplum of [2.2M4] as its motetus. It is therefore closely linked with the four-voice motet, but less closely linked with the group of the three motets [2.2M1-3].

The place of the song [2.2S] within this network of relationships is complicated. Büttner links it solely to the group of motets [2.2M1-4], as the text of its first stanza is the same as the *He bergiers* text found as the motetus of all these motets.[23] This text is spoken in the voice of a knight who has not been able to find love. He is complaining to a shepherd, who has been boasting of his greater success: he has lain in the arms of his beloved in the alder grove (ll. 11-12). The knight contests that the shepherd has never served love (ll. 8-9) and does not deserve this honour.

| Line no. | |
|---|---|
| | He, bergiers, si grant envie |
| | J'ai de toi |
| | De ce que si bonne vie |
| | As envers moi, |
| 5 | Qu'onques loiautei ne foi |
| | Trover n'i poi |
| | La ou je l'ai deservie, |
| | E toi, qui de rien servie |
| | N'as amours, joir t'an voi |
| 10 | Et vanter t'oi |
| | *En l'aunoi jus en l'aunoi* |
| | *En bras m'amie* |
| Hey shepherd, I am so greatly envious of you because you have such a good life compared to me, since I have never been able to find loyalty or faithfulness where I might deserve it, but you, who have done no service to love, I see you take your pleasure and I hear you boast *in the alder grove, 'down in the alder grove, in the arms of my beloved'*.[24] | |

Table 2.4: The motetus text of [2.2M1-4]

However, Elizabeth Eva Leach has argued that the second stanza of [2.2S] is intertextually connected to the *He sire* text found as the triplum of the four-voice [2.2M4] and the motetus of the two-voice [2.2M5]. As can be seen in Tables 2.6 and 2.7, the texts have a number of similarities. Both begin

[23] Büttner, *Das Klauselrepertoire*, 229-230.
[24] Translation adapted from Leach, 'Song as a way of knowing motets?'.

with the incipit *He sire* and can be heard as a direct response to the speaking knight of the *He bergiers* text. In both texts the speaker, presumably the shepherd who had been abused, repudiates the knight's claim, arguing that he has always served love loyally ([2.2M4] ll. 13-16; [2.2S] ll. 17-19).[25] Leach therefore sees the song as having two intertextual connections with the motet, one with the *He bergiers* text and one with the *He sire* text. These two texts come from different sides of the network's transmission and are only united in the four-voice motet [2.2M4]. If both stanzas of the song [2.2S] are interacting textually with motet voices, they must have been created at a time when both the *He bergiers* and *He sire* motet voices were already in use. The intertextual link between song and motet means that the chronology between motet and song in this network is dependent on the chronology between motets: an understanding of the chronological relation between the motet voices *He bergiers* and *He sire* will lead to smaller range of chronological possibilities for the creation of the song [2.2S].[26]

[25] The speaker of the second stanza of [2.2S] is very clearly the shepherd accused in the first stanza. In the motet voice *He sire*, this is slightly less clear. Christopher Page, Sylvia Huot, and Elizabeth Eva Leach have all argued that it is the shepherd that speaks this voice. See Huot, *Allegorical Play*, 45-46; Page, 'Around the Performance', 343; Leach, 'Song as a way of knowing motets?'. Fred Büttner, conversely, has argued that the speaker of this motet voice is a shepherdess, who he believes to be the lover of the shepherd and the former lover of the knight. See Büttner, *Das Klauselrepertoire*, 230-231. Büttner's reading presumably rests on the association of the 'vostre amie' in l. 8 of this text with the speaker. This is not necessarily the case and, given the direct response to the knight's criticism that the shepherd has not served love loyally, it seems most likely that voice in this account would have been understood as that of the shepherd.

[26] Fred Büttner uses a chronological solution that is at the same time much easier and much more unstable. He argues that [2.2S] must be later than the motet version simply because it appears in **GB-Ob Douce 308**, which was not compiled until the early fourteenth century. See *Das Klauselrepertoire*, 229. For further information on the dating of **GB-Ob Douce 308**, see *The Old French Ballette: Oxford, Bodleian Library, Ms Douce 308*, ed. Doss-Quinby, Rosenberg, and Aubrey, liii-liv. This argument is problematic, as it relies on **GB-Ob Douce 308** being the first source of [2.2S] ever to exist, which cannot be assumed. Further caution must be applied in light of Catherine Bradley's warning, also prompted by networks in the corpus of this thesis, that compositional chronology and manuscript chronology are not always the same and that 'later' versions of material can be found in 'earlier' manuscripts. See Bradley, 'The Earliest Motets', 18-19.

| Line no. | |
|---|---|
| 1 | He sire, qui voz vantes |
| | Que vous avez |
| | Deservie |
| | Cortoisie |
| 5 | Et loiautez |
| | Tel folie |
| | Ne dites mie |
| | Qu'en vostre amie |
| | Tel vilanie |
| 10 | Aiez trové |
| | Et reprove |
| | M'avez fausement, |
| | C'onques amour |
| | Nul jour |
| 15 | Ne servi |
| | Loialment |
| | *N'onques nul ne les senti* |
| | *Les maus d'amours* |
| | *Si com les sent* |

Hey, sire, you who boast that you have deserved courtesy and loyalty, tell me nothing so foolish as that you have found such baseness in your beloved. And you have reproached me falsely, for I have never not served love loyally: *no one ever felt them, the pangs of love, like I feel them*.[27]

Table 2.5: The text of the triplum voice of [2.2M3] and the quadruplum voice of [2.2M4]

| Line no. | |
|---|---|
| 1 | He sire queil vilonie |
| | Ne por coi |
| | M'aveis dit par felonie |
| | Car je croi, |
| 5 | K'ainz ne seustes de moi, |
| | Ne ceu ne coi, |
| | Coment j'aie amours servie, |
| | Non porcant ne m'an vant mie, |
| | Mais an chantant m'esbanoi |
| 10 | Par teil donoi, |
| | *K'an l'anoi* |
| | *Ju an l'anoi* |
| | *Am brais m'amie* |

Hey, sire, what baseness have you cruelly and without foundation said of me? For I think that you had no knowledge of how I have served love. I never praise myself for that [the service of love], but singing enjoy myself with such pleasures of love *in the alder grove, down in the alder grove, in the arms of my beloved*.

Table 2.6: The text of the second stanza of [2.1S]

[27] Translation adapted from Leach, 'Song as a way of knowing motets?'.

The motet versions of Network 2.2 are intertwined in ways that could be explained by two basic chronological directions. The different combinations of voice parts could have been achieved either by adding together separate voice parts that had been written over the same tenor, or by extracting voice parts from a pre-existent larger texture and leaving them to stand as new motets. For example, in the relationship between [2.2M3], [2.2M4], and [2.2M5], the four voice parts of [2.2M4] could have been created by adding the two upper voices of [2.2M3] to the single upper voice of [2.2M5]. Alternatively, [2.2M3] and [2.2M5] could have been created by extracting different combinations of voice parts from [2.2M4]. The two possible chronologies governing these motets impact directly on the chronology of song and motet in this network. If the two motet texts *He bergiers* and *He sire* both originally belonged in the same four-voice motet, then it would be possible that this motet had been created from a hypothetically pre-existent song and taken over the opposition of these two voices from the two stanzas of [2.2S]. If these two texts were not originally from the same motet, then it seems more likely that [2.2S] was created from the four-voice motet [2.2M4], as it combines the *He bergiers* text with a second stanza that interacted intertextually with the *He sire* motet text.

The musical materials of [2.2M3], [2.2M4], and [2.2M5] make an additive chronology much more likely: the musical combination of the three upper voice parts in [2.2M4] suggests that these three parts were not created in order to go together. When the three upper voices of [2.2M4] are heard together, Leach has shown that the *He sire* voice, here functioning as the triplum, frequently doubles the pitches of either the motetus or the quadruplum. In contrast, the quadruplum and the motetus sing the same pitch very rarely, despite sharing much of the same pitch space.[28] The pitches of the three upper voices suggest that the quadruplum and the motetus form a contrapuntal pair, to the exclusion of the *He sire* triplum. Given that the quadruplum and motetus are found on their own with the tenor in [2.2M3] and that the triplum is found on its own in [2.2M5], the pitch content of

[28] Leach, 'Song as a way of knowing motets?'.

these voices suggest that[2.2M4] was created by putting together the two pre-existent upper voices of [2.2M3] with that of [2.2M5].

The probability that the three voice parts were not designed together does not mean that *He sire* was written in total isolation from the *He bergiers* text. Given the fact that the *He sire* voice constitutes a direct response to the accusation levelled at the shepherd in the *He bergier* voice, the most likely situation seems to be that suggested by Büttner, in which [2.2M5] was created as a companion motet to [2.2M1] or [2.2M3]: the *He sire* voice was intended to serve as an answer to the *He bergiers* voice, but it was not intended to be sung at the same time.[29]

A chronology of the motet versions of this network in which the *He bergiers* and *He sire* texts were not created at the same time, but were created as separate motet texts, supports a chronology in which the song [2.2S] was created from a motet version. If [2.2S] had inspired a motet version, it would be expected that that motet version used both of the perspectives found in the two-stanza song. As [2.2M4], the only motet to present both of these perspectives, is later than the two motets which present them separately, [2.2M2] and [2.2M5], it seems most likely that [2.2S] was created from a motet version similar to [2.2M4].

Leach has suggested a motivation for the creation of a song which represents the two perspectives found in motet voices. She argues that this song could have taken part in a courtly culture of appreciating motets and songs, and was used as a didactic tool to aid an easier understanding of the different viewpoints that were presented simultaneously in the motet.[30] The song [2.2S] was

[29] Büttner, *Das Klauselrepertoire*, 230-231.

[30] Leach, 'Song as a way of knowing motets?'. In such a context, [2.2S] would perform a very similar function to the 'layered' performance practice suggested by Christopher Page, in which each part of a motet would be performed separately before they were all performed together. This 'layered' performance of motets would allow for the text of each voice to be comprehended. See Page, 'Around the Performance', 351; *Discarding Images*, 85, note 73. Page's authority is the theorist Jacobus, the author of the *Speculum musicae*. See Jacobus Leodiensis, *Speculum Musicae*, ed. Roger Bragard, Corpus Scriptorum de Musica 3, 7 vols (n.p.: American Institute of Musicology, 1973), VII: 9. The 'Leodiensis' in the author name of Bragard's volume refers to the long-standing theory that Jacobus was from Liège. This has been brought into question by Margaret Bent, *Magister Jacobus de Ispania, Author of the Speculum Musicae*, Royal Musical Association Monographs 28 (Farnham: Ashgate, 2015).

therefore most likely made by extracting one voice from a motet and creating a second stanza which interacted intertextually with another voice from that motet. It is a different project to that found in Network 2.1: the song *Hui matin* ([2.1S]) seeks to overturn the model that it found in the motet [2.1M3], whereas the song *E bergiers* ([2.2S)] aims to extend the reach and comprehension of the material found in its motet model.

## Network 2.3 *Agmina milicie/ L'altrier cuidai*

Network 2.3 consists of a clausula, various motet versions, and a song, which all make use of the same melody. Scholarly accounts of the chronology of this network have been fairly consistent: Fred Büttner, Franz Körndle, Elizabeth Aubrey, and Robert A. Taylor have all argued that the polyphonic versions of this network have chronological priority over the song. [31] The foundations for this chronological view are strong, resting on the polyphonic structure of the motet and clausula versions of the network. Aubrey has further argued that the notation of the melody found in the song shows that it was drawn from a polyphonic source.[32] This section will agree with both of these arguments, further establishing and extending their foundations.

Unlike many of the networks in this study, the song and the motet do not have the same texts: the motet versions ([2.3M1-5]) have the text *Agmina milicie*, whereas the song ([2.3S]) uses *L'altrier cuidai*. These two texts are not linked by the same incipit, like those in Network 2.1. Neither are they linked by the use of the same textual motives: they are two entirely separate texts. Büttner, Körndle, and Robert A. Taylor have all claimed that the text of the song interacts intertextually with its motet model.[33] What will be suggested here is that this intertextuality is a product of interpretation, not

[31] The accounts of Büttner and Körndle also argue that the motet came before the clausula, as they do for all networks of pieces with a clausula version in **F-Pn lat. 15139**. Büttner, *Das Klauselrepertoire*, 377-384; Körndle, 'Von der Klausel', 124-128; Körndle, 'Klausel Nr. 40', 289-301; Elizabeth Aubrey, 'The Dialectic between Occitania and France in the Thirteenth Century', *Early Music History*, 16 (1997), 1-53. (17-23); Taylor, '"Laltrier cuidai aber druda"'. The only scholar to argue that both motet and clausula were created from the song is Dominique Billy, 'Une imitation indirecte de *L'altrier cuidai aber druda*: Le Motet *Quant froidure trait a fin/encontre la saison d'esté*', *Neophilologus*, 74/4 (1990), 536-544.
[32] Aubrey, 'The Dialectic', 19.
[33] Taylor, '"Laltrier cuidai aber druda"', 194; Körndle, 'Klausel Nr. 40', 301, 304; Büttner, *Das Klauselrepertoire*, 43.

one of composition. The two texts can certainly be read as linked, but they were not created in order to be so. Rather, it seems highly likely that the *L'altrier cuidai* text was only associated with the melody that runs through this network after the text had already been composed: the melody was inserted into the only manuscript of this song because the scribe was missing notation for [2.3S] and found, in a polyphonic version of Network 2.3, a melody which happened to fit.

| ID | Text | Tenor Origin | No of Voices | Manuscript(s) |
|---|---|---|---|---|
| [2.3C] | *AGMINA* | O40[34] | 2 | **F-Pn lat. 15139**, f. 292$^{v}$-293$^{r}$ |
| [2.3M1] | *Agmina milicie celestis/ AGMINA* | | 2 | **F-Pn lat. 15139**, f. 258$^{r-v}$<br>**GB-Lbl Egerton 274**, f. 45$^{r}$ |
| [2.3M2] | *Agmina milicie celestis/ Agmina milicie celestis/ AGMINA* | | 3 | **I-Fl Plut. 29.1**, f. 396$^{v}$-397$^{v}$<br>**D-W Cod. Guelf. 1099 Helmst.**, f. 123$^{r}$-124$^{r}$<br>**E-BUhl s/n**, f. 90$^{v}$-92$^{r}$<br>**GB-Lbl Egerton 2615**, f. 91$^{r}$-92$^{r}$ |
| [2.3M3] | *[Quant froidure trait]/ [Quant froidure trait]/ AGMINA* | | 3 | **D-W Cod. Guelf. 1099 Helmst.**, f. 134$^{r}$-135$^{r}$ |
| [2.3M4] | *Agmina milicie cadentia/ Agmina milice celestis/ AGMINA* | | 3 | **D-BAs Lit. 115**, f. 4$^{r-v}$ |
| [2.3M5] | *De la virge katerine/ Quant froidure trait/Agmina milicie celestis/ AGMINA* | | 4 | **F-Pn n.a.f. 13521**, f. 377$^{r-v}$ |
| [2.3S] | *L'altrier cuidai* | N/a | 1 | **F-Pn fr. 844**, f. 199$^{r-v}$ |

Table 2.7: The manuscript contexts of Network 2.3

## Chronological Priority of the Motet Versions of Network 2.3 over the Song [2.3S]

### Polyphonic Musical Structure in Network 2.3

The motet versions of Network 2.3 seem most likely to have chronological priority over their related song, [2.3S]. As both Franz Körndle and Fred Büttner have noted, the structure of the motets [2.3M1-5] depends on their tenor: the way in which the *AGMINA* melisma (found in Figure 2.1) is

[34] There has been some debate as to the source for the AGMINA tenor. Pierre Aubry and Amédée Gastoué argued that it came from the *Virgo flagellator* responsory (O40). See Pierre Aubry and Amédée Gastoué, *Recherches sur les "tenors" latins dans les motets du treizième siècle, d'après le manuscrit de Montpellier, Bibliothèque universitaire H.196* (Paris: Honoré Champion, 1907), 14. Friedrich Ludwig argued instead that it came from the Alleluia verse *Corpus beate virgine* (M65), which is only found as a two-voice organum in **F-Pn lat. 15139** (f. 287$^{r}$). See Ludwig, *Repertorium*, I: 107. Both Franz Körndle and Fred Büttner have argued that *Corpus beate virgine* is a new creation for the monastery of St. Catherine des Vals des Ecoliers and hence that the chant must stem from O40, not M65. See Körndle, 'Klausel Nr. 40', 287; Körndle, 'Von der Klausel', 120; Büttner, *Das Klauselrepertoire*, 37-38.

organized in the motet creates an open and closed tonal structure and numerous structural melodic repeats. It is therefore most likely that the melodic material found both in the motetus of the motet versions of this network and as the melody of the song [2.3S1] was originally created in conjunction with the structuring *AGMINA* tenor. The creator of this tenor uses the musical repetition already present within the chant melisma to create a tenor which has melodic repeats not only between one cursus and another, but also within each cursus. It achieves this repetitive structure by two simple strategies: (1) its repeating rhythmic pattern and (2) its treatment of notes 1-3 of the chant.

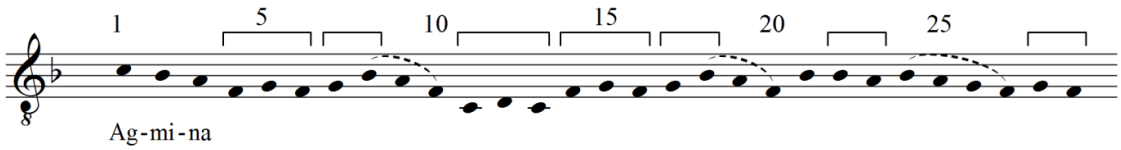
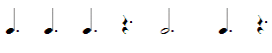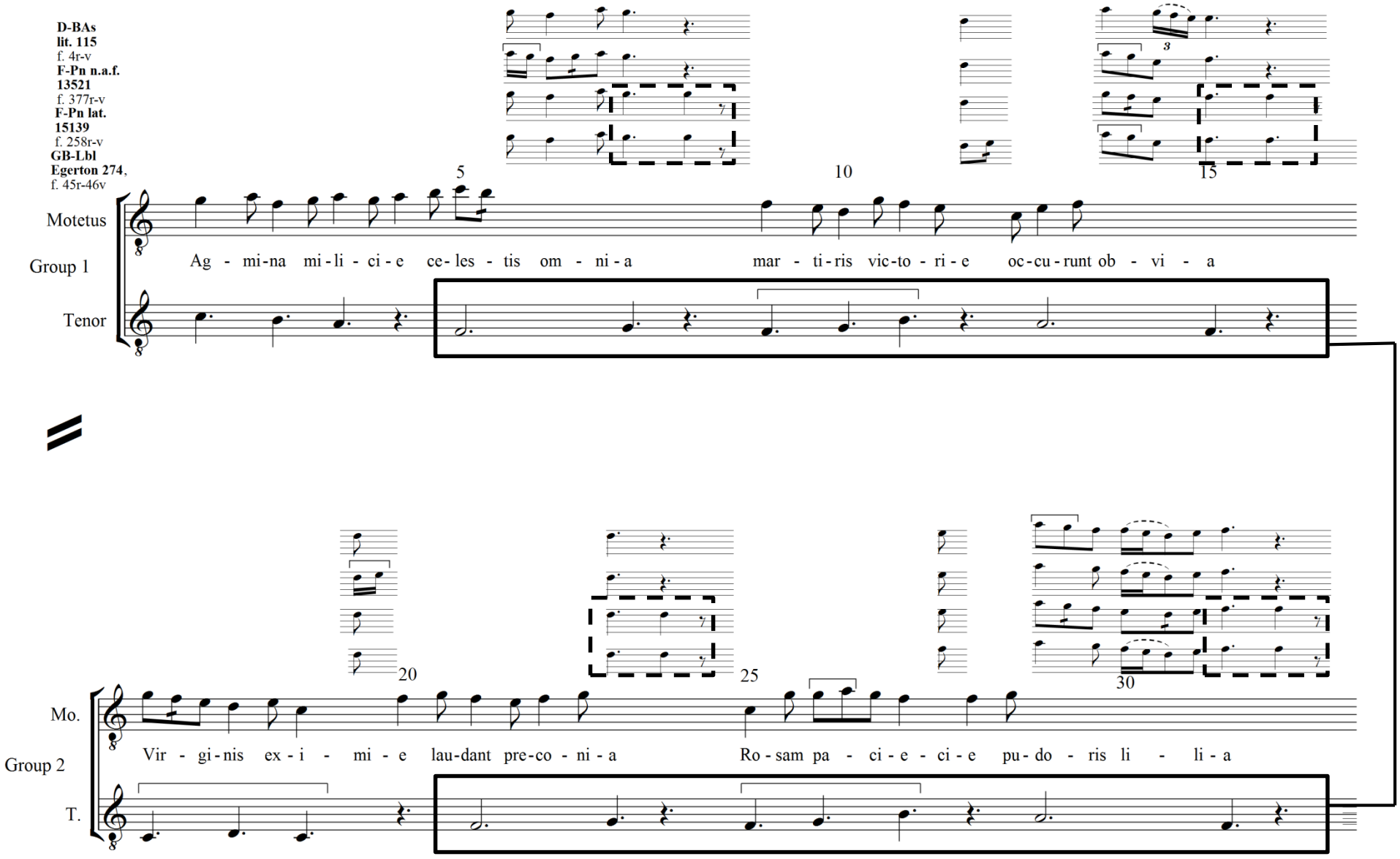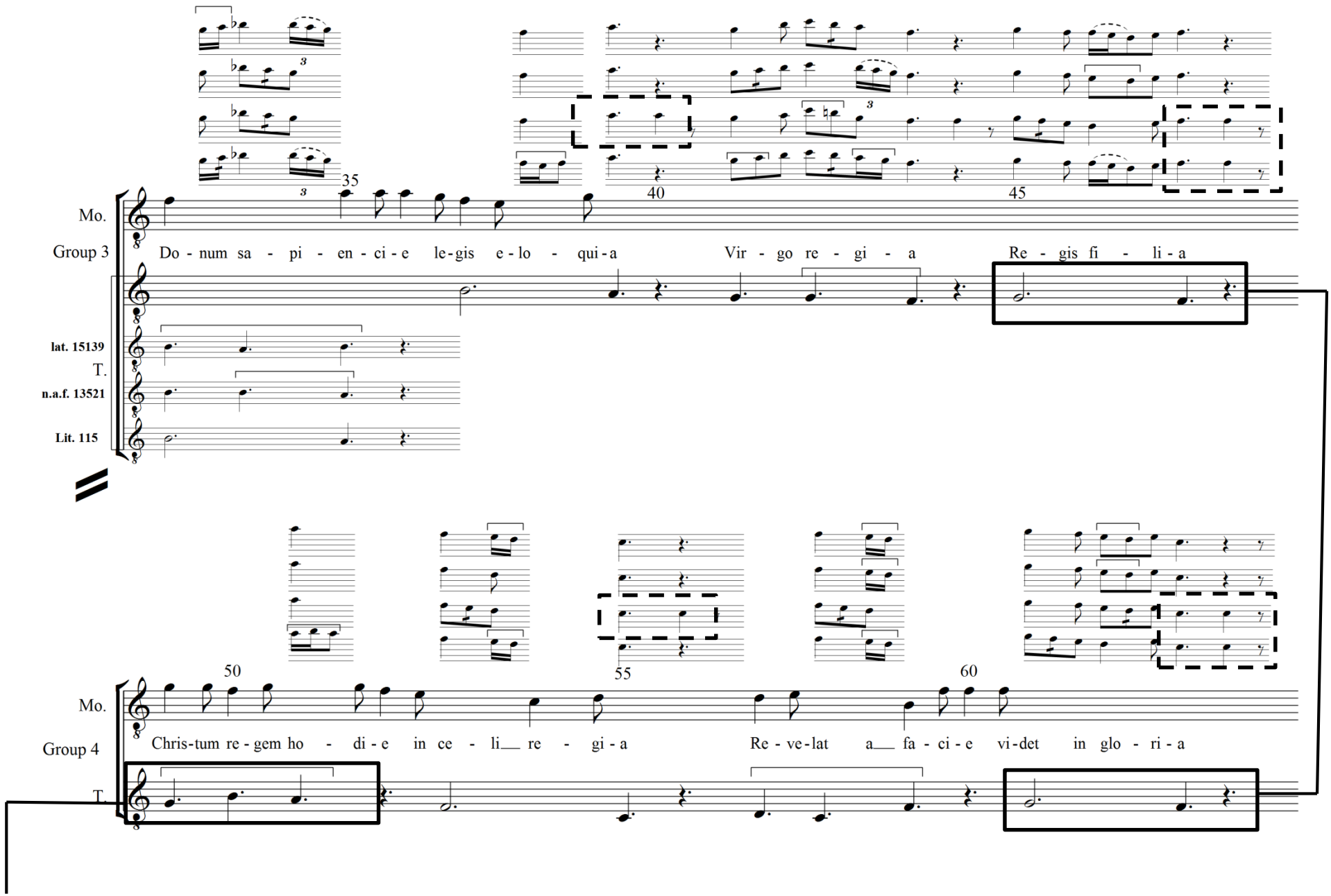



Figure 2.1: The Agmina Melisma, from *Virgo flagellatur* (O40) as found in **F-Pn lat. 10482**, f. 573$^{r}$

The tenor is organized into units of eight perfections, which use the repeating rhythmic pattern  . This organizes the tenor into groups of five notes, with each group lasting eight perfections. The five-note groups are further organized into ten-note or 16-perfection groups (notes 1-10, 11-20 etc.). The melodic pattern of the *AGMINA* melisma, in which notes 4-10 are the same as notes 14-20, means that there are significant melodic parallels between the first two of these ten-note groups, as shown by linked boxes on Figure 2.2, which presents the *AGMINA* tenor along with a comparison of four different manuscript versions of the motetus voice.[35]

[35] These four manuscripts, **D-BAs lit. 115**, **F-Pn n.a.f. 13521**, **F-Pn lat. 15139**, and **GB-Lbl Egerton 274**, comprise the four manuscript presentations in which the *Agmina milicie* motetus is found in conjunction with that text as a separately texted voice part. Versions with other texts and in monotextual motets have been excluded from Figure 2.2 in an attempt to maintain a balance between the readability and the usefulness of the variants presented.


D-BAs
lit. 115
f. 4r-v
F-Pn n.a.f.
13521
f. 377r-v
F-Pn lat.
15139
f. 258r-v
GB-Lbl
Egerton 274,
f. 45r-46v
Motetus
Group 1
Tenor
Ag - mi-na mi-li - ci-e ce-les - tis om - ni-a mar - ti-ris vic-to - ri-e oc-cu-runt ob - vi - a
Mo.
Group 2
T.
Vir - gi-nis ex-i - mi - e lau-dant pre-co - ni-a Ro-sam pa - ci-e - ci-e pu-do - ris li - li-a


Mo.
Group 3
Do - num sa - pi - en - ci - e le-gis e-lo - qui-a Vir - go re - gi - a Re - gis fi - li-a
lat. 15139
T.
n.a.f. 13521
Lit. 115
Mo.
Group 4
Chris-tum re - gem ho - di-e in ce - li re - gi-a Re - ve-lat a fa - ci-e vi-det in glo - ri-a
T.

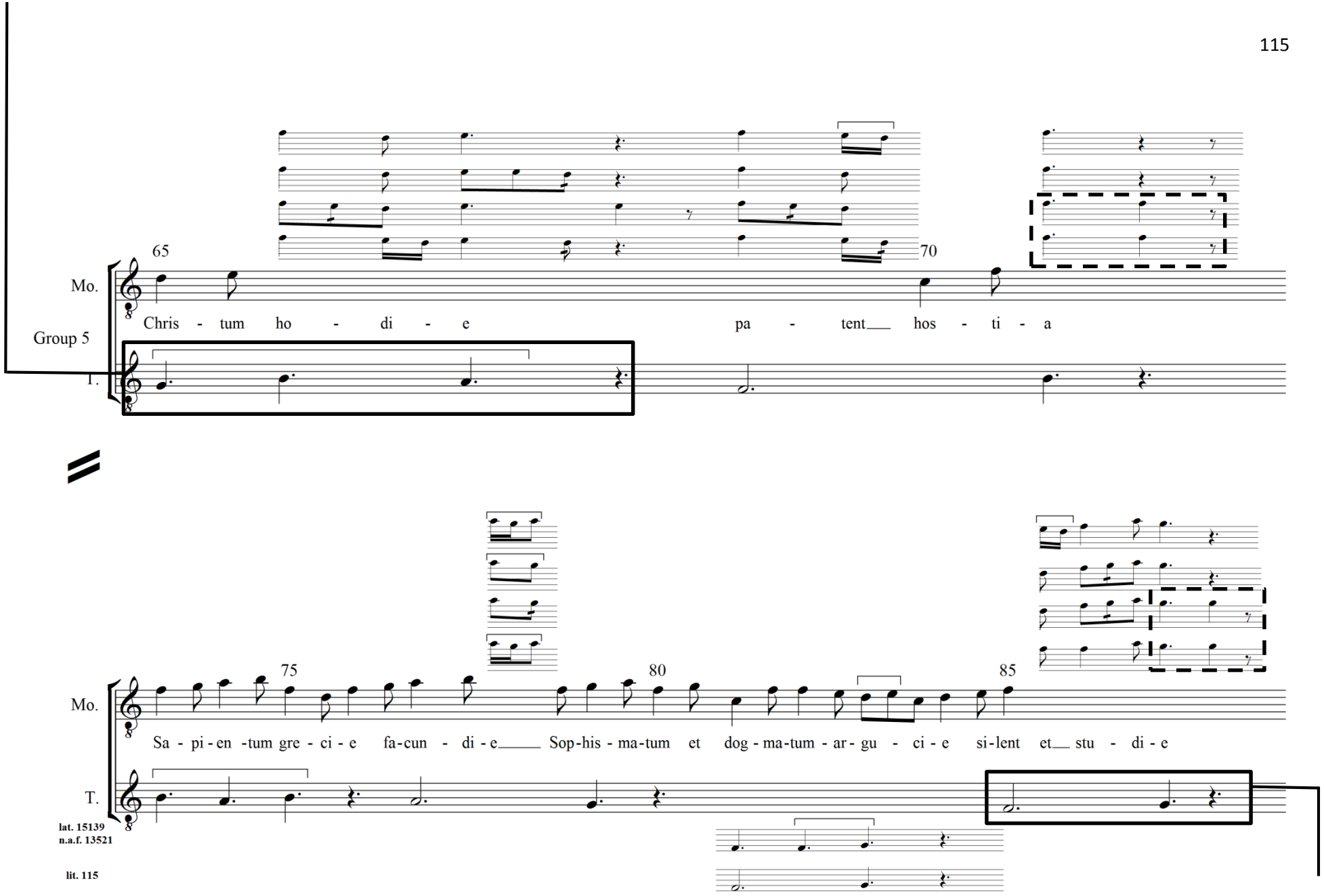

65
70
Mo.
Chris - tum ho - di - e pa - tent hos - ti - a
Group 5
T.
75
80
85
Mo.
Sa - pi - en -tum gre - ci - e fa-cun - di - e Sop-his - ma-tum et dog - ma-tum - ar- gu - ci - e si-lent et stu - di - e
T.
lat. 15139
n.a.f. 13521
lit. 115
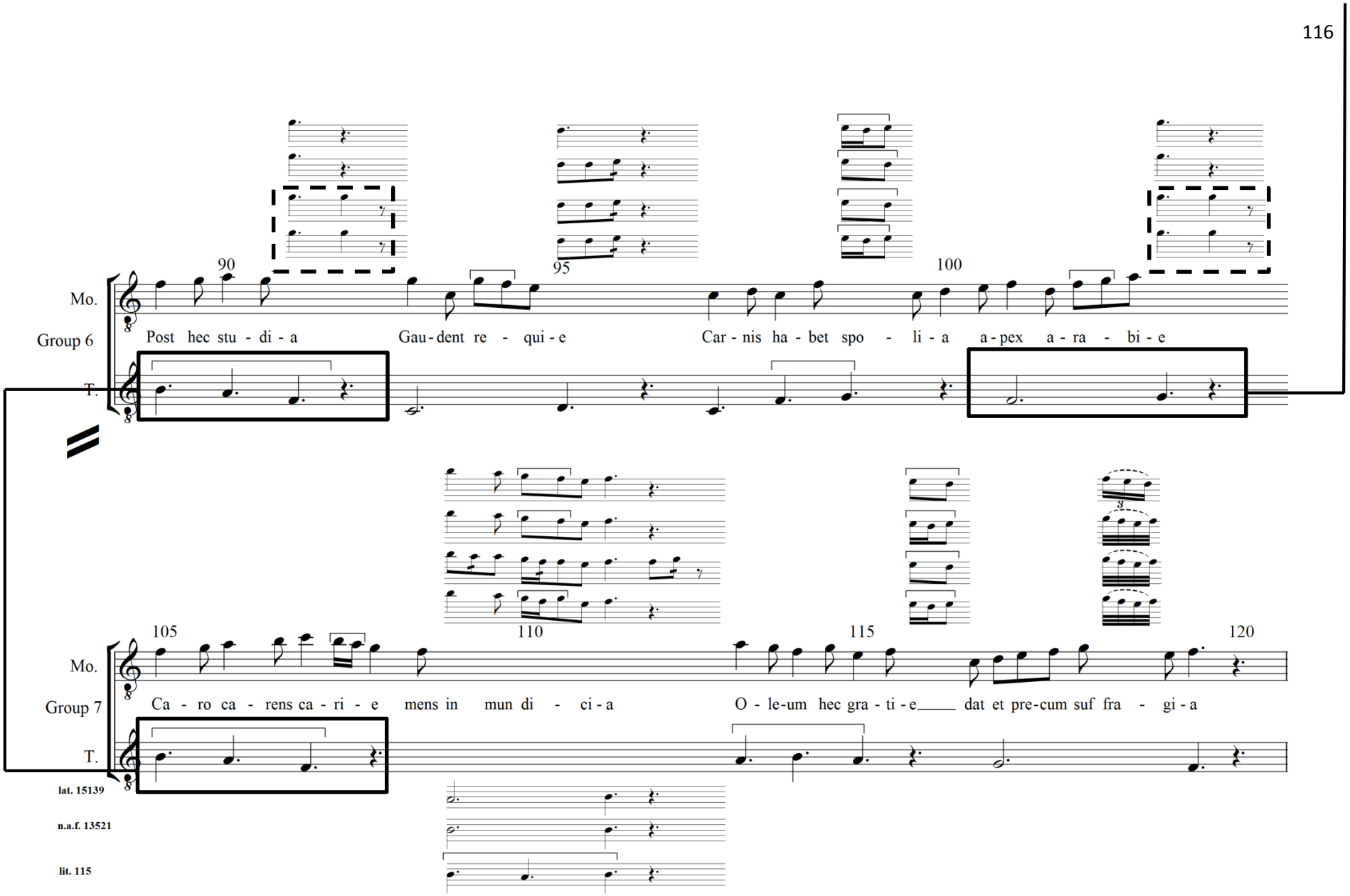



Figure 2.2: An analytical edition of [2.3M1]

Similar melodic repetitions occur throughout the tenor, which parses three melodic cursus of the melisma into seven rhythmic groups, marked on Figure 2.2. These groups are mostly of ten notes or 16 perfections, with the exception of group 5 (perf. 65-87), which lasts 24 perfections.[36]. Each group either begins or ends with a tenor phrase that is also found either at the beginning or the end of a neighbouring group, as shown by linked boxes on Figure 2.2.

The phrasing structure of the motetus matches the tenor's groups of 16 and 24 perfections. In tenor groups 1-4 and group 7, the motetus exactly matches the tenor's structure of two eight-perfection phrases. In Group 5, where the tenor has three eight perfection phrases, the motetus still only has two: it rests after eight perfections, then sings 16 perfections without a break. By smoothing over the gap between the second and third tenor phrases in group 5, the motetus hides the irregularity of this extra-long tenor group.[37] The motetus text *Agmina milicie celestis* also matches the eight-perfection units of the tenor. Each motetus phrase has two poetic lines, the first with seven syllables and ending with the '-ie' rhyme, the second with six syllables and ending in '-ia'.[38]

In the tenor, groups 1-4 form a pattern of melodically open and closed lines: each has an open cadence (on *G, a,* or *C*) after eight perfections, which is matched at the end of the 16-perfection group by a cadence on the closed *F*.[39] The motetus also participates in this harmonic structure, reaching *f* at the end of groups 1-3.

The seven-fold grouping of the tenor is only possible because of its use of notes 1-3 of the chant, the *c-b-a* descent that sets the syllables 'ag-mi-na' and is therefore not properly part of the melisma. While these three notes are used in the first cursus, they do not appear in the second and third cursus of the tenor. With the first three notes removed, the melisma begins and ends with the same

[36] Büttner, *Das Klauselrepertoire*, 380.
[37] Büttner, *Das Klauselrepertoire*, 380
[38] Büttner uses this matching pattern to link to music to the text, arguing that the motet has chronological priority over the untexted clausula. See Büttner, *Das Klauselrepertoire*, 381.
[39] *Ibid*., 379.

*F-G-F* figure, found at notes 4-6 and 27-9.[40] Each cursus therefore joins together seamlessly: the last three notes of the previous cursus act as the first three of the new cursus (see perf. 43-47 and 81-85 of Figure 2.2).

The organisation of the AGMINA melisma therefore creates a tenor with open and closed structures and melodic repetitions. Unlike motets in which the tenor has been adapted to fit a pre-existent motetus, it is not the motetus form that drives the shape of the tenor, but the tenor that drives the motetus. The motetus has no recognisable melodic repetition and it is the tenor that fulfils the majority of the closed and open structures. There is also very little melodic alteration to the tenor: in perfection 42, the tenor of the motet versions has *G* where the chant has *F*. This single change cannot be for fit with the motetus, as the motetus' *cc* would go as well with *F* as it does with *G*. It also seems unlikely that this is an error that has spread through every extant witness of the chant. Instead, it is much more likely, as Körndle and Büttner suggest, that it has been changed to facilitate symmetry between the first and second halves of tenor group 3, matching the *b-b-a*/*b-a* progression with *g-g-f*/*g-f*.[41]

The driving structural force of this motet therefore seems to be the tenor, which organizes its melisma to create internal musical repetition and a harmonically open and closed structure without substantially altering the material found in the melisma. Given that this structuring seems not to have taken place in order to accommodate a pre-existent motetus, it points towards a structure that was originally conceived polyphonically, towards a chronology in which the motet comes first.

## Traces of Polyphony in a Monophonic Notation: the Case of the Song [2.3S]

Elizabeth Aubrey has argued that the scribe of **F-Pn fr. 844**, which contains the only copy of the song [2.3S], obtained the notation used for the song from a polyphonic source, an order of copying which

[40] See Körndle, 'Klausel Nr. 40', 289-290.
[41] Büttner, *Das Klauselrepertoire*, 379.

would support a motet-first chronology.[42] Her claim rests on two characteristics of the song's notation: the doubled notes that are found at the end of many phrases and the use of a g-clef, both of which can be seen in Figure 2.3.[43] As Aubrey shows, this is one of only two occasions on which a g-clef is used in **F-Pn fr. 844**, the other being the motetus of *D'amor trop lointaine* (82)/ *MANERE* (M5) (f. 205$^{r}$). The choice of this clef for [2.3S] was therefore unusual for this manuscript and probably prompted by an exemplar. However, the g-clef cannot reliably point towards a polyphonic exemplar, as there is no evidence to show that g-clefs were any more common in polyphony than in monophony. What it does show, however, is that the exemplar for [2.3S] was probably different from those that the scribe was using for other songs.

To argue for a polyphonic notational origin, Aubrey points towards the doubled notes that occur at the end of many phrases in **F-Pn fr. 844**'s notation of the song [2.3S], arguing that such figures are 'rarely seen in notations of secular monophony'.[44] In general, this claim is difficult to demonstrate: there is no overall study of the prominence of such figures in polyphonic and monophonic notations, and notes written twice certainly occur in some monophonic notations. In the specific case of [2.3S], however, the doubled notes provide a concrete link to a polyphonic exemplar, not alluded to by Aubrey. As can be seen in dashed boxes in Figure 2.2, both manuscript versions of the two-voiced motet [2.3M1], in **GB-Lbl Egerton 274** and **F-Pn lat. 15139**, present similar doubled notes at the end of phrases, as does [2.3C] in **F-Pn lat. 15139**. In these contexts, the function of the doubled notes is to make sure that the person singing the motetus part leaves the right amount of time before starting the next phrase. If there were just one note and then a rest, the person singing the motetus part might possibly sing an imperfect long, rest for a breve, and begin again with the new phrase. Each motetus phrase would then only last seven perfections, one perfection too short. As the tenor

[42] It may not always be the case that the chronology of copying and the chronology of composition are the same. Chapter 3 explores one case, Network 1.8 (*Chascuns qui de bien amer*), in which a song is turned into a motet, but a version of that motet is used as an exemplar for the copy of the song. See pp. 180-187. In the case of Network 2.1, however, the order of copying is only being used as a supporting argument to other chronological arguments.

[43] Aubrey, 'The Dialectic', 19.

[44] Aubrey, 'The Dialectic', 19.

also rests for a perfection at the end of each motetus phrase, such a mistake might not be noticed immediately: both parts could rest only for a breve and sing phrases of seven perfections. In perfections 80-81, any reading that was singing in seven-perfection phrases would fail, as the motetus joins two phrases together and needs the tenor to rest for a whole perfection in perfection 80. The doubled notes in **GB-Lbl Egerton 274** and **F-Pn lat. 15139** seem intended to make sure that this mistake does not happen, encouraging the singer to make each phrase eight perfections long.
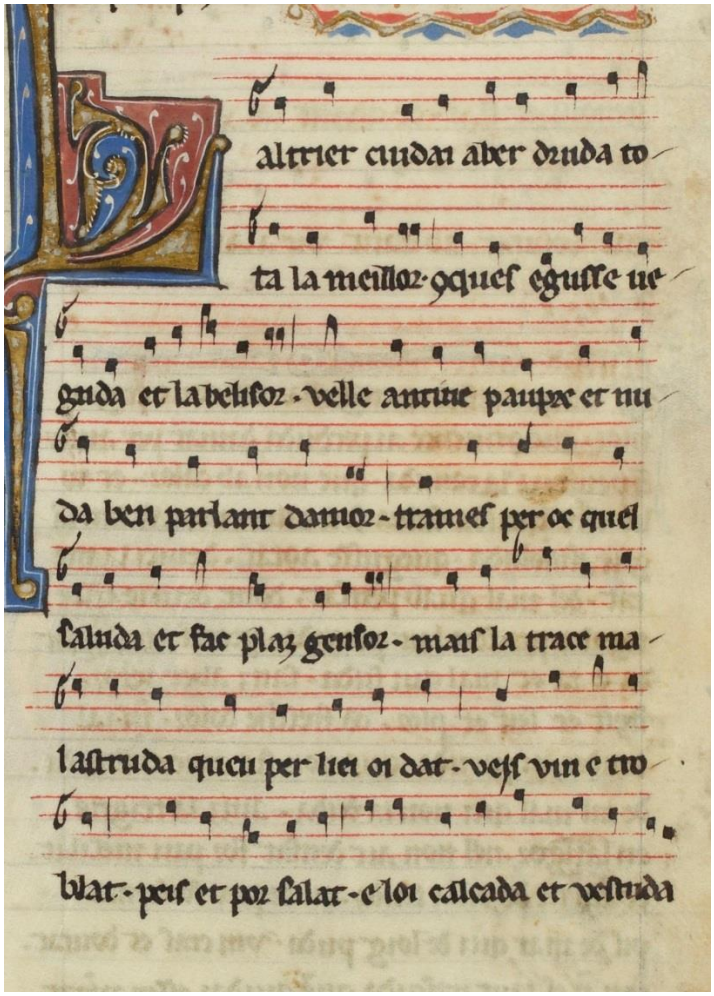



Figure 2.3: The first section of the song [2.3S] in **F-Pn fr. 844**, f. 199r[45]

While this notation performs a specific function within a polyphonic context, there is no parallel reason for it to be used in a monophonic context. The strokes just after each of the doubled notes would suffice to mark the end of the phrase and in a monophonic context there is no reason why the

[45] Image taken from <http://gallica.bnf.fr/ark:/12148/btv1b84192440/f413.image>, accessed on 10th September 2015.

final note of the phrase should be held for an especially long time. What seems most likely is that the scribe of [2.3S] in **F-Pn fr. 844** used a polyphonic exemplar, copying across the doubled notes that were intended to facilitate coordination between the voice parts.

Given their common use of these doubled notes, it seems possible to posit a close transmission connection between [2.3M1], [2.3C], and [2.3S]. All other versions of the motet are for three or more voices, while both [2.3M1] and [2.3C] are for two voices only. Like all of the clausulae in **F-Pn lat. 15139**, [2.3C] has a text incipit in the margin: in this case, it is *L'altrier cudai*, attesting to the close connection of the song and the clausula. It is possible that the motet exemplar for [2.3S] looked very similar to the versions of [2.3M1] found in **F-Pn fr. 15139** and in **GB-Lbl Egerton 274**.[46]

The arguments for the chronological priority of the polyphonic versions of Network 2.3 over its single monophonic version are strong: the *AGMINA* tenor melisma has been organized in such a way as to create a complex polyphonic structure, while the only manuscript version of [2.3S] contains notations that betray their origin in a polyphonic context.

## Relationships between the Texts used for Network 2.3

Despite the clarity of the chronological relationships in this network, the chronology may not be as simple as that of Networks 2.1 and 2.2. While Büttner, Körndle, and Taylor have all argued that [2.3S]'s *L'altrier cudai* text is a conscious contrafact of *Agmina milicie celestis*, it is possible that the melody that runs through this network only became associated with the *L'altrier cudai* after the text had already been created. Manuscript presentations of Network 2.3 allow for a situation in which the melody was entered into **F-Pn fr. 844** as a pragmatic measure after the *L'altrier cudai* text had been created, by a compiler who was missing a melody for that text.

The arguments of Büttner, Körndle, and Taylor are based on a posited parodic relationship between *Agmina milicie celstis* and *L'autier cuidai*. While the Latin text lavishes praises on St Catherine,

[46] Franz Körndle has claimed that the notations of [2.3M1] and [2.3C1] cannot be linked together because of the patterns of variants. However, the patterns of variants seem not to be conclusive in any direction. Körndle, 'Klausel Nr. 40', 301.

*L'altrier cudai* damns the figure of the *lena*, the old woman who thwarts the attempts of the *je* to sleep with his desired lady. The *lena* is a character with a classical pedigree: Ovid, Propertius, and Tibullus all portray her as a procuress, the servant of a prostitute.[47] In every classical account, the *lena* successfully prevents the union of the lady with her prospective lover/customer. In *L'altrier cudai*, the *lena* achieves her aim by coming to the planned meeting herself in place of her mistress.

Büttner claims that the description of this *lena* in *L'altrer cuidai* is meant to recall and refute that of St Catherine, to 'consciously ridicule its highbrow model'.[48] For proof of such a close relationship, Büttner cites the beginning of line 5 of each text, where St Catherine is described as 'virginis eximie' (peerless virgin), while the *lena* is described as 'velle antiue, paupre et nuda' (old, shameful, poor, and shabby).[49] These two phrases are certainly contrasting: they present two women at opposite ends of the spectrum, one who is old and ugly and one who is young and praised. Someone encountering both texts as a pair might be encouraged by these phrases to see St Catherine and the *lena* as opposites. However, the two phrases neither use similar language or expression, nor do they comment on the same aspect of the women: St Catherine is praised for her virginity, but the *lena* is not explicitly damned for her sexual experience. These two sections of text can be interpreted intertextually, but they do not have enough in common to prove a direct relationship of contrafacture.

For those who did read the two texts together, the language of *L'altrier cuidai* might have helped to outline a parodic relationship. Taylor argues from linguistic forms in *L'altrier cuidai* that it is not 'frenchified' Occitan, as had long been assumed. Rather, 'the poem was composed in northern France rather than in the Occitan region, and […] is in fact the pastiche of a troubadour poem, a

[47] Taylor, '"Laltrier cuidai aber druda"', 190.
[48] Büttner, *Das Klauselrepertoire*, 43.
[49] *Ibid*., 43. Büttner also connects St Catherine's victory over the wisdom of Greece, in line 19, with the claim in lines 39-44 of *L'altrier cuidai* that there is no tongue so talkative that it could tell even half the sins that the *lena* has committed. This comparison makes little sense in Latin or the hybrid French/Occitan of *L'altrier cudai*: Büttner's sleight of hand is to use 'zungenfertig' as the german translation of 'facundie', which describes the Greek wisdom that St Catherine defeated, providing the linguistic link of the tongue.

French work in Occitan disguise'.[50] The author of the text was 'undoubtedly drawn to use the most striking of "typical" features of Medieval Occitan usage', a play on language that places this text among 'those genres which were more or less satirical or humorous in content'.[51] The faux-Occitan of the *L'altrier cuidai* text could therefore be portrayed as adding to its comic effect: not only has the beautiful and virtuous St Catherine been turned into an old, ugly, yet sexually active servant, but the transformation has been effected in the literary equivalent of a funny accent.

This kind of transformation would fit neatly into the kind of parody often found in vernacular motets, which Christopher Page has analysed with Mikhail Bakhtin's concept of 'turnabout'.[52] Bakhtin conceives of medieval parody not as refutation of logic and wisdom, but as a refreshing of those qualities by temporarily transforming them into something that engages with the 'material bodily sphere', something that responds to the 'gay and free laughing aspect of the world, with its unfinished and open character'. [53] Page has argued that when French motets parodied a Latin model, the Latin model was not forgotten or reversed but, in Bakhtin's words, 'transformed into flesh and matter and at the same time was given a lighter tone'.[54] *L'altrier cuidai* could be perceived as taking part in just such a process, reverently or irreverently inverting the character of St Catherine to produce her opposite, the *lena*. For Bakhtin and hence Page, such a transformation would not sully St Catherine or erase her from the memory of those who knew the *Agmina milicie celestis* text. Rather, the *lena* would comically throw St Catherine into relief, giving the qualities ascribed to the saint a less finite, more open, more bodily aspect.[55]

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[50] Taylor, '"Laltrier cuidai aber druda"', 193.
[51] *Ibid*., 193.
[52] Bakhtin's concepts of the 'carnivalesque' and parody, of which 'turnabout' forms a part, are discussed in Mikhail M. Bakhtin, *Rabelais and his world*, trans. Hélène Iswolsky (Bloomington, Ind.: Indiana University Press, 1984), 73-83. The particular mention of 'turnabout' is on p. 83. For Page's application of Bakthin's theories to the motet, see Page, *Discarding Images*, 46-51.
[53] Bakhtin, *Rabelais and his world*, 83.
[54] Page, *Discarding Images*, 50.
[55] The double aspect of the bodily and the intellectual would be a typical mix in describing St Catherine, a combination that her *Vitae* often represented. A reading of *L'altrier cuidai* as 'turnabout' of *Agmina milicie celestis* might therefore work especially well in the context of St Catherine, who was celebrated both for her wisdom and for her bodily actions: her maintained virginity and her martyr's death on the wheel. For a

Those who encountered manuscript versions of Network 2.3 may have been encouraged to make the connection between the two texts. For all of the clausulae of **F-Pn lat.15139**, there is a marginal incipit that directs the reader to the motet from which each clausulae was probably transcribed. In the margin of [2.3C] is the incipit *L'altrier cuidai*. While this incipit links [2.3S] with the polyphonic versions of Network 2.3 and hence with the *Agmina milicie* text, the link is of a complicated nature: the choice not to enter the incipit of the *Agmina milicie celestis* text as the incipit is unsurprising, as all but one of the incipits in **F-Pn lat. 15139** are in the vernacular, regardless of the chronology of the network of pieces behind the clausula. Furthermore, Elizabeth Aubrey has diagnosed the hand in which the incipits of **F-Pn lat. 15139** are written as later than the text hand of the rest of the music fascicle, claiming that the incipit text hand dates from the early fourteenth century. [56] The music provided for *L'altrier cuidai* text in **F-Pn fr. 844** is written in the hand of the main music scribe of the manuscript and therefore cannot be much later than the manuscript itself; Mark Everist has argued that the main corpus 'was completed after 1253 and before 1265 or, more cautiously perhaps, 1277.[57] Whatever the chronology of the network, there would have been plenty of time for the *L'altrier cuidai* text to become associated with the melody provided for it before the incipit was written in in the early fourteenth century.

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consideration of these two aspects of the saint, see Bernau Anke, 'A Christian *Corpus*: Virginity, Violence, and Knowledge in the Life of St Katherine of Alexandria', in Jacqueline Jenkins and Katherine J. Lewis (eds), *St Katherine of Alexandria*, *Medieval Women: Texts and Contexts* (Turnhout: Brepols, 2003), 109-130. One version of the motet, *De la virge katerine*/ *Quant froidure trait*/*Agmina milicie celestis*/ *AGMINA* ([2.3M5]) has a hagiographic texts that specifically addresses many of the particular traits of Catherine's cult. For details, see Everist, *French Motets*, 135-137; 143-135.

[56] Aubrey, 'The Dialectic', 18.

[57] Everist, *Polyphonic Music*, 185. The later end of Everist's dating is determined by the corpus of songs for Robert d'Anjou: neither the title afforded Robert nor his heraldry reflects either his acquisition of the Kingdom of Sicily in 1265 or his becoming King of Jerusalem in 1277. The earlier date is provided by a song attributed to the Count of Bar-le Duc, which directly references the Count's imprisonment at Westkapelle in July 1253. For further datings of the manuscript, to a very similar period, see Elizabeth Aubrey, 'Sources, MS: Secular Monophony: French', *Grove Music Online* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158pg3#S50158.3>, accessed on 22nd June 2015. As well as the main corpus of **F-Pn fr. 844**, there are a number of layers of scribal additions to the manuscript. For a delineation of these and a suggested dating, see Judith A. Peraino, 'New Music, Notions of Genre, and the "Manuscrit du Roi" circa 1300', Ph.D. thesis, University of California, Berkeley, 1995, Ch. 2-4.

Despite the interpretative possibilities of the two texts and the encouragement of those possibilities by the language of *L'altrier cuidai* and the incipit in **F-Pn lat. 15139**, there are few direct links between them. Apart from the fact that one of the women described is to be praised in all things and the other is to be blamed in all things, the two texts have little connection: they neither share common expressions nor expressly invert each other's phrases. As Page cautions, whether or not they are written in conjunction with each other, 'any set of medieval lyric poems, whether concerned with sacred love or profane love, will display a measure of contrast and agreement in matters of theme and diction'.[58] The lack of close connections between the texts makes way for another model, one in which the connections between the texts are not a product of the composition of the texts, but of later interpretation.

Aubrey has suggested that the notation for [2.3S] was entered after the text had been written in. She notes that the songs on the folios of **F-Pn fr. 844** surrounding [2.3S] have no notation; the staves drawn for them remain empty. She uses this as part of her theory that the compiler of **F-Pn fr. 844** found the notation for [2.3S] in a polyphonic source, implying that when the manuscript was first planned and made, there was no melody available for [2.3S]. In her model, the melody was discovered in a polyphonic source at a later point.[59] If the melody found in **F-Pn fr. 844** was entered at a late stage, there is no evidence linking the melody used for Network 2.3 with the creation of the *L'altrier cuidai* text. It is possible that the choice of the melody used for Network 2.3 was merely pragmatic: the versification schemes of the two texts are relatively alike and this melody would provide the compiler with something to enter into the already drawn staves.

Such a model would explain why there are few close linguistic connections between the two texts. If the melody of Network 2.3 was only applied to the *L'altrier cuidai* text once it had already been written, any parodic relationship between these two texts would have been the product of later interpretation rather than a compositional link. The vague connections between these two texts

[58] Page, *Discarding Images*, 93.
[59] Aubrey, 'The Dialectic', 19.

must be compared to those between *L'altrier cuidai* and another text, the pseudo-Ovidian *De vetula*, written in Latin in northern France in the thirteenth century, circulating in France and England in such a form until it was translated into French in the second half of the fourteenth century by Jean Le Fèvre.[60] Taylor has claimed that the text of [2.3S] models its portrayal of the *lena* on *De vetula* and demonstrates multiple close textual connections between them. Among many parallels, both texts describe the *lena* as having sharp shoulders ([2.3S] l. 20, *De vetula* l. 502), both describe her hanging breasts via the metaphor of a shepherd's bag ([2.3S] l. 21, *De vetula* l. 503-4), and both wish for her to be plagued by cough and gout ([2.3S] l. 45, *De vetula* l. 536).[61] The closeness of these parallels stands in sharp contrast to those found between the text of [2.3S] and the *Agmina milicie celestis* text. It would not be impossible for *L'altrier cuidai* to be at the same time a contrafact of *Agmina milicie celestis* and an adaptation of the *lena* tradition found in *De vetula*, but the closeness of the parallels between the text of [2.3S] and the latter text stand in sharp contrast to its relations with the former.

A model in which the music of Network 2.3 was only associated with the *L'altrier cuidai* text after it was written would fit with all the evidence. The notation of [2.3S] shows that the music was taken from a polyphonic source and the evidence of the surrounding songs suggests that the scribe did not have an exemplar for the music when the text was written. A connection between these two texts could certainly have been found by someone intending to read them intertextually, but the vagueness of the textual parallels between them seems to suggest that that connection would be a product of interpretation rather than of composition.

## Interim Summary: Motet to Song Chronology and Intertextual Reference in Networks 2.1-3

Thus far, this chapter has focused on motet voices that were transformed into songs, in which the songs texts made an intertextual reference to the motet from which they were taken. This process

[60] Taylor, '"Laltrier cuidai aber druda"', 191.
[61] Taylor, '"Laltrier cuidai aber druda"', 195-201.

could occur in multiple ways. [2.1S] is a thematic and formal transformation of the *pastourelle* text of [2.1M3]: it refutes its model and turns it around to the praise of Mary. The aims of [2.2S], conversely, are closely linked with its motet model: it acts as a didactic tool for understanding the motet from which it is made, summarising its viewpoints in a format easier to understand. Network 2.3 is an important reminder that intertextuality can be as much a product of interpretation as of composition: although the melody used for [2.3S] was taken from a motet, the *L'altrier cuidai* text that it sets was probably not composed in connection with that melody or with the *Agmina milicie celestis* text of [2.3M1] in mind. The intertextual readings to be made between these two texts come after the fact; they are evidence of the interpretative afterlife of songs created from motets, not of the process of transforming one genre into another.

The rest of the chapter considers two more networks in which the motet versions are argued to have chronological priority over their related songs. In this second subgroup of networks, the song versions make a strong distinction between their first stanza and the subsequent residual stanzas. Unlike intertextuality in the first half of this chapter, the separation between stanzas in the second half is not intended to characterize particular ways in which motet voices were turned into songs. Rather, it is chiefly an analytical tool for determining the chronological relation between the motet and song versions of networks.

## Separation between the First and Residual Stanzas: Networks 2.4-5

In all but two of the networks in the corpus, regardless of the chronological priority of motet and song versions, the first stanza of the song version and the text used by the corresponding motet voice are the same.[62] For the person converting a motet into a song, therefore, the text of the first stanza was often predetermined and the bulk of the task consisted of creating extra stanzas for the new monophonic song. The workings of this process mean that there would necessarily be some

[62] The two cases consist of Network 2.1, in which the *Hier matin* text of [2.1M3] and [2.1S]'s *Hui matin* are closely related but not the same, and Network 2.3, in which the *L'altrier cuidai* text of [2.3S] is different from the text in all the motet versions.

kind of separation between the first stanza and those which follow it. The first stanza is a pre-existent text which was in use as a motet text, while the residual stanzas have been written later to fit in with this pre-existent text. In some songs, this process seems to have led to a disparity between the characteristics of the first stanza and those of the residual stanzas. Two songs in the corpus provide good examples of this phenomenon, *Quant voi le douz temps* ([2.4S]) and *Quant la saisons desirée* ([2.5S1]).

In [2.4S], the first stanza has major poetic differences from the second stanza and presents a scenario that is different to those found in both the second and third stanzas. In Network 2.5, each manuscript presentation of the song [2.5S1] contains very different versions of its residual stanzas. These separations allow an insight into the process of turning a motet into a song. In Chapter 1, the workings of turning a song into a motet became most clear when the motet had to adapt or reshape pre-existent material: the alteration signposted the process that the person performing the genre transformation had to go through. In a similar way, the two songs examined in this section reveal the process of turning a song into a motet by showing how residual stanzas written to fit with a pre-existent text might maintain their difference from that text even when transmitted as a complete song.

The relationship of the first stanza to its residual stanzas has been subjected to a modest amount of scholarly attention. In manuscript presentations of songs with musical notation, the first stanza has a visually different appearance from other stanzas: it is the only stanza to appear underlaid to the notation, while the residual stanzas are most often found in single-spaced text following on from the end of the notation. This presentational discrepancy has resulted in a number of scholars reading the first stanza as in some way standing in for the whole. Margaret Switten, for example, has argued

that 'the initial stanza has a special status … [it] sets the subject and the tone, preparing for what is to follow'.[63]

The use of the first stanza of a song, either as a proxy for the song as a whole or as a self-contained unit, does have some medieval precedent. In Girart d'Amiens' *Meliacin*, ten of the 24 lyric insertions are the first stanza of a song that is found in chansonniers with multiple residual stanzas.[64] There are also 14 single stanzas found in **F-Pn fr. 846**, seven of which are the first stanzas of songs found elsewhere with multiple stanzas.[65] The transmission of a first stanza in isolation from its residual stanzas is therefore not unknown.[66] In most of these cases, the separated first stanza retains strong poetic and thematic links with the other stanzas. The first stanzas of the two songs considered in this chapter separate their first stanzas in a different way: the first stanzas are always presented with their residual stanzas, but their poetic form or thematic content mark them out as having a different identity.

Unlike the analysis of intertextuality in the first half of this chapter, the separation between the first and residual stanzas is fundamentally an analytical tool. To explain the intertextual reference that the songs of Networks 2.1 and 2.2 make to their motet models is to explain the style in which those

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[63] Margaret Switten, 'Music and Words' in Samuel N. Rosenberg, Margaret Switten and Gérard Le Vot (eds), Songs of the Troubadours and Trouvères: An Anthology of Poems and Melodies, Garland Reference Library of the Humanities 1740 (New York; London: Garland, 1998), 14-28 (16). See also Leo Treitler, 'Medieval Lyric', in Mark Everist (ed.), *Models of Musical Analysis: Music before 1600* (Oxford: Blackwell Reference, 1992), 1-19 (8).

[64] See Girart d'Amiens, *Meliacin, ou, Le Cheval de fust*, ed. Antoinette Saly, Senefiance 27 (Aix-en-Provence: C.U.E.R. M.A., Université de Provence, 1990); Antoinette Saly, 'La chanson dans le *Meliacin*', *Travaux de linguistique et de littérature*, 23 (1985), 7-23.

[65] See the discussion of both *Meliacin* and the one-stanza songs in **F-Pn fr 846** in Chapter 4, pp. 239-247.

[66] There are also similar transmission patterns among the troubadour tradition. As Maria Luisa Meneghetti and Sarah Kay have shown, single stanzas of troubadour songs were transmitted in *florilegia* that often presented themselves as a repository of quotations from which people making new texts could draw. These single stanzas have often been differentiated into two types: *coblas triadas* which were extracted from existing troubadour songs, and *coblas esparsas*, which were intended to be stand-alone single stanzas. See Kay, *Parrots and Nightingales*, Ch.4; Maria Luisa Meneghetti, 'Les Florilèges dans la tradition lyrique des troubadours', in Madeleine Tyssens (ed.), *Lyrique romane médiévale: La Tradition des chansonniers: Actes du colloque de Liège, 1989* (Liège: Bibliothèque de la Faculté de Philosophie et Lettres de l'Université de Liège, 1991), 43-56; Meneghetti, 'Il florilegio trobadorico de Ferrarino de Ferrara' in *Miscellanea di studi in onore di Aurelio Roncaglia: a cinquant'anni dalla sua laurea*, 4 vols (Modena: Mucchi, 1988), III: 853-871. For further commentary of the relation of *coblas esparas* and *triadas* to the corpus examined in this thesis, see Ch. 4, pp. 243, 252-3.

responsible for the generic conversion have carried it out. In the terms of Chapter 1, intertextuality between songs and their motet models is about demonstrating a conceptual link, not a chronological one. An analysis which shows separation between first stanzas and residual stanzas is fundamentally chronological: to demonstrate that the first stanza of a song related to a motet has a separate character from those which follow it is also to suggest that it had a separate identity, to suggest that it is pre-existent. Unlike intertextuality, which can be as much a product of interpretation as of composition, the separation between stanzas forms an essential part of the chronological argument for any network in which it is detected. The centrality of the separation of the first stanza from the residual stanzas to chronological analysis does not mean that it can always stand on its own as a chronological argument: in each specific case, the separation between stanzas will play a different role in the argument that the motet version had chronological priority over its related song. In Network 2.4, the separation between the stanzas is only one branch of the chronological argument, whereas it forms the main body of the chronology in Network 2.5.

### Network 2.4: *Quant voi le douz temps venir*

At first sight, Network 2.4 does not present itself as an obvious candidate for a motet to song chronology. Unlike Networks 2.1 and 2.3, it does not have a special circumstance to suggest its chronology, such as the involvement of Gautier de Coinci or the use of different texts for the song and motet.[67] Instead, the network presents a number of versions that all appear in normative manuscript locations, as can be seen in Table 2.9. Apart from the separation between the first and residual stanzas, there are two other factors that suggest the chronological priority of the motet versions over the song versions: the first concerns the musical adaptation made in the motet for the quotation of the refrain at the end of the motetus voice and the second examines the peculiar

[67] As there is an extant clausula, a motet-first chronology would likely have been argued for by scholars such as Ludwig, Gennrich, Smith, and others. Given that the earlier scholarly assumption that clausulae always precede their motets was dismissed in the introduction, this does not count as a special circumstance here.

versification structures of the *Quant voi* voice, in combination with the notation of that voice in the network's song versions.[68]

| ID | Text | Tenor Origin | No. of Voices | Manuscript(s) |
|---|---|---|---|---|
| [2.4S] | *Quant voi le douz tens venir* | N/a | 1 | **F-Pa 5198**, p. 190-191<br>**F-Pn fr. 845**, f. 91$^{r}$<br>**F-Pn fr. 847**, f. 72$^{v}$-73$^{r}$<br>**F-Pn n.a.f. 1050**, f. 135$^{r-v}$ |
| [2.4C1] | *LATUS* | M14 | 2 | **I-Fl Plut. 29.1**, f. 158$^{v}$-159$^{r}$ |
| [2.4M1] | *Quant voi le douz tens/ LATUS* | | 2 | **D-W Cod. Guelf. 1099 Helmst.**, f. 245$^{r-v}$ |
| [2.4M2] | *En mai quant rose est florie/ Quant voi le douz tens venir/ LATUS* | | 3 | **F-MOf H. 196**, f. 167$^{v}$-168$^{r}$<br>**F-MOf H. 196**, f.203$^{v}$-204$^{r}$<br>**F-Pn n.a.f. 13521**, f. 382$^{v}$ |

Table 2.8: The manuscript locations of Network 2.4

## Musical Adaptation for Refrain Citation

Both upper voices of [2.4M2] have terminal refrains. The triplum ends with the refrain 'se j'ai demoré a veoir m'amie, n'est pas a mon gré' (vdB1671), which has only one concordance outside Network 2.4, in the motet *Ma dame a douté* (813)/*DOMINO*.[69] The motetus uses a refrain which likewise only has one concordance, 'je voi ce que je desir, si n'en puis joie avoir' (vdB1149), found elsewhere only in the fifth stanza of the *chanson avec des refrains Ier main pensis chevauchai*, a pastourelle that involves the stereotypical characters of Robin and Marot.[70] These refrains can be interpreted from an intertextual angle: Jennifer Saltzstein has shown that the motetus of [2.4M1] and *Ier main pensis chevauchai* form an intertextual network of reference, enabling listeners to use the message of one text to inform their reading of the other. [71] The present analysis, however, focuses on their importance for the chronology of this network. When the motetus sings its refrain

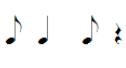
[68] The relationship between the motet and the clausula is not extensively addressed here, as it is not necessary to establish chronology between them in order to show that between the motet and the song. For a short consideration of the clausula-motet relationship, see p. 137, note 81. The chronology of the two-voiced and three-voiced versions of the motet is considered in Chapter 3, which concludes that the two-voice version has priority over its three-voiced relation. See pp. 205-210.

[69] If I have delayed in seeing my love, it's not because I wanted to'. *Ma dame a douté*/*DOMINO* has two manuscript presentations: **F-Pn fr. 12615**, f. 191$^{r}$ and **F-Pn f. 844**, f. 202$^{v}$.

[70] 'I see what I desire, I cannot have joy in it/her'. *Ier main pensis chevauchai* is found at **F-Pn fr. 12615**, f. 99$^{v}$ and **F-Pn fr. 844**, f. 44$^{v}$.

[71] Jennifer Saltzstein, 'Citation and Quotation', in Delia da Sousa Correa (ed.), *The Edinburgh Companion to Literature and Music* (forthcoming). I am very grateful to Professor Saltzstein for sharing this material with me before publication.

(vdB1149), the tenor makes rhythmic and harmonic adaptations, suggesting that it was facilitating the quotation of a pre-existent refrain. Similar adaptation is absent from the rest of the motet: it seems most likely, therefore, that the motetus' refrain was pre-existent, but that the song voice as a whole was not. The refrains in the motet [2.4M2] therefore point towards a scenario in which *Quant voi* was originally written as a motet voice that was then extracted to make a monophonic song.
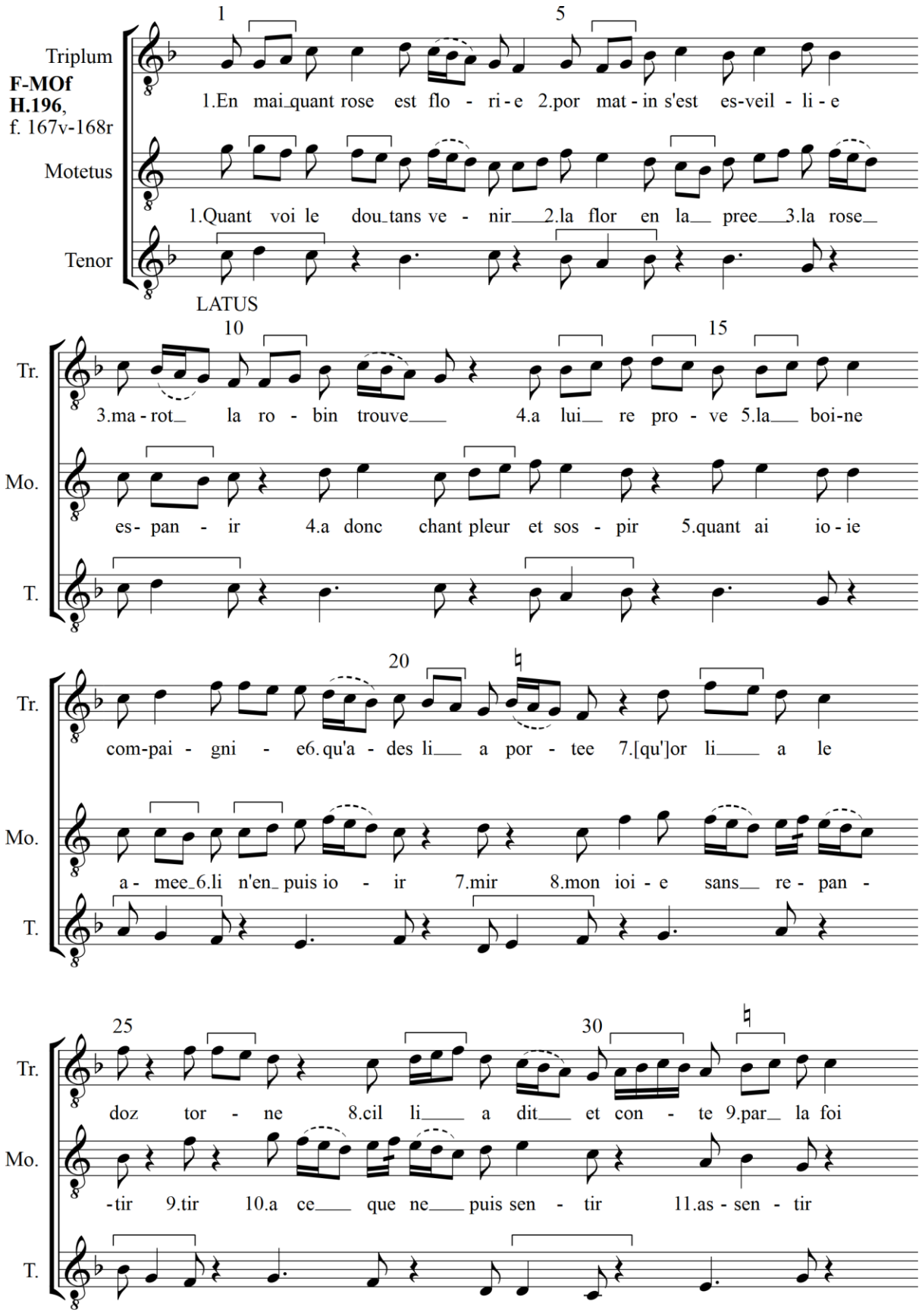
The motetus begins to sing vdB1149 in perfection 39, just after the motetus and tenor have rested together, a communal pause which separates the beginning of the refrain off from the rest of the motet, as can be seen in Figure 2.4. In perfection 41, just two perfections after the motetus' refrain has begun, the tenor changes its rhythmic pattern. Up until this point the tenor has been rhythmicized in a version of the second rhythmic mode, alternating two rhythmically different two-perfection units: the first is breve-long-breve (  ), while the second is a perfect long followed by a breve (  ). This seems to have been a popular choice of rhythmicisation for this tenor in motets, especially those whose upper voice texts are in French. Of the eleven motet networks extant on *LATUS*, six use this specific version of the second mode.[72] This group of six motets is comprised of all but two of the motets on *LATUS* which have an extant French text, but only includes one motet with a Latin text.[73] At perfection 41, the tenor of the motet versions of Network 2.4 breaks this pattern to sing two perfect longs and a breve, as indicated by a dashed box labelled 'rhythmic change' in Figure 2.4.[74] Allowing for rhythmic extension at final cadences, no other motet on a similarly rhythmicized *LATUS* tenor makes this rhythmic adjustment at any point during the motet. The choice to break the rhythmic pattern of the tenor must therefore be concerned with the specific materials of Network 2.4 rather than with *LATUS* in general.

[72] The list of motets on this version of the tenor has been taken from Ludwig, *Repertorium*, II: 33.
[73] The motet with a Latin text, *In modulo sonet letitia* (233)/LATUS, also exists with a French text as *Mout soloie chant* (243)/LATUS and its origin is unclear. In the other exceptions, the tenor of *Que demandez vous* (237)/LATUS is rhythmicized in a strange version of the second mode which includes hardly any rests and *Quant l'aloete*/LATUS also exists with two different Latin texts.
[74] The key signatures in this edition are intended to reflect the manuscript, as the triplum and tenor voices have a *b-fa* sign at the beginning of each new line, whereas the motetus does not. This is not intended to be a performing edition.

Given that the rhythmic change occurs almost in conjunction with the beginning of the motetus' refrain, it is possible that the tenor rhythm was altered to fit a pre-existent refrain into the motet. Such a supposition is confirmed by the contrapuntal relationship between motetus and tenor. From the beginning of the refrain until the end of perfection 43, the on-perfection notes of the motetus as presented in the three voice [2.4M2] and the tenor are in parallel octaves with one another, as highlighted by arrows in Figure 2.4. This is out of step with what thirteenth-century theorists, such as Franco of Cologne, saw as good discantal movement, which depended on contrary motion.[75] The breaking of the tenor pattern in [2.3M] has therefore not resulted in a perfect solution, but rather a workable compromise between the motetus' refrain and the *LATUS* melisma. That even an imperfect solution required a rhythmic change suggests that the motetus is here quoting a pre-existent refrain: motets often make such adjustments in order to fit together two separate sets of pre-existent pitches.[76] The rhythmic change in perfection 41-3 is the only time that the tenor is altered throughout the motet, suggesting that the refrain was pre-existent but the *Quant voi* voice as a whole was not.

The refrain section at the end of the motetus also shows another musical marker of citation. In [2.4M2], the intervals that sound between each of the voice parts are generally consonant. This convention is broken in the refrain section, where the motetus and triplum are a tone apart at the beginning of perfections 44 and 45. This unusual dissonance suggests that the refrains in both the motetus and the triplum were pre-existent and that their quotation necessitated adaptation of the tenor's rhythmic pattern and the consonant harmonic idiom of the motet respectively.

[75] Franco of Cologne, *Ars cantus mensurabilis*, ed. Gilbert Reaney and André Gilles, Corpus scriptorum de musica 18 (n.p.: American Institute of Musicology, 1974), 72-3.
[76] In the case of refrains, this has been demonstrated by Jennifer Saltzstein. See Jennifer Saltzstein, 'Wandering Voices: Refrain Citation in Thirteenth-Century French Music and Poetry', Ph.D. thesis, University of Pennsylvania, 2007, 75. On musical criteria for determining the chronology of refrains, see Chapter 5. See Networks 1.1 and 1.5 in Chapter 1 for adjustments of tenor material to accommodate entire pre-existent song voices.


Triplum
F-MOf H.196, f. 167v-168r
Motetus
Tenor
1.En mai quant rose est flo - ri - e 2.por mat - in s'est es-veil - li - e
1.Quant voi le dou tans ve - nir 2.la flor en la pree 3.la rose
LATUS
Tr.
Mo.
T.
3.ma - rot la ro - bin trouve 4.a lui re pro - ve 5.la boi-ne
es- pan - ir 4.a donc chant pleur et sos - pir 5.quant ai io - ie
com-pai - gni - e6. qu'a - des li a por - tee 7.[qu']or li a le
a - mee 6.li n'en puis io - ir 7.mir 8.mon ioi - e sans re - pan -
doz tor - ne 8.cil li a dit et con - te 9.par la foi
-tir 9.tir 10.a ce que ne puis sen - tir 11.as - sen - tir
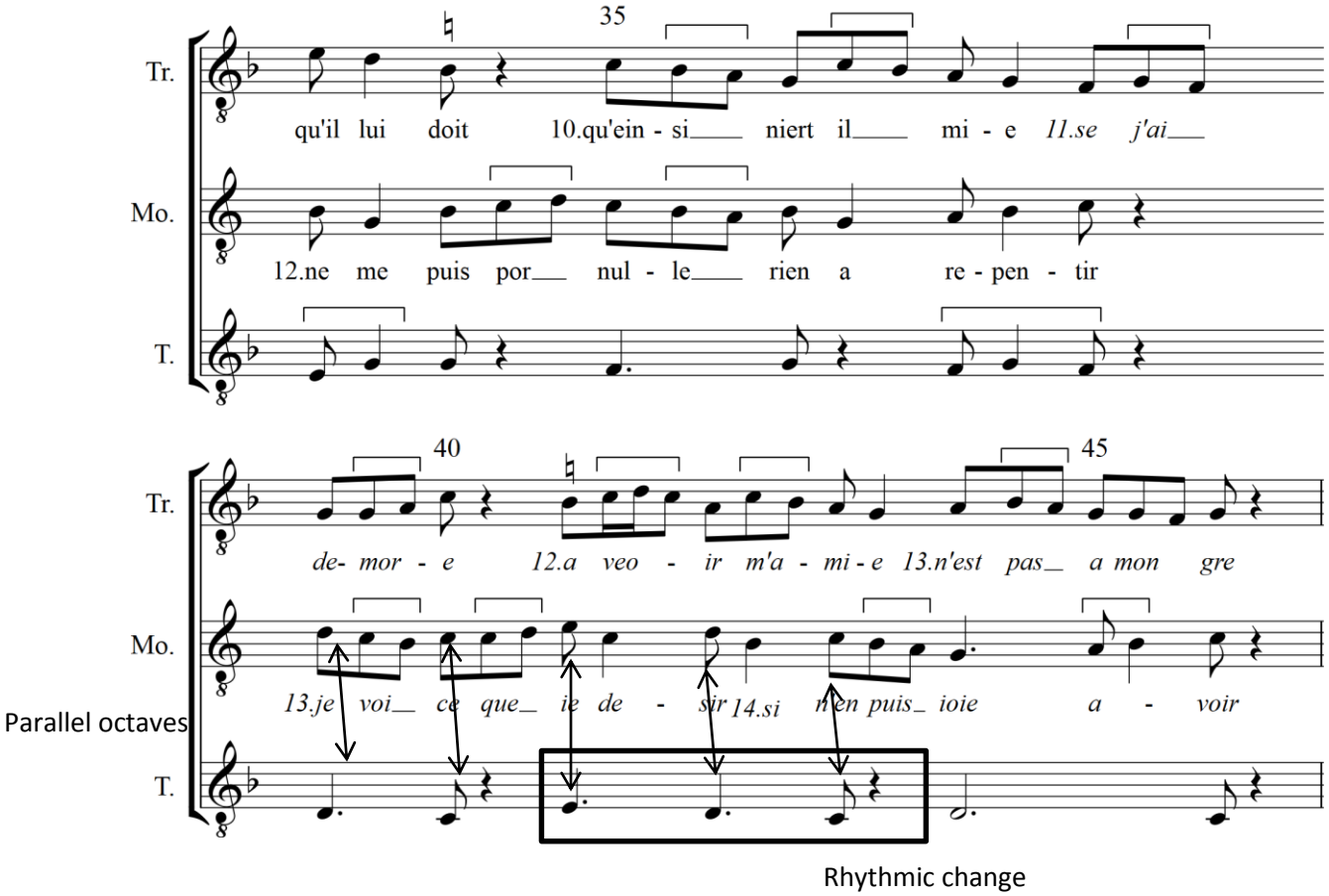



Figure 2.4: An analytical edition of [2.4M2]

The kind of adaptation found in the refrain sections of [2.4M1] and [2.4M2] is not found throughout the rest of the motet. This suggests that, while the refrains have chronological priority over the motet, the *Quant voi le douz temps* voice as a whole, also found as the song [2.4S], does not. If the song [2.4S] had been quoted as a whole voice in [2.4M1-2], it would seem strange that alterations had to occur to allow for the pre-existent material of the refrain, but that none were necessary for the rest of the pre-existent material. Rather, it seems much more likely that [2.4M1] has chronological priority over [2.4S] and that the motetus was extracted from the motet to make the song.

## Trailing Rhyme, Hocket, and the Notation of [2.4S]

The proposition of a motet-first chronology of this network is supported by the way that the notation of [2.4S] in its four different manuscript versions deals with the versification of the *Quant voi* text, whose most striking feature are three poetic lines that utilize something like the musical

technique of hocket, producing a phenomenon very similar to that identified by Judith Peraino as 'trailing rhyme'.[77] Lines 7 and 9, which only last one syllable, and line 11, which lasts three, follow on poetically from their immediate predecessors: the short lines are formed by adopting the rhyme sound, and, in the case of line 9, the rhyme word, of lines 6, 8, and 10. Grammatically, they belong to the line succeeding them, forming three sense units; one in line 7-8, one in lines 8-9, and one in lines 10-11. In the motet, these three short lines are separated from those on either side of them by a rest, giving them the effect of a very short hocket. It was Jennifer Saltzstein who compared this technique of versification to what Judith Peraino has identified as 'trailing rhyme'.[78]

Peraino developed this concept in the concept of a group of *descorts* added to **F-Pn fr. 844** in mensural notation. She argues that the one-syllable lines were purposefully designed to imitate the effect of the hocket, in order to imbue the *descorts* with the ambiguous moral status assigned to the hocket by various treatises of the twelfth and thirteenth centuries.[79]

> The mensural *descorts* in [**F-Pn fr.** 844] with their abundant and often gratuitous melodic hockets … seem devilishly designed with this long-standing controversy [over the hocket] in mind: they are decadent melodies, pointedly discordant with the conservative musical tastes of churchmen.[80]

By forcing singers to constantly stop and start, Peraino argues that trailing rhyme calls attention 'to the juncture of words and music that is performance by positing a direct challenge to the performer to make sense out of sound'.[81] This effect is achieved precisely because of the possibilities afforded by the mensural notation of these *descorts*: the placement of a rest of specific duration on either side of the one-syllable poetic lines ensures that they are shorn from their grammatical context. They can only be reunited with the sense units to which they belong by the actions of the performer, whose voice and bodily gestures can intimate the connections and breaks between one line and the next. The hocketing technique that the trailing rhyme imitates is also intimately bound up with

[77] Peraino, *Giving Voice to Love*, 111-114.
[78] Saltzstein, 'Citation and Quotation'; Peraino, *Giving Voice to Love*, 113-116.
[79] *Giving Voice to Love*, 111-113.
[80] *Ibid*., 114.
[81] *Ibid*., 114.

polyphony and with rests of specific duration. In music treatises of the late thirteenth century, discussion of hocketing techniques is often associated with the new system of rests, which distinguished graphically between rests of different lengths.[82]

The trailing rhyme in the *Quant voi* voice therefore tends to suggest that it was conceived mensurally, with rests that were worth a defined amount of time. This supposition is supported by the four different notations of [2.4S]. In the motets of Network 2.4, each of the trailing rhyme lines is preceded and followed by a *tractulus* marking a rest. These *tractuli* are unambiguous and mark all of the motet's rests. In the non-rhythmically specific notation of the vernacular song sources, *tractuli* are a less dependable presence. Some sources of the song, such as **F-Pa 5198**, use them more or less consistently to mark the end of a poetic line, while some sources, like **F-Pn fr. 847**, generally mark the end of a line only with a text *punctum*. Within these patterns of house style, the choice of the four scribes either to use or not to use a *tractulus* around the trailing rhyme lines suggests that the scribes of the song versions were dealing with an exemplar situation that was influenced by motet versions of this musical material.

The version of [2.4S] found in **F-Pa 5198** uses *tractuli* freely, as can be seen in Table 2.9. In the opening section of the voice, a *tractulus* is used, in combination with a text *punctum*, after lines 3, 4, and 6. This does not present a particularly clear pattern: a *tractulus* does not follow every line and neither does it follow every line that ends with a certain rhyme sound. The pattern begins to make sense, however, once it is compared to the rhythmic patterns found in the motet versions of this network. The scribe of **F-Pa 5198** uses *tractuli* in exactly the same places as the motetus of [2.4M1]. This results, for example, in line 1 of [2.4S] not being followed by a tractulus: in [2.4M1], the line ends in a *longa florata* and so does not require a rest before the next line. The closeness of these

[82] Catherine Bradley has suggested that hocketed passages with isolated notes are more typical of clausulae than of motets. She uses this stylistic norm to argue that the clausula [2.1C1] came before its related motets. See Bradley, 'The Earliest Motets', 126. If this is accepted, it could suggest that [2.4C1] has chronological priority over [2.4M1]. While this chronology would have no direct bearing on that between motet and song, it would further support the general chronological argument being made: that the trailing rhyme in the *Quant voi* voice suggests that it was originally conceived polyphonically. For discussion of the role of hocket in the chronology of Network 2.1, see Ch. 4, pp. 233-237.

two sets of *tractuli*, combined with the fact that the *tractuli* in **F-Pa 5198** do not make an internally coherent system, suggests that the song was being influenced by the rhythmic structure of the motet, a structure caused by the harmonic relation between the motetus and the *LATUS* tenor. The match between motet rests and the *tractuli* in **F-Pa 5198** is only broken once, after Line 7. The first trailing rhyme line does receive a *punctum*, but not a *tractulus*, making it one of only two times in this manuscript presentation of the song where the two signs are found separately.[83] If the scribe was working from an exemplar that had all of the *tractuli*, as in the motet, the choice not to place one after line 7 would suggest that the scribe saw the break after this line as conceptually different from those at the end of other lines. As line 7 is the first time the scribe would have been called upon to place markers of division (*punctum* and *tractulus*) between two parts of the same grammatical sense unit (lines 7 and 8), it is understandable that confusion might ensue.

| Line no | **F-Pa 5198** | **F-Pn fr. 845** | **F-Pn fr. 847** | **F-Pn n.a.f. 1050** | Motet |
|---|---|---|---|---|---|
| 1 | Nothing | Puntcum | Punctum | Punctum | No rest |
| 2 | Nothing | Nothing | Punctum | Nothing | No rest |
| 3 | Punctum and tractulus | Punctum and tractulus | Punctum and tractulus | Punctum | Rest |
| 4 | Punctum and tractulus | Punctum | Nothing | Tractulus | Rest |
| 5 | Nothing | Punctum | Punctum | Nothing | No rest |
| 6 | Punctum and tractulus | Punctum and tractulus | Punctum | Punctum | Rest |
| 7 | Punctum | Nothing | Nothing | Nothing | Rest |
| 8 | Punctum and tractulus | Punctum and tractulus | Punctum and tractulus | Punctum | Rest |
| 9 | Punctum and tractulus | Tactalus | Tractulus | Nothing | Rest |
| 10 | Punctum and tractulus | Punctum and tractulus | Punctum and tractulus | Punctum and tractulus | Rest |
| 11 | Punctum and tractulus | Punctum and tractulus | Nothing | Nothing | Rest |
| 12 | Punctum and tractulus | Punctum and tractulus | Punctum | Punctum and tractulus | Rest |
| 13 | Punctum | Punctum | Punctum | Punctum | No rest |
| 14 | Punctum and tractulus | Punctum and tractulus | Punctum and tractulus | Punctum and tractulus | Rest |

Table 2.9: The placement of *puncta* and *tractuli* after poetic lines in [2.4S] and [2.4M1]

[83] The second is in the middle of the refrain after line 13, which is also followed by a *punctum* but no *tractulus*.

The possibility of a motet exemplar is reinforced by the version of the song [2.4S] in **F-Pn fr. 847**, which uses hardly any *tractuli* at all. In the places where most presentations use a *punctum* and a *tractulus*, the scribe of **F-Pn fr. 847** only uses the former. Not including the final *tractulus* at the end of the song, there are only three *tractuli* in the whole of this manuscript's presentation of the song, the placement of which suggest that they were influenced by the motet version. The first of the three is found after line 3, the placement of the first *tractulus* in all of the motet versions and in all song versions apart from that in **F-Pn n.a.f. 1050**. The other two are found at the heart of the trailing rhyme section, after lines 9 and 10; they therefore mark the break after one trailing rhyme line (9) and that before another (11). Again, it seems that the scribe saw these breaks as conceptually different from those after other lines: they necessitated musical marks of breaking, rather than merely the grammatical separation of a *punctum*.

## Poetic and Thematic Separation between the First and Residual Stanzas

With support for a motet-first chronology in this network already established from two directions, the treatment of the motetus' refrain and the use of trailing rhyme, the separation between the first and residual stanzas can afford to play a less strong role in arguments about chronology. All four manuscript presentations of [2.4S] present three stanzas, which are different in terms of both poetic structure and literary theme.

The poetic structure of the *Quant voi* text as found in the motet versions is to a large extent characterized by the three trailing rhyme lines found within it. These lines, however, do not appear consistently throughout the three stanzas of [2.4S], as can be seen in Table 2.10. While the third stanza presents exactly the same poetic structure as the first, stanza 2 has no equivalent to the first two occurrences of trailing rhyme, which occur in lines 7 and 9 (stanza 1) and lines 33 and 35 (stanza 3). Hans Tischler, in his complete edition of trouvère song, assumed that these lines had simply been

missed out in all four manuscript presentations of stanza 2 and attempted to restore them. [84] Tischler's assumption is ungrounded: the trailing rhyme lines in stanzas 1 and 3 are grammatically essential to their surrounding lines, while stanza 2 makes perfect sense without either of these lines. These three stanzas therefore present two different poetic structures, one in which trailing rhyme is present and one in which it is not.

The first stanza is further divided from the residual stanzas by thematic content. The first stanza is a love lyric in a high style: it begins with a spring opening and focuses on the process of loving rather than a specific female object of that love. It pursues a model of desire which does not require the presence of a particular beloved to activate it, foregrounding the agency of desire that has been seen as key to courtly love lyric by scholars such as Sarah Kay: the first stanza of [2.4S] insists on a model in which desire is 'the structure within which the participants are located and defined'.[85]

Stanzas 2 and 3 pursue a different agenda. From the possessive pronoun in the second line of stanza 2, 'sa' or 'her', it is clear that the *je* now desires a specific beloved. Throughout the second and third stanzas, it is the qualities of this beloved that drive the *je*'s desire: her rosy colour (l. 16), her laugh (l. 34), and her clear face (l. 37) all excite the *je* into loving. The reward for the *je* is no longer the painful process of desire found in the first stanza (ll. 4, 7-10), but to lie naked in his lover's arms whenever he pleases (ll. 22-23). Desire is no longer foregrounded as self-perpetuating and self-fulfilling, but is rather portrayed as having specific triggers and specific rewards.

| Line no. | Stanza 1 |
|---|---|
| | Quant voi le dou tans venir |
| | La flor en la pree |
| | La rose espanir |
| | Adonc chant plour et sospi |
| 5 | Tant ai joie amée |
| | Si n'en puis joïr |
| | Mir |

[84] Hans Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*, 16 vols, Corpus Mensurabilis Musicae 107 (Neuhausen: American Institute of Musicology; Hänssler-Verlag, 1997), X: 847.
[85] Sarah Kay, 'Desire and Subjectivity', in Simon Gaunt and Sarah Kay (eds), *The Troubadours: An Introduction* (Cambridge: Cambridge University Press, 1999), 212-227 (221).

| | |
|---|---|
| | Ma joie sans repentir |
| | Tir |
| 10 | A ce que puis sentir |
| | Assentir |
| | Ne me puis por nul rien a repentir |
| | *Je voi ce que je desir* |
| | *Si n'en puis joie avoir* |

When I see the sweet season arrive, the flower in the meadow and the rose bursting into bloom, then I sing, weep and sigh. So much have I loved joy, and I cannot enjoy it. I contemplate my joy without regrets; I draw towards that which I feel; nothing can make me agree to repent of it. *I see what I desire, yet I can have no joy from it*.

Stanza 2

| | |
|---|---|
| 15 | Quant plus regart et remir |
| | Sa color rosée |
| | De duel cuit morir |
| | Car ja ni cuit avenir |
| | Las et tant m'agrée |
| 20 | Que n'en puis partir |
| | Dex, porrai je tant server |
| | Que nue la puisse tenir |
| | A loisir. |
| | Je non ce croi que ne li ert a plesir |
| 25 | *Que que m'en doie avenir* |
| | *Je l'aim sanz decevoir* |

When I look at and behold her rosy colour, I wish to die from sorrow, for indeed never do I wish it to happen. Alas, and it pleases me so much that I cannot leave. God! Might I serve so well that I could hold her naked for my enjoyment. I do not believe it, that it would not please her, *for whatever must become of me because of it, I love her without deception*.

Stanza 3

| | |
|---|---|
| | Se j'aim flor et rose et lis |
| | Et sage et senée |
| | Ce m'est joie et pris |
| 30 | Mult en aim mon cuer et pris, |
| | Quant ot en pensée |
| | De ce qu'a enpris. |
| | Pris |
| | M'ont si oeil et si douz ris; |
| 35 | Mis |
| | M'a en chatre et entrepris |
| | Ses clers vis. |
| | Sa grant biauté et s'amor |
| | M'a si espris |
| 40 | Que moresui sanz avoir pis |
| | Se di li n'ai secors |

If I love flowers, roses, lilies, sage, and sena, it is to me joy and the prize. My heart is so much in love and taken when it has in its thoughts that which has overtaken it. Such an eye and such a sweet laugh have captured me; her clear face has put me in prison and overtaken me. Her great beauty and her love have so inflamed me that I will die without anything worse, if I don't have care from her.

Table 2.10: The text of [2.4S]

The poetic and thematic differences between these three stanzas could suggest that they have separate provenances. All three stanzas present self-contained texts, between which narrative links can only be made by implication. Along with the evidence of the motetus' refrain and the system of trailing rhyme, this separation between the first and residual stanzas suggests that [2.4M1] has chronological priority over [2.4S]. It also suggests that the process of creating residual stanzas for a pre-existent text drawn from a motet did not always create a unified song. Rather, that process could result in a song whose divisions and differences act both as a sign pointing towards a motet-first chronology and as a characteristic result of that process.

## Network 2.5: *Quant la saisons desirée*

The song version of Network 2.5, *Quant la saisons desirée* ([2.5S1]), presents a different kind of separation between its first and later stanzas from that found in the song [2.4S]: while the differences in Network 2.4 were poetic and thematic, the stanzas of [2.5S] are separated by their manuscript transmission. All four manuscript versions of the song present significantly different versions of the residual stanzas, while the first stanza remains constantly the same. In the following section, it will be argued that such a disjunction between the first and the residual stanzas suggests a chronology in which [2.5M] preceded [2.5S1]: the variation among the residual stanzas would be explained by the process of turning a motet voice into a song, which requires the writing of residual stanzas.[86] The motet-first chronology of network 2. 5 is further supported by the only two extant musical notations of the song [2.5S1], which both contain mensural elements.

After demonstrating the chronology of this network, this section will show that, although the motet [2.5M] has chronological priority over its related song, [2.5S1], it also treats that song voice as if it were a quotation: the motet builds its melodic motivic structure around the song voice *Quant la saisons desirée* and hence affords it conceptual priority. Network 2.5 therefore embodies the

[86] Elizabeth Eva Leach has also suggested that the variation in the later stanzas of this song suggests a motet-first chronology. See Elizabeth Eva Leach, 'A Courtly Compilation: The Douce Chansonnier', in Helen Deeming and Elizabeth Eva Leach (eds), *Manuscripts and Medieval Song: Inscription, Performance, Context* (Cambridge: Cambridge University Press, 2015), 221-246 (243).

principle, developed in Chapter 1, that chronological priority and conceptual priority are two separate phenomena which can be found in isolation of each other. [2.5M] was written as a motet that afforded conceptual priority to one of its voices without that voice actually being pre-existent. That voice was then later extracted and turned into a monophonic multi-stanza song.

As can be seen in Table 2.11, this thesis opts for a different disposition of voices in [2.5M] than that suggested by its unique manuscript presentation in **I-Tr vari. 42**. In the manuscript, *Quant la saisions*, the voice part shared with [2.5S1], is placed the column on the right of the page, implying that it is the motetus. The voice that runs along the bottom of the page, *Qui bien aime a tart oublie*, is therefore portrayed as the tenor. The *Qui bien aime* voice would be highly anomalous as a tenor: it spends much of the motet at the top of the texture and retains that placing for the final cadence. The pitch content of the motet leaves the *Qui bien aime* voice isolated from the pair of voices formed by *Quant la saisions* and *Sens penser folur*, which share the same lower pitch level. This isolation is compounded by the *Qui bien aime* voice's text: while both *Quant la saisions* and *Sens penser folur* are in textual *pedes-cum-cauda* forms (ABCABCX and ABABX respectively), *Qui bien aime* has a much looser construction. The construction of this motet seems most likely to be a tenor-motetus pair, formed of *Quant la saisons* and *Sens penser folur*, with *Qui bien aime* forming a triplum above them. The most likely candidate for the tenor part is *Quant la saisons*, which ends the motet at the bottom of the texture. Throughout this account, this motet will be treated as *Qui bien aime*/ *Sens penser folur*/ *QUANT LA SAISONS*.[87]

After a full consideration of the chronology of this network and the conceptual priority that the motet [2.5M] affords to its song voice, this chapter will close will a consideration of a network with strong similarities to network 2.5. The motet version of Network 3.1, *Fine amurs ki*/ *Jai lonc tens*/ *ORENDROIT PLUS QU'ONKES MAIS* ((3.1M1]) is the only other motet in the corpus considered in this thesis apart from [2.5M] to have a fully-texted tenor with a high-style *aristocratisant* text. These two

[87] I gratefully acknowledge Elizabeth Eva Leach's suggestion of this voicing of the motet. She has also designated the *Quant la saisons* voice the tenor of this motet in Leach, 'A Courtly Compilation', 242, note 60.

motets also have significant parallels in transmission beyond the fact that their tenors are texted: they are both found in **I-Tr Vari. 42** and both have song versions notated in mensural notation.

| ID | Texts(s) | Tenor | No. of Voices | Manuscript |
|---|---|---|---|---|
| [2.5S1] | *Quant la saisons desirée* | N/a | 1 | **F-Pn fr. 20050**, f. 124$^{v}$<br>**GB-Ob Douce 308**, f. 153$^{v}$-154$^{r}$<br>**F-Pn fr. 846**, 124$^{v}$-125$^{r}$<br>**F-Pn fr. 24406**, f. 60$^{r}$ |
| [2.5S1a] | *Quant la saisons desirée* –as part of Girart d'Amiens's *Meliacin* | N/a | 1 | **F-Pn fr. 1633**, 137$^{v}$<br>**F-Pn fr. 1589**, f. 146$^{v}$-147$^{r}$<br>**I-Fr 2757**, 153$^{r-v}$<br>**F-Pn fr. 14135**, f. 113$^{v}$-114$^{r}$<br>**B-Br IV 319**, f. 119$^{v}$ |
| [2.5M] | *Qui bien aime/ Sens penser folur/ QUANT LA SAISONS*. | [2.5S1] | 3 | **I-Tr vari. 42**, f. 21$^{v}$-22$^{r}$ |

Table 2.11: The manuscript contexts of Network 2.5

## The Motet-First Chronology of Network 2.5

Gaël Saint-Cricq is one of the few scholars to have proposed a chronology for Network 2.5. His solution is simple: the song version of the network, [2.5S1], appears in **F-Pn fr. 20050**, which Robert Lug has shown to contain the earliest extant written collection of trouvère and troubadour lyrics, dating from around 1231.[88] The motet version, [2.5M], only exists in the fourteenth-century manuscript **I-Tr vari. 42**.[89] Saint-Cricq suggests that the conjunction of a very early chansonnier and a late motet manuscript means that the song must have pre-existed the motet and been quoted in it. This assertion is problematic, as the song [2.5S1] is not in the oldest section of **F-Pn fr. 20050** (f. 4$^{r}$-91$^{v}$), to which Lug's dating applies. Rather, it is in the second section (f. 92$^{r}$-173$^{r}$), which Lug argues was written after 1258.[90] The other manuscripts containing [2.5S1] date either from the late

[88] Robert Lug, 'Katharer und Waldenser in Metz: Zur Herkunft der ältesten Sammlung von Trobador-Liedern (1231)', in Angelica Rieger (ed.), *Okzitanistik, Altokzitanistik und Provenzalistik: Geschichte und Auftrag einer europäischen Philologie* (Frankfurt am Main: Peter Lang, 2000), 249-274. Lug's dating of **F-Pn fr. 20050** has now been largely accepted. See, for example, Haines, *Eight Centuries*, 15-16.

[89] On the dating of **I-Tr vari. 42**, see Ernest H. Sanders and Peter Lefferts, 'Sources, MS: Early Motet', <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158pg5#S50158.5>, accessed on 16th September 2015.

[90] For details on the distinction between and the different characters of the two sections, see Elizabeth Aubrey, *The Music of the Troubadours* (Bloomington: Indiana University Press, 1996), 36. For Lug's dating of the later part of the manuscript, see Robert Lug, 'Politique et littérature à Metz autour de la Guerre des amis (1231-

thirteenth century, in the case of **F-Pn fr. 24406**, or early fourteenth, for **F-Pn fr. 846** and **GB-Ob Douce 308**.[91] As can be seen in Table 2.11, the first stanza of the song is also found in Girart d'Amiens's *Meliacin, ou le Cheval de Fust*. Antoinette Saly has argued that the allusions to real characters made in *Meliacin* 'would only have made sense a little after October 1285', putting the *Roman* in the same broad timeframe as the later song manuscripts.[92] The dates of the manuscripts and works in question are not as widely separated as Saint-Cricq argues. It therefore seems prudent not to rely on these dates and determine the chronology of this network by a close examination of its musical and textual characteristics, one of which is the radical separation of the first stanza of the song version from all residual stanzas. Separation between the First and Residual Stanzas

The different versions of residual stanzas found in the four manuscript presentations of [2.5S1] are not unconnected: there are similarities between some manuscript versions that suggest that some were working with similar material. As can be seen from Table 2.13, the versions found in **F-Pn fr. 20050** and **GB-Ob Douce 308** are the most closely related: this is perhaps unsurprising, as both manuscripts are thought to be from Lorraine, probably Metz, and have strong repertorial connections.[93] There are large sections of text in the second stanzas of these two manuscript presentations that are the same, disrupted by occasional but not insignificant differences, highlighted with bold type. The similarity between these two manuscripts becomes much less close in their third stanzas, where variant readings outnumber those that are similar. The second stanzas

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1234): Le Témoinage du Chansonnier de Saint-Germain-des-Prés' in Mireille Chazan and Nancy Freeman Regaldo (eds), *Lettres, musique et société en Lorraine médiévale: Autour du Tournoi de Chauvency: Ms. Oxford Bodleian Douce 308* (Geneva: Librairie Droz, 2012), 451-486 (452-3).

[91] **F-Pn fr. 24406** is dated to 'after 1270' in Marcia Jenneth Epstein, *Prions en chantant: Devotional Songs of the Trouvères* (Toronto; Buffalo: University of Toronto Press, 1997), 9. **F-Pn fr. 846** has been dated to 1297 by Kathleen Ruffo and 1307 by Alison Stones. See Kathleen W. Ruffo, 'The Illustration of Notated Compendia of Courtly Poetry in Late Thirteenth-Century Northern France', Ph.D. thesis, University of Toronto, 2000, 63; Alison Stones, 'The Illustrated Chetien Manuscripts and their Artistic Context', in Keith Busby et al (eds), *Les Manuscrits de Chrétien de Troyes = The Manuscripts of Chrétien de Troyes* (Amsterdam: Rodopi, 1993), 227-232 (256-257). For a further discussion of these two datings, see Ch. 3, pp. 168-169.

[92] Girart d'Amiens, *Meliacin, ou, Le cheval de fust*, ed. Saly, IX.

[93] Table 2.12 was originally created by Elizabeth Eva Leach. I am very grateful to her for sharing it with me and allowing it to be included here. The connection between **F-Pn fr. 20050** and **GB-Ob Douce 308** was first recognized by Paul Meyer and later confirmed by Eduard Schwan. See the summary in *The Old French Ballette*, ed. Doss-Quinby, Rosenberg, and Aubrey, lv-lvi. See also Leach, 'A Courtly Compilation', 227.

of **F-Pn fr. 20050** and **GB-Ob Douce 308** are further linked to that found in **F-Pn fr. 846**. While this link is not as strong as that found between the first two manuscripts, lines 6-9 of the second stanza in **F-Pn fr. 846** show substantial agreement with the same passage in **F-Pn fr. 20050** and **GB-Ob Douce 308**.

Despite these similarities, the variance between these versions of the residual stanzas is striking. The text of the first stanza is remarkably consistent across all four manuscripts, throwing the differences in the rest of the song into sharp relief, a dichotomy that is even clearer in **F-Pn fr. 24406**, whose version of the residual stanzas is almost completely different from all other versions. The opening of the second stanza echoes that of **F-Pn fr. 846**, but the rest of the four residual stanzas in this manuscript bear little resemblance to those found in other manuscripts.

The first stanza is similar across its manuscript transmissions, whereas the residual stanzas are all variant to different degrees in different manuscripts, suggesting that at some point the first stanza had an existence separate from the residual stanzas.[94] This would be explained by a chronology in which [2.5S1] was created by extracting the tenor from [2.5M] and creating residual stanzas to turn it into a multi-stanza monophonic song. The four different manuscript versions of the residual stanzas could represent the combination of numerous different attempts of creating extra stanzas.

[94] A separation between the first and residual stanzas could be supported by the appearance of the first stanza alone in Girart d'Amiens' *Meliacin* (ll. 16878-16888). Within the context of *Meliacin*, it is normal that only the first stanza is presented: of the 24 lyric insertions found in the *roman*, 12 are the first stanzas of songs that are found elsewhere as multi-stanza songs. See Ch. 4, p. 244-245 and Saly, 'La chanson dans le *Meliacin*'. However, the *roman* only interacts intertextually with the first stanza. In *Meliacin*, the heroine Céline uses [2.5S1a] to sing of her love for Meliacin. The later stanzas of [2.5S1] tell a story of a male lover whose lady will not grant his desires. The pain that he suffers is not one to be cured, but rather one to be endured and enjoyed; his relationship will not be renewed like the spring or like the love Céline for Meliacin. This lack of intertextual connection with the later stanzas could suggest that Girart d'Amiens only knew a version with one stanza.

| Stanza no | **GB-Ob Douce 308**, f. 153$^{v}$-154$^{r}$ | **F-Pn fr. 20050**, f. 124$^{v}$<br>Variants marked in **bold** | **F-Pn fr. 846**, f. 124$^{v}$-125$^{v}$<br>Variants marked by underlining | **F-Pn fr. 24406**, f. 60$^{r}$<br>Variants marked by *italics* |
|---|---|---|---|---|
| 1 | Quant lai saixon deziree<br>Est antree<br>K'yvers n'ait poor<br>Et je voix an la vert pree<br>La rozee<br>Sus lai flor paroir<br>Lors sant main et soir<br>Un mal qui m'agree<br>C'on apelle dezireir<br>Si plaisans a andureir<br>Qu'il me fait chanteir | Qant la saisons desiree<br>Est antree<br>K'ivers n'ait pooir<br>Et je voi au la ver pree<br>La rousee<br>Sour la flor paroir<br>Lors sant men et soir<br>Un mal ki m'agree<br>Com apele desireir<br>Si plaisans **et** andureir<br>Ki me fait chan[teir] | Quant la saisons desiree<br>Est entree<br>Qu'yvers n'a pooir<br>Et je voi par la vert pree<br>La rosee<br>Sor l'erbe paroir<br>Lors sent main et soir<br>Un mal qui m'agree<br>Qu'en apele desirrer<br>Si plaisant a endure<br>Qui me fait chanter | Quant la seson desirree<br>Est entree<br>Qu'iver n'a pooir<br>Et je voi par la ves pree<br>La roussee<br>Suer la flour paroir<br>Lors sent main et soir<br>Un mal qui m'agree<br>C'on apele desirer<br>Si plesant a endurer<br>Qui me fet chanter |
| 2 | De valour fine ameree<br>Est paree<br>Celle a dire voir<br>De cui j'atant la sodee<br>Savoree<br>C'amins doit avoir<br>Ke sans decevoir<br>A sa dame bee<br>Ceu mi fait vivre et dureir<br>Mais de tant m'oz bien vanteir<br>Ke n'an sai mon peir | De **biatei** fine **esmeree**<br>Est paree<br>**J'an nos dureter** voir<br>De cui j'atant la sodee<br>**Desiree**<br>C'amans [**missing**] aovir<br>Ki **enmet** sans desevoir<br>A sa dame bee<br>Ceu me fait vivre et dureir<br>**Et de sou me peus** vanteir<br>**Je n'i voi** sai mon peir[95] | Douce dame a droit loee<br>Desiree<br>Plainne de savoir<br>De vos atant la soudee<br>Honoree<br>Qu'amis doit avoir<br>Qui sanz decevoir<br>A sa dame amee<br>Ce me fait vire et durer<br>Je n'en sai mon per<br>Bien mon puis venter[96] | Douce dame *desiree*<br>*Por riens nee*<br>*Ne m'en quier mou*voir<br>*Ainz* aten*drai sa* sodee<br>*Tant amee*<br>*Par son douz voloir*<br>*Et je n'ai mes pooir*<br>*S'en douz n'est trouvee*<br>*Merci et pite*<br>*Que j'atent pour bien amer*<br>*Ja n'en quier muer* |
| 3 | Belle bonde et acemee<br>Ordenee<br>De toz biens savoir<br>Leaulment iestes amee<br>Trop m'agree | Belle **et bone a droit lowee**<br>**Assemee**<br>De toz biens savoirs<br>**Mainte poinee m'at livre**<br>**Consiree** | | *Il n'est reinz qui tant m'agree*<br>*N'ou tant bee*<br>*Com s'amour avoir*<br>*Et s'elle m'a refuse*<br>*Et veee* |

[95] This line is difficult to read. The text as presented does not make sense, but is as close to the manuscript reading as possible, in order to give the most accurate picture of the textual relationship between the different manuscript presentations of the residual stanzas.

[96] These last two lines are underlined as they are in reversed order in respect of the presentations in **GB-Ob Douce 308** and **F-Pn fr. 20050**.

| | | | | |
|---|---|---|---|---|
| | Cant vos puis veoir<br>Lou mien cuer ravoir<br>N'I puis belle nee<br>Car vos an prison l'aveiz<br>Dame par vostre bonteir<br>S'an aiez pieit | **De** vos **re**voir<br>**Mais de boin espoir**<br>**N'iert por ceu oster**<br>**amorsque me fait ameir**<br>**loalteil por moi garder**<br>**de desespereir** | | *Palir et doloir*<br>*Me fera et le cuer noir*<br>*Ma ame honouree*<br>*Trop mi sont cruel*<br>*Car souvent mi fet trambler*<br>*Son douz regarder* |
| 4 | Ne poroit ester trovee<br>Ne pancee<br>La joie por voir<br>Lai ou li miens fins cuers bee<br>A la belle<br>Cui j'ain muez c'avoir<br>Lou cuer an ai noir<br>La faice troblee<br>Et lou vs descoloreit<br>Mar acointai sai bauteit<br>C'ant m'estuer fineir | | | *Je ne voi en ma pensee*<br>*Forsenee*<br>*Reson ne savoir*<br>*Qu'amors est double*<br>*Et cointe et paree*<br>*A l'issir cheoir*<br>*Fet celi de son espoir*<br>*Quant plus honoree*<br>*L'ai por son non essaucier*<br>*C'onques ne li soifausser*<br>*Tel me puet trouver* |
| 5 | | | | Joie ai touz jorz demenee<br>Sanz ponee<br>Pour atanidre a la sage coouree<br>Tant paree<br>Qui me fet valoir<br>Bien se puet apercevoir<br>Que je l'ai amee<br>De cuer sans trich[ier]<br>Pour moi avancier |

Table 2.12: A comparison of the four manuscript presentations of the song [2.5S1]

Mensural and Rhythmic Elements in the Extant Musical Notations of [2.5S1]

A chronology in which the motet [2.5M] had chronological priority over the song [2.5S1] is supported by the extant musical notations of the song in **F-Pn fr. 846** and **F-Pn fr. 24406**. The notation in **F-Pn fr. 846** is mensural, differentiating between longs and breves and occasionally using the principles of propriety and perfection to distinguish between ligatures with different rhythmic implications. It is argued in Chapter 3, on the basis of notational profile, that the music scribe of **F-Pn fr. 846** copied [2.5S1], along with *Bien m'ont amours*/ *TENOR* (f. 21$^{r}$; [3.2X]) and *Chascuns qui de bien amer* (f. 31$^{r}$; [1.7S1]), from a motet exemplar.[97]

The other extant notation of [2.5S1] is found in **F-Pn fr. 24406**, edited along with the version from **F-Pn fr. 846** in Figure 2.6. The melody presented here is visibly related to the melody found in **F-Pn fr. 846** and **I-Tr Vari. 42**, but it is not the same. As can be seen in Figure 2.5, the beginning of **F-Pn fr. 24406**'s notation suggests that some kind of modal reading may be appropriate, as noticeable downstems to the right are found on the fourth and sixth notes. This reading cannot be maintained throughout the song in **F-Pn fr. 24406**: there are passages in which a second-mode pattern simply cannot be made to work. Conversely, there are some passages which look remarkably like the kind of second-mode notation found in motet books whose ligatures are not mensural, such as **I-Fl Plut. 29.1** and **D-W Cod. Guelf. 1099 Helmst**. These passages consistently alternate single notes with ligatures of two or three notes, a notation characteristic of a modal reading, in which longer modal beats are split up into smaller notes and shorter beats are often left as a single breve. In Figure 2.6, the version from **F-P fr. 24406** has been edited so as to reflect this mix of notations: certain passages are given in free rhythm and others in a second mode pattern. Both of the extant versions of the melody for the song [2.5S1] therefore seem to have been influenced by versions in rhythmic notation.

[97] See pp. 166-180. Given that **F-Pn fr. 846** was most probably created before **I-Tr Vari. 42**, the motet exemplar would have to be a no longer extant copy, bringing the date of the motet much closer to the dates of many of the song manuscripts.

Together, the separation between the first and residual stanzas of [2.5S1] and the rhythmic characteristics of its two extant notations establish a motet-first chronology as the most likely in this network. However, the motet [2.5M] still affords conceptual priority to its song tenor, building its motivic structure around the melody of *Quant la saisons*.
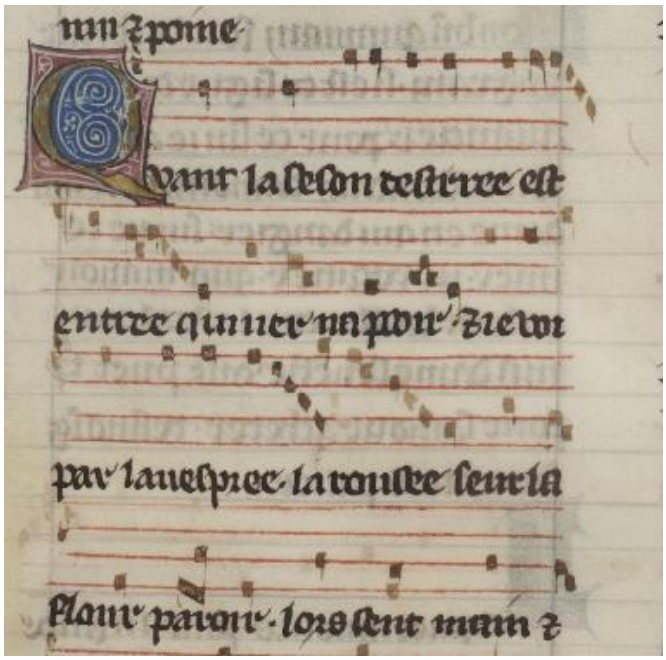


Figure 2.5: A detail from the presentation of [9S1] in **F-Pn fr. 24406**, f. 60r[98]

[98] Image taken from <http://gallicalabs.bnf.fr/ark:/12148/btv1b84386028/f133.item>, accessed 17th August 2015.
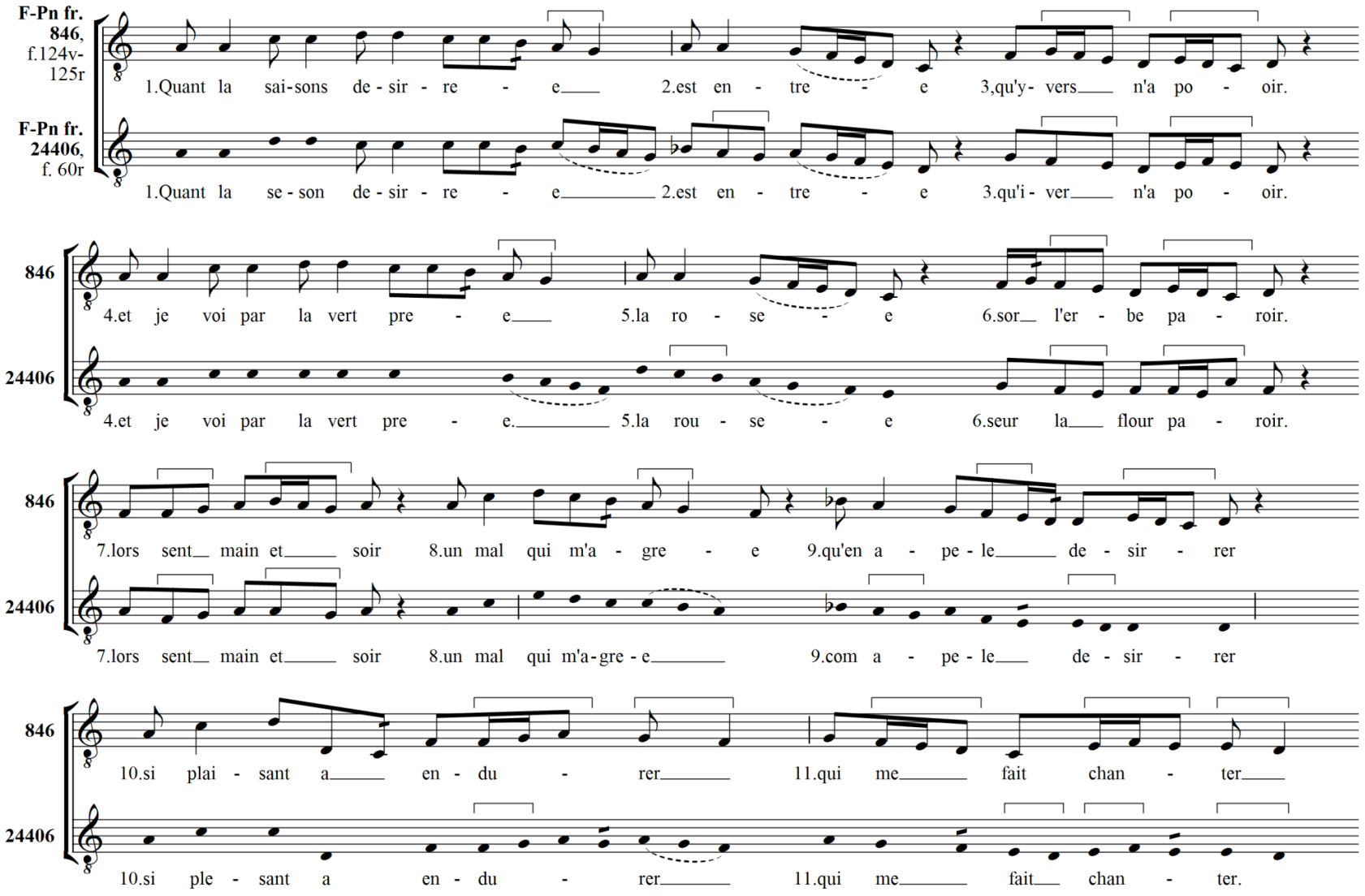



Figure 2.6: The versions of [2.5S1] found in **F-Pn fr. 846** and **F-Pn fr. 24406**

The Conceptual Priority of *Quant la saisons* within the Motet [2.5M]
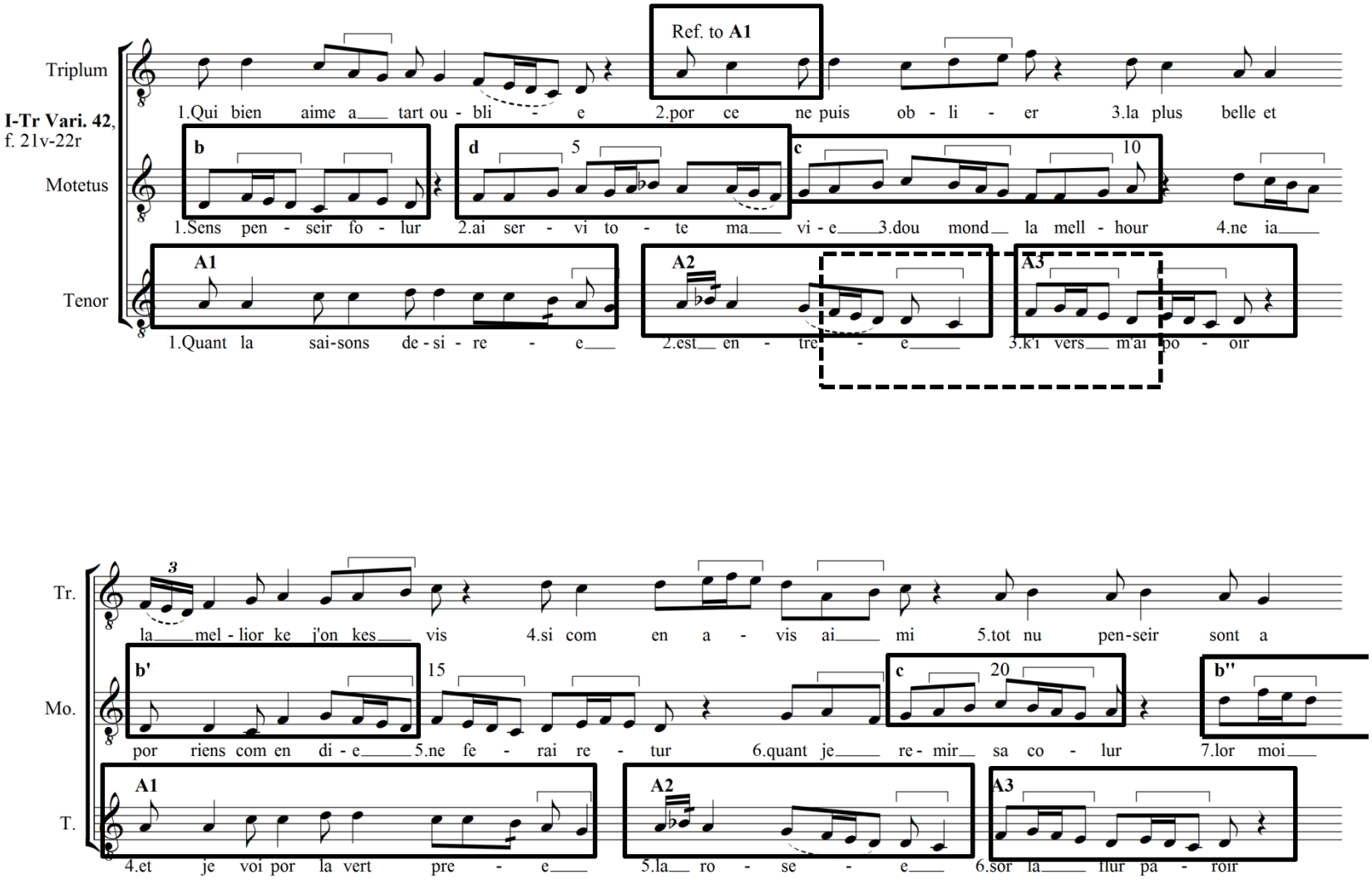
Gaël Saint-Cricq has outlined many of the motivic connections found in [2.5M]. As he notes, the *Quant la saisons* voice is in both musical and poetic *pedes-cum-cauda* form, in which each of the *pedes* has three sections (marked A1, A2, and A3 on Figure 2.7).[99] The melodic figures found in these three sections are also found in the *cauda* of the tenor, marked with A1 and A2 when they appear. Saint-Cricq also identifies motives that occur both in the tenor and in the motetus, such as the motive marked on Figure 2.7 as **d**. For Saint-Cricq, the two motives that articulate the structure of the motet with most clarity are those labelled **b** and **c**. He sees **b** as being heard in the motetus at the beginning of the motet, at the transition between the *pedes* and *cauda* sections, and in the tenor at the end of the motet. Motive **c**, meanwhile, marks the end of the second *pes* in perfections 19 and 20, the midpoint of the *cauda* section at perfections 29-30, and the end of the motet.[100] Saint-Cricq's argument can be augmented by the fact that the motetus figuration at perfection 12, marked **b'**, is a simplified version of the motive it sings at the beginning of the motet. Hence, the motetus sings the same melodic material over the beginning of both the tenor's A sections, highlighting the repeat of the tenor material.

Looking more closely, [2.5M] is even more motivically interlinked than it first might seem. Many of the separate motives have strong melodic links to each other. It is possible to argue, for example, that the motive marked **b** is drawn from the end of A2 and the beginning of A3 in the tenor: perfections 6-10 of the tenor, enclosed in a dashed box, present the same melodic material as that marked in the triplum as **b**. The melodic and rhythmic profiles of motives **d** and **c** are also very similar. Many of the motives used in the motet first appear in the tenor, affording the *Quant la saisons* voice conceptual priority. The motivic system of the motet [2.5M] is designed around the *Quant la saisons* voice, creating the suspicion that it is quoted material.

[99] Saint-Cricq, 'Formes types', 124.
[100] *Ibid*., 195.

[2.5M] was created by a method of motet composition which played on the conventions of quotation by basing its motivic structure around a voice part that was not pre-existent: the *Quant la saisons* tenor. This type of motet was presumably influenced by motets such as [1.1M1], [1.3M1], and [1.4M1], which placed pre-existent song voices at the centre of the motivic structure and, in so doing, afforded them conceptual priority. The *Quant la saisons* tenor is similar in its conception to a number of motet tenors in the seventh fascicle of **F-MOf H. 196** which cannot be shown to be pre-existent song voices but which play with the idea of song in motet. These tenors include the *He resveille toi* tenor of [4.1M1], which creates a rondeau structure out of a refrain. As discussed above in Chapter 1, motet [4.1M1] subsequently reflects this rondeau structure motivically in its upper voices.[101] [2.5M] resembles even more closely motets in which such quasi-song voices are created with a fully texted tenor, such as the tenor of the motet *Qui amours veut maintenir* (880)/ *Li dous pensers* (881)/ *CIS A CUI*, which is found in **I-Tr Vari. 42** and **D-BAs Lit. 115** as well as the seventh fascicle of **F-MOf H. 196**.[102] This motet plays with the formal and tonal structures of song by stringing together nine refrains.[103]

[101] For discussion of this network and its affordance of conceptual priority of the *He resveille toi* tenor, see Ch. 1, pp. 36-42.
[102] *Qui amours veut maintenir/ Li dous pensers/ CIS A CUI* is found in **F-MOf H. 196**, f. 314$^{r}$; **D-BAs Lit. 115**, f. 32$^{v}$; **I-Tr Vari 42**, f. 28$^{r}$.
[103] For a full commentary on this tenor and the way in which it performs song within the motet, see Thomson, 'Monophonic Song in Motets'.


Triplum
I-Tr Vari. 42, f. 21v-22r
Motetus
Tenor
Ref. to A1
1.Qui bien aime a tart ou - bli - e 2.por ce ne puis ob - li - er 3.la plus belle et
b
d
5
c
10
1.Sens pen - seir fo - lur 2.ai ser - vi to - te ma vi - e 3.dou mond la mell - hour 4.ne ia
A1
A2
A3
1.Quant la sai-sons de - si - re - e 2.est en - tre - e 3.k'i vers m'ai po - oir
Tr.
Mo.
T.
3
la mel - lior ke j'on kes vis 4.si com en a - vis ai mi 5.tot nu pen-seir sont a
b'
15
c
20
b''
por riens com en di - e 5.ne fe - rai re - tur 6.quant je re - mir sa co - lur 7.lor moi
A1
A2
A3
4.et je voi por la vert pre - e 5.la ro - se - e 6.sor la flur pa - roir
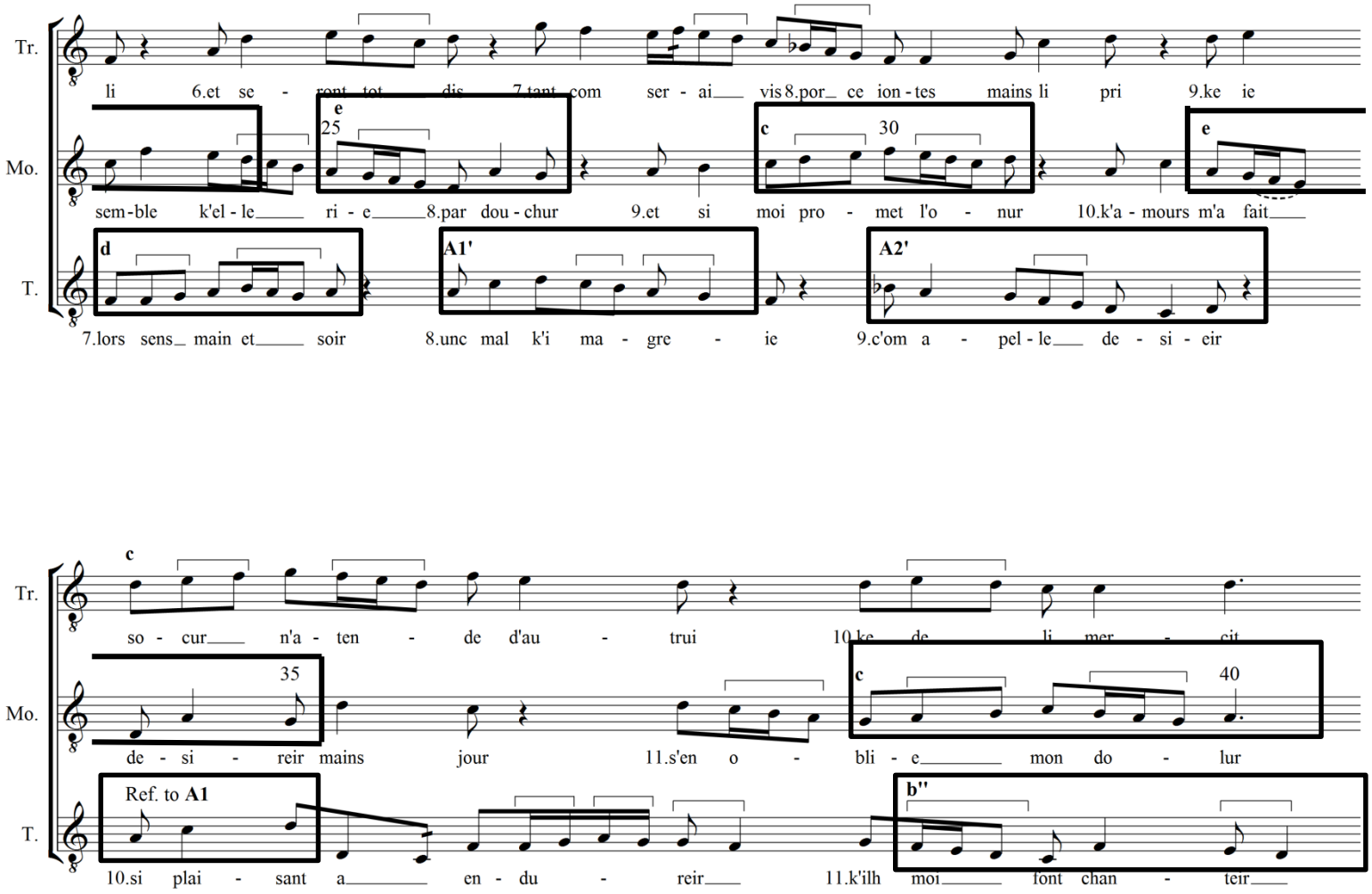



Figure 2.7: An edition of *Sens penser folur/ Quant la saisons/ Qui bien aime* from **I-Tr Vari. 42**, f. 21$^{v}$-22$^{r}$

## Network 3.1: *Orendroit plus qu'onkes mais*

Despite its stylistic link to motets mostly in the seventh fascicle of **F-MOf H. 196**, the motet to which [2.5M] is most closely related in terms of its transmission history is *Fine amurs ki* (888)/ *Jai lonc tens* (889)/ *ORENDROIT PLUS QU'ONKES MAIS* ([3.1M1]). Both of these motets are found in **I-Tr Vari. 42**, both have three fully texted voices, and both of their tenor voices are also found as the first stanza of a monophonic, multi-stanza song copied in the section of **GB-Ob Douce 308** dedicated to the high-style *grand chant*. The chronology of this motet, part of Network 3.1, is more difficult than that of its close relation [2.5M]. The indicators of chronology used in other networks are not present in Network 3.1. Firstly, there are no major signs of adaptation in the motet that might suggest the quotation of a song voice. Secondly, the transmission of the residual stanzas of the song version, [3.1S], is relatively stable across the song's two extant manuscript presentations. Finally, the relationship between the texts of the motet voices and the residual stanzas of the song do not suggest a chronological relationship.

| ID | Text(s) | Tenor | No of Voices | Manuscript(s) |
|---|---|---|---|---|
| [3.1S] | *Orendroit plus qu'onkes mais* | N/A | 1 | **F-Pn fr. 1591**, f. 64*bis*$^{v}$-65$^{v}$<br>**GB-Ob Douce 308**, f. 163$^{r-v}$ |
| [3.1M1] | *Fine amurs ki/ Jai lonc tens/ ORENDROIT PLUS QU'ONKES MAIS* | [3.1S] | 3 | **I-Tr Vari. 42**, f. 19$^{v}$-20$^{r}$ |
| [3.1M2] | *J'ai lonc tens*/ [*ORENDROIT PLUS QU'ONKES MAIS*] | | 2 | 'Arras Fragments'[104] |

Table 2.13: The Manuscript Contexts of Network 3.1

Gaël Saint-Cricq has argued that the song [3.1S] can be said to precede its related motet because of its 'AAX form […] and its courtly song poetic register'.[105] The preceding section of this chapter has shown that another song in AAX form, *Quant la saisons* ([2.5S1]), was most probably later in chronology than its related motet, [2.5M]. The creation of [2.5M] seems partly to have been

[104] These fragments are now lost, but Friedrich Ludwig reports having seen them in 1906. The motetus was in 'franconian mensural notation' and the tenor was 'fully ligated' and therefore presumably without its text. Ludwig, 'Die Quellen der Motetten ältesten Stils', 215.

[105] Saint-Cricq, 'Formes types', 114. 'La forme *AAX* de cette voix et son registre poétique de chant courtois laissent cependant penser qu'elle provient bien de la chanson'.

intended to create a new motet that already had song characteristics built in, such as an AAX form and a high poetic register.[106] The poetic register and form of [3.1S] cannot therefore be used to determine its priority.

Despite small amounts of variance, the residual stanzas of [3.1S] found in **F-Pn fr. 1591** and **GB-Ob Douce 308** have very similar texts and there is no major thematic disruption such as that found in the residual stanzas of [2.4S]. While these properties of the residual stanzas do not disprove Saint-Cricq's song-to-motet position, neither do they support it: Networks 2.1-3 all present regular and stable residual stanzas, but all three seem most likely to have had a motet-first chronology.

The similarities of the manuscript transmission of the motets [2.5M] and [3.1M1] could suggest that they were created in a similar way: [3.1M1] may also have resulted from a desire to create a motet with a tenor that performed the ABABX form and courtly love register of monophonic song. This is tentatively supported by the only extant notation of the song [3.1S], which like other motet-first networks is mensurally notated, as can be seen in Figure 2.8. Found in **F-Pn fr. 1591**, it is the only song in the manuscript to be found in this rhythmically specific notation. It is argued in Chapter 3 that this notation of [3.1S], like those of [3.2X], [1.8S], and [2.5M] in **F-Pn fr. 846**, was copied from a motet exemplar. This is, however, not a guarantee of motet-first chronology: it is further argued in Chapter 3 that [1.8S] has chronological priority over its related motet.[107]

[106] John Stevens also assumed that [3.1S] preceded its related motet. In his attempt to achieve generic clarity between song and motet, he plays down the interaction between the two genres, claiming that [3.1S] is the only 'genuine example of a trouvère chanson used in the composition of a motet'. See Stevens, *Words and Music*, 461, note 3.

[107] See Chapter 3, pp. 180-187.

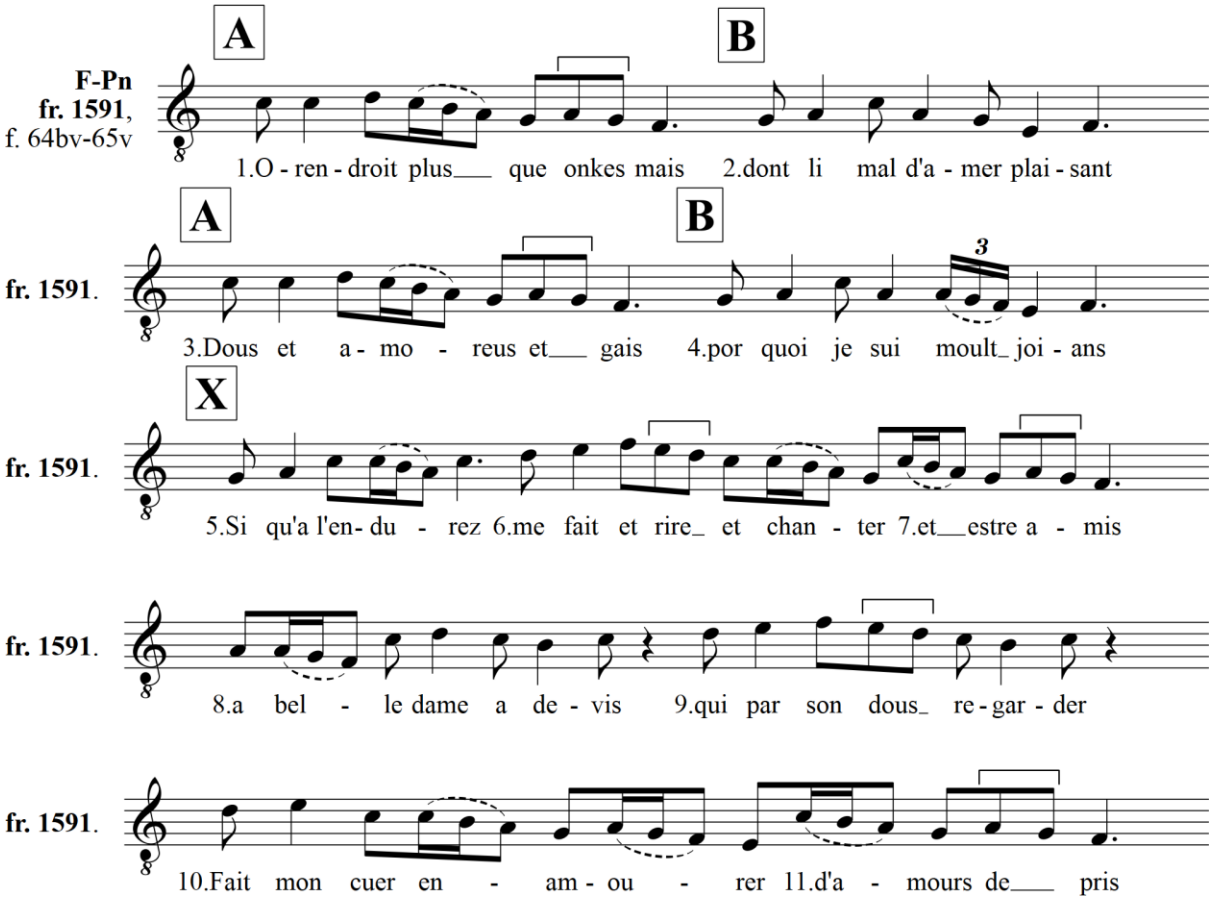



Figure 2.8: An edition of [3.1S]

## Concluding Remarks

This chapter has considered cases in which a monophonic, multi-stanza song was created from a motet. It distinguishes analysis that can be part of a chronological argument from that which cannot, chronicling simultaneously the ways that a motet-first chronology can be detected and the ways in which a motet-to-song transformation was carried out. The validity of methods of chronological analysis must be decided on a case-by-case basis. In Network 2.1, the model of intertextuality between Gautier de Coinci's *Hui matin a l'ajournée* and the motet voice *Hyer matin a l'ajournée* pointed towards a chronological relationship. Gautier's text adopts the textual motives and structures of *Hyer matin* and transforms them, turning a courtly love text against itself by making it advocate the praise of Mary to the exclusion of the praise of earthly women. The texts have the same incipit and Gautier is clearly referring back to a pre-existent text or way of thinking, meaning

that it is difficult to see this intertextual relationship functioning in the opposite direction. In Network 2.1, intertextuality was therefore able to form a main part of the chronological argument. This is true to a lesser extent in Network 2.2: while the intertextuality of the two stanzas of [2.1S] with the *He bergiers* and *He sire* motet voices was only the beginning of a chronological argument; it had to be furthered through analysis of the musical relationship between the different motet versions. However, Network 2.3 demonstrated that the availability of an intertextual relationship sometimes cannot be part of a chronological analysis: the intertextuality between the motet [2.3M1] and the song [2.3S] was a product of interpretation rather than one of composition and therefore could play no part in a chronological argument.

Other characteristics of songs and motets are a more reliable part of a chronological argument: a radical separation between the first stanza of a song and its residual stanzas may suggest that it was developed from a related motet. However, this argument must once more be adapted for each situation. While the different transmissions of the first and residual stanzas of *Quant la saisons desirée* ([2.5S1]) were enough to suggest a motet-first chronology, the thematic and poetic separation between the stanzas of *Quant voi le douz temps* ([2.4S]) had to be supported by other musical and textual arguments.

Along with the development of a chronological methodology, this chapter has attempted to characterize the different way in which motet voices were converted to songs. These ways, allowing for the necessary adjustments for the different requirements of different generic conversions, betray similar preoccupations to those of the motets which quoted a song voice, catalogued in Chapter 1. Sometimes the new generic product contains a self-conscious reference to its model. Some of those references will attempt to amplify the affect of their model, in the way that *Cil qui m'aime*/ *Robin m'aime*/ *PORTARE* ([1.1M1]) amplified the rondeau form of its song voice, or *E bergiers* ([2.2S]) clarified the message of its motet model. Others of the new products chose instead to reshape, maintaining a reference to their model while radically reforming the context of that

reference. *Main s'est levee*/ *ET TENUERUNT* ([1.4M1]) recreated the tonal shape of its song model, while *Hui matin* ([2.1S]) completely reversed the message delivered in its motet exemplar. Sometimes, the new generic product chose not to reference its model at all: *Cil qui m'aime* / *Quant chantent oisiaus*/ *PORTARE* ([1.6M1]) re-used a song voice in its motetus without engaging with the musical or textual materials of that motetus, while *Quant voi le douz temps* ([2.4S]) adds residual stanzas which are self-contained texts to its motet model, not interacting with it thematically or formally.

Transformations between song and motet therefore happened in both directions and formed a number of different relationships between the model they were using and the new generic product they created. Chapter 3 widens the scope of chronological analysis, examining transformations that happened outside the two basic transformations of song to motet and motet to song. By looking outside specific song-motet interaction, Chapter 3 aims to show that that the specific song-motet interactions characterized in Chapters 1 and 2 participated in wider trends in both song and motet history, of style, notation, and quotation.

# Chapter 3

## Wider Chronologies: Contextualising Motet-Song Relations

The first two chapters of this thesis have slowly been developing a model of motet and song chronology which commits to 'linear' chronological decisions on the small scale while remaining aware of the complications of 'dynamic' chronologies on the larger scale, and hence avoiding totalising chronologies based on genre. [1] The chronologies dected in Chapters 1 and 2 have mostly been linear, and it is important that they have been so: they have enabled a wider characterization of the ways in which material might be transformed from a song to a motet and vice versa. The chronological analysis in Chapter 3, however, engages more with the complications of larger-scale chronologies, showing the complex ways in which the different versions in a network could be chronologically related. This chapter places the transformation from motet to song and vice versa into wider contexts, focusing on two phenomena which display the complexity of chronology: the mensural notation of song and the chronological relationships between different motet versions in the same network.

Song notations that seem to indicate rhythm have rarely been out of the musicological spotlight, whether being used to justify the performance of monophonic song in a rhythmic mode or to link songs to motets.[2] The first section of this chapter considers the mensural notation of songs which

[1] For the importance of the terms 'linear' and 'dynamic' chronology, see the Introduction to this thesis, pp. 20-21. The terms are drawn from Catherine A. Bradley, who uses them to characterize two distinct ways of analysing the chronology of motets. See Bradley, 'The Earliest Motets', 18-19.

[2] The historiography of mensural notations of song is explored in the course of this chapter. For an overview of the use of seemingly rhythmic notations of song to prove or disprove the thesis that monophonic song should be performed in a rhythmic mode, compare the scholarship of Hans Tischler to that of Hendrik van der Werf. See, for example, Hans Tischler, 'The *Chansonnier* Cangé and Mensural Notation in Trouvère Songs', *Orbis Musicae*, 11 (1993), 73-80; Hendrik van der Werf, 'Music', in F. R. P. Akehurst and Judith M. Davis (eds), *A Handbook of the Troubadours* (Berkeley; London: University of California Press, 1995), 121-164. Judith Peraino has linked the mensural notation of song to motets, arguing that mensural notation was characteristic of motet practice and non-rhythmic notation of song practice. See Peraino, *Giving Voice to Love*, 215-219.

are also found as motet voices, arguing that there are numerous different reasons why a song might be notated mensurally. In some cases, a motet exemplar was used to copy songs; as a result, the mensural notation of the polyphonic exemplar was reproduced in the monophonic song. In others, the song's motet concordance seems not to have been responsible for the former's mensural notation. In still other cases, mensural notation seems to have been used for songs that have no specific connection to motets. The relationship between a song having a motet concordance and being mensurally notated is therefore complex: the mensural notation may or may not be linked to the motet concordance, depending on each particular case.

Even in cases in which the mensural notation of a song is the result of a motet exemplar, chronology is not simple: in Network 1.8, centred around the voice part *Chascuns qui de bien amer*, the mensural notation of the song version ([1.8S]) found in **F-Pn fr. 846** occurred because it was copied from a motet exemplar. At the same time, however, the motet version of this network, [1.8M1], was created from a pre-existent version of the song [1.8S]. Therefore, though the song version [1.8S] is chronologically prior to its related motet ([1.8M1]), a copy of the later motet was used as the exemplar for a copy of the earlier song in mensural notation.

Mensurally notated songs that have a motet concordance therefore have two different chronologies. First, they have a chronology of copying, which determines if the motet concordance was the cause of their mensural notation. Second, they have a chronology of composition, which proposes the chronological relation of the song itself to that motet version. These chronologies can interact in different ways. They may be complex and intertwined, like Network 1.8, or they may be more simply related: in Network 2.5, centred around the voice part *Quant la saisons desirée*, the motet version [2.5M] has chronological priority over the related song [2.5S1] and is responsible for the mensural notation of that song in **F-Pn fr. 1591**. Mensural notations of song provide a way of looking at song that sees chronology as multifaceted and layered: local, linear chronologies can

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Peraino's dichotomy is, to some extent, a false one, as many earlier motet sources, including **I-Fl Plut. 29.1**, **D-W Cod. Guelf. 1099 Helmst.**, and **GB-Lbl Egerton 274**, notate their motets in non-mensural notation.

often be identified, in the use of a motet exemplar for a particular mensural notation of song, for example. These local chronologies sometimes present a coherent story for the whole network, as in Network 2.5. There can be no generalisation, however, about the chronology of songs with mensural notation. Each one presents a different transmission situation which can, like Network 1.8, be complex, dynamic, and difficult to trace.

The second section of this chapter considers the chronological relationships between different motet versions that exist within a network of songs and motets. It is often difficult to pinpoint how the chronology between different motet versions relates to the chronology between the motet and song versions. Focusing on two networks with two- as well as three-voice versions, the present discussion demonstrates that a local linear chronology of two-voiced motet to three-voiced motet (or vice versa) can be established, just like a local linear chronology of song to motet (or vice versa). Trying to link the two local linear chronologies together in order to gain a wider picture of the chronology of the network as a whole, however, is much more difficult. Consequently, Chapter 3 exemplifies the approach to chronology developed throughout this thesis. The chronologies of the networks discussed are in one sense 'linear': a direction of transformation from song to motet or from two-voice motet to three-voice motet can be established. However, the chronologies are also 'dynamic': the numerous local linear chronologies detected in a network cannot be made to line up in a neat progression.

## The Mensural Notation of Song

Within the corpus of songs and motets that share a voice part, there are eight networks whose song versions are notated mensurally in at least one manuscript, as seen in Table 3.1. While each of these notations differentiates longs from breves by the use of a descending tail to the right, their use of other mensural significations, such as the differentiation of ligatures by means of propriety and perfection, varies from case to case. Among the seven mensural notations, there are a number of sub-groups, the largest of which contains the four networks whose song versions are found in **F-Pn**

**fr. 846**. This manuscript has been at the centre of debates about the mensural notation of song and has fuelled one of the most long-lived controversies in the history of the vernacular song of the middle ages, that of rhythm.

The theory that the rhythmic modes of thirteenth-century polyphony could and should be applied to vernacular song of the trouvères infamously began with the French scholars Pierre Aubry and Jean Baptiste Beck at the turn of the twentieth century. [3] Its widespread adoption by Friedrich Ludwig and his pupil Friedrich Gennrich ensured that this theory remained popular until it was challenged by Hendrik van der Werf in the 1970s. Van der Werf argued for a performance of song that could be either equalistic or isosyllabic, but should certainly not be modal.[4]

[3] For details regarding the respective 'discoveries' of Beck and Aubry and their disagreements about whose intellectual property the 'modal' theory was, see John Haines, 'The "Modal Theory", Fencing, and the Death of Pierre Aubry', *Plainsong and Medieval Music*, 6 (1997), 143-150. The rhythmic modes that they wanted to apply to monophonic song are codified into six modes by music theory including the *Dispositio positione vulgaris* and both extant versions of the treatise attributed to Johannes de Garlandia. See Janet Knapp, 'Two xiii Century Treatises on Modal Rhythm and the Discant: *Discantus positio vulgaris , De musica libellus*', *Journal of Music Theory*, 6/2 (1962), 200-215 (207-8); Hieronymous de Moravia, *Tractatus de musica*, ed. Simon M. Cserba (Regensburg: 1935), 196-197, 200-193. The later theorists Franco of Cologne and Lambertus moved away from a six-mode system, codifying five and nine modes respectively. For a short summary of the differences between the Garlandian, Franconian, and Lambertian system of modes, see *The 'Ars musica' attributed to Magister Lambertus/Aristoteles*, ed. Christian Meyer, trans. Karen Desmond, Royal Musical Association Monographs 27 (Farnham: Ashgate, 2014), xxx-xxxi. For editions of the relevant passages of the treatises, see Franco of Cologne, *Ars cantus mensurabilis*, ed. Gilbert Reaney and André Gilles, Corpus scriptorum de musica 18 (n.p: American Institute of Musicology, 1974), 26-29; *The 'Ars musica' attributed to Magister Lambertus/Aristoteles*, ed. Meyer, 101-113. When referencing the modes used in particular motets, this thesis will use the Garlandian system of six modes for ease of reference.

[4] Hendrik van der Werf, *The Chansons of the Troubadours and Trouvères: A Study of the Melodies and their Relation to the Poems* (Epe: Hooiberg, 1972), 35-45.

| ID | Song incipit | RS Number | Mensural notations | Non-mensural notations | Versions with no notation |
|---|---|---|---|---|---|
| [1.1S] | *Robin m'aime, Robin m'a* | Unlisted | **F-Pn, fr. 25566**, 39$^{r}$<br>**F-AIXm Ms. 166**, f. 1$^{r}$ | N/a | **F-Pn fr. 1569**, 140$^{r}$ |
| [1.8S] | *Chascun qui de bien amer* | 759 | **F-Pn fr. 846**, f. 31$^{r}$ | **F-Pa 5198**, p. 224<br>**F-Pn fr.845**, f. 108$^{v}$<br>**F-Pn fr. 847**, f. 64$^{r}$ | **I-MOe Estero 45**, f. 229$^{r}$<br>**CH-BEa 389**, f. 153$^{r}$ |
| [1.9S] | *Li douz chanz de l'oiseillon* | 1877 | **F-Pn fr. 846**, f. 80$^{r}$ | N/a | N/a |
| [2.1S] | *Hui matin a l'ajournée* | 491a | **F-Pn n.a.f. 24541**, f. 117$^{r}$ | For all other notations of [2.1S], see Table 2.1 in Chapter 2. | |
| [2.5S1] | *Quant la saisons* | 505 | **F-Pn fr. 846**, f. 124$^{v}$<br>**F-Pn fr. 24406**, f. 60$^{r}$[5] | N/a | **F-Pn fr. 20050**, f. 124$^{v}$<br>**GB-Ob Douce 308**, f. 161$^{v}$-162$^{r}$<br>**F-Pn fr. 1633**, 137$^{v}$<br>**F-Pn fr. 1589**, f. 146$^{v}$-147$^{r}$<br>**I-Fr 2757**, 153$^{r-v}$<br>**F-Pn fr. 1455**, f. 113$^{v}$-114$^{r}$<br>**B-Br IV 319**, f. 119$^{v}$ |
| [3.1S] | *Orendroit plus qu'onkes mais* | 197 | **F-Pn fr. 1591**, f. 64bis$^{v}$-65$^{v}$ | N/a | **GB-Ob Douce 308**, 163$^{r-v}$ |
| [3.2X] | *Bien m'ont amors entrepris/ TENOR*[6] | 1532 | **F-Pn fr. 846**, f. 21$^{r}$ | N/a | N/a |
| vdB870 (Network 4.1) | *He resvelle toi* (vdB870)[7] | N/a | **F-Pn, fr. 25566**,f. 43$^{r}$<br>**F-AIXm Ms. 166**, f. 6$^{r}$ | **F-Pn fr. 847**, f. 128$^{v}$ | **F-Pn fr. 1569**, f. 143$^{v}$ |

Table 3.1: Mensural notations of song in the corpus of motets and songs

[5] This notation only has some mensural aspects, it is not fully mensural. See Chapter 2, pp. 149-151.

[6] Although [3.2X] is polyphonic, it is included in a list of mensural songs for reasons of manuscript transmission. It is argued later in this chapter that [3.2X] was copied into **F-Pn fr. 846** from a motet exemplar, along with [1.8S] and [2.5S1]. See pp. 166-180. It is then argued in Chapter 4 that when [3.2X] was being copied in **F-Pn fr. 846**, the compiler may have originally planned to turn it into a monophonic, multi-stanza song. See pp. 261-271.

[7] As the monophonic version of Network 4.1 is a refrain, the three boxes in this row comprise three different works, *Le Jeu de Robin et de Marion* of Adam de la Halle, the song *Hier main, quant je chevauchoie*, and the Salut d'amour with the incipit *Bele, salus vous mande* respectively from left to right. For a differentiation of these three contexts, see Table 1.3.

The following discussion of the mensural notation of song consists of two subsections. In the first, and largest, the mensural notation of the songs in **F-Pn fr. 846** that are also in the corpus studied by this thesis is examined. Within this consideration of **F-Pn fr. 846**, chronology of copying is first discussed in isolation, showing the multiple reasons for the mensural notation in this manuscript. In two case studies, Networks 1.8 and 2.5, the chronologies of copying and composition are then compared, showing the complicated links between them. The second subsection consists of a shorter consideration of three mensurally notated songs in manuscripts other than **F-Pn fr. 846**, from Networks 3.1, 1.1, and 4.1. These case studies also compare the chronology of copying and composition, reaffirming that the complexities of chronology analysed in **F-Pn fr. 846** exist outside that manuscript context.

## **Mensurally Notated Songs in** F-Pn fr. 846

For a theory in which monophonic song was to be sung in rhythmic modes to be satisfied at even the most basic level, rhythmically specific notations like the songs in **F-Pn fr. 846** would have to use notation that could easily be read in consistently modal rhythmic patterns. The consistency of its notation has therefore become the most pressing issue for scholars studying **F-Pn fr. 846**. Systematic considerations of the manuscript's notation have rarely been undertaken, however: scholars on both sides of the rhythm debate have used this notation to argue their own point, claiming the consistency or inconsistency of the notation without necessarily examining it song by song.

### The Notation of F-Pn fr. 846

#### Scholarly Models for Understanding **F-Pn fr. 846**

For Hans Tischler, who argues that vernacular song should be interpreted modally, the notation of **F-Pn fr. 846** is largely mensural and must be read in such a way: notes with downstems to the right are to be read as longs.[8] Some ligatures in the manuscript resemble shapes which in other contexts

[8] Tischler, 'The Chansonnier Cangé', 73-74.

signal that the ligatures are to be read mensurally, rather than as filling up a modal beat.[9] For Tischler, these ligatures are to be interpreted in the same mensural way as in their other, more clearly rhythmically modal context. For Hendrik van der Werf, on the other side of the argument, there are only 'very few' songs in **F-Pn fr. 846** with notation that is 'semi-mensural' and 'clearly and faultlessly indicates modal rhythm', whereas the rest of the manuscript is in notation that 'is too inconsistent to be taken as an indicator for modal rhythm'. [10]

There are significant problems with both of these positions. John Haines's account of the notation in **F-Pn fr. 846** suggests that 128 songs had some kind of mensural pattern, while Tischler argues for 134 songs being thoroughly mensurally notated.[11] Appendix 2 shows the results of my own survey of the notation of **F-Pn fr. 846**, whose number is much more conservative. It used a rapid sampling technique; the picture it presents is therefore correct in outline, but other methods may produce different specific results. According to my survey, there are only 34 songs in **F-Pn fr. 846** whose notations present a sufficiently regular alternation of longs and breves for them easily to be interpreted in one of the rhythmic modes. [12] There are a further 29 songs which do not easily yield a modal interpretation but still employ a fairly regular alternation of longs and breves. There are 351 songs in **F-Pn fr. 846** in total, so the 34 songs that can easily be read as being in a rhythmic mode account for only 9.7% of the total songs in the manuscript. The notation of this manuscript cannot therefore be characterized as either consistent or inconsistent: while the majority of songs do not present a modal interpretation, a significant minority do.

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[9] For a full discussion of the place of mensural ligatures in thirteenth-century music theory, see p. 176, especially note 30. The method of reading ligatures designated here as 'filling up a modal beat' describes the process by which ligatures stand in for either the long or short beat of the rhythmic modes. The notes in the ligature therefore have to fill the time that would have been taken by the long or breve that the ligature replaces. This principle of equation between ligatures and modal beats is also termed 'equipollentia'. See, for example, Helen Deeming, *Songs in British Sources, c.1150-1300* (London: Stainer & Bell, 2013), lii-liii.

[10] Van der Werf, *The Chansons*, 40.

[11] Haines, *Eight Centuries*, 29, 44; Tischler, 'The Chansonnier Cangé', 74.

[12] The formation of the pattern of one of the rhythmic modes has often been the 'smoking gun' for notations of song in which the downstems and ligatures are intended to be read mensurally. It is, of course, possible that the downstems in some notations indicate length or stress without signalling a rhythmic mode. The match between text accent and notational indicators of length in these manuscripts (or lack thereof) is a topic requiring scholarly attention, but falls outside the ambitus of this doctoral project.

Mark Everist has proposed a more nuanced reading of **F-Pn fr. 846**.[13] He argues that the use of downstems to the right, upstems to the left, and other mensural elements was intended to create a form of notation that looks mensural but either cannot or should not be interpreted mensurally. For Everist, the notation was part of a larger project on the part of the creators of this manuscript to make it look not like a chansonnier, but rather like a fashionable, Parisian book of polyphony. If this is the case, the notation would have been chosen for its visual effect rather than its mensural signification. The argumentation that led to his theory, however, has been affected by recent work on the provenance and dating of **F-Pn fr. 846** by Alison Stones and Kathleen Ruffo.[14]

All scholars agree that the manuscript has its origins in Burgundy.[15] Everist, with the support of François Avril, claims that, while the illuminations and initials of **F-Pn fr. 846** seem to ape a Parisian style, they were not executed in Paris itself.[16] Everist argues that both notation and size of the manuscript participate in a project similar to that of its decorations. As he puts it, the creators of **F-Pn fr. 846**

> seem to have been deliberately trying to make this particular *chansonnier* look as little like the rest of those manuscripts [*chansonniers*] and as much like a smaller Parisian book. If the counterfeit was to be as complete as possible, it seems reasonable to assume that the notation should be borrowed from Parisian music books.[17]

Everist's work must now be informed by that of Stones, who has argued that the closest art-historical matches for **F-Pn fr. 846** are found not in Parisian manuscripts, but rather in two manuscripts from Burgundy.[18] Stones has proposed that **F-Pn fr. 846** was created by the same scribe, pen-flourisher, and illuminator as **F-Pn fr. 1376**, which contains copies of Chretien de Troyes's *Eric et*

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[13] Everist, *Polyphonic Music*, 201-202.
[14] Stones, 'The Illustrated Chretien Manuscripts', I: 256-257; Ruffo, 'The Illustration of Notated Compendia', 61-63, 125-183.
[15] The Burgundian elements of the script have been recognized since Jean Beck, *Reproduction phototypique du chansonnier Cangé: Manuscrit français no. 846 de la Bibliothèque nationale de Paris,* 2 vols, Corpus cantilenarum medii aevi 1; les chansonniers des troubadours et des trouvères 1 (Paris: Librairie Ancien Honoré Champion; Philadelphia: University of Pennsylvania Press, 1927), II: 15.
[16] Everist, *Polyphonic Music*, 201-202. The quotation from Avril is referenced as being in a personal communication to Everist on 29th March 1982.
[17] *Ibid*., 201-2.
[18] Stones, 'The Illustrated Chretien Manuscripts', I: 256-257.

*Enide* and *Florimont*, and **US-BAw W109**, a breviary whose calendar points towards an origin in Dijon and suggests a date later than 1287.[19]

Stones argues that **F-Pn fr. 846**, in conjunction with **F-Pn fr. 1376**, would have made a suitable gift for the wedding of Edouard de Savoie and Blanche, daughter of Duke Robert II of Burgundy, at the time of their marriage in 1307.[20] While agreeing with Stones on the association of **F-Pn fr. 846** with the Savoie family, Kathleen Ruffo believes the style of illuminations to be earlier than 1307, and therefore identifies **F-Pn fr. 846** with a reference in the Savoie family accounts of 1297 to an unknown book of music made for Aymon, son of Count Amadeus IV of Savoie.[21] The ten years between the datings of Ruffo and Stones do not make a significant difference to **F-Pn fr. 846**'s relationship with the datings of other important music manuscripts: both dates place the manuscript after the probable creation date of the seventh fascicle of **F-MOf H. 196** and before its eighth fascicle.[22]

While art-historical evidence that points towards Burgundy rather than Paris must change the detail of Everist's argument, it need not change its general direction. It is still possible that the notation was entered as a prestige object gaining currency from its similarity to mensural notations. **F-Pn fr.**

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[19] Stones, 'The Illustrated Chretien Manuscripts', I: 256-257.
[20] *Ibid*., I: 257.
[21] Ruffo, 'The Illustration of Notated Compendia', 63.
[22] Although the dating of **F-MOf H. 196** has been the subject of some controversy, there is now largely scholarly consensus on the order of its compilation. Since Yvonne Rokseth, it has been acknowledged that there is an old corpus which was subsequently added to. Rokseth believed that this was fascicles 1-6 of the total eight, but the modern scholarly consensus is that it consists of fascicles 2-6. See Rokseth, *Polyphonies*, IV: 25-30.The dates for the old corpus have varied, but Mark Everist and Catherine Parsoneault are typical in their respective decisions of '1260-1280' and '1280 or slightly before'. See Everist, *Polyphonic Music*, 130-131; Catherine Jean Parsoneault, 'The Montpellier Codex: Royal Influence and Musical Taste in late Thirteenth-Century France', PhD thesis, University of Texas at Austin, 2001, 218. In most schemas of this manuscript's development, the first and seventh fascicles were added after this main corpus, probably in the 1290s. See Everist, *Polyphonic Music*, 118; Parsoneault, 'The Montpellier Codex', 217-218. The most recent dating of the eighth fascicle, which is generally thought to have been added last, has been made by Alison Stones and Rebecca A. Baltzer, who have both argued for a date in the 1310s, probably in the first half of that decade. Rebecca A. Baltzer, "The Decoration of Montpellier Fascicle 8: Its Place in the Continuum of Parisian Manuscript Illumination" (paper presented at the Montpellier 8 Conference, St Hugh's College, Oxford, 2014); Alison Stones, "Style and Iconography of **Mo**, fol. 348" (paper presented at the Montpellier 8 Conference, St Hugh's College, Oxford, 2014). The only major alternative theory is that of Mary Wolinski, who has argued that Fascicles 1-7 were copied in one unit, with Fascicle 8 being added only slightly later. Wolinski's theory has not found general acceptance. Mary E. Wolinski, 'The Compilation of the Montpellier Codex', *Early Music History*, 11 (1992), 263-301.

**846** contains 288 songs which do not show a regular alternation of longs and breves, but do have notes with downstems to the right; it seems likely that Everist's model of prestige mensural notation applies to these songs, whose notation was probably created by copying the kind of signs found in the more consistently notated songs around them.

If Everist's model explains the 288 songs that cannot be interpreted in any kind of rhythmic mode, there are still two categories of notation to explain: the 34 songs whose notation fits into a rhythmic mode and the 29 songs in which the notator is clearly cognisant of the meaning of a downstem to the right and was working within a system which abided by the basic alternation of longs and breves, if not strictly within the modal system. Even within the 34 modal songs, not all songs are the same: there are three which have a notational profile distinct from that of the rest of the manuscript. All three of these songs are found in the corpus studied by this thesis. The first, *Bien m'ont amours*/ *TENOR* ([3.2X]), is found in **F-Pn fr. 846** with both a tenor and a second stanza, an unusual combination which prompts the 'X' in its network ID and is discussed further in Chapter 4.[23] The other two, *Chascun qui de bien amer* ([1.8S]) and *Quant la saisons* ([2.5S1]), are presented monophonically in **F-Pn fr. 846** but have concordances in polyphonic motets. The following section demonstrates the similarity in notational profile between these three songs. As they comprise three of the four motet-related songs in **F-Pn fr. 846**, it is argued that they have the same chronology of copying and that their notation is a direct result of their relationship with motets: the versions in **F-Pn fr. 846** were most likely copied from a motet exemplar.

The only other song in **F-Pn fr. 846** with a motet concordance, *Li douz chanz* ([1.9S]), does not share the notational profile of the other three songs and is therefore a control case. This song arguably had a different chronology of copying and was most likely copied into **F-Pn fr. 846** from a monophonic exemplar. The four motet-related songs in **F-Pn fr. 846** demonstrate that some, but not

[23] See pp. 261-271. For further details on the make-up of network IDs, see the Introduction, p. 15-16.

all, of the manuscript's mensural notations of song can be explained by a chronology of copying in which a motet exemplar was used.

Tables 3.2-3.4 compare the frequency of ligature shapes in these four songs with the totals in the manuscript as a whole.[24] Each table shows all the ligatures in the four songs that belong to a certain ligature type, for example two-note descending. The table for two-note descending ligatures gives the number of times each specific ligature shape appears in the song, as well as the percentage of the songs' total number of two-note descending ligatures that it makes up. The song [1.8S], for example, has eight two-note descending ligatures; one of these eight ligatures is in the shape designated as 2D1 (  ). 2D1 therefore makes up 12.5% of the two-note descending ligatures in [1.8S].[25] This figure is intended to be compared to those detailing the use of the same ligature shape across the whole manuscript. The whole manuscript contains 2422 two-note descending ligatures, 2398 of which are in the shape 2D1. 2D1 therefore constitutes 99% of the two-note descending ligatures in the manuscript. The figure of 99% for the whole manuscript stands at odds with the 12.5% for the song [1.8S], highlighting that the ligature shape 2D1 is much less common in [1.8S] than across the manuscript as a whole.

[24] Tables 3.2-3.4 are based on my own full table of ligatures in **F-Pn fr. 846**, which is found in Appendix 3.
[25] The percentages are rounded to only one decimal place, rather than the more normal three significant figures, to allow for the space available in the table.

| Song ID | Folio | 2D1 | 2D2 | 2D3 | 2D4 | 2D5 | 2D6 | 2D7 | 2D8 | PD1 | PD2 | PD3 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | |  |  |  |  |  |  |  |  |  |  |  |
| **Bien m'ont amours [3.2X]** | 21[r] | 1 (33.3%) | | | | | 1 (33.3%) | 1 (33.3%) | | 2 (100%) | | |
| Total of ligature type (2-note descending) in song | | | | | | | | | 3 | | | 2 |
| **Chascuns qui de bien amer [1.8S]** | 31[r] | 1 (12.5%) | 1 (12.5%) | | | | 5 (62.5%) | 1 (12.5%) | | 2 (50%) | 2 (50%) | |
| Total of ligature type (2-note descending) in song | | | | | | | | | 8 | | | 4 |
| **Quant la saisons [2.5S1]** | 124[v] | 7 (100%) | | | | | | | | 1 (100%) | | |
| Total of ligature type (2-note descending) in Song | | | | | | | | | 7 | | | 1 |
| **Li douz chanz [1.9S]** | 80[r] | 16 (100%) | | | | | | | | 5 (62.5%) | | 3 (37.5%) |
| Total of ligature type (2-note descending) in song | | | | | | | | | 16 | | | 8 |
| **Total in manuscript** | | 2398 (99%) | 2 (0.1%) | 3 (0.1%) | 1 (0%) | 1 (0%) | 11 (0.5%) | 3 (0.1%) | 4 (0.2%) | 630 (96.5%) | 12 (1.8%) | 11 (1.7%) |
| **Total of ligature type (2-note descending) in manuscript** | | | | | | | | | 2423 | | | 653 |

Table 3.2: A comparison of two-note descending ligatures in all four motet-related songs in **F-Pn fr. 846** to the totals in the manuscript as a whole.

| Song ID | Folio | 2A1 | 2A2 | 2A3 | 2A4 | 2A5 | 2A6 | PA1 | PA2 | PA3 |
|---|---|---|---|---|---|---|---|---|---|---|
| | |  |  |  |  |  |  |  |  |  |
| **Bien m'ont [3.2X]** | 21[r] | 3 (33.3%) | | | 6 (66.6%) | | | | 1 (100%) | |
| Total of ligature type (2-note ascending) in song | | | | | | | 9 | | | 1 |
| **Chascuns qui [1.8S]** | 31[r] | 2 (66.6%) | | 1 (33.3%) | | | | | 1 (100%) | |
| Total of ligature type (2-note ascending) in song | | | | | | | 3 | | | 1 |
| **Quant la saisons [2.5S1]** | 124[v] | | | | 1 (100%) | | | | | 1 (100%) |
| Total of ligature type (2-note ascending) in song | | | | | | | 1 | | | 1 |
| **Li douz chanz [1.9S]** | 80[r] | 6 (100%) | | | | | | | 1 (100%) | |
| Total of ligature type (2-note ascending) in song | | | | | | | 6 | | | 1 |
| **Total in manuscript** | | 1210 (98.6%) | 1 (0.1%) | 3 (0.2%) | 7 (0.6%) | 2 (0.2%) | 3 (0.2%) | 191 (57.4%) | 141 (42.3%) | 1 (0.3%) |
| **Total of ligature type (2-note ascending) in manuscript** | | | | | | | 1226 | | | 333 |

Table 3.3: A comparison of the two-note ascending ligatures in all four songs in **F-Pn fr. 846** with relations to motets to the totals in the manuscript as a whole.

| Song ID | Folio | 3D1 | 3D2 | 3D3 | 3D4 | 3D5 | 3D6 | 3D7 | 3D8 |
|---|---|---|---|---|---|---|---|---|---|
| | |  |  |  |  |  |  |  |  |
| **Bien m'ont [3.2X]** | 21$^{r}$ | | | 1 (14.3%) | | 6 (85.7%) | | | |
| Total of ligature type (3-note descending) in song | | | | | | | | | 7 |
| **Chascuns qui [1.8S]** | 31$^{r}$ | 1 (25%) | | | | 2 (50%) | 1 (25%) | | |
| Total of ligature type (3-note descending) in song | | | | | | | | | 4 |
| **Quant la saison [2.5S1]** | 124$^{v}$ | | | | | 6 (100%) | | | |
| Total of ligature type (3-note descending) in song | | | | | | | | | 6 |
| **Li douz chanz [1.9S]** | 80$^{r}$ | | | | | | | | |
| Total of ligature type (3-note descending) in song | | | | | | | | | 0 |
| **Total in manuscript** | | 331 (91.2%) | 2 (0.6%) | 6 (1.7%) | 3 (0.8%) | 16 (4.4%) | 2 (0.6%) | 2 (0.6%) | 1 (0.3%) |
| **Total of ligature type (3-note descending) in manuscript** | | | | | | | | | 363 |

Table 4: A comparison of the three-note descending ligatures (excluding *conjuncturae*) in all four songs in **F-Pn fr. 846** with relations to motets to the totals in the manuscript as a whole.

The Notational Preferences of the **F-Pn fr. 846** Music Scribe, and the Exceptions of [3.2X], [1.8S], and [2.5S1] [26]

As can be seen in Tables 3.2-3.4, **F-Pn fr. 846** uses a wide variety of note shapes. Despite this large notational repertoire, the tables provide a very clear picture of the notational preferences of the music scribe of this manuscript. As seen in Table 3.3, there are only 16 instances in the manuscript in which a two-note ascending ligature is not drawn in the form designated 2A1 (  ). Similarly, there are only 24 instances in which a two-note descending ligature is not written as 2D1 (  ). In almost all of the ligature categories for this manuscript, there is a default figure which is used in a clear majority of cases.[27] That these ligatures are the scribe's first choice is unsurprising: they are the basic ascending and descending shapes used by chant, vernacular song, and polyphony alike.

In some notational categories, there is a lower-level default figure as well as a principal default figure. Principal default figures are those which, uninfluenced by external factors, the scribe would normally use to notate a certain movement. Lower-level default figures are those which are used in a substantial minority of cases: while often not the first choice, the scribe might write them subconsciously. [28] A good example of such a lower-level default shape in **F-Pn fr. 846** is PA2 (  ), as seen in Table 3.3. While PA1 (  ) is more common and used in 57.4% of cases, PA2 is still a common choice, used 42.3% of the time. The scribe's notational idiolect is characterized by their default and lower-level default shapes; it is only once these have been established that notations that are unusual can be detected.

[26] While there is some variation in the music hand throughout the manuscript, there are also many stylistic similarities. If there were multiple music scribes, their work is not clearly distinguished from one another by ink colour, preference of note shape, or even small palaeographical idiosyncrasies. For the purposes of this study, it will be assumed that all of the music in **F-Pn fr. 846** is written in one hand.

[27] The case for the scribe having a default figure breaks down only in cases where the sample size is too small to be significant, for example in five-, six-, and seven-note ligatures. See Appendix 3.

[28] In using the language of default, this account borrows terminology – if not necessarily methodology – from the theory developed for a much later musical entity, sonata form, in James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York; Oxford: Oxford University Press, 2006), 10.

Despite a number of lower-level default shapes, **F-Pn fr. 846** is very consistent in its choice of ligatures: most categories have a default shape that is used over 90% of the time, while notations that are neither principal default nor lower-level default figures often occur only in isolated uses, not concentrated enough to form any meaningful pattern.

There are, however, three songs which present a significantly different pattern of notation: [3.2X], [1.8S], and [2.5S1]. These songs present two types of figures that are out of place in the manuscript as a whole. The first consists of ligatures which are to be read mensurally rather than as 'filling up a modal beat'.[29] Both [3.2X] and [2.5S1] make use of ligatures whose shapes are determined by the principles of propriety and perfection as expressed by Franco of Cologne in his *Ars cantus mensurabilis*.[30] In **F-Pn fr. 846**, ligatures that are differentiated by Franconian propriety and perfection appear only within these songs. The second type of figure consists of ligatures with an upstem to the left, indicating that the first two notes of the ligature are to be read as semibreves. [3.2X], [1.8S], and [2.5S1] make extensive use of these upstems, which are seen in the rest of the manuscript only in isolated cases that do not fit into rhythmically modal patterns.

Upstems to the left are a different category of notation from ligatures differentiated by propriety and perfection: although they played a large part in Franco's mensural system, causing the ligature to be 'with opposite propriety', upstems seem to have been used widely in notation of polyphony before ligatures which fully applied the principles of propriety and perfection. For example, much of the old corpus (fascicles 2-6) of **F-MOf H. 196** uses downstems for longs and upstems for semibreves but does not make use of differentiated ligatures. For this reason, many scholars designate this as a

[29] On the principle of reading a ligature as 'filling up a modal beat', see p. 167, note 9.

[30] For Franco's comments on propriety and perfection, see Franco of Cologne, *Ars cantus mensurabilis*, ed. Reaney and Gilles, 43-51. The ligature shapes in the three songs of **F-Pn fr. 846** are more related to Franco's theory of propriety and perfection than those of theorists such as Johannes de Garlandia and Lambertus, as their signification of rhythm is chiefly achieved by their shape, rather than their position within the rhythmic mode. Fritz Recow has identified a focus on the appearance of the ligature as being chiefly a concern of Franco. See Fritz Reckow, 'Proprietas und Perfectio', *Acta Musicologica*, 39 (1967), 115-143 (130). For a short summary of the differences in ligature theory between Franco and Lambertus, see *The 'Ars musica' attributed to Magister Lambertus/Aristoteles*, ed. Meyer, xxvii-xxix. For the relevant passages of Garlandia and Lambertus, see Hieronymous de Moravia, *Tractatus de musica*, ed. Cserba, 199-200; *The 'Ars musica' attributed to Magister Lambertus/Aristoteles*, ed. Meyer, 78-97.

separate system of notation, following Willi Apel in labelling it 'pre-Franconian'.[31] Given that [1.7S] and [2.5S1] are also found in other manuscripts as the upper voices of motets and that [3.2X] is presented in **F-Pn fr. 846** with a tenor, it can be suggested that that these characteristics of notation result from the use of motet exemplars to copy these three songs.

The ligature differentiated by propriety and perfection used most often is shape 2A4 (  ), which occurs six times in *Bien m'ont amours*/ *TENOR* ([3.2X]), although it is used only seven times in the entire manuscript. This case is especially notable, as the occurrences of 2A4 in [3.2X] form a very high proportion (37.5%) of the total number of times that a two-note ascending ligature is not written with the form 2A1 (  ). When used in other manuscripts, the figure 2A4 is often an explicitly mensural form; if read in that system, it is a two-note ligature with propriety and without perfection, and hence to be read as two breves. This reading functions well in [3.2X], forming the customary patterns of the second rhythmic mode.[32] This use of ligature differentiation sets [3.2X] apart from much of **F-Pn fr. 846**, including the 34 songs which fall easily into a rhythmic mode. In many of these songs, the rhythmic mode is defined solely by the presence of a downstem to the right, indicating a long. **F-Pn fr. 846**'s notation of *Quant la saisons desirée* ([2.5M1]) uses 2A4 once, its sole appearance outside [3.2X] in the whole manuscript, which is again used to signify two ascending breves within the repeating pattern of the second rhythmic mode.

*Chascuns de bien amer* ([1.8S]), the third song that was arguably copied from a motet exemplar, does not differentiate its ligatures by propriety and perfection in the same way as the two other

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[31] Willi Apel, *The Notation of Polyphonic Music 900-1600*, 4th ed. (Cambridge, Mass.: Medieval Academy of America, 1953), Ch. 4. While I distinguish between notations that use the fully system of differentiated ligatures and those which only use upstems, I tend not to use the labels 'Franconian' and 'pre-Franconian', in an attempt to take each of the notational systems described here on their own terms, examining how they work rather than prescribing how they should work. In this sense, I follow the principle of 'pragmatic notation' created by Wulf Arlt for the notation of **E-BUhl s/n** and developed in Nicolas Bell's study of the same manuscript. See Wulf Arlt, 'A propos des notations pragmatiques: Le Cas du codex Las Huelgas: Remarques générales et observations particulières', *Revista de Musicologia*, 13 (1990), 401-419; Nicolas Bell, *The Las Huelgas Music Codex: A Companion Study to the Facsimile* (Madrid: Testimonio Compania Editorial, 2003), Ch. 4-5.

[32] This account designates modes in the six-mode Garlandian system. See note 3 on p. 164.

songs. It uses the normative shapes 2D1 (  ) and 2A1 (  ) to notate all two-note ligatures, however they are to be read. This observation does not separate the song completely from the notations [3.2X] and [2.5S1]. [2.5S1], for example, also uses 2D1 to notate two-note descending ligatures that are to be read as two breves, whereas [3.2X] has no two-note descending ligatures that are supposed to be read as two breves, so no comparison can be made.

Despite not differentiating its ligatures by propriety and perfection, [1.8S] makes extensive use of the second type of unusual figure used in these three songs: ligatures with upstems to the left. Its five occurrences of 2D6 (  ) account for 50% of this form in the entire manuscript, while its single use of 2D7 (  ) is one of only three. The song also contains two uses of 3D5 (  ), which is found in the other two songs that share its notational profile: six times in [3.2X] and six times in [2.5S]. The figures with upstems in these songs are statistically unusual for the manuscript: [3.2X], [2.5S1], and [1.8S] together contain two-thirds of the ligatures with upstems in the whole of **F-Pn fr. 846**. Each of these three songs contains eight or nine uses of ligatures with an upstem to the left. The largest number outside of these three songs is found in *Qui porroit un guierredon* (f. 121$^{v}$), which uses 3T8 (  ) four times. *Qui porroit* is in itself unusual, as most other songs contain only one or two ligatures with upstems, but it still presents many fewer than the three songs in the main group.

The isolated uses of upstems to the left outside of these three songs mostly cannot be read as part of a modal pattern. In the song *En douce dolour aurai* (f. 50$^{v}$), the figure 2D6 (  ) is used twice. *En douce dolour* does not enable a reading of this figure that could be fitted into any kind of rhythmic mode. The song as a whole is one of the 29 which have a clear principle of alternating longs and breves, but are not regular enough to fit into a rhythmic mode.

[3.2X], [1.8S], and [2.5S1] are therefore distinguished from the rest of the manuscript by their notational profile. Not only do they use specifically mensural ligatures which are not common in the rest of the manuscript, but they use them in contexts that can easily be perceived as part of a

rhythmically modal pattern. The unusual notational profiles of these three songs are very similar to each other: they contain many of the same forms, 2A4 (  ) and 3D5 (  ) being particularly frequent examples. Given that some songs in the manuscript use mensural figures but do not organize these figures in an order which expresses a modal rhythmic pattern, it seems most likely that the mensural ligatures used in these three songs were prompted by an exemplar used by the **F-Pn fr. 846** music scribe. The unusual figures used in these songs would make sense if they had been copied from an exemplar that was in mensural notation. Since all three songs are demonstrably connected with motet practice, it seems possible to suggest that the scribe of **F-Pn fr. 846** copied all three songs from a polyphonic written exemplar, where they were written in their motet form.

The match between motet concordance and a notational profile that uses mensural ligatures is complicated by one song, which needs to be treated as control case. *Li douz chanz* (f. 80$^{r}$) has a motet concordance and is found as [1.9S] in the corpus studied by this thesis, but it does not share a notational profile with the other three motet-related songs. While it is one of the 39 songs which fall easily into a rhythmic mode, it uses all of the default notational figures of the music scribe, never adopting a figure that might suggest that it was copied from an exemplar similar to the one used for the other three songs. It seems more likely that [1.9S] was copied from a monophonic exemplar. This possibility will be examined further in a later section of this chapter.[33]

The notation of [3.2X], [2.5S1], and [1.8S] in **F-Pn fr. 846** establishes a chronology of copying: they were copied from a motet exemplar. This chronology of copying may, however, not be the same as the chronology of composition.

- [3.2X]: **F-Pn f. 846** is the only extant context of the song [3.2X] and its transmission history can therefore be gleaned only from its presentation in that manuscript — a project that is undertaken in Chapter 4.[34]
- [2.5S1]: as shown in Chapter 2, the material found in [2.5S1] is most likely to have been created originally as the tenor of the motet [2.5M1]. The chronology of transmission of the

[33] See pp. 187-192.
[34] See pp. 261-271.

song [2.5S1] within **F-Pn fr. 846** is therefore the same as the chronology of composition: the later song was copied from the earlier motet. The overall chronology of Network 2.5 is not as neat as **F-Pn fr. 846**'s version, copied from a motet, would suggest. The only other notated context of [2.5S1], **F-Pn fr. 24406** (f. 60$^{r}$), does make sporadic use of downstems to the right and could be read in a rhythmically modal context, but it seems unlikely that it was copied from a motet version.

- [1.8S]: in Network 1.8, the chronologies of copying and composition are even more radically different. Although the version found in **F-Pn fr. 846** seems to have been copied from a motet exemplar, as explored later in this chapter, the musical details of both the song and motet versions suggest that the song [1.8S] had chronological priority over the motet [1.8M1]. Taken together, these two chronological judgements would mean that the original song [1.8S] had been turned into the motet [1.8M1], a copy of which would subsequently have been used as the exemplar for the copy of [1.8S] in **F-Pn fr. 846**, making the chronology of this network a reflexive one, in which a later version, the motet, was used to copy an earlier version, the song.

The relationship between chronology of copying and chronology of composition can thus be configured in numerous different ways. The chronological relationships in two of these networks, 2.5 and 3.2, are discussed elsewhere in the thesis, in Chapters 2 and 4 respectively.[35] The next section of this chapter considers in more detail the relationship between the chronologies of composition and copying in the two other networks. First it considers the reflexive chronology of Network 1.8, then moving to the only one of the four motet-related songs in **F-Pn fr. 846** not to share the same notational profile, *Li douz chanz des oisellons* [1.9S].

## Network 1.8: *Chascuns qui de bien amer*

The motetus of [1.8M1] is found, always in conjunction with the *ET FLOREBIT* tenor, with three different texts, *Chascun de bien amer*, *Et florebit lilium*, and *Homo mundi paleas*, as can be seen in Table 3.5. Both Gordon A. Anderson and Nicolas Bell have argued that the two Latin texts are contrafacta of the *Chascuns de bien amer* text.[36] The song version, [1.8S], is found in six manuscripts, three of which, **F-Pa 5198**, **F-Pn fr.845**, and **F-Pn fr. 847**, attribute it to Richard de Fournival.

[35] See pp. 142-155 and pp. 261-271.

[36] Before Anderson, the relationship between the Latin and French versions in **D-W Cod. Guelf.1099 Helmst.** remained unacknowledged, one of the few gaps in the usually comprehensive scholarship of Friedrich Ludwig. See Gordon A. Anderson, 'A New Look at an Old Motet', *Music and Letters*, 49 (1968), 18-20; Anderson, *The Latin Compositions*, 373; Ludwig, *Repertorium*, II: 77-78.

| ID | Text(s) | Tenor | No. of Voices | Manuscripts |
|---|---|---|---|---|
| [1.8S] | *Chascuns de bien amer* | N/A | 1 | **F-Pa 5198**, p. 224<br>**F-Pn fr.845**, f. 108$^{v}$<br>**F-Pn fr. 847**, f. 64$^{r}$<br>**F-Pn fr. 846**, f. 31$^{r}$<br>**I-MOe Estero 45**, f. 229$^{r}$<br>**CH-BEb 389**, f. 153$^{r}$ |
| [1.8M1] | *Chascuns de bien amer/ ET FLOREBIT* | M53 | 2 | **D-W Cod. Guelf.1099 Helmst.**, f. 216$^{v}$ |
| [1.8M2] | *Homo mundi paleas/ ET FLOREBIT*[37] | | | **D-W Cod. Guelf.1099 Helmst.**, f. 191$^{r}$ |
| [1.8M3] | *Et florebit lilium* | None given[38] | | **E-BUhl s/n**, f. 107$^{v}$ |

Table 3.5: The manuscript locations of Network 1.8.

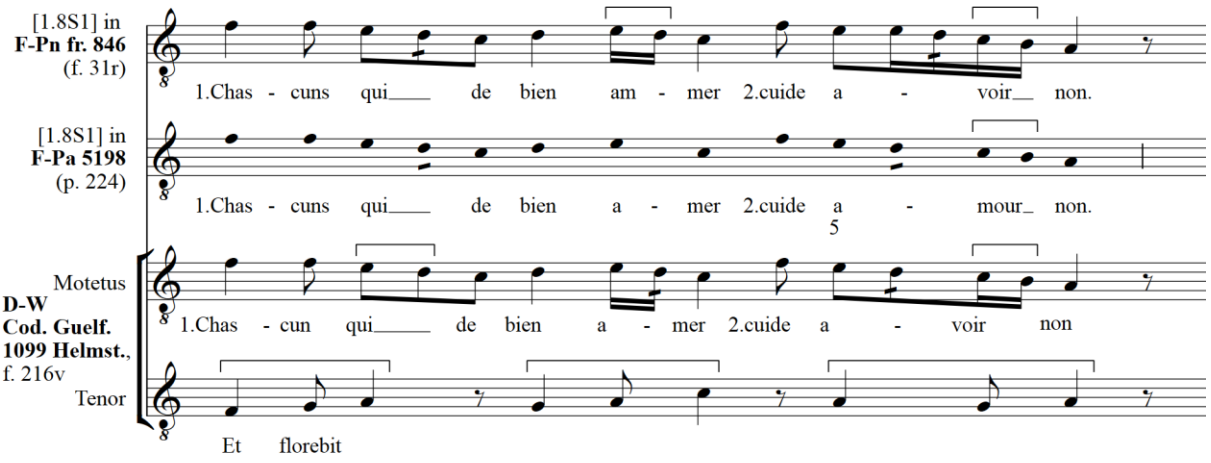
Anderson has been one of the few scholars to comment on possible chronologies for this network, arguing that Richard originally wrote the motet [1.8M1], the motetus of which was then extracted to form the song [1.8S].[39] The variants between the manuscript presentations of song and motet versions, however, suggest that the conversion happened in the opposite direction: the song was converted into the motet. This chronology is suggested primarily by a small detail of manuscript transmission. In all motet versions, poetic lines 9 and 10 are separated by a breve rest, which is absent from all song notations, even in the mensural notation of **F-Pn fr. 846**.
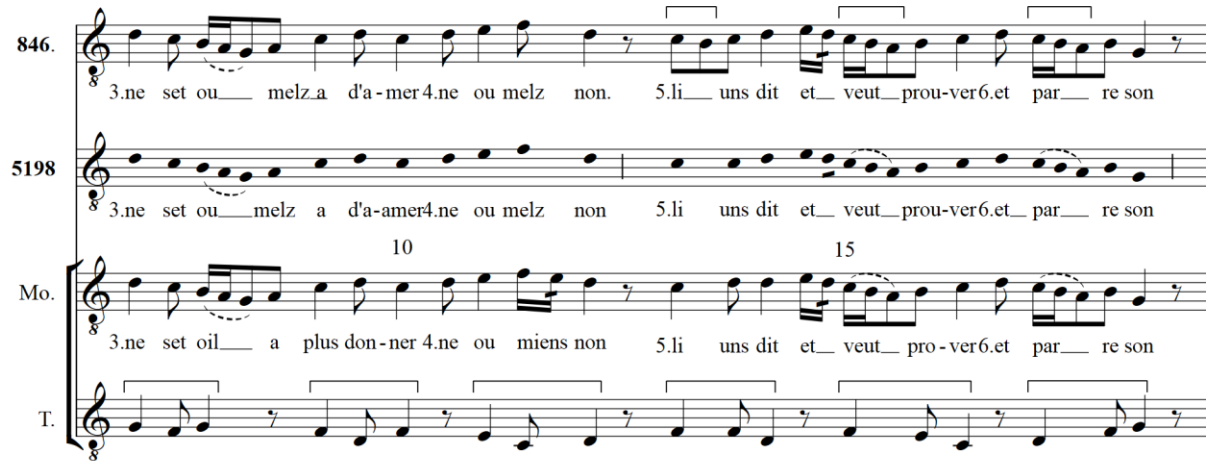
As can be seen in Figure 3.1, which compares the motet [1.8M1] with two manuscript versions of the song [1.8S], the established pattern of musical phrasing at the beginning of the motetus of [1.8M1] is that each pair of text lines, rhyming ab, is sung to a seven-perfection phrase without a rest between the two lines. This pattern is broken in the lines 9-10: all motet versions have a breve rest between these two lines, as highlighted by a solid box in Figure 3.1.

[37] The tenor is misidentified in the MS as *Et gaudebit*.
[38] At the bottom of the folio, there is the note 'La tenura fallesce aqui; e nosotros estamos que Johan Rodrigues nos acordo; mas sin tenure non valemos mas que valen las compannas sin cabdiello o tanto'. 'The tenor part is lacking here; and we are of the opinion that Juan Rodrigues would agree with us; but without the tenor we think that this piece of music is of no more use than a bell without a clapper'. Translation from Anderson, *The Latin Compositions*, I: 371. There have been many theories as to the identity of Juan, most notably those of Higini Anglès, M. O'Connor, and J. Fiilguera Valverde. See the summary in Bell, *The Las Huelgas Music Codex*, 148.
[39] Anderson, *The Latin Compositions*, I: 373.

The change in musical phrasing was probably caused by a change in versification: the first eight lines of the text are broken up into pairs of lines, of seven and four syllables respectively. Although line 9 has the normative seven syllables, line 10 breaks the pattern by having five. In this situation, there are two choices for the creator of the motet. Either the five syllables of line 10 can be squashed into the time that it took to sing the normative four syllables, or a rest must be placed between the two lines, making the pair of lines eight perfections overall.[40] The former solution would mean that the regular, two syllables to a perfection text declamation of the motetus would have to be broken; it would also make for a difficult fit with the *ET FLOREBIT* tenor. The creator of this motet therefore chose the second option, placing a rest between lines 9 and 10, and making the pair of lines last eight perfections.

[40] There is the further possibility of linking lines 9 and 10 together while singing at the normal text declamation of two syllables to a perfection. Line 10 would have then ended on the short, second beat of the perfection. Line 11 would have had to begin either without a rest before it or rest on the first beat of the next perfection and begin on the second beat. The latter choice would be stylistically very unusual for motets. One of the only examples of which I am aware occurs in the triplum of the motet *Qui amours veut maintenir* (880)/ *Li dous pensers* (881)/ *CIS A CUI,* where this rhythmic irregularity occurs in the triplum almost at the halfway point of the motet, when the tenor is moving from one of its structural sections to another. For an analysis of the interaction between song and motet in this motet, see Thomson, 'Monophonic Song in Motets'.


[1.8S1] in
F-Pn fr. 846
(f. 31r)
1.Chas - cuns qui de bien am - mer 2.cuide a - voir non.
[1.8S1] in
F-Pa 5198
(p. 224)
1.Chas - cuns qui de bien a - mer 2.cuide a - mour non.
5
Motetus
D-W
Cod. Guelf.
1099 Helmst.,
f. 216v
1.Chas - cun qui de bien a - mer 2.cuide a - voir non
Tenor
Et florebit


846.
3.ne set ou melz a d'a - mer 4.ne ou melz non. 5.li uns dit et veut prou-ver 6.et par re son
5198
3.ne set ou melz a d'a-amer 4.ne ou melz non 5.li uns dit et veut prou-ver 6.et par re son
10
15
Mo.
3.ne set oil a plus don - ner 4.ne ou miens non 5.li uns dit et veut pro - ver 6.et par re son
T.

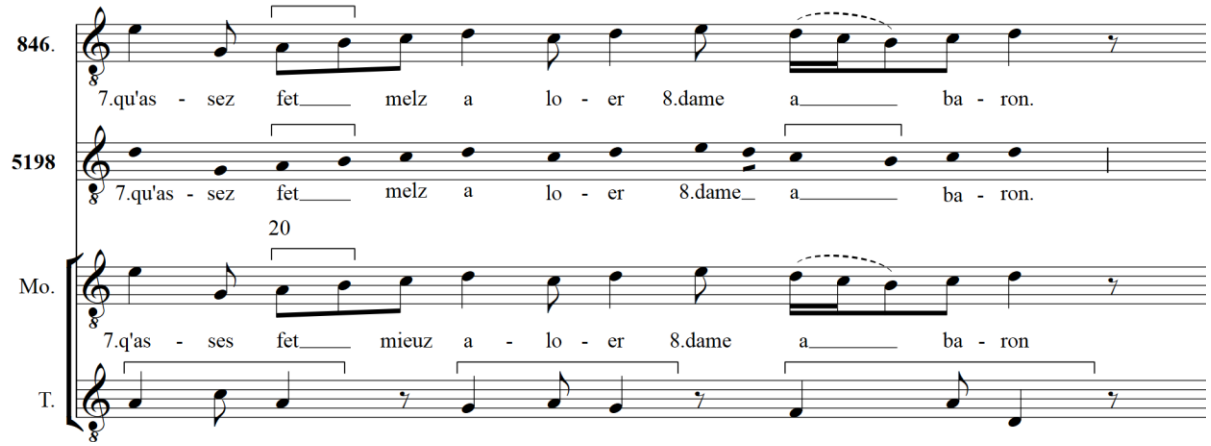

846.
7.qu'as - sez fet melz a lo - er 8.dame a ba - ron.
5198
7.qu'as - sez fet melz a lo - er 8.dame a ba - ron.
20
Mo.
7.q'as - ses fet mieuz a - lo - er 8.dame a ba - ron
T.
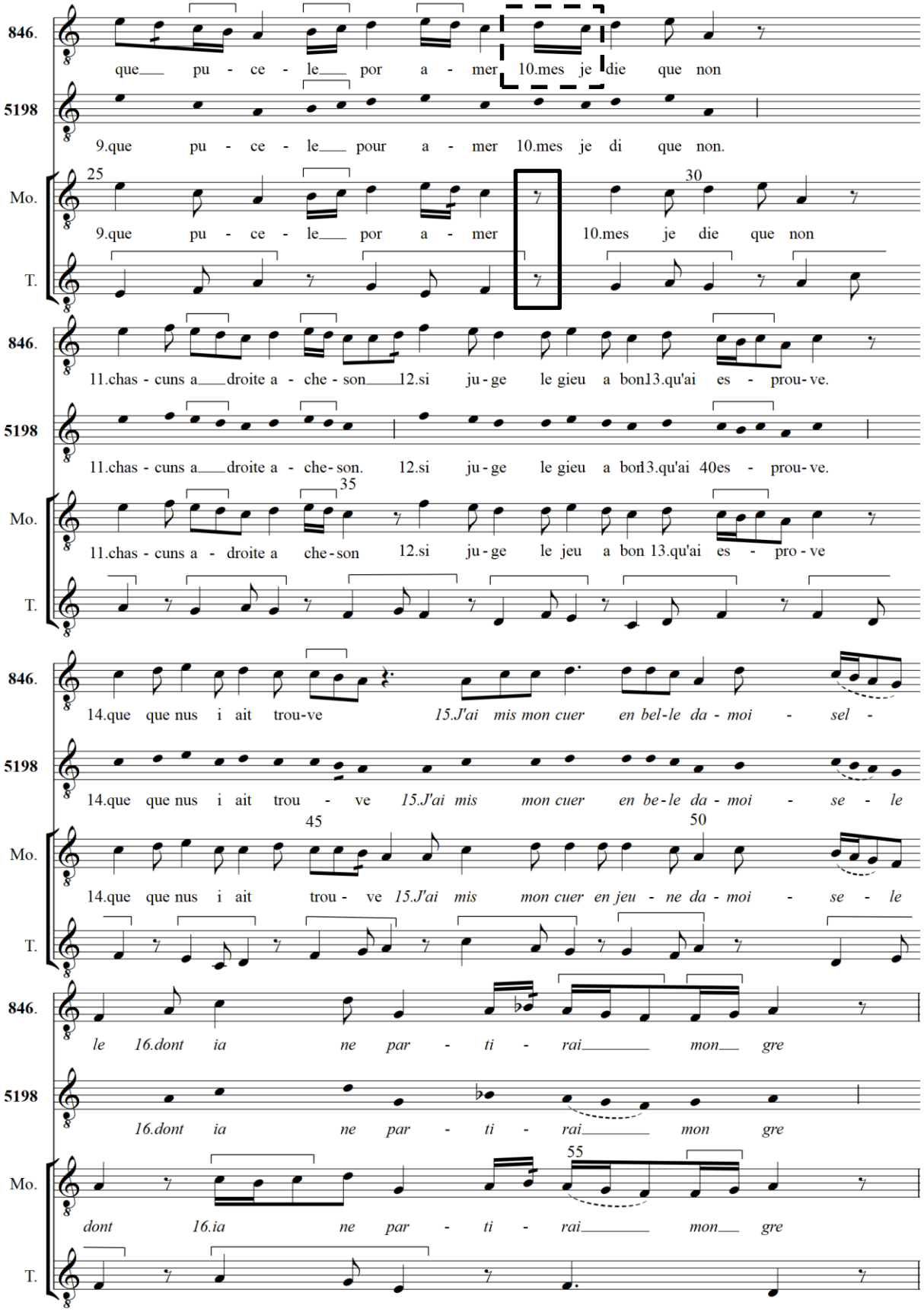



Figure 3.1: A comparison of [1.8M1] and [1.8S]

For the song versions in undifferentiated rhythmic notation, line 10 does not pose a problem; if they run together lines 9 and 10 without a *tractulus* to break them up, they do not have to worry about fit with the tenor and the implications of rhythmically modal text declamation. The motet versions of this voice part have to break before line 10, partly because of word declamation and partly to make sure that the motetus still fits harmonically with the tenor. The mensural notation used for the song version in **F-Pn fr. 846**, conversely, solves this problem by using a pair of syllabic semibreves at the beginning of the line, as shown by a dashed box in Figure 3.1. This is one of only two instances in which syllabic semibreves are used in the whole of **F-Pn fr. 846**.[41] The solution in **F-Pn fr. 846** is neater than the solution in the motetus of [1.8M1]: the syllabic semibreves mean that line 10 is shorter and can finish on the normative first beat of the perfection, but there is no need to break up the rhyming couplet in lines 9 and 10 with a rest. The solutions of the motetus of [1.8M1] and the mensurally notated version of [1.8S] in **F-Pn fr. 846** both use techniques that are unusual within their contexts: the motet places a rest between a rhyming pair of lines, breaking the pattern established by the beginning of the motet, while **F-Pn fr. 846** uses syllabic semibreves, a notational gambit rarely seen anywhere else in the manuscript. These two strategies seem most likely to be designed to deal with the problems of rhythmicising a pre-existent song that was created in an idiom that was not rhythmically modal, which could link lines 9 and 10 together without the need for any adaptation. The behaviour of [1.8M1] and the mensurally notated version of [1.8S] between lines 9 and 10 therefore suggests that the song had chronological priority over its related motet.

The solution of the mensurally notated version of [1.8S] in **F-Pn fr. 846** suggests that it belongs much more strongly to the song transmission of this material than to its motet transmission: unlike the solution in [1.8M1], **F-Pn fr. 846**'s line 10 would be one perfection too short for the respective section of the *ET FLOREBIT* tenor. However, the notational profile of the version in **F-Pn fr. 846**, which it holds in common with [3.2X] and [2.5S1], suggests that it was copied from a motet exemplar. These two suggestions do not exclude each other: it is possible that the version of [1.8M1]

[41] The other is in the song *Lonc temps ai* on ff. 80$^{r-v}$.

in **F-Pn fr. 846** inherited the mensural elements of its notation from a motet exemplar, but that the material found in the exemplar was altered at the transition between lines 9 and 10 to produce a result more in keeping with its song genre.

There is another section of the song version in **F-Pn fr. 846** which supports a chronology in which it was copied from a motet exemplar but altered to suit its new song genre. In lines 15 and 16, all versions of the *Chascuns de bien amer* voice sing the refrain 'J'ai mis mon cuer en bele damoisele/ Dont ja ne partirai mon gre' (vdB948). Just before this refrain starts, **F-Pn fr. 846** has a rest not found in any of the motet versions, separating the refrain from the main body of the text and creating a better declamation of its opening words. To compensate for this rest, the version of [1.8S] in **F-Pn fr. 846** has three words in perfection 47, in contrast to the two found in the motetus of [1.8M1]. This rest seems unlikely to be a result of being copied from a song manuscript, as the *tractulus* marking the rest in **F-Pn fr. 846** is not shared by any other version of [1.8S]. The version found in **F-Pn fr. 846** would not fit as well with the *ET FOREBIT* tenor as that found in the motetus of [1.8M1], as the *a* with which **F-Pn fr. 846** starts perfection 47 would not make as good a consonance with the tenor's *c* as the *c* found in the motetus. The rest before line 15 therefore may have been a tactic of the **F-Pn fr. 846** scribe specifically designed to deal with word declamation in a rhythmically modal context. If the scribe of **F-Pn fr. 846** was working from a motet exemplar for [1.8S], as suggested by its notational profile, the rest before line 15 might have been inserted as a compromise, aiding the word declamation and separating the refrain from the body of the song. **F-Pn fr. 846**'s treatment of line 10 could also have resulted from a similar process of scribal adaptation, using the rare notational gambit of syllabic semibreves to solve a problem whose solution in the motet exemplar involved the breaking of an *ab* rhyming couplet.

The chronological priority of [1.8S] over [1.8M1] is the most likely scenario for this network: it explains the difficulties of rhythmicisation encountered by the creators of both the motet and the version of [1.8S] in **F-Pn fr. 846** at lines 10 and 15. Given the notational profile of [1.8S] within **F-Pn**

**fr. 846**, however, it also seems that, in the chronology of copying for this network, this version of the song used a motet exemplar. This exemplar was adapted at lines 10 and 15, providing new solutions to the problems of rhythmicisation and text declamation in a context that no longer required absolute fit with a tenor. The chronologies of copying and composition in Network 1.8 are therefore both 'linear' and 'dynamic'. There is a linear chronological relationship between the song [1.8S] and the motet [1.8M1]: the former has chronological priority over the latter. However, the version of [1.8S] in **F-Pn fr. 846** was probably copied from a motet exemplar, making this network's overall chronology much more complicated: a 'later' version, the motet, was used as the exemplar for one manuscript presentation of an 'earlier' version, the song.

## Network 1.9: *Li douz chanz*

Of the four motet-related songs in **F-Pn fr. 846**, *Li douz chanz des oisellons* ([1.9S]), is the only one not to share a notational profile with the others. The exemplar used by the music scribe of **F-Pn fr. 846** is unlikely to have been the same motet source that formed a common exemplar for the other three songs. Whether the exemplar for [1.9S] in **F-Pn fr. 846** was polyphonic or monophonic, it certainly does not use the same kind of mensural ligatures found in the exemplars for [3.2X], [1.8S], and [2.5S1]. The song [1.9S] is marked out from the other motet-related songs in the manuscript not only by notational profile, but by the character of its motet version, *Li douz chanz des oisellons* (427)*/ VIRGO* (M32) ([1.9M]). The following discussion of Network 1.9 demonstrates the chronological priority of the song [1.9S] over its related motet [1.9M]. It then considers the way in which the motet [1.9M] re-used the pre-existent material of [1.9S], showing that it was a very different type of motet than others connected with the songs of**-Pn fr. 846**: [3.2X], [1.8M], and [2.5M]. It argues that the motet version [1.9M] played only a small role in the identity of the network as a whole, and that the mensural notation of [1.9S] in **F-Pn fr. 846** was probably conceived without reference to the motet [1.9M]. In the case of Network 1.9, the chronology of copying was the same as the chronology of composition: both the mensurally notated version of the song and the motet were created from a pre-existent song version. Network 1.9 therefore demonstrates that the

mensural notation of a song does not have to be influenced by motet practice: the version of [1.9S] in **F-Pn fr. 846** seems to have been created without reference to its motet version.

| ID | Text | Tenor | No. of Voices | Manuscript |
|---|---|---|---|---|
| [1.9S] | *Li douz chanz de l'oiseillon* | N/A | 1 | **F-Pn fr. 846**, f. 80$^{r}$ |
| [1.9M] | *Li douz chanz des oisellons/ VIRGO* | M32 | 2 | **F-Pn fr. 12615**, f. 192$^{r-v}$ |

Table 3.6: The manuscript contexts of Network 1.9

The interaction between song and motet in Network 1.9 has prompted practically no comment in scholarship, partly because two major authorities have claimed that no such interaction took place. In the catalogues of Friedrich Ludwig and Hans Tischler, it was claimed that the combination of the *Li douz chanz* voice with the *VIRGO* tenor provided for it in its unique context of **F-Pn fr. 12615** does not constitute a motet. For Ludwig, the tenor was 'seemingly entered later', while Hans Tischler argued that there is 'no satisfactory solution for coordinating M[otetus] and T[enor]'.[42] Tischler's objection stems from a misunderstanding of the notation of the tenor. As shown by his own transcription, he missed the significance of the double stroke partway through the tenor voice, which is highlighted with a box in Figure 3.3. This notation indicates that everything before the stroke should be repeated before moving on to the material after it.[43] When this repeat is realized, the tenor lasts 68 perfections and is therefore exactly the same length as the motetus found in **F-Pn fr. 12615**, as can be seen in Figure 2.2.

The chronological priority of the song [1.9S] over its related motet [1.9M] is suggested by two characteristics of the motet: the adaptation of the *VIRGO* melisma carried out to turn it into the tenor of the motet and the fairly high level of dissonance that results from the combination of the resulting tenor with the *Li douz chanz* motetus.

[42] Ludwig, *Repertorium*, II:55. 'Der T[enor], *Virgo* bezeichnet, ist anscheinend nachgetragen'. Hans Tischler, *The Earliest Motets (to circa 1270): A Complete Comparative Edition* (New Haven ; London: Yale University Press, 1982), III: 215.

[43] The same notational strategy appears in the tenor of [3.1X1] in **F-Pn fr. 846**. See Chapter 4, p.269.
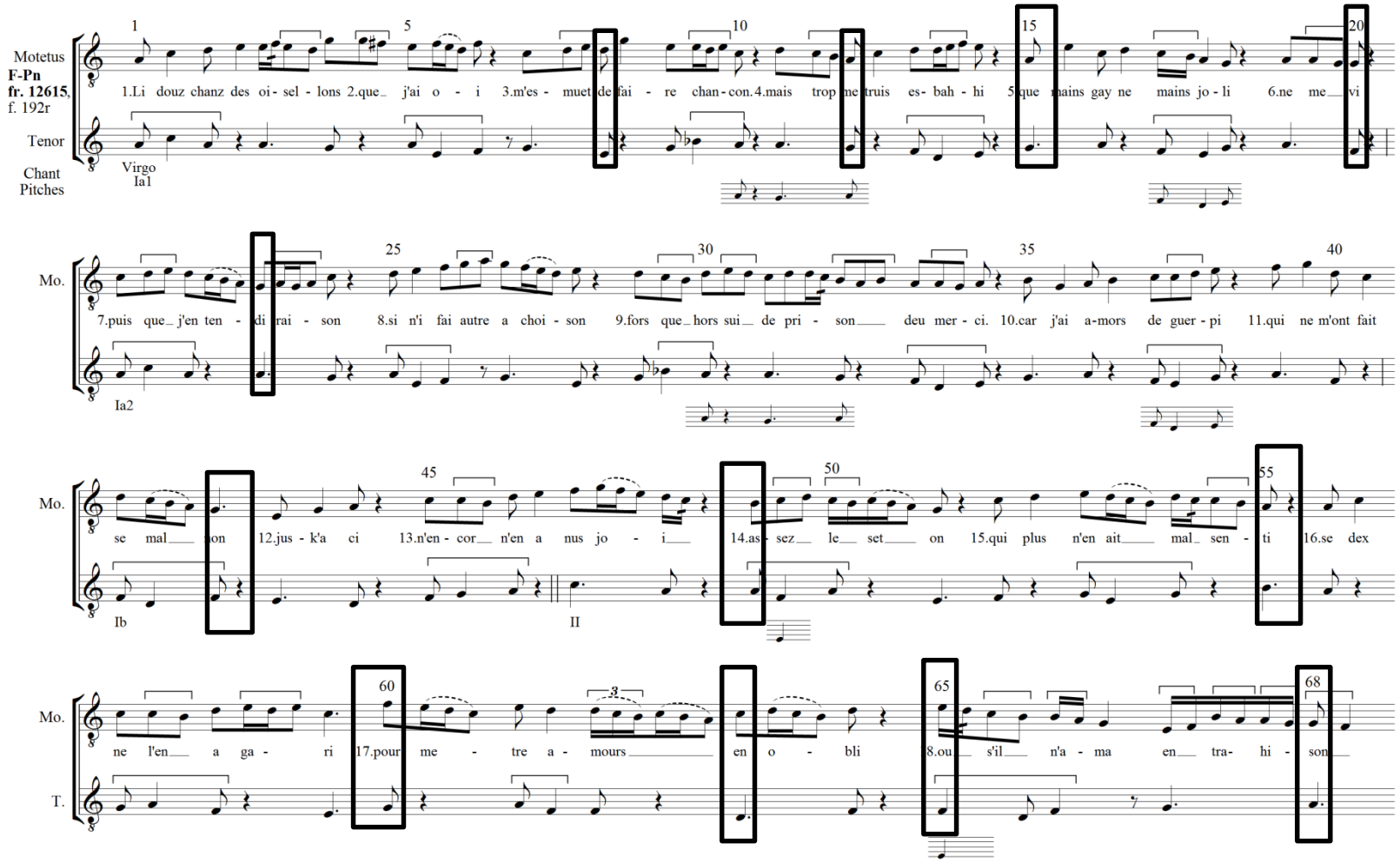



Figure 3.2: An edition of [1.9M]
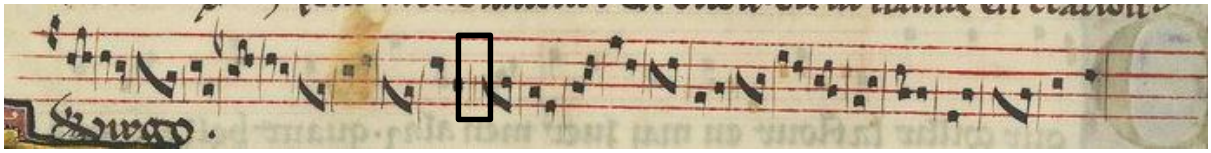


Figure 3.3: The *VIRGO* tenor of [1.9M], taken from **F-Pn fr. 12615**, f. 192v[44]
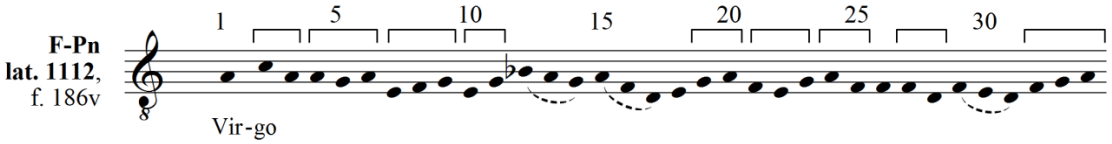



Figure 3.4: The *virgo* melisma from *Benedicta V. Virgo dei genetrix* (M32)

The *VIRGO* melisma has been adapted in two ways. Firstly, there are six occasions on which the motet tenor uses different pitches from the widely transmitted chant, as can be seen from the respective chant pitches, inserted on a stave below the tenor in Figure 3.2. Secondly, in order to make it last the 68 perfections of the motet, the tenor's organisation of the pitches of the *VIRGO* melisma is idiosyncratic: there are two *cursus* of the *VIRGO* melisma, the first of which (perf. 1-46) has an unusual structure. As can be seen in the edition of the chant in Figure 3.4, the melisma has 34 pitches. In the first cursus, pitches 1-25 are repeated, resulting in the sections labelled 'Ia1' (perf. 1-20) and 'Ia2' (perf. 21-40) in Figure . After these two sections, the tenor sings pitches 26-34 of the chant in the section marked Ib (perf. 41-46). This is a highly unusual repetitive structure for a motet: while chant pitches are commonly repeated, such a partial repetition within a *cursus* is not a widespread strategy.[45] The second *cursus* of the tenor (perf. 47-68) has no internal repetitions, but it alters the musical fabric of the melisma, missing out pitches 14-18. At perfections 57-60, where this *GaFDE* group is expected, the tenor moves straight to pitches 19-23 of the melisma: *GaFEG*. Each

[44] Image taken from <http://gallica.bnf.fr/ark:/12148/btv1b60007945/f396.image>, accessed 1st September 2015.

[45] Some motets will repeat sections of the chant that have different texts. See for example the motet *En non dieu c'est la rage* (271)/ *FERENS PONDERA* (M22) ([1.10S]) which sings the pitches assigned to *FERENS* twice before moving to the pitches of *PONDERA*. These repetitions are always guided by words, as in the further case of motets on *FLOS FILIUS EIUS*, which repeat the *EIUS* melisma without repeating the pitches for *FLOS FILIUS*. See, for example, *Plus bele que flor* (652)/ *Quant revient et fuelle et flor* (650)/ *L'autrier joer m'en alai* (651)/ *FLOS FLIUS EIUS* (O16). In the *VIRGO* melisma found in [1.8M1], there is no such compelling reason to break the melisma after 25 pitches. It therefore seems likely that this break was intended to facilitate fit with a pre-existent motetus.

*cursus* therefore chooses very carefully which notes to repeat and which to miss out, resulting in a tenor with a highly unusual repetitive structure. Given that this repetitive structure results in the tenor being exactly the same length as the motetus, it is most likely that the tenor was specifically adapted to fit this motetus.

Despite the strict musical choices of the tenor, the fit between motetus and tenor is highly dissonant: as highlighted by solid boxes in Figure .2, an unusually high number of perfections begin with the interval of a second, a seventh, or a ninth sounding between the motetus and the tenor. This dissonant combination of two sets of pre-existent material separates [1.9M] from the motet versions of the other motet-related songs in **F-Pn fr. 846**. [3.2X], [1.8M1], and [2.5M1] are all highly accomplished combinations of tenor and motetus, combining material in a way that confidently asserts their polyphonic credentials. The motet [1.9M] comes from a different category: rather than being a polyphonic entity in and of itself, the dissonant combination of its voices presents it more as an attempt to sing the song [1.9S] in a different way. The identity of the motet [1.9M] remains thoroughly bound up with that of the song [1.9S] in a way that does not apply in Networks 1.8 or 2.5. Like the motets in the first chapter, which afforded their song voices conceptual priority, it would be hard for any audience not to realize that the motetus of [1.9M] was a pre-existent song. However, unlike those motets, this realisation results not from the conceit of the polyphonic structure that has been placed around it, but rather from the simplicity of that structure.

The motet [1.9M] is therefore a very different type of motet from [3.2X], [1.8M1], and [2.5M1], and this could explain its different notational profile in **F-Pn fr. 846**. For the songs [3.2X], [1.8S], and [2.5S1] to have been copied from a motet exemplar, their related motets must have had a large part in forming their identity for the music scribe of **F-Pn fr. 846**. This was probably not the case for [1.9S], which was copied from a very different kind of exemplar. It is possible that the scribe had access only to monophonic versions of the material of Network 1.9, but it is also possible that the nature of [1.9M] meant that it did not impact the identity of the original song, [1.9S].

The motet-related songs of **F-Pn fr. 846** can thus be parsed into two groups. The first comprises three songs, related by notational profile and probable motet exemplar; the second includes a single song, which was turned into a motet different in character from those related to the other three songs. The phenomenon of **F-Pn fr. 846**'s rhythmic notation is therefore partly related to motet context, but not exclusively. There are 34 songs whose notation places them easily within a rhythmic mode; only four of these have motet concordances. In only three of these four cases is the specific rhythmic notation of the song definitely caused by a motet exemplar. Therefore, there are at least 31 songs whose rhythmic notation cannot be explained by a motet concordance and can nevertheless easily be interpreted as rhythmically modal. The generic interaction between song and motet certainly had an influence on some of the rhythmic notation of **F-Pn fr. 846**, but it cannot explain the phenomenon in its entirety.

The next section of this chapter demonstrates that the mensural notation of songs outside of **F-Pn fr. 846** has a similarly ambivalent relationship with motets. It considers two songs and one refrain in mensural notation from the corpus studied by this thesis, *Orendroit plus qu'onkes mais* ([3.1S]), *Robin m'aime* ([1.1S1]), and *He resveille toi* (vdB470 from Network 4.1), showing that the mensural notation of the first was probably influenced by its motet concordance, but that the notation of the second and third may have resulted from the generic organisation strategies of the manuscript in which they appear, **F-Pn fr. 25566**.

## **Mensurally Notated Songs outside** F-Pn fr. 846

### Network 3.1: *Orendroit plus qu'onkes mais*

A mensurally notated version of the song *Orendroit plus qu'onkes mais* ([3.1S]) appears in **F-Pn fr. 1591**.[46] The only scholar to have conducted an extensive study of the notation of this manuscript, Johann Schubert, has argued that there is 'a mensural element to observe, which shows itself above

[46] For further details on this song and its motet concordance, see Chapter 2, 156-158.

all in the upwards *caudae* in the "ligaturae cum opposita proprietate"'.[47] This is only partly true: upward stems do occur in the manuscript, but they are not particularly numerous. Neither do they signal a ligature which can be read mensurally, with its first two notes as semibreves, very often. The mensural elements of the notation in **F-Pn fr. 1591** vary from music scribe to music scribe, of which Schubert has identified six in total.[48] Music scribe 2, whose work extends from f. 1$^{r}$ to 32$^{v}$ and from 37$^{r}$ to 67$^{v}$, often draws descending stems to the right of either the first or the second note in a song, as if to signify a long.[49] Any attempt to read these stems as an indication of rhythmic mode is, however, fruitless: there is no consistent system by which the stems can be used to interpret the songs rhythmically. The same difficulty of interpretation applies to the mensural elements in the notation of Schubert's music scribe 3, which contains frequent use of a rhomboid semibreve-like note shape and occasional ascending stems to the left of a ligature.[50]

In the context of the notation of the rest of the manuscript, in which modal patterns are absent, the notation of [3.1S] is exceptional: it uses descending stems to the right of single notes, ascending stems to the left of ligatures, and ligatures differentiated by propriety and perfection to express the pattern of the second rhythmic mode.[51] No other song in the manuscript displays such a consistent pattern of rhythmic notation. [3.1S] is also the only song in the manuscript to have a motet concordance. Given the degree of difference between the notation of [3.1S] and the rest of the

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[47] Johann Schubert, *Die Handschrift Paris, Bibl. Nat. Fr. 1591: Kritische Untersuchung der Trouvèrehandschrift R* (Frankfurt am Main, 1963), 23.'[Es ist] ein mensuraler Einschlag festzustellen, der sich vor allem in der nach oben gerichteten Kauda bei den "ligaturae cum opposita proprietate" zeigt'.

[48] Schubert, *Die Handschrift Paris, Bibl. Nat. Fr. 1591*, 23-25. The account of this manuscript in *Grove online* does not provide a detailed examination of the notation, but argues that there were 'possibly two or three hands'. See Aubrey, "Sources, MS: Secular Monophony: French".

[49] See, for example, the beginning of the song *Ma grant desir* on f. 2$^{v}$ and the beginning of the song *Bonne belle et avenant* on f. 5$^{v}$.

[50] The work of music scribe 3 is found on ff.33$^{r}$-36$^{v}$ and 68$^{r}$-75$^{v}$. For use of the rhombus, see f. 70$^{v}$. For upwards stems to the left of ligatures, see ff. 71$^{v}$ and 80$^{r}$.

[51] Schubert categorizes the notation of [2.4S1] as 'fehlerfreie[r] Mensuralnotation'. See Schubert, *Die Handschrift Paris, Bibl. Nat. Fr. 1591*, 32. The notation of this song also seems to apply the principle of *similis ante similem*. The closing breve of every phrase is usually notated, in the established practice of the second mode, with a long. In this song, however, this does not occur when the penultimate note of the phrase is an imperfect long, notating the second modal beat of a perfection. If the final note of these perfections were notated as a long, the principle of *similis ante similem* would mean that the penultimate note would have had to be a perfect long, which would not fit with the rhythmic pattern of the second mode. In the cases when the penultimate note is an imperfect long, the last note of the phrase is notated as a breve to avoid this problem.

manuscript, it seems likely that the mensural notation of this song is linked to its motet concordance, that is, that Schubert's music scribe 3 used a motet exemplar.

The rhythmic notation found in **F-Pn fr. 1591** is therefore similar in character to that of **F-Pn fr. 846**, but not in scale. Both manuscripts probably used motet exemplars for their motet-related songs, resulting in a mensural notation that expressed the pattern of a rhythmic mode. **F-Pn fr. 846** also contains songs which express a rhythmic mode without the influence of a motet exemplar, a phenomenon not found in **F-Pn fr. 1591**.

The relation between Network 3.1's chronologies of copying and composition is more difficult to judge. While it seems likely that the version of [3.1S] in **F-Pn fr. 1591** was copied from a motet exemplar, the consideration of this network in Chapter 2 argued that no definitive conclusion could be reached about its chronology of composition. Given [3.1M1]'s similarity to *Sens penseir folur/ Qui bien aime a tart oblie/ QUANT LA SAISONS* ([2.5M]), it is perhaps slightly more likely that the motet [3.1M1] had chronological priority over its related song [3.1S]. If the motet had chronological priority, the two chronologies of copying and composition would have a fairly simple link in this network, both would be motet-first. However, the difficulty of determining the chronology of composition means that this link cannot be made.

## Networks 1.1 and 4.1: *Robin m'aime* and *He resveille toi*

The songs of the corpus contained in Adam de la Halle's *Le Jeu de Robin et de Marion*, *Robin m'aime* ([1.1S1]) and *He resveille toi* (vdB470 of Network 4.1), also exist in mensural notations. All the musical insertions in the *Jeu* are mensurally notated in the two sources that have notation, **F-Pn fr. 25566** and **F-AIXm MS 166**. In the former, the notation uses downstems to the right to distinguish longs, upstems to the left to indicate semibreves, and differentiates between its ligatures according to propriety and perfection.[52]

[52] I have been unable to view the notation in **F-AIXm MS 166.**

**F-Pn fr. 25566** presents a collection of the works of Adam de la Halle at the opening of the manuscript, excluding the nine leaves containing Adam's songs that were later bound into the front of the original manuscript.[53] The works of Adam are followed by a number of literary works including Richard de Fournival's *Bestiare d'amour* and Huon de Méri's *Li Tournoiment Antechrist*. The section of the manuscript dedicated to Adam is further divided into two parts. The first is a chansonnier that presents Adam's monophonic songs, organized by genre, followed by the polyphonic rondeaux and the motets. The second consists of a number of Adam's literary works, interrupted only by *Li Jeu du Pelerin* and the *Vers de le mort*, which are not attributed to Adam.[54]

Notation appears mainly in the opening chansonnier. Within this section, all the monophonic songs are written in a notation that does not distinguish between long and breve, while the motets and rondeaux are written in a mensural notation very similar to that found in the *Jeu*, which is the only location in the later part of the collection dedicated to Adam where notation appears. Hendrik van der Werf has theorized that the notation in **F-Pn fr. 25566** represents the differences between the performance of monophonic song and that of polyphonic music: monophonic song was unmeasured and performed in free, declamatory rhythm, opposed to the rhythmically modal patterns of motets and polyphonic rondeaux.[55] Mark Everist argues that, given the mensural notation of the refrains, this double system of notation suggests that there may have been different styles of rhythmic performance for refrains and full monophonic songs.[56] In this case, the mensural notation of monophonic song is unlikely to have anything to do with motet exemplars. Only two of the musical insertions in the *Jeu* are found as motets: *Robin m'aime* and *He resveille toi*. As all of the refrains and

[53] These nine leaves are of a different page format from the rest of the manuscript and clearly were not part of the original construction. See Sylvia Huot, *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca: Cornell University Press, 1987), 66-67.
[54] See *ibid*., 67-68.
[55] Hendrik Van der Werf, 'Review of Hans Tischler and Samuel Rosenberg, *Chanter m'estuet: Songs of the Trouvères* (London; Boston: Faber and Faber, 1981)', *Journal of the American Musicological Society*, 35 (1982), 539-554. (544).
[56] Everist, *Polyphonic Music*, 204.

songs found in the *Jeu* are written in the same accomplished notation, the fact that these two have a motet concordance cannot explain the notation of all the insertions.

Another possible explanation of this notation is offered by extending the model developed by Sylvia Huot, who has argued for strategies of generic organisation that run through Adam's corpus in the manuscript as well as through the rest of the manuscript as a whole.[57] She argues that there is a narrative of increasing complexity within Adam's chansonnier, which runs from the monophonic unmeasured songs to the polyphonic measured rondeaux. She sees this narrative as being furthered throughout Adam's corpus, in a linear strategy that leads all the way to Adam's departure from Arras, in the *Congé d'Adan*, and his death, in the *Vers de le mort.*[58] If the rest of Adam's corpus is a development from the end of the *chansonnier*, it could be that the use of mensural notation in the *Jeu* came about principally because of manuscript organisation. The change from the monophonic songs to the polyphonic rondeaux marked the end of one type of notation and the beginning of another. The developmental process meant that it was impossible to return to the non-rhythmic notation of the songs without reversing the narrative found throughout the rest of Adam's corpus. In this case, therefore, the chronology of copying is probably not linked to the chronology of composition at all. The use of mensural notation for the monophonic version of these networks seems to have been almost completely unconnected with the fact that they both had motet concordances.

## Interim Summary: Mensural Notation of Song

The relation of motet and song interaction to the mensural notation of monophonic song can take a number of forms. In **F-Pn fr. 846** and **F-Pn fr. 1591**, successful mensural notations of song resulted from scribes using motet exemplars to copy related monophonic songs. While this explanation accounts for all of the mensural notations in **F-Pn fr. 1591**, those in **F-Pn fr. 846** also had other

[57] Huot, *From Song to Book*, 66-74. For another consideration of the organisation of **F-Pn fr. 25566**, see Everist, 'The Polyphonic "Rondeau" c. 1300: Repertory and Context', 67-72.
[58] Huot, *From Song to Book*, 68.

causes: the 31 songs which successfully notate the pattern of a rhythmic mode without having a motet concordance could have gained their rhythmic notation from a source other than motets.[59]

Where mensural notation was on account of the use of a motet exemplar, it could interact with the chronology of the song-motet pair in different ways. *Quant la saison desiree* ([2.5S1]) was first created as motet voice; the use of a motet exemplar to copy it therefore fits neatly with its chronology of composition. In the case of *Chascuns qui de bien amer* ([1.8S]), which first began as a monophonic song, the use of a motet exemplar to copy the version found in **F-Pn fr. 846** makes the chronology more complicated. Network 1.8 has a reflexive chronology whereby an original song, probably created by Richard de Fournival, was turned into a motet. That motet was then used as the exemplar for a copy of the song.

Mensural notations of song therefore offer a way of understanding the relationship between motets and songs that understands chronology as a multifaceted process: the chronology of copying does not have to be the same as the chronology of composition. Such layered chronologies can be discovered only by careful sifting of the musical, textual, and codicological evidence; consequently, the relationships within any network of songs and motets must be considered in both a 'linear' and a 'dynamic' way, a combination that allows for the multiple connections that can be formed between versions, drawing lines of connection more strongly between some versions and less strongly between others.

## Chronologies of Two-Voice and Three-Voice Motets

Just as the relationships between specific song and motet versions nuance the understanding of the chronologies of networks of motets and songs, so too does a consideration of the relationships of

[59] The evidence of mensural song therefore tends to work against the narrative in which fourteenth-century song practice was drawn from the interaction between the register of courtly song and the rhythm of polyphony in the thirteenth century. For such a model, see Page, 'Tradition and Innovation in fr. 146: The Background to the Ballades'. Song gained rhythmic notation in late thirteenth-century manuscripts without ostensible relation to polyphony; the rhythmicisation of song, this evidence suggests, may have been a much more complicated process than previously acknowledged.

different motet versions. If the chronology being aimed for is not simply linear but multifaceted and layered, it is important to understand as far as possible the chronological relationship of each of the different versions in the network to every one of the others.

For some of the networks in the corpus, the chronological relationships between motets have already been established. The relationships between motets most frequently addressed have concerned the relationship between French and Latin texts. As Catherine A. Bradley has shown, there has been a disciplinary narrative that Latin textings of motets always come before their French counterparts.[60] Bradley has demonstrated that this chronology does not always hold true, arguing through close musico-textual analysis that Latin texts could be contrafacta of earlier French texts.[61] Within the corpus of related motets and songs studied by this thesis, she has demonstrated, for example, that the French text of the motet *Por conforter mon corage* (415)*/ [Vir]GO* (M32) ([3.3M1]) was chronologically prior its related Latin motet *Crescens incredulitas* (414)*/ [Vir]GO* (M32) ([3.3M2]).[62]

## Network 4.2: *Par matin s'est levee*

Of the motets within the corpus, less scholarly attention has been paid to the relationship between motet versions with different numbers of voice parts. There are two networks within the corpus that lend themselves particularly to such an analysis. The first centres around the voice part *Par matin s'est levee* which is extant in the three-voice motet *Par main s'est levee* (1032)*/ Tres douce pensee* (1052)*/ ET FLOREBIT* ([4.2M2]) in **F-Pn n.a.f. 13521**, as a motetus voice part with no tenor notation or text in **F-Pn fr. 844** and **F-Pn fr. 12615** ([4.2M1)], and as a single voice part copied into the space left at the end of a gathering in **V-CVbav reg. lat. 1490** ([4.2X]).

As the two manuscript versions of [4.2M1] in **F-Pn fr. 844** and **F-Pn fr. 12615** are found without tenor notation or text, the scribe who copied them into the manuscript may not have known with

[60] Bradley, 'Contrafacta and Transcribed Motets', 1-3.
[61] See, for example, the case of the two texts for the same musical material, *Error popularis* (44)/ *DOMINUS* (M1) and *Fole acostumance* (45)/ *DOMINUS* (M1). *Ibid*., 8-22.
[62] Bradley, 'The Earliest Motets', 170-172.

which tenor they should be sung. Given that they are copied with other two-voice motets with tenors, however, it seems that the scribe of these versions intended the *Par main* voice to be sung with a tenor; it was understood to be a polyphonic piece. The voice-part [4.2X], on the other hand, is one of a group of voice parts entered at the end of gatherings in **V-CVbav reg. lat. 1490** that Judith Peraino has termed 'monophonic motets', a category that is examined further in Chapter 4.[63] The 'X' in its network ID, rather than the usual 'M' or 'S' avoids designating it either as a song or as a motet, as it sits in between the two categories: unlike the two versions of [4.2M1], it is not found among other motets with tenors and so the intention of the person who wrote it into the manuscript as to the number of voices cannot be determined.
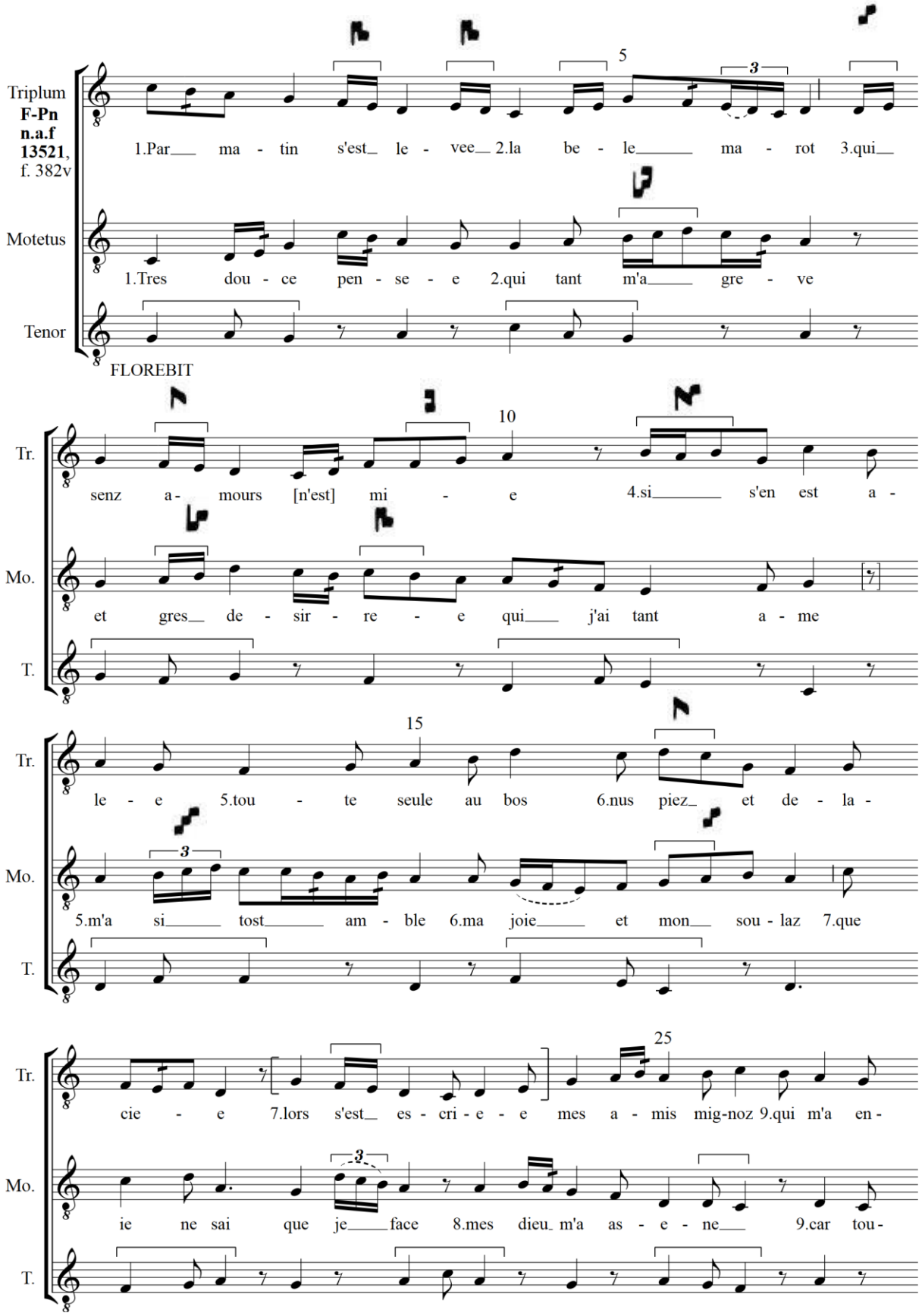
While the versions in **F-Pn fr. 844** and **F-Pn fr. 12615** do not contain two extant voices, the presentation of the three-voiced [4.2M2] in **F-Pn n.a.f 13521** suggests that the voice part there notated as the motetus was added to an already extant two-voice version. This would mean that the original motetus of the two-voice motet, *Par matin s'est levee*, was copied as the triplum in the three-voice [4.2M2], while the new voice, *Tres douce pensee*, was added as the motetus. It is common for **F-Pn n.a.f. 13521** to swap voices around in its transmission of motets: the motetus often becomes the triplum and the triplum becomes the motetus.[64] This suggestion is afforded a solid evidential basis by the notational style of the two upper parts in **F-Pn n.a.f. 13521**. Using Sean Curran's analysis of the notation 'house style' of **F-Pn n.a.f. 13521**, it can be shown that the *Par matin* voice notates its semibreves in a way that is unusual for the manuscript; this irregularity was caused by the exemplar used for this voice.[65] The *Tres douce pensee* voice, which is here claimed to be a new addition, begins notating semibreves in the way that is usual for the manuscript, only later
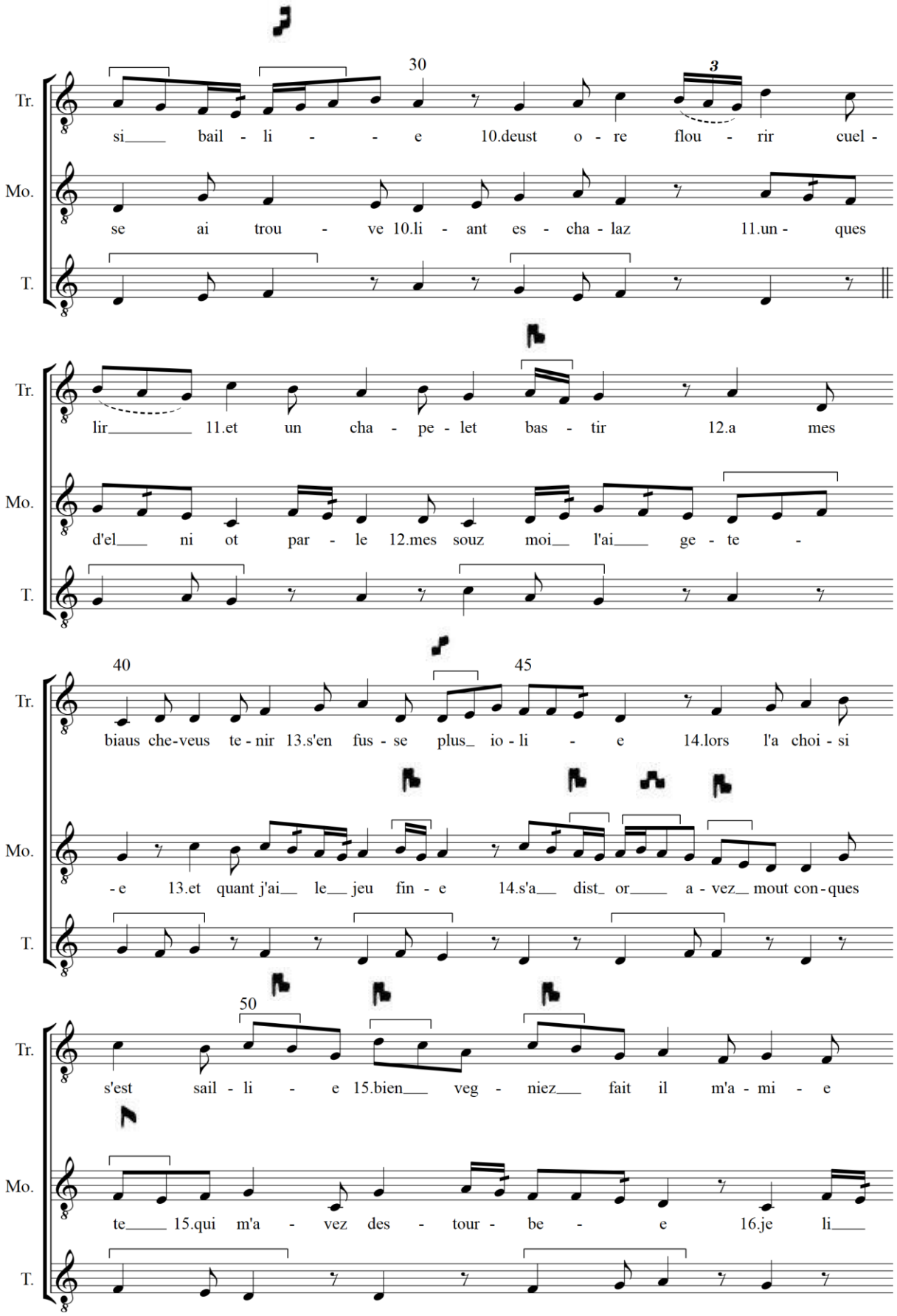
[63] Peraino, 'Monophonic Motets: Sampling and Grafting in the Middle Ages'; *Giving Voice to Love*, Ch. 4.
[64] This process happens, for example, in Network 2.4, where the motet *En mai quant rose est florie/ Quant voi le douz tens venir/ LATUS* from **F-MOf H. 196** (f. 167$^{v}$) becomes *Quant voi le douz tens venir/ En mai quant rose est florie/ LATUS* in **F-Pn n.a.f 13521** (f. 382$^{v}$).
[65] For an assessment of the notational style of the **F-Pn n.a.f. 13521** scribe, see Sean Paul Curran, 'Vernacular Book Production, Vernacular Polyphony, and the Motets of the "La Clayette" Manuscript (Paris, Bibliothèque nationale de France, nouvelles acquisitions françaises 13521)', Ph.D. thesis, University of California, Berkeley, 2013, 64-74. Curran draws on concepts of 'house style' developed in Roesner, 'Who 'Made' the 'Magnus Liber'?' and of 'pragmatic notation' developed in both Arlt, 'A propos des notations pragmatiques' and Bell, *The Las Huelgas Music Codex*, Ch. 4-5..

to switch to notation that matches that of the *Par matin* voice. The discrepancy between the notational styles of these two voices suggests that the three-voice [4.2M2] in **F-Pn n.a.f. 13521** was created by adding the *Tres douce pensee* voice to a pre-existent two-voice structure.

The *Par matin* voice, which is the triplum of [4.2M2], is unusual in the manuscript's notational style as it uses no upward stems to the left on ligatures. These stems, which show that the ligature is 'with opposite propriety' and that the first two notes of the ligature should be read as semibreves, 'clearly predominate over forms with propriety that produce semibreves by reduction'.[66] Curran's comprehensive note shape tables show that this observation is true to different extents of descending and ascending ligatures. When notating an ascending two-note ligature, the scribe uses a *c.o.p.*( ) in 27 of 38 cases (71.1%). When notating descending two-note ligatures, by contrast, a ligature with a *c.o.p.* stem ( ) is used in only 35 of 78 cases (44.9%), a proportion that is almost matched by the 32 cases (41%) in which the scribe used a two-note descending ligature with propriety and perfection ( ).[67]

[66] Curran, 'Vernacular Book Production', 73.
[67] *Ibid*., 71.


Triplum
F-Pn
n.a.f
13521,
f. 382v
Motetus
Tenor
FLOREBIT
1.Par ma - tin s'est le - vee 2.la be - le ma - rot 3.qui
1.Tres dou - ce pen - se - e 2.qui tant m'a gre - ve
5
Tr.
Mo.
T.
senz a- mours [n'est] mi - e 4.si s'en est a -
et gres de - sir - re - e qui j'ai tant a - me
10
le - e 5.tou - te seule au bos 6.nus piez et de - la -
5.m'a si tost am - ble 6.ma joie et mon sou - laz 7.que
15
cie - e 7.lors s'est es - cri - e - e mes a - mis mig-noz 9.qui m'a en -
ie ne sai que je face 8.mes dieu m'a as - e - ne 9.car tou -
25


30
Tr.
si bail - li - - e 10.deust o - re flou - rir cuel -
Mo.
se ai trou - ve 10.li - ant es - cha - laz 11.un - ques
T.
Tr.
lir 11.et un cha - pe - let bas - tir 12.a mes
Mo.
d'el ni ot par - le 12.mes souz moi l'ai ge - te -
T.
40
45
Tr.
biaus che-veus te - nir 13.s'en fus - se plus io - li - e 14.lors l'a choi - si
Mo.
- e 13.et quant j'ai le jeu fin - e 14.s'a dist or a - vez mout con - ques
T.
50
Tr.
s'est sail - li - e 15.bien veg - niez fait il m'a - mi - e
Mo.
te 15.qui m'a - vez des - tour - be - e 16.je li
T.
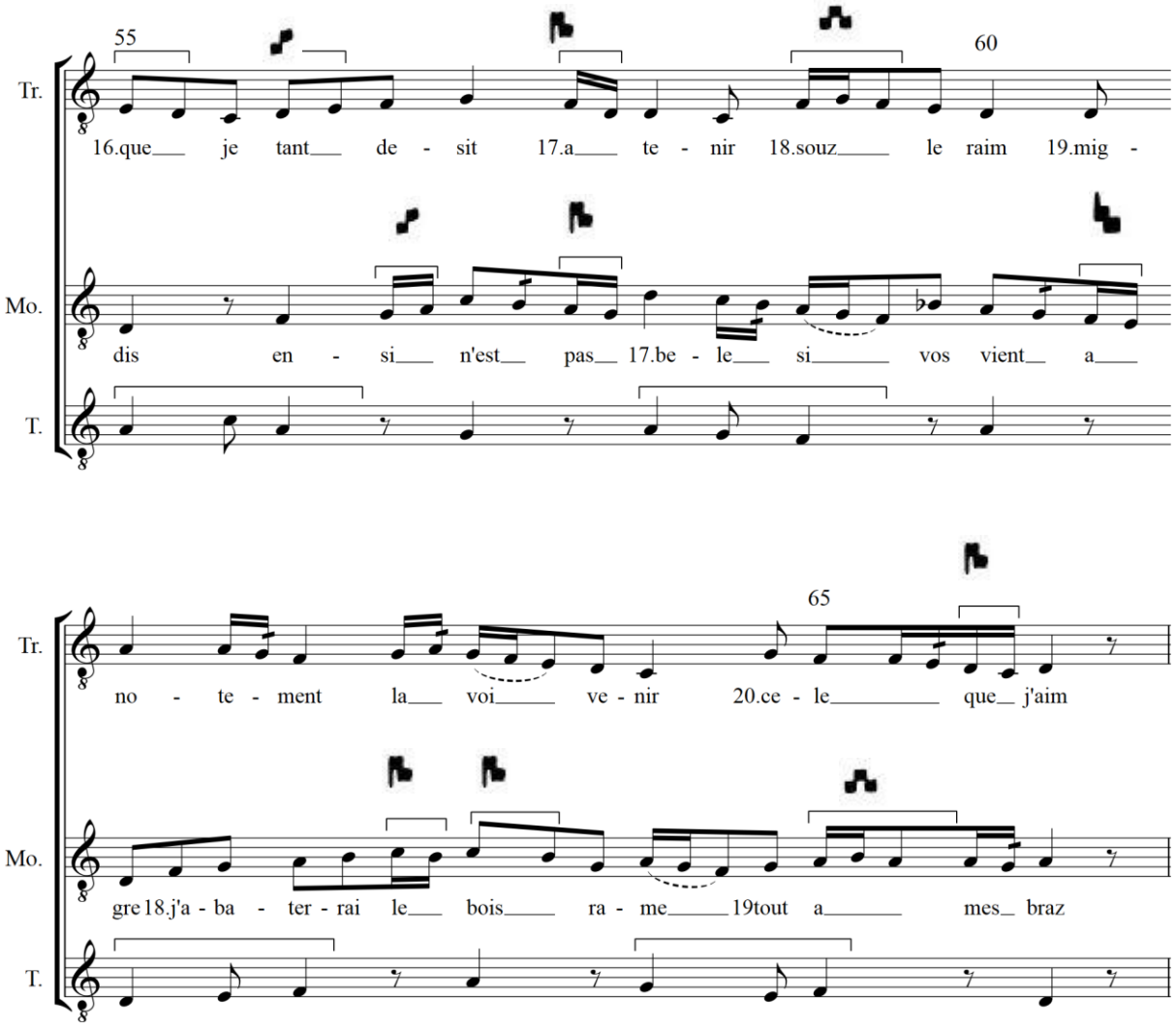



Figure 3.2: An edition of [4.2M2], showing ligature types[68]

The choice of the **F-Pn n.a.f. 13521** scribe not to use any *c.o.p.* stems in the triplum of [4.2M2] is illustrated clearly by the beginning of perfection 11, as seen in Figure 3.5. Here, the scribe notates the three-note ligature that is intended to be read as semibreve-semibreve-breve without a *c.o.p* stem ( ), a choice made only 8 of the 59 times (13.6%) such a ligature occurs in the manuscript.[69]

It is not unheard of for the music scribe of **F-Pn n.a.f. 13521** to use semibreve ligatures without stems, but to adopt this notational strategy for a whole voice part is unusual. Within the scribe's notational idiolect, the choice not to use a *c.o.p.* stems is a lower-level default choice; its extended

[68] The ligature shapes on this figure are taken from Curran, 'Vernacular Book Production', 71-4, in order to achieve maximum proximity to the shapes of **F-Pn n.a.f. 13521**.
[69] *Ibid.*, 72.

use in this case suggests that it was prompted by the exemplar the scribe used for this voice part.[70] This supposition is supported by the use of *c.o.p.* stems in the motetus of the same motet. The motetus uses a stem in three cases, on the three-note ligature in perfection 5 and on the two-note ligatures in perfections 7 and 60, all of which can be seen in Figure 3.5. Outside these three cases, the scribe does not use a *c.o.p.* stem in many cases in which the more usual choice would require a stem (as at perfections 13, 46, 56, and 65). In the motetus, then, the scribe makes the normative choice sometimes, but there are a surprisingly high number of cases in which a lower-level of notational default is used.

If this motet were being copied from a three-voice exemplar, both of whose upper parts were written at the same time, this notational discrepancy would be hard to comprehend. Yet, if a situation is imagined in which the *Par matin* voice, found as the triplum, was copied from an exemplar in notation that did not use *c.o.p.* stems, the notation of the triplum would make sense: the absence of stems in the exemplar would have encouraged the scribe towards their lower-level default choices when writing the triplum, explaining the lack of stems in its notation. If a new voice, copied as the motetus, was added to this structure, its two notational choices would also make sense: when notating the motetus, the choice made at the beginning of the motet to use the most normative *c.o.p.* stem would be explained by the lack of a prompt provided by an exemplar in notation that did not use *c.o.p.* stems. The change of tactic to using a lower-level default of ligatures without *c.o.p.* stems could have occurred because the scribe remembered that the new voice part was to be paired with one that did not use stems and thus chose a lower-level default to match the two parts together.

This scenario would explain the location of at least two stems, those which occur within the first seventh perfections. The scribe began by using their normal high-level default, and then realized that it would not match with the triplum and so proceeded by using the lower-level defaults already

[70] For an explanation of the role of principal default and lower-level default figures in defining the notational idiolect of a scribe, see earlier in this chapter, pp. 175-176.

used in the triplum. From a notational point of view, the different notations of the two upper voice parts make sense in a context in which a second upper voice was added to a pre-existent two-voice texture, but are hard to explain in the context of a hypothetical three-voice motet that was later turned into a two voice motet.

### Network 2.4: *Quant voi le douz temps*

For Network 4.2, the notational choices of the music scribe of **F-Pn n.a.f. 13521** separated the two upper voices from each other and thereby suggested their chronological relationship. For Network 2.4, which centres around the voice part *Quant voi le douz temps*, the evidence that suggests chronology is of a different nature: instead of showing separation, it suggests adaptation. There are three principal versions of the *Quant voi* voice part: as a monophonic song ([2.4S1]), as the motetus of a two-voice motet ([2.4M1]), and as the motetus of a three-voice motet ([2.4M2]). As shown in Chapter 2, this network began life as a motet, from which the motetus was extracted to make the song [2.4S].[71] The differences between the two motets [2.4M1] and [2.4M2] suggests that the two-voice version was adapted to make a three-voice version. This chronology does not necessarily have any bearing on the song-motet relationship: it is entirely possible that the song [2.4S1] was extracted from either the two-voiced [2.4M1] or the three-voiced [2.4M2]. There are two categories of differences between the motets [2.4M1] and [2.4M2] which suggest that the two-voiced version has chronological priority over its three-voiced relation. The first concerns motivic adaptation in the motetus, while the second relates to the texture created by the motet [2.4M2].

Two small details of motivic behaviour of the three-voice [2.4M2] suggest that, in converting the motet from a two-voice to a three-voice setting, the motetus was altered melodically in order to create two upper voices that interacted with each other. At the opening of the motet, both manuscript versions of the three-voice [2.4M2], found in **F-MOf H. 196** and **F-Pn n.a.f. 13521**, have the motetus sing a two-note figure over the word ‘voi’ on the second modal beat of the first

[71] See pp. 130-142. For further details on the manuscript contexts of Network 2.4, see Table 2.9 on p. 130.

perfection, as marked by the box labelled ‘altered motetus’ in Figure 3.6. In the only manuscript version of the two-voice [2.4M1], found in **D-W Cod. Guelf 1099 Helmst.**, this is only one note, a single *F*, as is also the case in all of the manuscript versions of the song [2.4S]. This small melodic difference may seem insignificant, as it neither effects any contrapuntal change nor affects the overall melodic shape of the first poetic line. It does, however, turn the music used for the opening words, ‘Quant voi je’, into a musical phrase strongly related to that over the word ‘espanir’ in perfections 9-10, as demonstrated by the linked boxes on Figure 3.6. Without the two-note figure over ‘voi’, the similarity between the two phrases does not strike the eye or the ear. As the motetus is singing ‘espanir’, the tenor has reached the point in the *LATUS* melisma at which the opening melodic material repeats.[72] The motivic change over ‘voi’ therefore highlights the melodic repeat latent within the tenor melisma, matching the motetus’s material over the beginning of each of its iterations. The triplum is integrated into this motivic change: its opening melodic material provides a neat counterpart to that found at the opening of the motetus, matching it rhythmically and making a neat contrapuntal move between the *c/g/G* sonority on perfection 1 and the *c/g/c* sonority on perfection 2. It also emphasizes the melodic repeat of the tenor in perfection 9 by cadencing onto *c/c/c*, the first and only occasion on which all three voice parts sing the same pitch.

The motivic unification of the motetus and triplum in [2.4M2] can further be seen in perfection 19. Here, the three-voice [2.4M2] in **F-MOf H. 196** presents a three-note *conjunctura* figure on first syllable of the motetus’s ‘joir’, while all other versions have a single note. The *conjunctura* in **F-MOf H. 196** joins with the similar figure found in the triplum at this point, creating two parts that move together melodically, as marked with linked boxes in Figure 3.6.
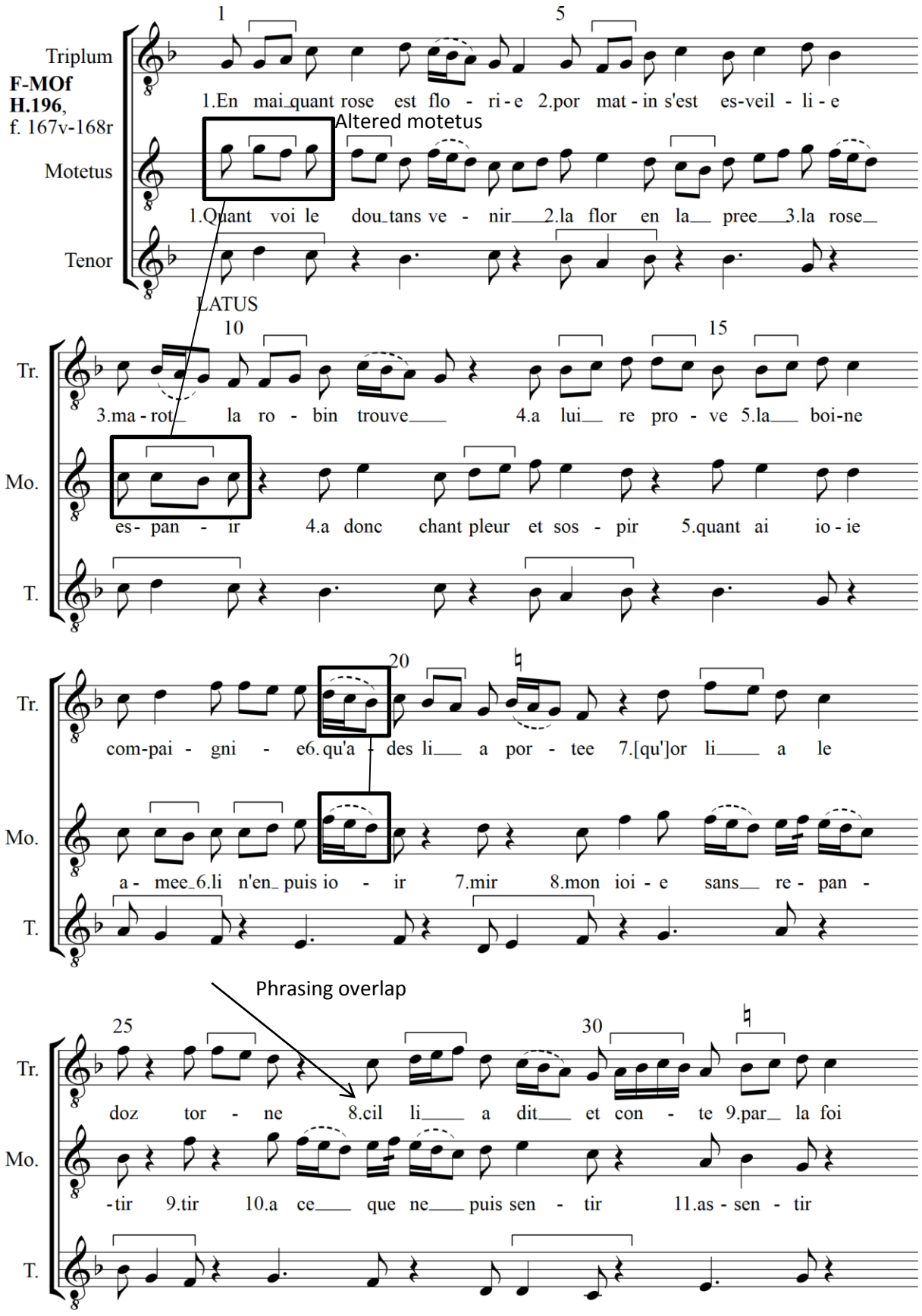
These two instances both involve small melodic changes, but they suggest that the two-voiced motet [2.4M1] has chronological priority over its related three-voiced version, which was adapted to make

[72] The *LATUS* melisma is one of few melismas used for motet tenors in an AAX melodic form. As Gaël Saint-Cricq shows, this formal property of the tenor did not have much general influence on the form of the motets to which it is the tenor. The only other case where the upper voice has interacted with the AAX form of the tenor is *A tort sui d’amours blasmée* (214)/ *LATUS* (M14). See Saint-Cricq, 'Formes types', 44-45.

a three-voiced texture. If the three-voice [2.4M2] had been transformed into the two-voice [2.4M1], there would have been no reason for this motivic behaviour to be removed. Both the acknowledgement of the tenor's melodic repeat and the facilitation of fit between the two upper voice parts suggest that the three-voiced [2.4M2] was created by transforming the motivic behaviour of a pre-existent two-voice version.

The chronological priority of the two-voice [2.4M1] over the three-voice [2.4M2] is further suggested by the texture created by the three-voices in the latter version. In all versions of the song [2.4S1] and the two-voice motet [2.4M1], the most characteristic musico-textual gestures are the two single-note outbursts that set the single-syllable 'trailing rhyme' lines.[73] They are especially notable in [2.4M1], in the context of a rhythmically modal performance, where they burst out of the texture and command attention. In the texture of the three-voiced motet [2.4M2], they are less noticeable. Over the second of these lines, motetus line 10, which sets the word 'tir', the triplum sings a musical phrase that begins at the same time and with the same consonant, to the text 'torné'. As the triplum's phrase dovetails into the next motetus phrase, the motetus's 'tir' is completely lost in the three-voice texture, buried under a musical line that seems to descend from the triplum's 'torné' at the end of its line 10 to the motetus's 'a ce que puis sentir' in its line 11, as demonstrated by an arrow in Figure 3.6.

[73] For an assessment of the importance of these lines in determining the chronology of the motet and song versions of Network 2.4, as well as their relation to the technique of 'trailing rhyme' as developed by Judith Peraino, see Ch. 2, pp. 135-139.


Triplum
F-MOf H.196, f. 167v-168r
Motetus
Tenor
Altered motetus
LATUS
Tr.
Mo.
T.
Phrasing overlap
1.En mai quant rose est flo - ri - e 2.por mat - in s'est es-veil - li - e
1.Quant voi le dou tans ve - nir 2.la flor en la pree 3.la rose
3.ma - rot la ro - bin trouve 4.a lui re pro - ve 5.la boi-ne
es- pan - ir 4.a donc chant pleur et sos - pir 5.quant ai io - ie
com-pai - gni - e6. qu'a - des li a por - tee 7.[qu']or li a le
a - mee 6.li n'en puis io - ir 7.mir 8.mon ioi - e sans re - pan -
doz tor - ne 8.cil li a dit et con - te 9.par la foi
-tir 9.tir 10.a ce que ne puis sen - tir 11.as - sen - tir
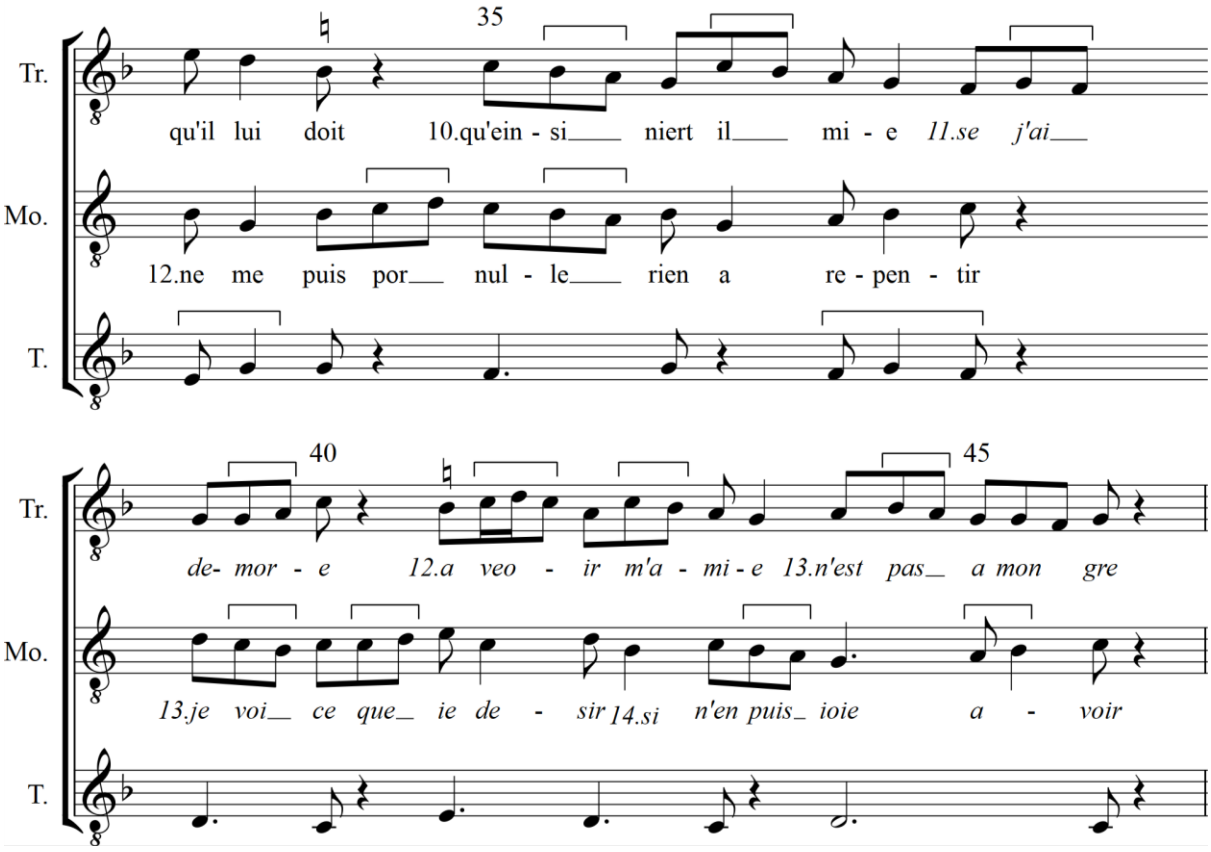



Figure 3.6: An analytical edition of [2.4M2]

The case for the priority of the two-voice [2.4M1] over the three-voice [2.4M2] calls on arguments of 'best fit'. It seems unlikely that someone would have created a three-voice motet that had the motivic and textural properties of [2.4M2], only to then convert it into [2.4M1]. It seems much more likely that this would occur the other way round. Given that the song versions are missing the melodic characteristics that create a motivic unity between the motetus and triplum voices of [2.4M2], it is perhaps slightly more likely that [2.4S] was drawn from the two-voce rather than the three-voice motet version. However, it is difficult to pin-point the exact relationship between the chronology of the two motet versions and that between the motet and the song. While the song [2.4S] was most likely created from a motet version, it is almost impossible to be definitive about whether that motet version was in the guize of the two-voice [2.4M1] or the three-voice [2.4M2].

Although the chronological relationship between the different motet versions of Networks 4.2 and 2.4 can be suggested, the relationships between these chronologies and those between motet and

song interact in complex and multifaceted ways. While numerous local linear chronologies can be detected in a network, amassing these local chronologies into a more general chronology is often impossible. On the most local level, chronologies between songs and motets can often be shown to be linear, but on a more general level they must remain 'dynamic', participating in the complex and interlocking processes of the shaping and reshaping of musico-textual material.

## Concluding Remarks

This chapter has considered two phenomena that reinforce the complexity of chronology in networks that stage interactions between songs and motets. It has shown, firstly, that the mensural notation of song can be caused by the scribal use of motet exemplars to notate vernacular monophony, but that such notations are not confined to cases in which a motet exemplar is present. The small-scale linear chronologies between each of the versions of Network 1.8, centred around the voice part *Chascuns qui de bien amer*, demonstrate that on the level of genre, chronology is often not linear: the song [1.8S] preceded the motet [1.8M1], but the copy of the song [1.8S] in **F-Pn fr. 846** was notated from a motet exemplar. In other cases such as Network 2.5, where mensurally notated songs were copied from a motet exemplar, the chronologies of copying and those of composition are more closely aligned: the motet has chronological priority over the song. The chronological relationships between two-voice and three-voice versions of motets that are related to songs present a very similar narrative to that given by mensural notations of song. While local linear chronologies can be discerned, fitting these chronologies into a larger pattern which is valid for the whole network is much more difficult.

The first three chapters have therefore shown that motet and song chronology can work in multiple different and complexly interacting ways. Motets can quote a pre-existent song, or songs can be formed by extracting a voice part from a motet. Neither of these linear processes tells the whole story of the network's chronology, but they do tell part of the story. This first part of the thesis has attempted to tell the story of motet and song interactions in a way that takes chronological

decisions, but retains the ‘dynamic’ complexity of the chronology of the networks as a whole. Chapter 4 turns away from chronology, examining the generic boundary between songs and motets, using manuscripts that present both to ask what can be determined about the concepts of generic difference held by those creating songs and motets. Chapter 5 will look at use of refrains in these songs and motets, demonstrating that the analysis of refrains and refrain citation benefits from the principles of conceptual and chronological priority developed in the first chapter of the thesis.

# Chapter 4

## The Generic Boundaries of Song and Motet

Chapters 1-2 of this thesis analysed the ways in which selected networks of songs and motets transferred musical and textual material from one genre to another. Chapter 1 detailed the ways in which songs were turned into motets and Chapter 2 the processes by which motets were turned into songs. Chapter 3 then sketched the multiple manuscript transmissions and genre transformations that networks of songs and motets went through outside of these specific song-to-motet and motet-to-song conversions, building a nuanced and complicated picture of the relationship between the two genres. In all of the case studies considered, musical and textual material travelled between motets and songs: monophonic voice parts gained tenors, while motet texts were supplied with residual stanzas.[1] Boundaries between song and motet were in these cases porous, with material moving out of one and into another. Chapter 4 addresses these generic boundaries, examining the materials that fall between these two categories. It examines the liminal region at which motets and songs intersect, asking how to deal with pieces that do not fit within a strict generic definition of song or motet.

All of the issues addressed in this chapter are questions of whether, when, and how to distinguish one thing from another, to define genre and generic change. This can only be achieved from a strong foundation of generic theory, which has long been a central concern of scholarship on both medieval music and literature. In studies of literature, the proclivity for genre definitions of early scholars such as Gaston Paris, Alfred Jeanroy, or Joseph Bédier was useful in parsing and defining a corpus of literature that had yet to be seen in its entirety.[2] For scholars such as these, genres were pre-

[1] 'Residual stanzas' is used throughout this thesis to refer as a group to the stanzas of a song not including the first. The term is intended to reflect the fact that, in their manuscript contexts, stanzas 2 and onwards are found in the text *residuum*, unlike the first stanza, which is underlaid to notation.

[2] See Gaston Paris, *La Littérature française au moyen âge (XIe-XIVe siècles)* (Paris: Hachette, 1909); Alfred Jeanroy, *La Poésie lyrique des Troubadours* (Toulouse; Paris: Édouard Privat; Henri Didier, 1934); Joseph

existent sets of rules or customs to which works of literature adhered, to a greater or a lesser degree. Later scholars, including Paul Zumthor and Pierre Bec, rejected these categorisations, arguing that generic terms were used so loosely and infrequently in the middle ages that their actual meaning was insignificant.[3]

A newer generation of scholars has revised this view again, rehabilitating genre as a useful concept by reformulating it as looser and more historically situated. Hans Robert Jauss argued that, for each piece in a genre, there is a 'horizon of expectations': a set of characteristics that an audience expects.[4] These characteristics are generally understood across an audience, but are also constantly changing in reaction to each work in that genre with which the audience is familiar: with each new work, the set of expectations can be 'varied, extended, corrected, but also transformed, crossed out, or simply reproduced'.[5] Jauss argued that each work could be seen from a number of different generic angles: it might, for example, reproduce the audience's set of expectations about works in a satiric genre, but transform their expectations for morality plays. Among these different generic angles, Jauss argued that there was one that was the 'dominant', the generic structure that was 'in an independent or constitutive function'.[6] This dominant genre was what the work was about, its main generic property.

To understand the generic systems of medieval music, musicologists have often turned to models of genre developed by literary theory. Mark Everist, in his discussion of genre in the motet, makes use of both Alistair Fowler and Jurij Tynjanov.[7] Fowler unifies the many theoretical terms used for genre by literary scholarship into a system of four levels: kind (or historical genre), subgenre, mode, and

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Bédier, *Les Légendes épiques: Recherches sur la formation des Chansons de geste* (Paris: H. Champion, 1914-1921).

[3] Zumthor, *Essai de poétique mediévale*, 157-169; Bec, *La Lyrique française*, 35-37; Bec, 'Le Problème des Genres', *Cahiers de civilisation médiévale*, 25 (1982), 31-47.

[4] Jauss, *Toward an Aesthetic of Reception*, 76-109.

[5] *Ibid*., 88.

[6] *Ibid*., 81.

[7] Everist, *French Motets*, Ch. 8.

constructional type.[8] Kinds are historical genres with defined limits: Everist gives the examples of the motet, song, and the conductus.[9] In subgenres are found 'the same external characteristics with the corresponding kind, together with additional specification of content'.[10] Everist proposes, for example, the rondeau motets found in **F-Pn fr. 12615**, or the *jeu parti*.[11] Mode, which becomes central to Everist's analysis of motet genre, denotes the particular handling of material within a kind: the treatment of a tenor melisma in a motet, for example, or the intertextual relation between stanzas in a song. Everist links Fowler's category of modes with that of 'elements', as developed by Jurij Tynjanov.[12] Tynjanov claimed that each literary work was the product of the interrelation of these elements, which included 'composition, style, rhythm, and syntax in prose, and rhythm and semantics in poetry'.[13] Like Jauss, Tynjanov also proposed that, in each literary work, a group of these elements were 'dominant', by which 'a work enters into literature and takes on its own literary function'.[14]

Jauss's concept of a generic 'horizon of expectations' could be combined with Fowler's 'modes' and Tynjanov's 'elements' to the benefit of all three. Jauss's theory has the benefit of easily modelling generic expectations that are dynamic and constantly in flux, but makes it difficult to pinpoint exactly what those expectations are. For Fowler and Tynjanov, characterising the expected modes which make up a genre comes easily; it is the constant small alterations in those modes which is harder to theorize. This chapter will therefore conceive of the generic properties of motets and songs as consisting of a number of Jaussian expectations, each of which is made up of complex combinations of modes, each of which has a different level of dominance. The generic expectations were collectively understood by the creators, scribes, and audiences of songs and motets, but each person's understanding took a slightly different form.

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[8] Fowler, *Kinds of Literature*, 55-56.
[9] Everist, *French Motets*, 148.
[10] Fowler, *Kinds of Literature*, 56.
[11] Everist, *French Motets*, 148.
[12] *Ibid*., 149; Tynjanov, 'On Literary Evolution'.
[13] Tynjanov, 'On Literary Evolution', 68.
[14] *Ibid*., 72.

Most scholarly considerations of the generic categories of song and motet have seen their definitions as fixed. They have been considered as existing on the highest, most stable level of genre: Fowler's category of kind. They are the historical genre which is least affected by the changing generic expectations of an audience: their dominant elements are so well defined and so different from each other that distinguishing between the two is a matter of straightforward taxonomy. This view finds support from most thirteenth-century music treatises, which often defined the dominant elements of a motet as being polyphonic, setting multiple texts, and having a tenor made out of plainchant.[15] When treatises described the dominant elements of song, they often focused on the subject matter appropriate for each different type of song, for example chanson, or pastourelle. One of the theorists to address the technical elements of song is Johannes de Grocheio, who stated that a *cantus coronatus*, his word for the high style chanson or *grand chant*, must only have seven verses.[16] In the contemporary treatises, then, the dominant elements of motets are considered to be the presence of a tenor and multiple texts and those of song to be that it is monophonic and multi-stanzaic.

This is borne out by many of the manuscripts in which motets and songs are preserved. Even if motets have only one text, either because they are in two voices or because all the upper voices sing the same text, they are polyphonic and most frequently have a tenor made out of pre-existent material. Trouvère songs mostly have more than one stanza, and are typically monophonic. Manuscript presentation also plays a role in dividing motet and song: manuscripts which present both genres, such as **F-Pn fr. 844**, **F-Pn fr. 12615**, **V-CVbav reg. lat. 1490**, and **GB-Ob Douce 308,** separate the two into different sections of the manuscript. To the minds of those organising the

[15] See, for example, the definition in the *Discantus positio vulgaris*, which claims that 'the motet consists of several harmoniously sounding melodies, with different texts, over the predetermined notes of a cantus firmus, measured or beyond measure.' Janet Knapp, 'Two xiii Century Treatises on Modal Rhythm and the Discant: *Discantus positio vulgaris De musica libellus* (Anonymous VII)', *Journal of Music Theory*, 6/2 (1962), 200-215 (206). The *Discantus positio vulgaris* is considered to be one of the earliest treatises, although its only source is in the collection Jerome of Moray (or Moravia), complied c. 1285. See Sandra Pinegar, 'Textual and Conceptual Relationships Among Theoretical Writings on Mensurable Music during the Thirteenth and Early Fourteenth Centuries', Ph.D. thesis, Columbia University, 1991, Ch. 2.

[16] Johannes de Grocheio, *Ars Musice*, ed. Constant J. Mews et al. (Kalmazoo: Medieval Institue Publications, 2011), 71.

manuscripts, at least, motets and songs were separate kinds of things which required different categorisation.[17]

However, the model of songs and motets as strictly separated kinds does not work for all contexts in which these two genres are found. Despite their separation of songs and motet into different sections, manuscripts such as **F-Pn fr. 844**, **F-Pn fr. 12615**, **V-CVbav reg. lat. 1490**, and **GB-Ob Douce 308** make it difficult to maintain the basic set of distinctions between song and motet. Many of the motets in the motet sections of **F-Pn fr. 844** and **F-Pn fr. 12615** either are not notated with a tenor or use tenor notation that is incorrect. The motet section in **V-CVbav reg. lat. 1490**, furthermore, presents no tenor notation, tenor text, or space in which a tenor could be copied.[18] In the motet section of **GB-Ob Douce 308**, as in the rest of the manuscript, there is no musical notation.[19]

Meanwhile, one-stanza texts are found in the context of song sections, such as the 15 found in **F-Pn fr. 846** or the nine found at the end of gatherings in **V-CVbav reg. lat. 1490**. Perhaps it is unsurprising that the distinctions between songs and motets are less sharp in manuscripts which deal with large numbers of both. To understand the generic properties of many of the voice parts in **F-Pn fr. 844**, **F-Pn fr. 12615**, and **V-CVbav reg. lat. 1490**, a model needs to be found which accounts for the characteristics of these voice parts: they employ what Fowler would call 'modes' that are not usually found within the 'kind' of song or motet

There are two basic sorts of model that could be proposed for understanding the genre of these voice parts. The first creates new categories into which these voice parts can be placed, neatening

[17] The organisation by genre employed by manuscripts has been one of the arguments most frequently made against Zumthor and Bec's structuralist critique of the concept of genre. See, for example, Simon Gaunt, *Gender and Genre in Medieval French Literature*, Cambridge studies in French 53 (Cambridge: Cambridge University Press, 1995), 4. Robert Lug has argued that the generic organisation of song manuscripts has its roots in the earliest extant chansonnier, **F-Pn fr. 20050**. The separation of motets and songs would therefore be, in Lug's model, a simple extension of the tendency to separate one type of thing from another, to taxonomize. Lug, 'Politique et littérature', 454-455.

[18] The motet section of **V-CVbav reg. lat. 1490** runs from f. 114$^{r}$-116$^{v}$. On the tenors of **F-Pn fr. 844** and **F-Pn fr. 12615**, see both later in this chapter (pp. 247-251) and Wolinski, 'Tenors Lost and Found'.

[19] Most scholars have argued that the motets and rondeaux in **GB-Ob Douce 308** are intermingled. See, for example, Atchison, *The Chansonnier*, Ch. 4. As Elizabeth Eva Leach has shown, the two collections are actually separate, with only one motet text intermingled among the rondeaux. See Leach, 'A Courtly Compilation', 227.

the middle ground between song and motet. The second accepts a much messier picture and resists the impulse to categorize, seeing these voice parts as having numerous different origins and manuscript transmissions.

A prime example of the first type of model is Judith Peraino's concept of the 'monophonic motet'. She presents a corpus of 45 voice parts that she argues result from a particular desire to interact with the conventions of both song and motet at the same time, as all of them only have one stanza of text and have no tenor notated.[20] While she considers 45 to be too few for a 'coherent "genre"', there are too many for them to be only 'aberrations' and form what she calls a 'phenomenon'. [21] The phenomenon centres around two collections of voice parts, one in **V-CVbav reg. lat. 1490** and one in **F-Pn fr. 845**.

In **V-CVbav reg. lat. 1490**, nine voice parts with a single stanza of text appear at the end of gatherings containing monophonic songs. With one exception, all of these voice parts are found in other manuscripts as part of polyphonic motets. The group in **F-Pn fr. 845** is a collection of 17 voice parts with one stanza of text. Unlike the **V-CVbav reg. lat. 1490** collection, only one of the voice parts in **F-Pn fr. 845** has a concordance in the motet repertory, while only three more have any kind of concordance outside this collection.[22]

This chapter will argue for the second type of model, which presents a much less neat picture. It takes as its starting point the different manuscript transmission of the collections in **F-Pn fr. 845** and **V-CVbav reg. lat. 1490**, arguing that a voice part's genre is fundamentally affected by the different generic versions it has been in before it reaches the extant version. Scribes who were creating manuscripts with both motets and songs had expectations about the kind of 'modes' that they

[20] Peraino, *Giving Voice to Love*, Ch. 4; 'Monophonic Motets: Sampling and Grafting in the Middle Ages'.
[21] Peraino, *Giving Voice to Love*, 192.
[22] *D'amor nuit et jor me lo* (f. 188$^{v}$) is found as the motetus of the motet *D'amour nuit et jour me lo/ HODIE PERLUSTRAVIT* (**F-MOf H. 196**, f. 231$^{v}$). The three voice parts with another concordance are all found in **GB-Ob Douce 308**: *Douce dame debonaire* (**F-Pn fr. 845**, f. 148b, **GB-Ob Douce 308**, f. 258bis$^{v}$), *Medisans creveront* (**F-Pn fr. 845**, f. 190a, **GB-Ob Douce 308**, f. 258$^{r}$), and *He dieus! Je n'i puis durer* (**F-Pn fr. 845**, f. 189d, **GB-Ob Douce 308**, f. 258bis$^{r}$).

would find in the two genres. Mary Wolinski has shown that, when working with motet tenors, the music scribes of **F-Pn fr. 844** and **F-Pn fr. 12165** were often presented with exemplars that did not meet these expectations: they were missing tenors, had the wrong tenors, or contained tenors the scribes could not read or interpret.[23] If generically unusual voices were being copied into manuscripts from similarly difficult exemplars, the genre of each of these voice parts becomes very complex and depends on three things: the generic purpose that the voice part was supposed to fulfil in the manuscript (song or motet), the generic 'modes' present in the oral or written exemplar used to copy it, and the choices made by the scribe in unifying the exemplar with the manuscript's generic intention for the voice part. These three factors can interact in numerous different ways and the model developed in this chapter suggests that each of these ways produces a different generic result. The model does not deny that some of the voice parts in Peraino's corpus stage interaction between motets and songs, but rather that the corpus as a whole contains so many different ways of doing so that it cannot be contained in a tidy generic category. The rejection of Peraino's model is therefore not deconstruction for deconstruction's sake, but rather an attempt to understand the complex influences that were at work on these voice parts.

This chapter is split into two main sections, which argue for this second, messier model in different ways. Firstly, it questions the generic premises on which Peraino's model rests. For Peraino, these motets and songs deliberately merge the characteristics of song and motet. Peraino associates this mixing with the title given to the 17 voice parts in **F-Pn fr. 845**, 'motets entés', which has provoked a large amount of scholarly debate. Literally meaning 'grafted motet', Friedrich Ludwig and many others used *motet enté* in the early twentieth century to denote a process by which a pre-existent refrain was split into two halves and placed at each end of a motet voice, a definition which is still in fairly widespread use today. [24] Mark Everist suggested, through an analysis of the corpus of pieces in

[23] Wolinski, 'Tenors Lost and Found'.
[24] For early uses see Ludwig, *Repertorium*, I: 305; Rokseth, *Polyphonies*, IV: 211-212. For later usage, see for example Yudkin, *Music in Medieval Europe*, 402-412.

**F-Pn fr. 845**, that this term actually denoted a high level of structural musical repetition.[25] Ardis Butterfield reintroduced the importance of the refrain into the *enté* concept, arguing that the grafting concerned was of both a musical and textual variety.[26] For Peraino, however, this grafting was generic: the voice parts in **F-Pn fr. 845** and **V-CVbav reg. lat. 1490**, she argues, grafted characteristics of the motet repertoire onto manuscripts that mostly presented monophonic songs. Peraino's grafting requires that there are two specific things to graft together, motet style and song style. She argues that the dominant modes of song and motet include not only the use of a tenor and residual stanzas, but also include the musical and textual structures used in them. She claims that the multiple stanzas of songs 'reiterate schematic designs of syllable count, rhyme, and melodic repetition', while motet voices use 'free verse' and 'free melody', which may be 'sprinkled through' with textual and musical repeats, but are not properly structured.[27] Peraino's conception of the dominant modes of motet and song is therefore fixed: one defined set of dominant modes, that of the motet, was grafted on to another, that of the monophonic song. Through a series of case studies, the first section of this chapter introduces the Jaussian principle of change into these sets of dominants. It argues that while textual and musical regularity can be perceived to be dominant modes in some songs and irregularity is dominant in some motets, there are many songs and motets where the dominant modes of textual and musical patterns are configured differently.

The second section of the chapter develops a transmission-based model of genre. It will first place the voice parts in Peraino's corpus back into the context of similarly transmitted voice parts which she excluded: the fifteen songs in **F-Pn fr. 846** that only have one stanza and the many occurrences of motet voices notated without tenors, especially those in **F-Pn fr. 12615** and **F-Pn fr. 844**. Both of these types of voice part look very similar on the manuscript page to the single-stanza monophonic voice parts in Peraino's corpus. Peraino excises the one-stanza songs and motets without tenors

[25] Everist, *French Motets*, Ch. 4.
[26] Ardis Butterfield, '*Enté:* A Survey and Reassessment of the Term in Thirteenth- and Fourteenth-Century Music and Poetry', *Early Music History*, 22 (2003), 67-101.
[27] Peraino, *Giving Voice to Love*, 192-194.

from her corpus because of their manuscript placement: they appear either within song sections or within motet sections of a manuscript and therefore have their generic expectations fixed by their manuscript placement.[28] This section however argues that one-stanza songs and motets copied without tenors display the number of ways in which the voice parts in Peraino's corpus could have been created and the number of types of manuscript transmission that they could have come through to be in their present state.

The second section of the chapter then moves on to two examples which show the potential for polyphonic and monophonic manuscript transmissions of the same musical and textual material to affect each other. Both of these examples are taken not from Peraino's corpus, but from the main corpus addressed by this thesis, voice parts that are found in both a motet and a song. It uses the examples of Network 2.1 (*Alpha bovi et leoni*) and Network 3.2 (*Bien m'ont amours*/ *TENOR*) to demonstrate the kind of detailed generic and transmission analysis that is needed to understand the balance between (1) the dominant generic modes that were expected by the audiences and scribes of these voice parts, (2) the dominant generic modes present in the exemplars available to the scribes, and (3) the dominant generic modes used in the extant manuscript copy made by those scribes.

## Musical and Poetic Form in Songs and Motets

Peraino's claim that the voice parts in **V-CVbav reg. lat. 1490** have connections with motets is incontestable: nearly all of the voices are also found within the motet repertoire. However, her claim that the 'monophonic motets' in **F-Pn fr. 845** merge the dominant generic modes of motet with those of the song is based on two of their characteristics: they do not have more than one stanza and they employ both 'free verse' and 'free melody'.[29] For Peraino, the versification and repetitive structures of these voice parts recall those of the motet: they lack the repetitive structures of

[28] Peraino, *Giving Voice to Love*, 189, note 9.
[29] *Ibid*., 193-194.

trouvère song, which she characterizes as repeating its syllable counts, rhymes, and musical phrases in patterns that are well-defined and widespread. A characterisation of songs as regular and motets as less regular is fair on one level: it is true that in many songs the dominant mode of textual and musical organisation is expressed in patterns that can be defined as fitting into a particular structure, such as *pedes-cum-cauda* or rondeau. It is also true that some types of motet poetry are less regular: some poetic lines of the text might be linked through rhyme sound, but there is no recognisable pattern in which lines are organized. However, Peraino's assumption, that any form without a strict pattern must be related to motets, creates a false dichotomy between motet and song that is not borne out by the evidence.

Motets and songs respond to a number of generic pressures when creating both their texts and their music. Not infrequently, certain combinations of generic pressures produce motets whose texts and music are strictly patterned and songs whose texts and music are not. The following section examines the textual and musical structures found in one of Peraino's monophonic motets, *En non dieu* (RS33; [1.10X1]). It shows the similarity between these patterns and those found in *Main s'est levee Aelis* (RS1510; [1.5S]), which was written as a monophonic multi-stanza song, and *Por conforter mon corage* (RS19; [3.3S1]), a voice part that has been argued to have regular song-like formal patterns by Wulf Arlt and Wolf Frobenius. It then explores two examples of motets that have very regular textual and musical patterns, *Alpha bovi et leoni* (762)/ *DOMINO* (BDVI) ([2.1M1]) and *De mes amours* (898)/ *L'autrier m'estuet* (899)/ *DEHORS COMPEIGNE* ([1.6M2]). The regularity of the musical and textual patterns found in these five voice parts is not determined by whether they are a song or a motet; comparisons between them show that it would be unsafe to think of particular levels of regularity in textual and musical patterns as indexical of songs or motets: the dominant modes of textual and musical organisation in both genres are fluid, changing from one example to the next.

## Musical and Textual Patterns in a Monophonic Motet: *En non dieu* ([1.10X1])

The voice part Peraino uses to introduce and exemplify the 'free verse' and 'free melody' found in monophonic motets is *En non dieu, c'est la rage* ([1.10X1]), which is found in the song collections of **F-Pn fr. 844** and **F-Pn fr. 12615** as a monophonic single stanza.[30] The same music and text is also found as the motetus voice part of *En non dieu*/ *FERENS PONDERA* ([1.10M1]).

| ID | Texts | Tenor | No. of Voices | Manuscripts |
|---|---|---|---|---|
| [1.10M1] | *En non dieu*/ *FERENS PONDERA* | M22 | 2 | **D-W Cod. Guelf. 1099 Helmst.**, f. 227$^{r-v}$<br>**F-MOf H. 196**, f. 234$^{r}$<br>**GB-Ob Douce 308**, f. 258$^{v}$ |
| [1.10X1] | *En non dieu* | N/a | 1 | **F-Pn fr. 844**, f. 168$^{r}$<br>**F-Pn fr. 12615**, f. 61$^{v}$ |

Table 4.1: The manuscript contexts of Network 1.10

Peraino has claimed that the melody of the *En non dieu* voice part is 'held together not by repeating structural pillars that index a form, but by low-level motivic manipulations'.[31] Chief among these motivic manipulations is the neighbour note figure labelled **a** on Figure 4.1, which organizes the first four lines into two groups (ll. 1-2 and 3-4) by relating line 1 to line 3. Motive **a** is very different in its two versions: when dealing with three notes only, the difference between the movement of a tone (*f-g-f*) and a semitone (*e-f-e*) is significant. Peraino misses the far larger scale correspondence between these two lines, which open with very similar figures and have the same melodic outline almost until the end of the line, as marked by **b**. The relative length of this match between lines 1 and 3, compared to that expressed by motive **a**, makes it more recognisable as a melodically organising feature. The first four lines are therefore turned into a group, split into two groups of two. While this opening block is not strictly the ABAB opening block of *pedes-cum-cauda* form, it references the formal principle by which a song opens with two related groups of melodic material. The second four lines of *En non dieu* show further melodic links: line 8 is made up of two melodic

[30] When speaking of pieces in Peraino's corpus of monophonic motets, this chapter will adopt the neutral language of 'voice part' to avoid designating them as either song or motet. This is reflected in their network identifiers, which place an X in the usual place of S (song) or M (motet).
[31] Peraino, *Giving Voice to Love*, 194.

halves, the first of which, marked **c**, recalls the melodic contour of Line 5, marked **c'**. The second half of Line 8, marked **d**, is comparable to the melodic outline of Line 6, marked **d'**. This voice part both opens and closes with a refrain: lines 1-2 are found as vdB665 and lines 7-8 are vdB1447, both of which have concordances in *romans*.[32] The *En non dieu* voice part therefore splits into two halves of four lines, each of which draws musical material from its refrain.[33] While the melodic structure of the *En non dieu* voice part as found in [1.10M1] and [1.10X1] could not be confined to a particular form, it uses melodic repetition to structural ends. The associations this melody makes are not 'free', but rather respond to and define each poetic line's place in the structure of the poetic text.

The textual patterns found in *En non dieu* do not present the kind of regular syllable counts and rhyme scheme found in many trouvère songs, but they again work to a specific kind of structure. As can be seen from Table 4.2, there are three different versions of this text: the version found in the two manuscripts that present the voice part [1.10X1], the version used by the presentations of the motet [1.10M1] in **F-MOf H. 196** and **D-W Cod. Guelf. 1099 Helmst.**, and the version used in **GB-Ob Douce 308**'s presentation of the motet [1.10M1]. All three present the same rhyme scheme, which is based around the refrains found at the beginning and end of the voice part. The rhyme sounds of the two mono-rhymed refrains are '-age' and '–oi', marked A and C respectively in the poetic analysis. These rhyme sounds extend one line outside of each refrain, filling lines 1-3 and 6-8 respectively. The middle ground between the two refrains is filled with the '-ai' rhyme, marked b. The rhyme scheme therefore organizes the *En non dieu* text into three groups: lines 1-3, line 4-5, and lines 6-8.

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[32] Lines 1-2, vdB665, are also found in Gerbert de Montreuil's *Le Roman de la Violette* (ll. 3123-5). See Gerbert de Montreuil, *Le Roman de la Violette ou de Gerart de Nevers*, ed. Douglas Labaree Buffum, Société des anciens textes français (Paris: H. Champion, 1928), 127. Line 7-8, vdB1447, are found in Henri de Valencienne's *Lai d'Aristote* (ll. 221-2), where it forms part of the first of four inserted songs found among all manuscripts of the text (ll. 221-8). See Henri de Valenciennes, *The Lay of Aristote*, ed. and trans. Leslie C. Brook and Glyn S. Burgess, Liverpool Online Series: Critical Editions of French Texts (Liverpool: School of Cultures, Languages and Area Studies: French, 2011). <https://www.liverpool.ac.uk/media/livacuk/modern-languages-and-cultures/liverpoolonline/Aristote.pdf> accessed 24th June 2015, 46.The concordances of these refrains are discussed extensively in two sections of Chapter 5, one focusing on the musical treatment of refrains (pp. 292-295) and one on their hermeneutic interpretation (pp. 302-308).

[33] This motivic interaction does not necessarily mean that the refrain melodies were pre-existent, especially as [1.1M1] and [1.10X1] are the only extant versions of this refrain with musical notation. See Chapter 5, p. 293.

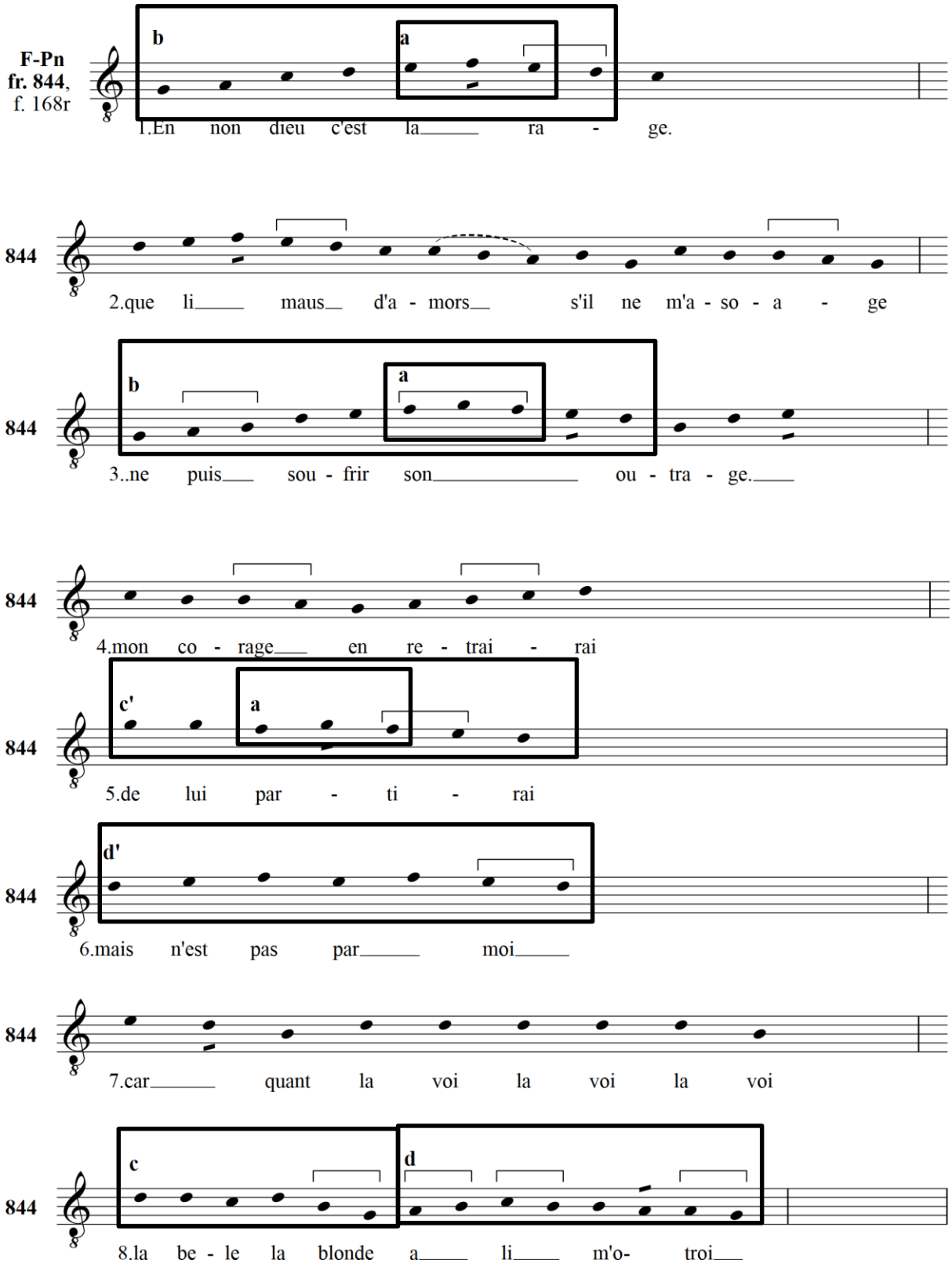



Figure 4.1: An analytical edition of [1.10X1]

| Line No | [1.10X1] | Poetic Analysis | [1.10M1] in **F-MOf H. 196** and **D-W Cod. Guelf. 1099 Helmst.** | Poetic Analysis | [1.10M1] in **GB-Ob Douce 308** | Poetic Analysis |
|---|---|---|---|---|---|---|
| 1 | *En non dieu c'est la rage.* | 6'A | *En non diu. Diex c'est la rage* | 7'A | *En on dieus cest la raige.* | 6'A |
| | *Que les maus d'amors. S'il ne m'asoage* | 10'A | *Que li maus d'amer. S'il ne m'asoage* | 10'A | *Ke liu malz damors me tient. cil ne maisuaige.* | 12'A |
| | Ne puis souffir son outrage | 7'a | Ne puis souffri son outrage | 7'A | N'an puix soffrir son outraige. | 7'a |
| | Mon courage en retrairai | 7b | Mon courage en retrairai | 7b | Mon couraige au retrairai. | 7b |
| 5 | De lui partirai | 5b | De lui partirai | 5b | De li partirai. | 5b |
| | Mais n'est pas par moi | 5c | Mes n'est pas en moi | 5c | Mais nest pas an moi. | 5c |
| | *Car quant la voi, la voi , la voi* | 8C | *Quar quant la voi, dex, la voi, la voi* | 9C | *Car cant lavoi lavoi* | 6C |
| 8 | *La bele, la blonde, a li m'otroi* | 9C | *La bele, la blonde, a li m'otroi* | 9C | *La belle la blonde. a li motroi.* | 9C |

*In the name of God, love's pain will drive me insane if I have no relief from it*; I cannot endure its outrageous treatment; I will withdraw my desire and take leave of love. But it is not in me, *because when I see her, God, see her, see her, the beautiful one, the blonde, I offer myself to her*.[34]

Table 4.2: A comparison of the texts of [1.10X1] and [1.10M1]

[34] Translation adapted from Tischler, Stakel, and Relihan, *The Montpellier Codex*, IV: 67.

The syllable counts of the *En non dieu* text are largely irregular: lines of seven and five syllables predominate, but lines of six, nine, and ten syllables are also found. The variants in the three different texts, however, make the model of monophony being more regular and polyphony less so difficult to accept. The extra syllable 'diex' in the first line of the versions of [1.10M1] in **F-MOf H. 196** and **D-W Cod. Guelf. 1099 Helmst.** makes a seven-syllable line, matching line 1 with lines 3-4. This variant means that a version of the *En non dieu* text used for a polyphonic motet is slightly more regular than its monophonic relations. The poetic and musical patterns found in the *En non dieu* voice do not follow the strict structures found in many songs, but to describe their structures as only associative on a small-scale underestimates not only the amount of musical repetition but also the structural role that the repetition plays in parsing the construction of this voice part. The textual and musical structures in Network 1.10 are not unique to Peraino's corpus. Notably, they are found in a voice part that was originally written as a monophonic, multi-stanza song.

## Irregular Textual and Musical Structures in Song: Networks 1.4 and 3.3

### Network 1.4: *Main s'est levee*

In Chapter 1, it was argued that the motet *Main s'est levee*/ *NE* ([1.4M1]) was created by adding a tenor to the monophonic multi-stanza song *Main s'est levee* ([1.4S1]).[35] The textual and musical structures of the *Main s'est levee* voice, in both its motet and song versions, have a number of similarities with those found in Network 1.10 (*En non dieu*). The musical form of the song [1.4S1] does not make use of large scale motivic repetition, but it does utilize musical repetition to structural ends: the melodic endings of most of its poetic lines use one of three motives based around a descending fourth, ending either on *d*, *c*, or *G*. As was demonstrated in Chapter 1, the creator of the motet version [1.4M1] was aware of this motivic system, as the *NE* tenor that was newly created to fit this motetus overruled it: the tenor effaces *d* as a line-ending pitch by joining the motetus on *d* each time and continuing immediately to *c*. The musical patterns of the song [1.4S1] are not

[35] See Chapter 1, pp. 57-64.

organized by structural repetition, but the patterns it had were clearly recognisable to contemporary musicians, one of whom overrode the song's musical structure in the creation of the motet.

The textual patterns found in the song [1.4S], meanwhile, consistently use two rhymes per stanza, as can be seen in Table 4.3, which presents the first stanza of the song text. Just as in the *En non dieu* text, these a and b rhymes organize the stanza into small groups of lines, in this case pairs which either rhyme aa or bb, but there is no meta-pattern that systematically organizes the pairs of lines into a larger form. The text has a slightly more regular syllable count that that of the *En non dieu* text, but the preponderance of five- and seven-syllable lines is the same.

| Line no. | | |
|---|---|---|
| 1 | Main s'est levee aeliz. | 7a |
| 2 | Que tout son cuer en deliz. | 7a |
| 3 | A mis et en faire joie. | 7'b |
| 4 | Seule tient sa voie | 5'b |
| 5 | Les un plaisseis. | 5a |
| 6 | La chantoit une mauvis. | 7a |
| 7 | Qui mout a envis. | 5a |
| 8 | A par li ses chans fenis. | 7a |
| 9 | Quant cele soz la ramee | 7'b |
| 10 | En haut chante. | 4'b |
| 11 | *En une douce pensee* | 7'b |
| 12 | *Muir a ma volente* | 6b |
| Aeliz rose in the morning, she had put all of her heart into delight and making joy. She went along alone, by an enclosed garden. A thrush was singing there, who greatly wished to finish his song for her when she [Aeliz] sang loudly under the branches: '*in a sweet thought, I would die willingly'.*[36] | | |

Table 4.3: The text of the first stanza of [1.5S]

Furthermore, the level of regularity observed in the type of textual and musical structures found in Networks 1.10 and 1.5 depends on the level of regularity expected. While Peraino saw these structures as irregular and indicative of the dominant generic modes of motets, others have seen very similar structures as evidence of the influence of song practice, as can be seen from a review of the scholarship on Network 3.3, which centres around the voice *Por conforter mon corage*.

[36] The last two lines are listed as vdB689, but it is a unique refrain: there is no other concordance.

## Network 3.3: *Por conforter mon corage*

The voice part *Por conforter mon corage* is found both as the motetus of the motet *Por conforter mon corage*/ *GO* ([3.3M1] and as a three-stanza monophonic song in **F-Pn fr. 844**.[37] Wulf Arlt and Wolf Frobenius have argued that the musical and textual formal patterns in this voice part betray an origin in song practice. Arlt has claimed that this text shows 'a song transmission' (Liedüberlieferung), as he argues that it engages with the conventions of monophonic song, most likely that of the trouvères. [38] Wolf Frobenius goes into uncharacteristic detail in his explanation of the *Por conforter* text's 'song structure, with its threefold parallelism, in the *Aufgesang* [or *pedes*], of the metre and approximately of the music, after the manner of the *lai*, and with its arrangement of the refrain-based *Abgesang* [or *cauda*] at the end.'[39] Frobenius provides a diagram to expand on his description of the form of the *Por conforter* text, which is reproduced here as Figure 4.2. Despite Arlt and Frobenius's claims, the musical and textual details of this network do not permit a chronology between song and motet to be established.

| ID | Text | Tenor | No. of Voices | Manuscript |
|---|---|---|---|---|
| [3.3C1] | [Vir]GO | M 32 | 3 | **I-Fl Plut. 29.1**, f. 11$^{r}$ |
| [3.3M1] | *Por conforter mon corage*/ *[Vir]GO* | | 2 | **D-W Cod. Guelf.1099 Helmst.**, f. 240$^{v}$-241$^{r}$ |
| [3.3M2] | *Crescens incredulitas*/ *[Vir]GO* | | 2 | **I-Fl Plut 29.1**, f. 402$^{r-v}$ |
| [3.3S1] | *Por conforter mon corage* | N/a | 1 | **F-Pn fr. 844**, f. 102$^{v}$ |

Table 4.4: The manuscript Contexts of Network 3.3

[37] This network has received a relatively large amount of scholarly attention, mainly for the relations between the three different polyphonic versions of this network: the French two-part motet *Por conforter mon corage* (415)/ *GO* (M32), the Latin motet *Crescens incredulitas* (414)/ *GO* (M32) and the three voice clausula *[Vir]GO* 2. Wulf Arlt was suspicious of the chronological priority of the Latin text, but did not go so far as to call it a contrafact of the French text. Wulf Arlt, "Zur frühen Geschichte der Motette: Funktionen – historische Schichten – Musik und Text – Kriterien der Interpretation" (paper presented at the Das Ereignis Notre Dame, Wolfenbüttel, 1985), 58. I have been unable to view this text, so all reports of its arguments about Network 3.3 are based on Bradley, 'The Earliest Motets', 178. The same is argued by Frobenius, 'Zum genetischen Verhältnis', 18. Bradley has deepened both arguments, arguing that the French-texted motet has priority over both the Latin-texted motet and the clausula. See Bradley, 'Contrafacta and Transcribed Motets', 55-61. Bradley, 'The Earliest Motets', 168-179; 198-201; 219-124.

[38] Arlt, 'Zur frühen Geschichte', 58.

[39] Frobenius, 'Zum genetischen Verhältnis', 18. Translation adapted from Rob Wegman, 'Concerning the Genetic Relationship Between Notre Dame Clausulas And Their Motets', accessed at <https://princeton.academia.edu/RobCWegman/Translations> on 20th December 2011.

Frobenius divided the song into two sections, labelling them *Aufgesang*, or *pedes*, and *Abgesang*, or *cauda*. He places the break between these sections after line 12. Within the first twelve lines, he argues, there are three four- line sections, each of which further breaks up into two pairs of lines. He claimed that this structure was only present 'approximately' in the music, but the melody given for [3.3S1] in **F-Pn fr. 844** expresses this structure quite strongly, as can be seen in Figure 4.3: the pitches given for lines 9-10 and those given for lines 11-12, both marked **a**, are almost exactly the same, differing only by the placement of a ligature. The section of melody marked **b** appears in lines 3 and 7, both the third line in their respective groups of four lines (ll. 1-4 and 5-8). The three groups of four lines are present in the music of [3.3S1], but their coherence is not always achieved by the melodic repetition of a whole poetic line.

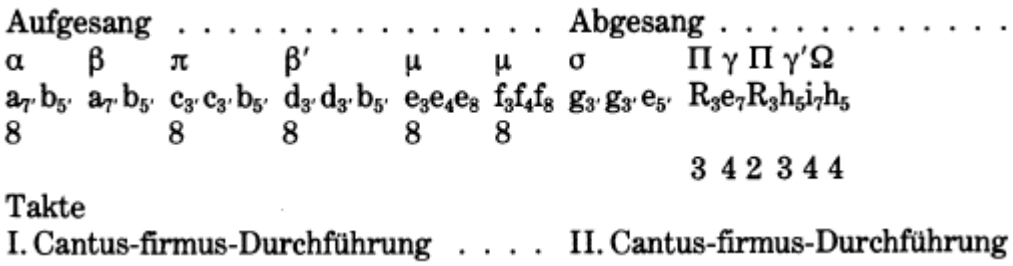



Figure 4.2: Frobenius's analysis of the poetic and musical structure of *Por conforter*, where the Greek letters refer to music and the Latin to poetic structure.

Frobenius's analysis of the text, which is re-expressed in tabular form in the final two columns of Table 4.5, claims that textual structure of the *pedes* is stronger than that found in its music. Each of the three four-line groups is made up of two pairs of lines. Within each four-line group, Frobenius argues that both pairs of lines share a rhyming pattern. For example, both lines 1-2 and lines 3-4 rhyme ab, creating the first four-line group (lines 1-4). In both lines 5-6 and line 7-8, the first line of each pair has an internal rhyme and the second of each pair uses the 'b' rhyme, a pattern that might be expressed (x)xb. Lines 9-12 consist of two pairs of lines in which the first line of each has an internal rhyme that uses the same rhyme sound as the second line of the pair, an (x)xx pattern.

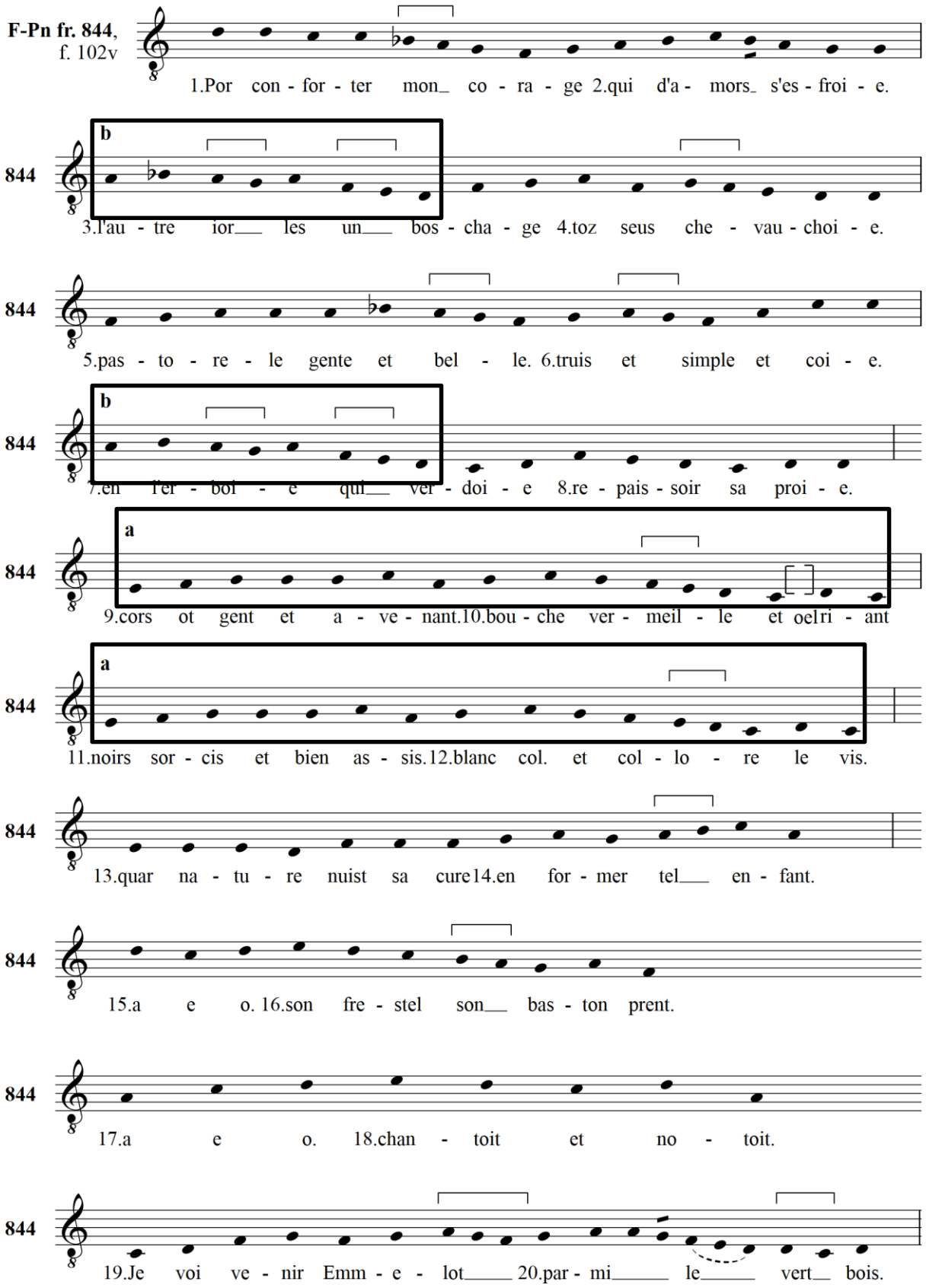



Figure 4.3: An Analytical Edition of [3.3S1]

Some of Frobenius's groupings rely on poetic analysis that values regular form above the evidence of the manuscript text. As can be seen in Table 4.5, Frobenius designates the rhyme sound of line 7, '-oie', as rhyme d within his poetic analysis. The same rhyme sound is also heard in lines 4, 6, and 8, where Frobenius designates it as the b rhyme sound. By choosing to analyse line 7 as d, Frobenius makes sure that the pair of lines 7-8 have the rhyme structure (d)db, which makes them parallel to the '(c)cb' structure of lines 5-6. Without this manipulation of the rhyme, the two pairs of lines in lines 5-8 are not so strongly linked. Lines 1-8 are still linked together by the frequent use of the 'b' rhyme, but they do not split so easily into two groups of four.

| Line No. | Text (as found in **F-Pn fr. 844**) | Proposed Rhyme Scheme | Groups | Frobenius' Rhyme Scheme | Groups |
|---|---|---|---|---|---|
| 1 | Por conforter mon corage | 7'a | | 7'a | |
| | Qui d'amors s'esfroie. | 5'b | | 5'b | |
| | L'autre ior les un boschage | 7'a | | 7'a | |
| | Toz seus chevauchoie. | 5'b | | 5'b | |
| 5 | Pastorele gente et bele. | 3'c+3'c | | 3'c+3'c | |
| | Truis et simple et coie. | 5'b | | 5'b | |
| | En l'erboie qui verdoie | 3'b+3'b | | 3'd+3'd | |
| | Repaissoir sa proie. | 5'b | | 5'b | |
| | Cors ot gent et avenant. | 7d (3d'+4d?) | | 3e+4e | |
| 10 | Bouche vermeille et oel riant. | 8d | | 8e | |
| | Noirs sorcis et bien assis. | 3e+4e | | 3f+4f | |
| | Blanc col. Et colore le vis. | 8e | | 8f | |
| | Quar nature mist sa cure | 3'f+3'f | | 3'g+3'g | |
| | En former tel enfant. | 6d | | 5'e | |
| 15 | A e o. | 3g | | 3R | |
| | Son frestel son baston prent. | 7h | | 7e | |
| | A e o. | 3g | | 3R | |
| | Chantoit et notoit. | 5i | | 5h | |
| | Je voi venir Emmelot | 7J | | 7i | |
| 20 | Parmi le vert bois. | 5I | | 5h | |

Table 4.5: Two poetic analyses of the first stanza of [3.3S1]

Frobenius places the division between the *pedes* and the *cauda* after his three four-line groups, which end at line 12. The rhyme pattern of lines 13-14, however, has strong links to lines earlier in the song: the internal rhyme in line 13 links it to Lines 5-12. The song does not split up quite so easily into two halves as Frobenius claims.

The problems of Frobenius's proposed analysis become greater when it is applied to the later stanzas of the song [3.3S1]. In the second stanza, there is no internal rhyme in line 11, meaning that the pattern of lines 11-12 no longer matches with that of lines 9-10. A similar problem obtains in stanza 3, where internal rhyme is missing in both lines 7 and 9, meaning that neither of Frobenius's groups defined by internal rhyme (lines 5-8 and 9-12) have any coherence.

This is not to say that the *Por conforter* text does not have regular aspects. It clearly groups its lines into pairs and some of those pairs are further grouped into larger units. Its syllabic structure fairly consistently uses lines of seven and five syllables, playing with the division of the seven syllable lines into two unequal sections. The structure of this text is not so different from that found in *En non dieu* ([1.10X1]): neither have a consistent overall structure, but both predominantly use seven- and five-syllable lines, both group their lines into pairs melodically, and both use their rhyme sounds to group lines together locally.

The scholarly reception of these similarly constructed texts and melodies has been very different: the form of the *Por conforter* text convinced both Wolf Frobenius and Wulf Arlt that the materials of Network 3.3 were closely linked to or influenced by song practice, while the similar forms of *En non dieu* convinced Judith Peraino that the monophonic version of Network 1.10 was created to infuse the monophonic repertoire with the musical and textual structures of the motet. The detection of regular or irregular form therefore depends on the context in which it is being searched for: Peraino, Frobenius, and Arlt all had different expectations about the dominant modes of textual and musical structure they would find in their respective texts and so came to different conclusions about similar structures. Networks 1.10, 1.5, and 3.3 demonstrate a particular mode of structuring text and music that often cannot be simplified into an overall form, but still places parts of its text and music in structural relationships with one another. This mode is found in voices, such as *Main s'est levee* ([1.5S]), which can be shown to have originated as a monophonic multi-stanza song, as well as in motets. These voices show the fluidity of the 'horizon of expectations' for song: its dominant modes

of textual and musical structuring do not always have to be regular in a way that is categorized easily as a particular form.

## Regular Structures in Motets

Peraino characterizes the dominant modes of textual and musical structure in motets as less regular than those of song, but the 'horizon of expectations' for structure in motets is not as static as she implies: there are some motets in which the modes of structuring text and music produce very regular patterns. As Mark Everist has shown, many of the textual structures of motets in both French and Latin are a direct result of the musical phrase structure of the motet.[40] Whether the phrase lengths are determined by a pre-existent clausula or are newly composed over the tenor, the syllable counts of a motet text are often decided by musical concerns: as phase lengths are often affected by harmonic considerations, harmony affects syllable count. This means that in many motets, any consideration of the regularity of syllable count and rhyme is over-ruled by considerations of phrase-length and harmonic fit. While this hierarchy of priorities applies to some motets, however, it does not apply to all: some motets have a strictly regular textual pattern that is not connected to songs or song practice.

### Network 2.1: *Alpha bovi et leoni*

The motet versions of Network 2.1 present three different motetus texts, *Alpha bovi et leoni* in the motet [2.1M1], *Larga manu seminatum* in the motet [2.1M2], and *Hyer matin a l'ajournée* in the motet [2.1M3]: all three texts can be characterized as being in an ABABX form. This network is connected with song practice, as the motetus voice of [2.1M3], *Hyer matin*, forms the basis for Gautier de Coinci's song *Hui matin a l'ajournée*.[41] All three motets are chronologically prior to the song and were created from the organal discant version of this musical material preserved in **I-Fl Plut. 29.1**, as has been argued by Catherine A. Bradley. Bradley's chronological argument focuses

[40] Everist, *French Motets*, 43-54.

[41] For the discussion of this network in Chapter 2, see pp. 96-103. It is shown from the intertextual relationship between the two texts that Gautier's song [2.1S] was developed from and is therefore later than [2.1M3].

around the hocket and hocket-like passages found in the music of this network, which in the texted versions are set to the syllable ‘O’, seen in solid boxes in Figure 4.4. She argues that

> textually, the use of extended non-semantic vocalisations is uncharacteristic in motets; there are only two other such instances of this poetic feature in a motet in [**I-Fl Plut. 29.1**], both of which can also be explained by particular musical and textual circumstances. In general, then, those creating motets appear normally to have refrained from borrowing clausulae with isolated vocal interjections which would require texting in this way. The musical gestures of hockets, while a striking performance effect in un-texted clausulae and organal discant, were not well suited to the syllabic text-setting which usually characterised motets.[42]

The chronological priority of the organal discant over the motets is suggested not only by the musical presence of hockets, but by the textual structures that are set to them.[43] All of the motet texts begin with very regular structures, alternating lines of 8 and 6 syllables, as can be seen in the text *Alpha bovi et leoni*, found in Table 4.6.

[42] Bradley, 'The Earliest Motets', 126.
[43] Almost all scholars have noted that the O that is used for the hocket passages in the motet is assonant with the tenor word *DOMINO*, a fact that neither proves nor disproves a discant-first model. See Payne, 'Poetry, Politics, and Polyphony', 1028-1029; Bradley, 'The Earliest Motets', 126; Anderson, *The Latin Compositions*, 305-306.
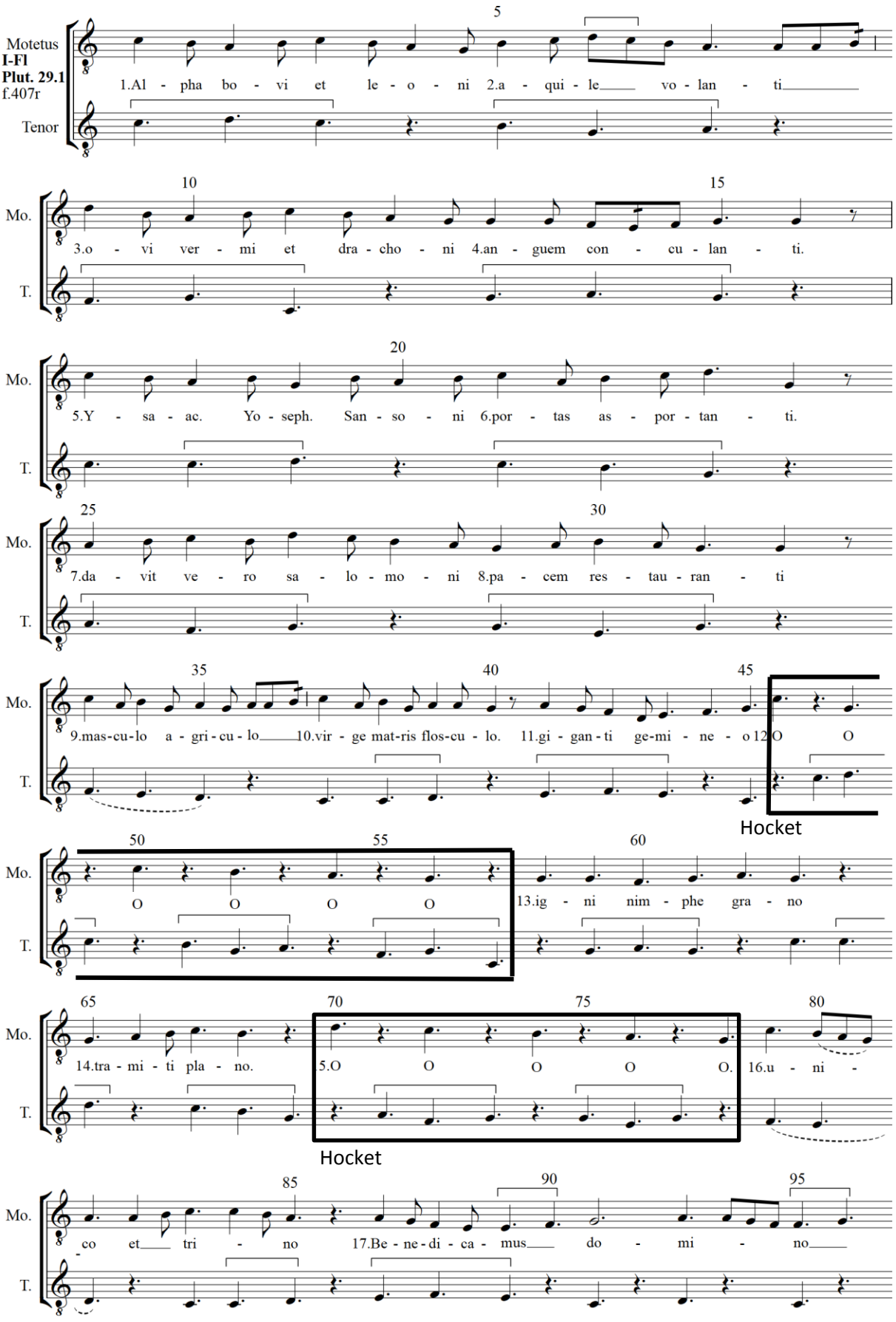

Motetus
I-Fl
Plut. 29.1
f.407r
Tenor
Mo.
T.
1.Al - pha bo - vi et le - o - ni 2.a - qui - le vo - lan - ti
3.o - vi ver - mi et dra - cho - ni 4.an - guem con - cu - lan - ti.
5.Y - sa - ac. Yo - seph. San - so - ni 6.por - tas as - por - tan - ti.
7.da - vit ve - ro sa - lo - mo - ni 8.pa - cem res - tau - ran - ti
9.mas-cu-lo a - gri - cu - lo 10.vir - ge mat-ris flos-cu - lo. 11.gi - gan - ti ge-mi - ne - o 12.O O
Hocket
O O O O
13.ig - ni nim - phe gra - no
14.tra - mi - ti pla - no.
5.O O O O O. 16.u - ni -
Hocket
co et tri - no 17.Be - ne - di - ca - mus do - mi - no

Figure 4.4: An edition of [2.1M1]

| Line No. | | Poetic Analysis |
|---|---|---|
| | Alpha bovi et leoni | 8a |
| | Aquile volanti | 6b |
| | Ovi vermi et drachoni | 8a |
| | Anguem conculanti | 6b |
| 5 | Ysaac yoseph sansoni | 8a |
| | Portas asportanti | 6b |
| | Davit vero salomoni | 8a |
| | pacem restauranti | 6b |
| | Masculo agriculo | 7c (4c+3c) |
| 10 | Virge matris flosculo | 7c |
| | Giganti gemineo | 7c |
| | O O O O O O | (6c) |
| | Igni nimphe grano | 6c |
| | Tramiti plano | 5c |
| 15 | O O O O | (4c) |
| | O unico et trino | 7c |
| | Benedicamus domino | 8c |

Alpha, to the ox, and to the lion, to the soaring eagle; to the sheep, the worm, and the dragon who tramples the serpent, to Isaac, to Joseph, to Samson who took away the gates; to David, even, to Solomon who restores the peace; to the little lamb, to the little flower of the maternal stem, to the double giant; O O O O O O, to the fire, indeed, to the grain, to the level path; O O O O, to the single and to the triple, let us give praise to the Lord.[44]

Table 4.6: The text of *Alpha bovi et leoni*/DOMINO

The first eight poetic lines are broken into four pairs, which alternate eight- and six-syllables lines. While lines 9-11 begin to break the pattern by having seven syllables, they still have a certain regularity to them. From line 12, all regularity of syllable count is abandoned. Tellingly, line 12 is also the beginning of the hocket, where the motetus must break its phrasing pattern of 8 perfections in order to facilitate the disjunction between motetus and tenor that a hocket requires. The regularity of the motetus text is therefore completely dependent on the phrase structures of the music. At the beginning of the motet, when the phrase structure is regular, the textual pattern is regular; when the regularity of phrasing is disrupted, so are the syllable counts. The textual pattern of the *Alpha bovi* text therefore supports Bradley's chronological judgement, suggesting that the organal discant had chronological priority over the motet versions.

[44] Translation by Henry Parkes, taken from Bradley, 'The Earliest Motets', 126.

Despite the fact that the *Alpha bovi* voice had no connection with songs or song practice at the time it was created, it falls very neatly into an ABABX or *pedes-cum-cauda* pattern. The four pairs of lines that make up lines 1-8 are musically organized into two groups (lines 1-4 and 5-8) by the melodic endings employed at the end of poetic lines 2, 4, 6, and 8. In the first group (lines 1-4), line 2 ends on the open pitch of *a* while line 4 ends of the closed pitch of *G*. In the second group (lines 5-8), both lines 6 and 8 end on *G*. Line 8 echoes closing melodic material from line 4 marked **a** on Figure 4.4, linking the two closing lines together. Line 6, on the other hand, ends with a new figure, descending a disjunct fifth from *d* to *G*. The two groups of four lines that open the *Alpha bovi* text therefore come very close to forming the ABAB opening group of a *pedes-cum cauda* structure, without any connection to song practice.

The link between a motet derived from organal discant and an ABABX structure is supported by the work of Gaël Saint-Cricq, who argues that the use of AAX textual and musical structures in the motet was not only influenced by song practice but also resulted from the musical processes of the Notre-Dame repertoire. Having examined the musical repetitive patterns of organa and clausulae, especially those linked to motets in ABABX form, he argues that 'there is … a clear continuity between the forms of the Notre-Dame repertory and the AAX form of the motet'.[45]

The dominant mode of textual and musical structuring in the motet [2.1M1] is therefore a very regular one. Despite its similarity to the ABABX structure of monophonic song, this motet's regularity is not due to monophonic influence. Rather, [2.1M1] inherits its regular structures from its clausula model, demonstrating that the dominant mode of structure within a motet was sometimes regular. In a motet drawn from a regular clausula, the mode was even to be expected: for some motets, including *Alpha bovi et leoni*/ *DOMINO*, regular musical and textual structure was part of their 'horizon of expectations'.

[45] Saint-Cricq, 'Formes types', 110. 'Il existe donc une continuité évidente entre les formes de Notre-Dame et la forme type AAX du motet'.

## Network 1.6: *Dehors compeigne*

Sometimes a motet's regular poetic form is partly caused by the influence of song. The tenor of *De mes amours/ L'autrier m'estuet/ DEHORS COMPEIGNE* ([1.6M2]) is made from the same song used for the tenor of *Par un matinee/ O clemencie fons/ D'UN JOLI DART* ([1.6M1]). The song, [1.6S], most probably pre-existed the motet in both cases.[46] The upper voices of the motet [1.6M2] were therefore written in conjunction with a tenor that pre-existed the motet as the monophonic song *Dehors compeigne* ([1.6S]). The main body of the song [1.6S] is in textual ABABX form, although its musical presentation in the motet tenors shows no trace of such a structure. [47] The texts of the upper voices of the motet [1.6M2] are also in ABABX form, probably reflecting their pre-existent song tenor. However, their concern for poetic regularity goes far beyond that of the tenor: every one of their poetic lines is ten syllables long. By contrast, the song [1.6S] mixes lines of mostly seven and eight syllables with little discernible pattern. Unlike in *Alpha bovi*, this regularity of syllables is not occasioned by the musical phrasing: both upper voices have phrase lengths varying from four to eight perfections, varying the rate of text declamation to fit the standard ten syllables into the different phrase lengths. The song tenor of the motet [1.6M2] may have influenced the formal rhyme scheme of the upper voices, but their concern with regular syllable counts goes far beyond anything found in the song [1.6S].

The place of regular poetic structures in motets is complicated. In some motets they are linked to the influence of song, but in others they exist completely in its absence. Even in motets like [1.6M2], where a song tenor provided a prompt for upper voices in ABABX form, the regularity of form found in the upper voices is not fully explained by the song tenor. In neither of these motets are the regular structures of the texts and music simply indexical for song, but they represent different configurations of the dominant modes of text and music structuring. In *Alpha bovi et leoni/*

[46] For analysis of the chronology of this network, see Chapter 1, pp. 72-81.
[47] The whole song is preserved without musical notation in **GB-Ob Douce 308** (f. 230$^{r}$), while the refrain that forms the basis of its structure is found notated in three manuscripts of Jaquemart le Gilée's *Renart le Nouvel*. For full details of this network's manuscript transmission, see Table 1.11 in Chapter 1 or List 1 in Appendix 1.

*DOMINO*, the clausula on which the motet was based made its regular treatment of music and textual structures part of its 'horizon of expectations'.

The patterns found in voice parts like *En non dieu* ([1.10X1]), *Main s'est levee* ([1.5S]), and *Por conforter mon corage* ([3.3S1]) are identifiable as a particular mode of structuring text and music: they are different from the regular ABABX forms found in many songs and in some motets. They are also different from the completely irregular forms found in many other motets. However, to claim, as Peraino does, that these structures result from an attempt to merge the dominant modes used in song and motet is to oversimplify the range of modes for textual and musical structuring found in both songs and motets.

If Peraino's model is to be deconstructed, however, there must be something to replace it. The rest of this chapter attempts to develop a model of genre for voices that seem to fall between the categories of song and motet, focusing on the different manuscript transmissions through which they might have gone. In the first of two sub-sections, it places the members of Peraino's corpus back into the context of two types of voice part which resemble them on the manuscript page: single stanza songs and motet voices copied without their tenors. In the second, it shows the very complex processes of manuscript transmission that can lie behind an extant manuscript version, arguing that a voice part's genre is fundamentally affected by three stages: the intended role that a voice part was supposed to play in a manuscript (song or motet), the generic modes present in the exemplar used, and the decisions made by that scribe or complier in uniting the first two stages to copy the extant voice part.

## A Transmission-Based Approach to Motet and Song Genre

### One-Stanza Songs and Motets Copied without Tenors: Other Contexts for Single-Stanza Monophonic Texts

Aside from their musical and textual patterns, Peraino argues that her corpus of monophonic motets merge the dominant generic modes of motet and song because they only present one stanza of text,

unlike the stanzaic structure of most trouvère songs. There are texts outside Peraino's corpus that do this, especially in two particular bodies of pieces: a number of songs copied with only one stanza in **F-Pn fr. 846** and numerous motet voices copied without their respective tenor, found in manuscripts including **F-Pn fr. 844**, **F-Pn fr. 12615**, and **E-Mn MS. 2486**. Peraino excludes both of these types of piece these from her corpus, as she believes that monophonic motets 'engage those two repertories [song and motet] in a qualitatively different way by maintaining certain formal and […] functional distinctions'.[48] This section aims to put the pieces in Peraino's corpus back into the context of these repertoires, arguing that they foreground the number of different ways in which the pieces that make up Peraino's corpus could have been created. The one-stanza songs in **F-Pn fr. 846** are compared specifically to the collection of voice parts found in **F-Pn fr. 845**, since both groups present one-stanza monophonic texts. The voice parts found in **V-CVbav reg. lat. 1490**'s collection of monophonic motets, meanwhile, are argued to be practically the same as motets copied without their tenors. Both of these parallels, between the corpus in **F-Pn fr. 845** and one-stanza songs and between the corpus in **V-CVbav reg. lat. 1490** and motets copied without their tenors, discourage a reading that sees Peraino's monophonic motets as simply a product of a very specific intent to mix motet and song styles.

## One-Stanza Songs

Of the fifteen songs that are presented with only one stanza in **F-Pn fr. 846**, only one is found in Peraino's corpus: *Li douz chanz de l'oiseillon* (f. 80$^{r}$; [1.9S1]). As seen in Chapter 3, this voice part is also found as the motetus of the motet *Li douz chanz des oisellons*/ *VIRGO* ([1.9M1]), which is extant only in **F-Pn fr. 12615**.[49] Peraino claims that the other fourteen songs copied with one stanza in **F-Pn fr. 846** are not monophonic motets but 'provide a context within which the single monophonic motet […] easily blends'.[50] Peraino does not specifically state her reason for excluding these fourteen

[48] Peraino, *Giving Voice to Love*, 189, note 9.
[49] For discussion of Network 1.9's notation in **F-Pn fr. 846**, see Chapter 3, p. 179. For the relation of that notation and the chronology of the network, see Chapter 3, pp. 187-192.
[50] Peraino, *Giving Voice to Love*, 189, note 9.

songs from her corpus, but it is presumably because twelve of them, as can be seen in Table 4.7, are in musical and textual ABABX form. There is also a thirteenth song which uses ABABX form in its music but not in its text. Furthermore, seven of these songs appear in other manuscripts with multiple residual stanzas.

| Text Incipit[51] | Folio No | RS Number | Concordances | | Form | |
|---|---|---|---|---|---|---|
| | | | MS | No of Stanzas | Music | Text |
| *Amours me done achoison* | 12$^{r}$ | 786 | **GB-Ob Douce 308**, f. 177$^{r}$ (No notation) | 2 | ABABX | ABABX |
| *Amours qui m'a done* | 12$^{r}$ | 1062 | None | N/a | ABABX | ABABX |
| *Aucune gent ont dit* | 12$^{v}$ | 1154[52] | **CH-BEsu 389**, f. 64$^{v}$-65$^{r}$ (No notation) | 6 | ABABX | ABABX |
| *Bone amour m'a en son servie* | 19$^{v}$ | 1569 | **F-Pn fr. 1591**, f. 61$^{v}$-62$^{r}$ (Different melody) | 6 + Envoi | ABABX | ABABX |
| | | | **F-Pn fr. 20050**, f. 55$^{r}$-56$^{r}$ (Space for staves) | 6 | | |
| | | | **GB-Ob Douce 308**, f. 160$^{r}$ (No notation) | 6 | | |
| | | | **F-Pn fr. 1589** | 1 (Inserted into *Meliacin*) [53] | | |
| | | | **F-Pn fr. 1633** | | | |
| | | | **I-Fr 2757** | | | |
| | | | **F-Pn fr. 14135** | | | |
| | | | **B-Br IV 319** | | | |
| *Chanter vuil un son ploi* | 29$^{v}$ | 1901 | None | N/a | ABABCDCD | ABABX |
| *Chancon envoise ne puet nus* | 30$^{r}$ | 1143 | **F-Pn fr. 844**, f. 105$^{r}$ | 5 | AA'AA'X | ABABX |
| | | | **F-Pn fr. 12615**, 26$^{r}$ | | | |
| | | | **I-Sc H.X.36**, f. 30$^{v}$ | 5 +envoi | | |
| *Dedanz mon cuer* | 43$^{r}$ | 373 | None | N/a | ABAB'X | ABBACCD DEE |
| *Lors que je voi* | 77$^{v}$ | 2118 | **F-Pa 5198**, p. 299-301 | 5 | ABABX | ABABX |
| | | | **F-Pn fr. 845**, f. 58$^{v}$-59$^{r}$ | | | |
| | | | **F-Pn fr. 1591**, f. 106$^{r-v}$ (Different melody) | | | |
| | | | **I-Sc H.X.36**, f. 17$^{r-v}$ | 5 + envoi | | |
| | | | **V-CVbav Reg. lat. 1490**, f. 94$^{r-v}$ | | | |
| | | | **F-Pn fr. 24406**, f. 92$^{v}$-93$^{r}$ | 4 | | |

[51] *Commencerai a fere* (f. 23$^{r}$) has been excluded because, although it is presented as if it is a single-stanza song, it is actually a Lai in varied repetition form with the music for each stanza written out.
[52] The incipit given for this song in RS is *E, cuens d'anjou, on dit par felonie*, which is found in **CH-BEsu 389**. This table uses the incipit found in **F-Pn fr. 846** instead.
[53] For details on the insertion of the first stanzas of songs into Girart d'Amiens's *Meliacin, ou Le Cheval du fust*, see later in this chapter (pp. 244-245) or Saly, 'La chanson dans le *Meliacin*'.

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | **F-Pn fr. 1589** | 1 (Inserted into *Meliacin*) | | |
| | | | **F-Pn fr. 1633** | | | |
| | | | **I-Fr 2757** | | | |
| | | | **F-Pn fr. 14135** | | | |
| | | | **B-Br IV 319** | | | |
| *Mout longuement* | 83$^{v}$ | 2065 | None | N/a | ABABX | ABABX |
| *Pour demorer en amour* | 104$^{v}$ | 185 | **V-CVbav Reg. lat. 1490**, f. 100$^{r-v}$ | 5 | ABABX | ABABX |
| | | | **F-Pn fr. 1591**, f. 59$^{r}$-60$^{r}$(Different melody) | | | |
| | | | **F-Pn fr. 24406**, f. 112$^{v}$-113$^{r}$ (Different melody) | | | |
| | | | **CH-BEsu 389**, f. 192$^{v}$-193$^{r}$ (No notation) | | | |
| | | | **A-SPL 29.4.3**, f.1$^{v}$ | 5 +envoi | | |
| *Pour longue atente de merci* | 105$^{v}$ | 1057 | None[54] | N/a | ABCADCEF | ABBCCCAC |
| *Qui sert de fause proiere* | 125$^{v}$ | 1332 | **F-Pa 5198**, p. 75-6 | 5 | ABABX | ABABX |
| | | | **F-Pn fr. 765**, f. 55$^{r-v}$ | | | |
| | | | **F-Pn fr. 845**, f. 27$^{v}$ | | | |
| | | | **F-Pn fr. 847**, f. 15$^{r-v}$ | | | |
| | | | **F-Pn fr. 24406**, f. 73$^{v}$-74$^{r}$ (Different melody) | | | |
| | | | **F-Pn n.a.f. 1050**, f. 56$^{v}$-57$^{r}$ | | | |
| *Se j'ai chante ne* | 131$^{v}$ | 2061 | None | N/a | ABABX | ABABX |
| *Souvent m'ont demande* | 131$^{v}$ | 682 | None | N/a | ABABX | ABABX |

Table 4.7: Songs presented with only one stanza in **F-Pn fr. 846**

Given their transmission patterns, it seems likely that at least half these songs were originally multi-stanza songs which were reduced to one stanza when copied in **F-Pn fr. 846**. As a process, reducing a song to a single stanza gives a result that looks very similar to the voice parts in Peraino's corpus: a single stanza of text and music. The difference between the songs in **F-Pn fr. 846** and the collection of voice parts in **F-Pn fr. 845** is that the former are nearly all in ABABX form, whereas hardly any of the latter are. As demonstrated above, the absence of formal musical and textual structure need not

[54] Although this text has no other contexts, Hans Tischler has claimed that it is a contrafact of *Ere non vei luisir soleill*, found in three MS sources, where it is attributed variously to Bernart de Ventadorn and Pierre Vidal. He claims this on the basis of the melody found for *Ere non* in **F-Pn fr. 844** (f.190$^{r-v}$), which resembles **F-Pn fr. 846**'s melody for *Pour lounge atente*. See Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*, 7: No. 614.

be indexical of motet practice. The voice parts in **F-Pn fr. 845** could just as easily be songs with the kind of musical and textual structures found in the song *Main s'est levee Aelis* ([1.4S]), which have subsequently been reduced to one stanza. In **F-Pn fr. 846**, the one single-stanza song without ABABX form in either music or text, *Pour longue atente de merci*, bears a strong resemblance to the musical and textual structures found in Peraino's corpus.

The similarity between stanzas that may have been written to stand alone and stanzas that were excerpted from longer songs is not unique to the trouvère and motet repertories. As Maria Luisa Meneghetti and Sarah Kay have shown, a number of troubadour manuscripts present *florilegia* of single stanzas.[55] Some, like that probably compiled by Master Ferrarino and found in **I-MOe Estero 45**, specifically frame their collections as stanzas that they have taken from the poems of troubadours.[56] Others, like those found in **I-Ma R 71** and **I-Fn Conventi soppressi F.IV.776**, contain both stanzas that are intended to exist on their own, known as *coblas esparsas*, and stanzas that are extracted from longer songs, known as *coblas triadas*, although they do not indicate which is which.[57] *Coblas esparas* and *coblas triadas* look very similar on the page, but they came about by two fundamentally different processes. The transmission of single stanzas of troubadour song, whether excerpted or stand-alone, seems to have been most popular in Italy and was probably not directly linked to the one-stanza songs in **F-Pn fr. 846** and the monophonic motets in **F-Pn fr. 845**, but it is evinced here as an example of the number of different transmission patterns that can lead to a manuscript presentation of a single stanza.

The voice parts in **F-Pn fr. 845** could therefore have been created by reducing a song down to one stanza. It is hard to judge whether such a reduction to one stanza would have been carried out in order to make the song texts resemble to single-stanza texts of motets. In some contexts, single stanzas of songs were used for purposes completely unconnected with motets. In other contexts,

[55] Meneghetti, 'Les Florilèges'; Kay, *Parrots and Nightingales*, Ch. 4.
[56] *Parrots and Nightingales*, 72-73.
[57] *Ibid*., 74.

they may have been intended as a reference to motet practice. The difference between the two depends on the generic expectations that were at play within the specific context in which the song was reduced to one stanza.

In Girart d'Amiens's *Meliacin, ou le Cheval de Fust*, single stanzas of songs are used in a way that seems not to be motivated by motets: ten of the 24 lyric insertions in the text are first stanzas of songs that are found in chansonniers with multiple residual stanzas. [58] The collection of voice parts in **F-Pn fr. 845** is linked to *Meliacin* by *Diex! La reverrai je ja*, which appears both as the final voice part in the **F-Pn fr. 845** collection and as the tenth lyric insertion in *Meliacin* (ll. 5984-5995).[59] The only connection of this *roman* to motet practice is the use of the first stanza of the song *Quant la saisons desirée* (RS505; [2.5S1]), which is also found as the tenor of the motet *Qui bien aime/ Sens penser folur/ QUANT LA SAISONS* ([2.5M1]), so it seems unlikely that its frequent choice to use only the first stanza of a song is prompted by the resemblance between that single stanza of a song and a motet text. [60] The generic expectations for songs that were inserted into *Meliacin* is that they were only one stanza long, so the single-stanza texts merely fulfil the expectation of their context, rather than referencing motets.

It seems likely that the first stanzas of songs often acted as a proxy for the entire song and were therefore used by themselves as a way of cuing the entire song in the memories of those who knew the full version. As Nancy Washer has commented concerning the *coblas esparsas* in the *florilegium* of Master Ferrarino, they may have been intended to both 'replicate the meaning of and replace the

[58] See Girart d'Amiens, *Meliacin, ou, Le cheval de fust*, ed. Saly, ; Saly, 'La chanson dans le *Meliacin*'. See also the discussion of Networks 2.5 in Chapter 2, pp. 142-155.
[59] The voice part is also found in **GB-Ob Douce 308** as *Biaus dieus revairai je ja* (f. 244$^{r}$). Only the version in **F-Pn fr. 845** is notated. **GB-Ob Douce 308** has no notation, staves, or space for staves. The end of **F-Pn fr. 845**'s version is slightly different from those found in *Meliacin* and **GB-Ob Douce 308**.
[60] The Ludwig numbers for this motet are not given here as Ludwig argues for a different disposition of voices, where *Qui bien aime* is the tenor, than the one argued for in this thesis, where *Quant la saisions* is the tenor. Ludwig gives the *Sens penser folur* voice the number (890) and the *Quant la saisons* voice the number (891). Ascription of his numbers to the title of the motet here would therefore cause confusion. See the discussion of this network in Chapter 2, p. 143.

complete songs'.[61] Given the link between **F-Pn fr. 845** and *Meliacin* provided by *Diex! La reverrai je ja*, it is possible that the single stanzas in **F-Pn fr. 845** could have acted in a similar way, not signalling a connection to motets, but reacting to the generic expectations of a specific context.

In other manuscript contexts, however, songs that are reduced to one stanza could be seen as linked to the mode of text composition fond in motets. For example, the specific manuscript context of **F-Pn fr. 846** could support a theory that the fifteen one-stanza songs it contains were entered into the manuscript with the intention of creating a musico-textual entity that looked like a motet voice part. As explored in Chapter 3, Mark Everist has argued that the notation of **F-Pn fr. 846**, which has some mensural characteristics, is part of a larger attempt to produce a manuscript that looks like a fashionable motet book without actually engaging with motet material or style.[62] The one-stanza songs could be interpreted as an analogue of this notational usage, presenting something that looks like a motet voice without actually having any of the characteristics of one. These single-stanza songs would have enhanced the visual similarity of **F-Pn fr. 846** to a motet book: short musically notated texts follow on one after another. If the creators of **F-Pn fr. 846** were aiming for something that looked like 'a fashionable motet book', single-stanza songs would have been an effective method of achieving their aim.[63]

However, neither the notation of **F-Pn fr. 846** nor its single-stanza songs can be fully explained by a similarity with motets. As shown in Chapter 3, there are four separate categories of song notation in **F-Pn fr. 846**. The first contains three songs, all with links to motets, whose particular combination of mensural ligatures suggests that these songs were copied from a motet exemplar. In the second, 31 songs use notation that presents an alternation of longs and breves that allows for an easy interpretation in a rhythmic mode. In the third, 29 songs use a notation that cannot easily be made

[61] Nancy Washer, 'Paraphrased and Parodied, Extracted and Inserted: The Changing Meaning of Folquet de Marseile's "Amors, Merce!"', *Neophilologus*, 91 (2007), 565-581.
[62] See Everist, *Polyphonic Music*, 201-202. For further discussion of Everist's theory, see Chapter 3, pp. 168-170.
[63] Everist, *Polyphonic Music*, 201-2.

to fit into a rhythmic mode but does show a basic principle of long-breve and/or breve-long alternation. The largest group by far is the fourth, which consists of 288 songs whose notation uses some form of downstem to the right but does not present any kind of regular alternation of long and breve.[64]

Among the 60 songs with notation in the second and third categories, only one song is connected to motets: *Li douz chanz de l'oisellon* ([1.9S1]). The notation of the other 59 songs in these two groups demonstrates awareness of the significance of mensural notational figures, but these songs are not related to extant motets. Their mensural notations therefore may have been conceived without the help of motet practice: they may simply represent a successful attempt to notate song in the medium of mensural notation. The single-stanza songs are similar: they may be an attempt to make songs look like motet voices, but they may also be a successful attempt to show the workings of ABABX within the bounds of a single stanza.

Songs which have a single stanza of text are therefore not necessarily related to motet practice: any association between one-stanza songs and motets can only be made within the system of generic expectations operative in the specific manuscript context of the single-stanza songs. The fifteen one-stanza songs in **F-Pn fr. 846** were probably created by reducing multi-stanza songs down to one stanza. These songs therefore promote a very fluid view of genre. When the songs were first made, they were thoroughly within the genre of monophonic song and employed many of the modes that have often been seen as normative of that genre: they were monophonic and had multiple stanzas. The same material, reduced to one stanza, could be interpreted as a reference to motets in the manuscript context of **F-Pn fr. 846**, where the modes often used for motets are foregrounded by the use of mensural notation. However, in the context of *Meliacin*, the very same action of reducing the

[64] For more information of the delineation of these four types of notation, see Chapter 3, pp. 170-180. Among the single-stanza songs, only *Chanter vuil un son ploi* is in Group 2: it presents notation that can be easily read in a mode. It clearly switches mode partway through the song, beginning in the first mode and ending in the second. *Dedanz mon cuer* is in Group 3: its notation shows some awareness of the alteration of longs and breves, but it cannot be read in a rhythmic mode. All other single-stanza songs are in Group 4, with no observable patterns of stems.

song to one stanza seems not to be connected to motets at all. Like the one-stanza songs in **F-Pn fr. 846**, the voice parts in Peraino's corpus could have numerous different generic definitions, each shaped by the 'horizon of expectations' that was operative in the specific situation, whether that be their creation, their copying into a manuscript, or their performance.

## Motets copied without their Tenors

In explaining why motet voices notated without tenors are not part of her corpus, Peraino focuses on their manuscript context, stating that she has not included voices that are found 'within a designated group of polyphonic motets'.[65] She implies that the deciding factor of a voice part's genre is its manuscript placement. It is true that placing a voice part in a motet section implies a generic expectation that it will have a tenor. When the manuscript context of a very similar voice part does not imply a tenor, as in the single-stanza texts placed at the end of song gatherings in **V-CVbav reg. lat. 1490**, Peraino includes them in her corpus. Despite the different generic expectations placed on these voice parts, they most likely came about in the same way, both were originally voices of polyphonic motets which were then copied without their tenor, as shown by the two networks discussed in this section, numbers 4.2 (*Par matin s'est levee*) and 4.3 (*En espoir d'avoir merci*). The motetus voices of these two networks are found in the corpus of monophonic motets in **V-CVbav reg. lat. 1490** and in the motet sections of other manuscripts.

While the two different manuscript placements of these networks, motet section and song section, afford different generic expectations to the voice part, they do not alter its actual substance. The modes used within the voice part are exactly the same, but the generic context that surrounds them has changed. Putting the corpus of monophonic motets in **V-CVbav reg. lat. 1490** in the context of other motets copied without their tenors therefore demonstrates two things. First, that they probably came about because one voice of a polyphonic motet was copied without its tenor. Second, that a full consideration of the genre of these voice parts must take into account not only

[65] Peraino, *Giving Voice to Love*, 189, note 9.

the generic expectations of the manuscript context in which they are transmitted, but the exemplars and processes of manuscript transmission which led to their copying into that manuscript context.

Network 4.2: *Par matin s'est levee*

The voice part *Par matin s'est levee* is found among Peraino's corpus: on its own, as [3.2X], it is one of the nine pieces that occur at the end of gatherings in **V-CVbav reg. lat. 1490**. It is also found as the triplum of the motet *Par main s'est levee* (1032)/ *Tres douce pensee* (1052)/ *FLOREBIT* (M53) ([4.2M2]) in **F-Pn n.a.f. 13521** and as the motetus of [4.2M1] in **F-Pn fr. 844** and **F-Pn fr. 12615**.

| Type | Text(s) | Tenor | No. of Voices | Manuscript |
|---|---|---|---|---|
| [4.2M1] | *Par main s'est levee*[66] | None given | 2[67] | **F-Pn fr. 844**, f. 207$^{v}$ |
| | | | | **F-Pn fr. 12615**, f. 187$^{r-v}$ |
| [4.2M2] | *Par matin s'est levee/ Tres douce pensee/ FLOREBIT* | M53 | *3* | **F-Pn n.a.f. 13521**, f. 382$^{v}$-383$^{r}$ |
| [4.2X] | *Par main s'est levee* | None given | 1 | **V-CVbav Reg. lat. 1490**, f. 46$^{v}$ |

Table 4.8: The manuscript contexts of Network 4.2

In the two manuscript versions of [4.2M1], in **F-Pn fr. 844** and **F-Pn fr. 12615**, the *Par matin* voice is copied with no tenor notation or tenor word: although there is blank space left for the tenor notation and word in **F-Pn fr. 844**, no material was ever copied. The musical material of the *Par matin* voice in [4.2M1] is very closely related to that of [4.2X]: there are only two occasions when the melodic variants found in [4.2X] do not agree with at least one of **F-Pn fr. 844** and **F-Pn fr. 12615**.[68] The closeness of these three versions is emphasized by the higher amount of melodic variance found in the only other version of the *Par matin* voice, in **F-Pn n.a.f. 13521**'s presentation of the motet [4.2M2]. It seems likely that the versions of this voice found in **F-Pn fr. 844**, **F-Pn fr. 12615**, and **V-**

[66] The reading of **F-Pn fr. 844**, **F-Pn fr. 12615**, and **V-CVbav Reg. lat. 1490**, *Par main*, and the reading of **F-Pn n.a.f. 13521**, *Par matin*, both have the same meaning, that is, 'in the morning'. I have opted for the latter in my general reference to the voice part for ease of understanding, given its proximity to modern French.

[67] There is no tenor notation or word present in either **F-Pn fr. 884** or **F-Pn fr. 12615**, but in both cases they are found among a number of polyphonic motets.

[68] In **V-CVbav Reg. lat. 1490**, [3.2X] finishes before all other versions, having four poetic lines fewer. This shorter version was presumably the result of the limited space at the end of the gathering in **V-CVbav Reg. lat. 1490**, as the end of [4.2X] goes right to the bottom of the final verso of the gathering. This foreshortening is not counted in the number of variants, as it presumably was not an issue of transmission, but of space on the page.

**CVbav reg. lat. 1490** came from similar transmission contexts: none of them notated a tenor and all have similar melodic variants. Though they all present similar material and probably came from similar exemplars, their manuscript context has placed them in different generic categories in scholarship: the versions of the motet [4.2M1] in **F-Pn fr. 844** and **F-Pn fr. 12615** are both found among polyphonic motets and have therefore been classed as a motet that does not have its tenor notated, while [4.2X] is one of a number of voice parts found at the end of song gatherings in **V-CVbav reg. lat. 1490** and has therefore been designated by Peraino as a monophonic motet. The generic expectations that these different manuscript contexts place on the voice part are different, but [4.2M1] and [4.2X] use almost exactly the same musical and textual material, they apply the same modes. The genre of these voice parts is therefore complicated: they are the same thing but viewed through different lenses.

Network 4.3: *En espoir d'avoir merci*

Another of the pieces in **V-CVbav reg. lat. 1490** that Peraino designates as a monophonic motet is *En espoir d'avoir merci* ([4.3X1]), which is also extant as the motetus of the motet *En espoir d'avoir merci* (791)/ *FIAT* (Nr. 3) ([4.3M1]) in **D-W Cod. Guelf. 1099 Helmst.**[69] The *En espoir* voice appears twice in **V-CVbav reg lat. 1490**: the first (f. 25$^{v}$) is in the normal position of one of Peraino's monophonic motets at the end of a gathering of songs, but has no musical notation. The second (f. 116$^{v}$) is copied with notation in the motet section of the manuscript, where none of the voices is copied with tenors.

The musical material provided for the *En espoir* voice in both **D-W Cod. Guelf. 1099 Helmst.** and **V-CVbav reg. lat. 1490** confirms that this voice was originally written as part of a polyphonic motet. The *En espoir* voice uses two melodic motives that also appear in three other motets on *FIAT*, all of which have similar tenor organisation: *Fines amouretes* (794)/ *FIAT, Merci de cui* (792) = *Unum deum*

[69] The musical material of this network is also found as a two voice clausula on *FIAT* in **F-Pn lat. 15139** (f. 290$^{v}$), which Fred Büttner has shown to be a transcription of the motet version. See Büttner, *Das Klauselrepertoire*, 325-329.

*in syon* (793)/ *FIAT*, and *Bien cuidai avoir amours* (797)/ *FIAT.*[70] The motetus of *Fines amouretes*/ *FIAT* opens with the same melodic motive as the *En espoir* voice. It also uses the same melodic motive over the beginning of the third cursus of the tenor, which is further found as the opening melodic gesture of the motetus voices of *Merci de cui = Unum deum in syon*/ *FIAT* and *Bien cuidai avoir amours*/ *FIAT*. These motives were not necessarily consciously quoted from one motet to another: it is possible that they occur because they are melodic shapes that fit well with the beginning of the *FIAT* melisma.[71] As Mark Everist has shown among a group of motets based on the *OMNES* (M1) tenor, the use of a similarly rhythmicized tenor in a number of motets can influence the characteristics of the upper voices.[72] Whether conscious quotations or harmonically inspired melodic gestures, these motives show that the melody of the *En espoir* voice was created with reference to the *FIAT* tenor. Under Peraino's model of the monophonic motet, the two versions of the *En espoir* voice found in **V-CVbav reg. lat. 1490**, which both originated in the same polyphonic context and both have the same manuscript presentation without a tenor, are theorized as belonging to two different genres.

The similarities between the corpus of voice parts in **V-CVbav reg. lat. 1490** that Peraino designates monophonic motets and the versions of those voices in motet collections seem to suggest that the voice parts in **V-CVbav reg. lat. 1490** shared a generic history with voice parts found in collections of polyphonic motets. The only difference between the voice parts in **V-CVbav reg. lat. 1490** and voice parts in polyphonic collections is their manuscript presentation: by copying motet voices without tenors among other polyphonic motets, scribes indicated that they believed these voices belonged to the same genre as the motets around them. Peraino has argued that the decision not to notate

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[70] All four motets use four cursus of the *FIAT* tenor. *Merci de cui = Unum deum in syon*/ *FIAT*, and *Bien cuidai avoir amours*/ *FIAT* use a specific first mode rhythmic pattern (𝅗𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 | 𝅘𝅥𝅮𝅘𝅥𝅮𝅗𝅥:‖), that is the exact reverse of the second mode pattern found in the motet [4.3M1] (𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮 | 𝅘𝅥𝅮𝅘𝅥𝅮𝅘𝅥𝅮:‖).

[71] The opening melodic gesture of *Merci de cui*/ *FIAT* sets text that is part of the refrain *Merci de qui j'atendoie secors et aïe m'est si du tout eslognie* (vdB1308). *Merci de cui*/ *FIAT* is the only extant context of this refrain to present musical notation, so it is possible that the melody of this refrain was first created to fit with the *FIAT* tenor. The only other extant context for vdB1308 is at the end of two copies of Richard de Fournival's *Le Bestiaire d'Amours*, in **F-Pn fr. 412** and **GB-Ob Douce 308**.

[72] Everist, *French Motets*, 152-154.

tenors was a performative choice, claiming that 'the casual treatment of tenor parts conveys a sense of optionality, tantalizingly suggestive of monophonic performances'.[73] Peraino's model therefore looks no further than the single manuscript presentation of a particular voice: it accounts for the generic expectations that each manuscript presentation places on the voice part, but it does not account for the modes used in the voice part, which are often inherited from the exemplar used to copy the voice part.

When the corpus of monophonic motets in **V-CVbav reg. lat. 1490** are re-introduced into the context of motets copied without their tenors, it becomes clear that this group of monophonic motets most likely results from the copying of a one voice of a polyphonic motet without its tenor. They also demonstrate that to fully understand the genre of the voice part, both the generic expectations of its particular manuscript presentation and the modes it uses must be taken into account. While the voice parts in **V-CVbav reg. lat. 1490** perform a different function in the manuscript from that performed by their concordances in the motet sections of other manuscripts, the modes they use are the same. A full consideration of the genre of a voice part must therefore consider not only the role that the voice part was supposed to play in its manuscript context, but the exemplars and manuscript transmission that led to it using the particular modes employed within the voice part.

## A Multi-Layered Model of Genre: Manuscript Placement and Generic History

If a generic model considers both the generic expectations imposed by the manuscript context of a voice part and the modes that voice part used, caused by the exemplars used to copy it, the genre of the voice parts becomes much more complex. They would have two essentially separate generic definitions: (1) the genre afforded to them by their place within the motet collection or the song collection of a manuscript and (2) the genre afforded to them by their transmission history before

[73] Peraino, *Giving Voice to Love*, 189, note 9.

they had been entered into that collection. A multi-layered model of generic identity has two advantages.

Firstly, it clarifies the links between the voice parts included in Peraino's corpus. For example, the two corpuses of monophonic motets in **V-CVbav reg. lat. 1490** and **F-Pn fr. 845** have similar genres afforded to them by their manuscript contexts as they look very similar: single stanza voice parts with loose textual and musical forms notated monophonically. Their genres as afforded to them by their transmission are very different: the high level of concordance in the polyphonic motet repertory for the voice parts in **V-CVbav reg. lat. 1490** means that their genre before they were entered into the manuscript is probably very different to the voice parts in **F-Pn fr. 845**, which have few concordances with motets. Secondly, a multi-layered model of genre allows the voice parts in Peraino's corpus to be related to wider repertoires of songs and motets, by showing the kinds of manuscript transmission that may have occurred behind the manuscript surface. Without falling back on the stylistic generalisations between song and motet problematized at the beginning of this chapter, a multi-layered generic analysis would allow the balance of generic modes and generic expectations in these voice parts to be properly realized.

The problem with this model of generic analysis, however, is that it is often difficult to accurately trace what the exemplars for a particular voice part were, or what its generic history was. In the equivalent repertory of single stanzas in the troubadour tradition, *coblas triadas* and *coblas espardas*, it has often been argued that it is impossible to tell the difference between the two, the first of which is written as a stand-alone stanza and the second of which is excerpted from a longer song. This has prompted Maria Luisa Menghetti to argue that scholars should not focus on the origins of these stanzas, but concentrate on their function within the *florilegia* that they make up. [74] Meneghetti's approach ignores an important aspect of the genre of the single stanzas she addresses: their generic history. The rest of this chapter attempts to develop analytical methodologies that

[74] Meneghetti, 'Il florilegio trobadorico', 865.

sometimes allow for judgements to be made about the generic history of extant versions and their exemplars.

A full-scale analysis of Peraino's corpus is beyond the scope of this thesis, which has been focused on the corpus of voice parts which appear both in a song and in a motet. From this corpus, the final section of this chapter explores two networks in which monophonic and polyphonic manuscript transmission of the same material can be shown to have influenced each other: Networks 2.1 (*Alpha bovi et leoni*) and 3.2 (*Bien m'ont amours*/ *TENOR*). The analysis of transmission and genre expectation in these networks demonstrates the complexity of the result often produced by multi-layered generic analyses. In both of these examples, the manuscript transmission is not obvious from the extant versions, which were created by complex interactions between polyphonic and monophonic versions. These analyses go beyond the manuscript page, examining the generic history of voice parts. The generic results they produce are complex and multifaceted; they make the picture messier, but also more accurate. They are presented in the hope that similar analyses will be attempted in the future for more of the voice parts in Peraino's corpus.

## Network 2.1: *Alpha bovi et leoni*

In Network 2.1, the musical differences between the motet versions demonstrate that monophonic transmissions of the motetus affected the musical material of the motet *Alpha bovi*/ *Alpha bovi*/ *TENOR* ([2.1M1b]), extant in **E-BUlh s/n**. Table 4.9 outlines the manuscript locations of the polyphonic versions of Network 2.1.[75]

[75] Table 4.9 is a simplified version of Table 2.1 in Chapter 2, which also contains the song version of this network.

| ID | Texts | Tenor | No. of voices | Manuscript(s) |
|---|---|---|---|---|
| [2.1D1] | N/A | DOMINO (BD VI) | 3 | **I-Fl Plut 29.1**, f. 42$^{v}$<br>**D-W Guelf. 1099 Helmst.**, 29$^{r}$<br>**D-W Guelf. 628 Helmst.**, f. 8$^{r}$ |
| [2.1M1a] | *Alpha bovi/ DOMINO* | | 2 | **I-Fl Plut 29.1**, f. 407$^{r}$ |
| [2.1M1b] | *Alpha bovi/ Alpha bovi/ TENOR* | Unnamed, but different musical material from DOMINO | 3 | **E-BUlh s/n**, f. 84$^{v}$ |
| [2.1M1c] | *Alpha bovi* | None given | 1/2 | **E-Mn MS. 2486**,f. 131$^{v}$ |
| [2.1M2] | *Larga manu/ DOMINO* | DOMNINO (BD VI) | 2 | **D-W Guelf. 1099 Helmst.**, f. 182$^{v}$ |
| [2.1M3] | *Hier matin/ DOMINO* | | | **D-W Guelf. 1099 Helmst.**, f. 234$^{r}$ |

Table 4.9: The manuscript locations of the polyphonic versions of Network 2.1

Apart from a brief discussion by Gordon Anderson, the version of Network 2.1 found in **E-BUlh s/n** ([2.1M1b]), has been very little explored, partially because it has been considered to be inferior to the other versions of this material for three reasons.[76] First, it contains a different tenor which does not appear to draw its material from liturgical chant. Second, its new triplum precludes the possibility of hocketing techniques between parts. Third, the rhythmic changes in its motetus voice, the only voice common with all other versions, make the rhythmic profile of this motet less regular. Anderson is a perfect example of such a trend, commenting that the triplum of the organal discant, which was

> dropped in all the motet versions that we have[,] … must have been unknown to the redactor of [**E-BUlh s/n**], who went to the trouble to compose a new and inferior part, for the composition loses much by the loss of hocket in the triplum.[77]

Anderson is also one of the only scholars to address the consequences of the version of the motet found in **E-Mn MS. 2486** ([2.1M1c]), whose melodic presentation of the *Alpha bovi* voice is very

[76] Anderson, *The Latin Compositions*, 305-306.
[77] *Ibid*., 305.

closely related to [2.1M1b]'s. Anderson's conclusions about [2.1M1c] are limited to a comment that it is transmitted among motets that appear to originally have had three voice parts, a trend which he uses to form his own chronology of the network. The motet [2.1M1c] does not have notation for a tenor; it is this characteristic of transmission, along with its closeness to the motet [2.1M1b], which makes [2.1M1c] in **E-Mn MS. 2486** vitally important for determining the generic background of this network.

Changes to the *Alpha bovi* voice in **E-BUlh s/n**
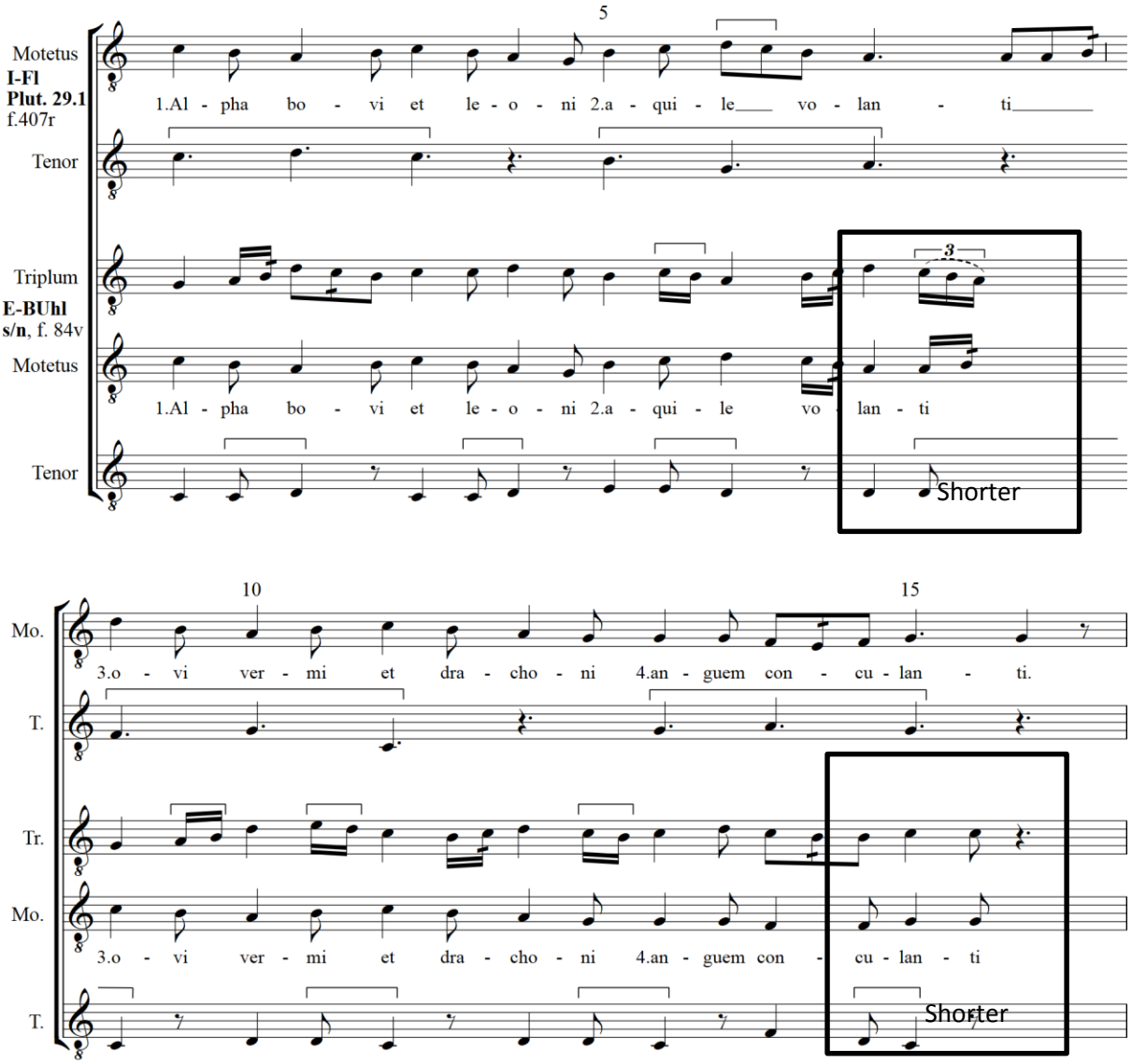
The motetus of [2.1M1b] has a different rhythmic profile from all other versions of the *Alpha bovi* voice: where all other versions present the end of a phrase as a perfect long followed by a perfect long rest, [2.1M1b] has an imperfect long followed by a breve rest, meaning that the duration of each passage is reduced by a whole perfection. Given that there are 48 places in which this difference occurs, there is a substantial disparity between total length between the version of the *Alpha bovi* voice in [2.1M1b] and that found in all other versions of the motet. When these differences have been remarked upon, it is often with disappointment. As Anderson notes 'the changed rhythm of [**E-BUlh s/n**] makes the effective use of hocket, especially in [three parts], almost impossible'.[78]
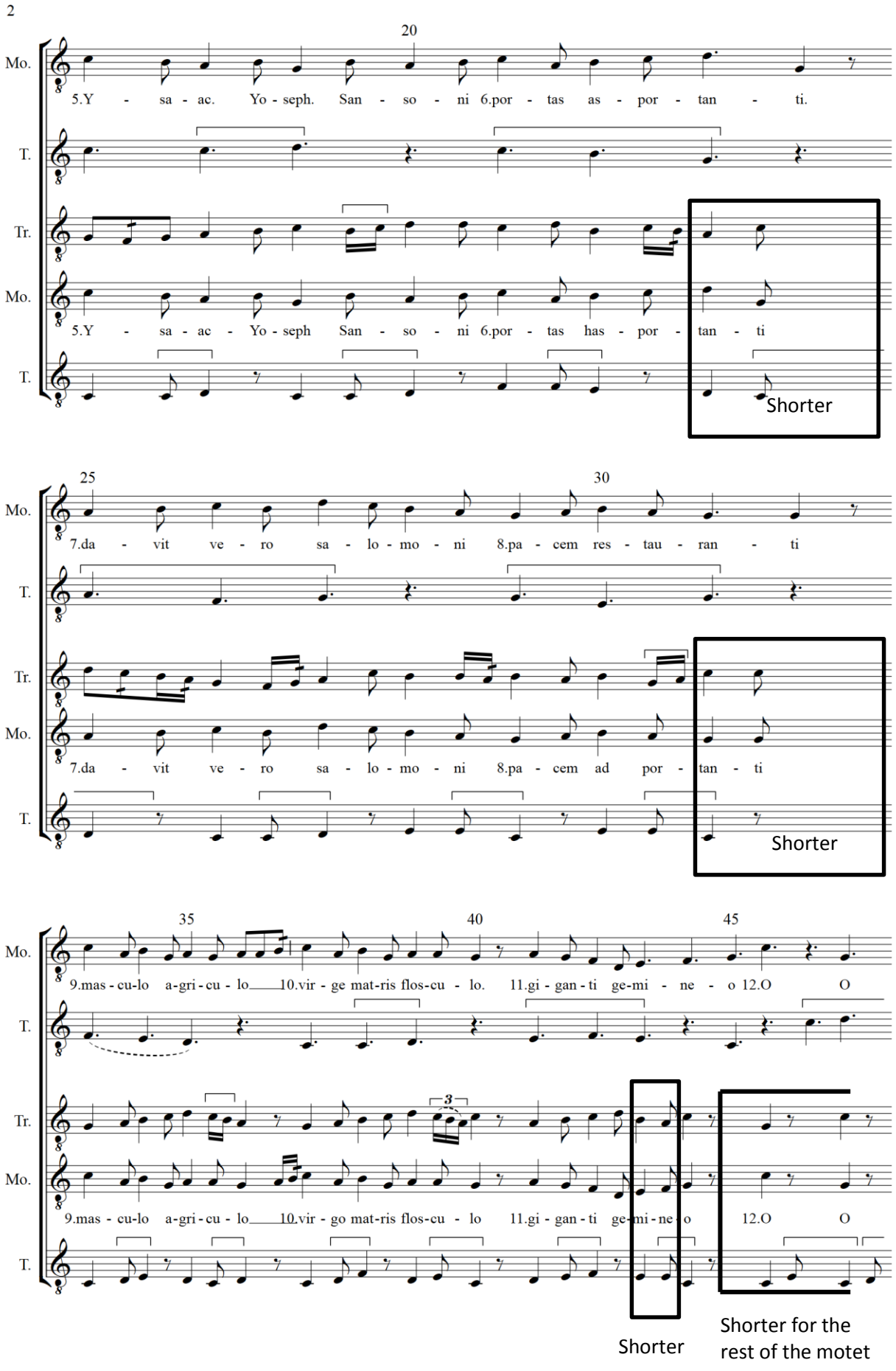
As can be seen from Figure 4.5, there can be no doubt over how long the scribe of **E-BUhl s/n** intended each of these passages to be. In each case, the sections that are two perfections in the longer versions (perf. 7-8, 15-16, 23-24, 31-32, 43-4, and 46-87) can only be intended to last one perfection in [2.1M1b]: if they were to last two perfections, the motetus would not fit with the tenor and triplum found alongside it. The sections that are shorter in [2.1M1b] are highlighted by boxes up until perfection 46, as the rest of the motet is then shorter in every perfection. It was established earlier in this chapter that the first version of this network was the organal discant found in **I-Fl Plut. 29.1**. Given that the new tenor found in [2.1M1b] does not contain any chant material, it seems that

[78] Anderson, *The Latin Compositions*, 305.

it is a later version than both the organal discant and [1.2M1a], with which it shares a motetus text. The rhythmic changes made in [1.2M1b] must therefore either be a conscious change by the creator of that version or result from problem of understanding an oral or written exemplar.

It seems unlikely that these changes were a conscious choice: by changing what were two-perfection phrase endings into ones which last one perfection, the creator of [1.2M1b] ensures not only that the voice part will not fit with the *DOMINO* tenor with which it was originally paired, but also that the rhythmic structure of regular eight-perfection phrases, adhered to by all other versions, is lost. A much more likely scenario seems to be that the scribe creating [1.2M1b] misunderstood an exemplar: if the exemplar were one in which the notation did not graphically distinguish between longs and breves, a figure of a perfect long and perfect long rest would look exactly the same as that of an imperfect long and a breve rest. If a scribe were copying out the voice part from a notation such as that used in **I-Fl Plut. 29.1**, it would not be surprising if they initially copied these passages as if they only lasted one perfection, thinking that they followed the normal first mode rhythmic pattern used in the rest of the phrase.


5
Motetus
I-Fl
Plut. 29.1
f.407r
1.Al - pha bo - vi et le - o - ni 2.a - qui - le vo - lan - ti
Tenor
Triplum
E-BUhl
s/n, f. 84v
3
Motetus
1.Al - pha bo - vi et le - o - ni 2.a - qui - le vo - lan - ti
Tenor
Shorter
10
15
Mo.
3.o - vi ver - mi et dra - cho - ni 4.an - guem con - cu - lan - ti.
T.
Tr.
Mo.
3.o - vi ver - mi et dra - cho - ni 4.an - guem con - cu - lan - ti
T.
Shorter


2
20
Mo.
5.Y - sa - ac. Yo - seph. San - so - ni 6.por - tas as - por - tan - ti.
T.
Tr.
Mo.
5.Y - sa - ac - Yo - seph San - so - ni 6.por - tas has - por - tan - ti
T.
Shorter
25
30
Mo.
7.da - vit ve - ro sa - lo - mo - ni 8.pa - cem res - tau - ran - ti
T.
Tr.
Mo.
7.da - vit ve - ro sa - lo - mo - ni 8.pa - cem ad por - tan - ti
T.
Shorter
35
40
45
Mo.
9.mas - cu-lo a-gri - cu - lo 10.vir - ge mat-ris flos-cu - lo. 11.gi - gan - ti ge-mi - ne - o 12.O O
T.
Tr.
3
Mo.
9.mas - cu-lo a-gri - cu - lo 10.vir - go mat-ris flos-cu - lo 11.gi - gan - ti ge-mi-ne - o 12.O O
T.
Shorter
Shorter for the rest of the motet
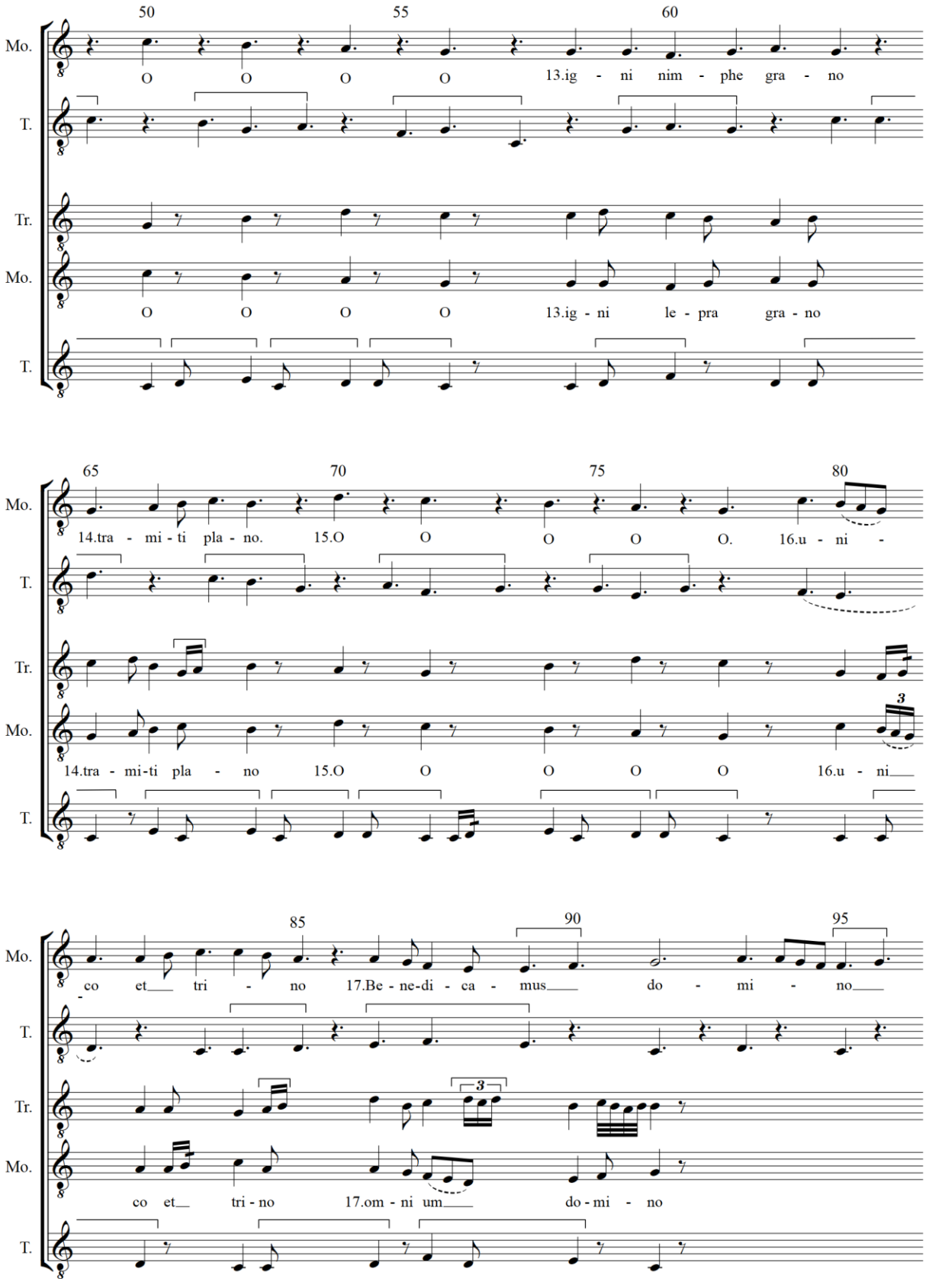



Figure 4.5: An edition comparing the motet [2.1M1a] with the motet [2.1M1b]

Had the scribe attempted to combine this shorter version of the *Alpha bovi* voice part with any version of the *DOMINO* tenor, however, their mistake would become abundantly clear: in order to fit with the tenor, all of these passages have to last two perfections.[79] Unless it was simply an inexplicable caprice of the scribe, these rhythmic changes seem most likely to have occurred in a situation in which the scribe was copying from an exemplar of the *Alpha bovi* voice in a notation that did not distinguish between long and breve and also did not contain the *DOMINO* tenor. The tenor, had it been present, would have acted as a guide to the rhythmic profile of the motet. The musical material of [2.1M1b] therefore suggests that the *Alpha bovi* voice was transmitted without its tenor and that [2.1M1b] was created from such a source.

The version [2.1M1c] found in **E-Mn Ms. 2486** is an example of the kind of transmission that might have led to the rhythmic differences of [2.1M1b]'s *Alpha bovi* voice. [2.1M1c] is present in the seventh fascicle of **E-Mn MS. 2486**, surrounded by other motet voices. Like all of these other motets, [2.1M1c] is presented without a tenor and in a notation that does not distinguish between longs and breves. If the person responsible for creating the new tenor and triplum of [2.1M1b] were using an exemplar that looked like [2.1M1c], the rhythmic differences in [2.1M1b]'s *Alpha bovi* part would be perfectly understandable. It is further possible that these two specific copies are closely linked to each other by their transmission: the two Spanish manuscripts share variants that disagree with all other versions. For example, they are the only manuscripts to present line 13 as 'igni lepra grano' and not 'igni nimphe grano'. In total, there are five occasions on which **E-Mn MS. 2486** and **E-BUhl s/n** share a variant not present in any other source.

The generic history of the version of the motet [2.1M1b] in **E-BUhl s/n** was affected not only by the fact that it was created from a monophonic version of the *Alpha bovi* voice, but also by the specific way in which the monophonic exemplar was adapted to fit the generic expectations of a polyphonic

[79] As the person creating [1.2M1b] knew enough about tenor and motet relationship to create a new tenor for the *Alpha bovi* part, it seems reasonable to assume that they would have also known about the mismatch between the *DOMINO* tenor and their mis-transcribed motetus part, had the tenor been present.

motet. The analysis of Network 2.1 therefore suggests that to carry out a multi-layered analysis of a voice part that sits between the categories of song and motet, three separate issues must be addressed: (1) the role that the voice part was intended to play within the manuscript, (2) the exemplars, both aural and textual, that were available to the scribe or compiler entering the voice into the manuscript, and (3) the way in which the scribe or complier reconciled the material available to them from (2) with their intention from (1).

The transmission of [2.1M1b] was able to be extracted from **E-BUhl s/n** because it presented a different rhythmic profile from all the rest of the motet versions. The three-stage analysis of genre therefore is easiest to apply in cases where the voice part being analysed has some unusual characteristics that act as a starting point for the analysis. The final example applies this three-stage analysis specifically to songs and motets by considering *Bien m'ont amours/ TENOR* ([3.2X]), which is found in **F-Pn fr. 846** (f. 21$^{r}$).

## Network 3.2: *Bien m'ont amours/ TENOR*

[3.2X] is unusual: it presents both a tenor and a second stanza, seemingly intended to be sung to the polyphonic music provided for the first stanza. This has led Mark Everist to assign it to the category of polyphonic song, arguing that it is a 'polyphonic ballade'.[80] The presentation of [3.2X] in **F-Pn fr. 846** is, however, very different from that of the polyphonic rondeaux found in **F-Pn fr. 25566** or **F-Pn fr. 12786**. While the polyphonic songs are notated in score with the text under the lowest part, the analysis carried out in this section will show that the motetus and the tenor of [3.2X] were very much two different entities. Not only were they conceptually different from each other, as they were notated successively, but they were arguably part of different stages of copying. The genre of [3.2X] is therefore much more complicated than a simple application of the category of polyphonic song.

[80] Everist, 'Motets, French Tenors', 367, note 7.

To both Everist and Gaël Saint-Cricq, [3.2X] is part of the convergence of song and motet in the late thirteenth century, purposefully engaging both the residual stanza of song and the polyphonic music of motets.[81] Saint-Cricq and Everist's views of [3.2X] are therefore very similar to Peraino's views on her corpus of monophonic motets: they are both phenomena that display a conscious mixing of the characteristics of song and motet. For [3.2X], this view can be nuanced by adopting the three-stage generic analysis developed above. This thesis has already addressed the kind of exemplar used for [3.2X], resolving the second stage: the notational analysis in Chapter 3 argued that [3.2X] was copied from a motet exemplar, along with *Chascuns qui de bien amer* ([1.8S1]) and *Quant la saisons* ([2.2S1]). The first and third stages, the purpose that [3.2X] was supposed to play in **F-Pn fr. 846** and the way in which the scribe reconciled purpose with the exemplar, remain to be established.

Although I have claimed that [3.2X], [1.8S1], and [2.2S1] were all copied from motet exemplars, only [3.2X] is copied with both a tenor and a second stanza, while [1.8S1] and [2.2S1] were both copied into **F-Pn fr. 846** as normal monophonic, multi-stanza songs. It is possible that the original intention in copying these three from motet exemplars was to turn all three motets into three multi-stanza songs. Instead, the scribe of **F-Pn fr. 846** copied the tenor of [3.2X] into the space intended for a residual stanza before those stanzas were copied. In this model, the original intention would have been for it to be entered into **F-Pn fr. 846** as a three-stanza monophonic song. This possibility rests

[81] The two scholars differ slightly as to the influence that genres which mix motet and song had on the polyphonic song of the fourteenth century. Everist aims to situate both rondeau motets and motets that reflect the form of a vernacular tenor among a broad range of experiments, including polyphonic rondeaux, that had some influence on Machaut and his contemporaries. See 'The Horse, the Clerk and the Lyric: The Musicography of the Thirteenth and Fourteenth Centuries', *Journal of the Royal Musical Association*, 130 (2005), 136-151. (149-150). Saint-Cricq argues that the scarcity of experimental pieces like [3.2X], which match their polyphonic structures to song voices, makes their influence on fourteenth-century practice doubtful. As he puts it, 'there are in effect no bodies of pieces comparable to the rondeau motets of [**F-Pn fr. 12615**] or to the polyphonic rondeaux of Adam [de la Halle], but rather isolated pieces, disseminated here and there in manuscripts, with few concordances. Can we speak of a corpus that could have exerted a real influence on later practices, and notably those of Machaut?' See Saint-Cricq, 'Formes types', 233. 'Il n'y a en effet pas de foyers de pièces comparables aux rondeaux-motets de *fr.* 12615 ou aux rondeaux polyphoniques d'Adam, mais plutôt des pièces isolées, disséminées çà et là dans les manuscrits, avec peu de concordances. Peut-on parler dès lors d'un corpus qui ait pu exercer une réelle influence sur les pratiques ultérieures, et notamment celle de Machaut?'

on a copying order that would be non-normative for song manuscripts of the period, in which the staves were copied before the text.

In analysing the copying order of [3.2X], the relationship between the staves containing the motetus and those containing the tenor is key. As Gaël Saint-Cricq has noted in his discussion of [3.2X], these two sets of staves were not drawn in the same motion.[82] As can be seen in Figure 4.6, the stave used for the motetus and that used for the tenor do not line up. Furthermore, between the two sets of staves is a stroke of the type that, in this manuscript, usually signifies the end of the staves and the beginning of the text of the second stanza.

There are two further characteristics of these two sets of staves that suggest not only that they were not drawn in the same motion, but that the staves for the tenor were drawn at a different time from those for the upper voice. Firstly, the tenor stave seems to have been drawn with a rastrum that had a smaller gap between each of the five lines than that used to draw the main staves: the bottom line of the tenor stave is almost in line with the bottom line of the stave of the upper part, while the three lines above it get progressively further away from their counterparts on the other stave. Secondly, the stroke drawn at the end of the tenor staves is unique in the manuscript: this is the only final stave where the stroke, which runs through all of the lines of the stave, does not come right at the end of the stave. All other similar lines are neatly drawn up against the end of all five lines of the final stave, suggesting that this particular line either had a different place in the copying order or was carried out to different specifications than all the others.

[82] Saint-Cricq, 'Formes types', 119.
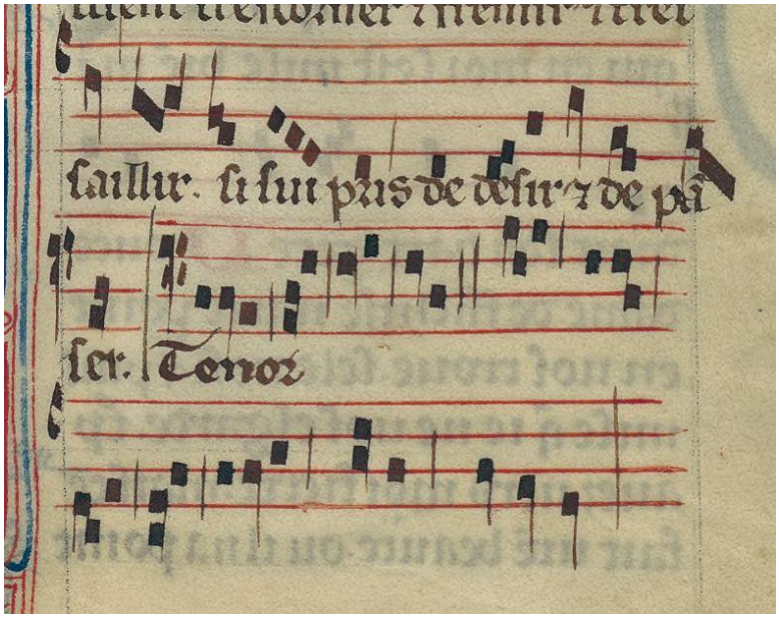



Figure 4.6: A detail showing the end of the motetus and the tenor of [3.2X] from the bottom right corner of **F-Pn fr. 846**, f. 21$^{r}$[83]

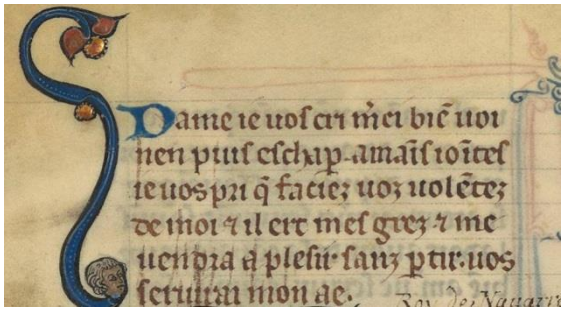


Figure 4.7: A detail showing the second stanza of [3.2X] from the top left corner of **F-Pn fr. 846**, f. 21$^{v}$[84]

In disentangling the copying order of [3.2X], there are a number of definable text and music layers in addition to the two sets of staves. There is a close match between the music hand that wrote the notation for the upper part and that which wrote the tenor. It seems most likely that these were written by the same person, probably at the same time. The text at the top of f. 21$^{v}$ certainly belongs to [3.2X], as demonstrated by the common poetic scheme shown in Table 4.10. The text hand which entered the text for this second stanza is identical to that which entered the text under the staves on f. 21$^{r}$, as can be seen in Figure 4.6 and Figure 4.7. This is also the same hand that entered most of the

[83] Image from <http://gallicalabs.bnf.fr/ark:/12148/btv1b6000950p/f69.item>, accessed on 27th April 2015.
[84] Image from <http://gallicalabs.bnf.fr/ark:/12148/btv1b6000950p/f70.item>, accessed on 27th April 2015.

text into the manuscript. The designation 'Tenor', however, seems to have been written by a different text hand.

The contents of [3.2X] are therefore made up of five different layers, listed here in an order that is not necessarily intended to have chronological implications:

(1) one set of staves for the upper part;
(2) a set of staves for the tenor, drawn with a different rastrum;
(3) two sections of text written by the same hand;
(4) two sections of notation written by the same hand; and
(5) one word ('Tenor') written by an unrelated text hand.

These five layers allow for two hypothetical orders of copying. In the first, the contents are copied in the normative order, in which all the texts would have been entered first, followed by the staves, finally to be joined by the notation and the illuminated initials.[85] In the second, the staves for the upper voice would have been entered before any text was copied.

| Line No. | | Poetic Analysis |
|---|---|---|
| Stanza 1 | | |
| 1 | Bien m'ont amors entrepris | 7a |
| 2 | Bien croi ni porrai durer | 7b |
| 3 | Car la nuit quant doi dormir | 7c |
| 4 | Et ie me cuit reposer | 7b |
| 5 | Lors me convient trestorner | 7b |
| 6 | Et fremir et tres saillir | 7c |
| 7 | Si sui pris de desir et depaiser | 10b (3a+7b) |
| So well has love absorbed me, I really don't believe I can stand it. Because at night when I ought to sleep and I wish to rest, it is then that I have to turn over and over, and tremble, and go here and there, because I am so seized by desire and agitation. | | |
| Stanza 2 | | |
| 1 | Dame ie vos cri merci | 7d |
| 2 | Bien voi n'en puis eschaper | 7b |
| 3 | A mains iointes ie vos pri | 7d |
| 4 | Que faciez vos volentez | 7b |
| 5 | De moi et il ert mes gres | 7b |
| 6 | Et me vendra a plesir | 7c |
| 7 | Sanz partir vos servirai mon ae. | 10b (3c+7b) |
| Lady, I cry to you, 'merci'. Truly, I cannot escape from it. With joined hands I plead to you, that you would do your will to me and it will both be my will and bring me to pleasure; I will serve you forever without leaving. | | |

Table 4.10: The text of [3.2X]

[85] This is generally accepted as the normative order. See, for example, van der Werf, *The Chansons*, 15-16.

These two copying orders would have implications for the generic status of [3.2X] in the original plan of the manuscript. If the copying occurred in the first, normative order, it would seem most likely that [3.2X] was always intended to be copied with both a tenor and a second stanza. Had the texts been written before everything else, the second stanza on f. 21$^{r}$ would have had to be copied before any of the staves. In such a case, it seems most likely that the scribes planning the pages knew that there was going to be a tenor entered and hence left enough space.[86]

If the second, non-normative order were to hold true, it would be possible that the original plan for the manuscript had not included a piece that was both polyphonic and stanzaic. This would explain why [3.2X] has a tenor while the other two songs copied from a motet exemplar, [1.8S1] and [2.2S1], do not. If the staves were copied before the texts, it is possible that the tenor staves were copied into the space intended for the second stanza.

This second hypothetical order of copying gains support from palaeographical details observed in the manuscript as a whole. There are a substantial proportion of songs in which the final stave of music does not end at the margin, but rather shares the width of the page with three partial lines of text, which begin the second stanza. One instance of such a phenomenon can be seen in Figure 4.8. In each of the songs where this happens, the line that marks the end of the staves always descends into the text line below it, serving to distinguish the text of the first stanza, underlaid to the staves, from that of the second stanza. The instance of this line found in Figure 4.8 provides a vital clue as to the copying of the manuscript.

[86] Saint-Cricq seems to imagine an alternative situation in which the monophonic two-stanza song was copied first and then the tenor filled a space that was left over, presumably because the scribes had overestimated the amount of space needed for the first stanza. For him, the mismatch of the tenor staves with those for the upper voice indicates that 'this piece was conceived, established, and copied in two time periods: the monophonic song with two strophes, then the polyphonic version with the added voice'. See Saint-Cricq, 'Formes types', 119. This seems unlikely, as **F-Pn fr. 846** is meticulously planned. It would be highly unusual for the scribes planning the page to have made such a mistake.
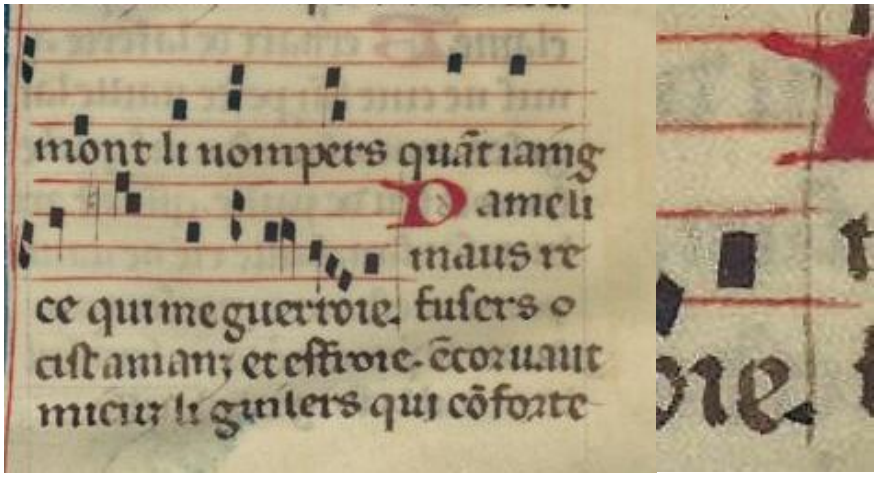


Figure 4.8: A detail from the bottom right-hand corner of **F-Pn fr. 846**, f.19$^{v}$, with a magnified version.[87]

As shown, the text of the first stanza here collides with the line that ends the staves. Visually, it seems that the punctum which ends the first stanza lies on top of the line, whose ink is of a lighter colour. If this is the case, it would suggest that the texts of the first stanza were copied after the line.[88]

The chronological place in the order of copying of the lines at the end of staves is further clarified by their relationship to the ink of the staves themselves. The brown ink of the stroke seems to lie above the red ink of the stave lines, a phenomenon that can be seen more clearly in Figure 4.9 than in Figure 4.8. That the strokes at the end of the staves were written after the staves themselves is perhaps not surprising in itself, but in conjunction with the suggestion that the strokes were written before the text, it points towards a situation in which the staves were written before the text.

[87] Image from <http://gallicalabs.bnf.fr/ark:/12148/btv1b6000950p/f66.item>, accessed on 2nd March 2015.
[88] Of course, this kind of analysis cannot be an exact science; the darker ink may seem to be on top simply by virtue of its colour, or the two inks may have somehow bled into one another. However, this visual suggestion at least justifies the question as to whether the texts of **F-Pn fr. 846** were entered before or after the staves.
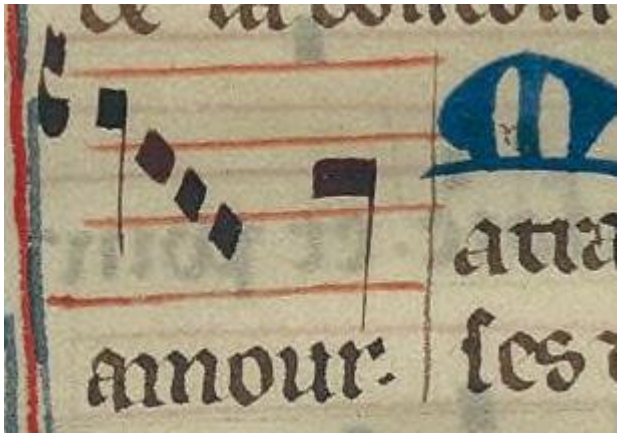


Figure 4.9: A detail from the middle of the right-hand column of **F-Pn fr. 846**, f. 19r[89]

If the implications of both these palaeographical details are correct, the staves were drawn before the strokes that mark the end of them, and those strokes were drawn before the text. The first thing to be entered in the copying of [3.2X], therefore, would have been the red lines of the staves for the upper part.

As already established, the staves for the upper part were probably written in a different time period from those used for the tenor. Given the difference in rastrum size, the tenor staves may even have been entered by a different person. After the stave lines for the upper part had been entered, there would have been approximately 12 lines of space left before the beginning of the next song: almost six lines at the bottom of f. 21$^{r}$, and a full six lines at the top of f. 21$^{v}$.[90] Given that the extant second stanza takes up almost six lines, these twelve empty lines would be the perfect amount of space for two stanzas to be entered between the end of the *Bien m'ont amours* voice and the beginning of the new song on f. 21$^{v}$.

It is therefore possible that, in the original plan for the manuscript, *Bien m'ont amours entrepris* was intended to be a monophonic song with three stanzas. Hypothetically, the palaeographical detail allows for an interpretation that explains the presence of both a tenor and a stanzaic text: it is

[89] Image from < http://gallicalabs.bnf.fr/ark:/12148/btv1b6000950p/f65.item>, accessed 2nd March 2015.
[90] As can be seen in Figure 4.6, the end of the *Bien m'ont amours entrepris* motetus hardly encroaches into a new line. As each stave takes up three text-lines, the space now taken by the tenor would nearly amount to six full text lines.

possible that, after the staves for the first stanza were drawn and before the text for the second and third stanzas could be filled in, someone other than the main stave scribe filled in the staves for the tenor. When the text scribe came to write the second and third stanzas, these extra staves meant that there was only space for one of the stanzas, in the space left at the top of f. 21$^{v}$.[91]

This hypothesis is afforded further credibility by the fact that the staves drawn for the tenor are actually too small for the music of the whole voice part. As can be seen by comparing Figure 4.6 with Figure 4.10, the double line in the notation of the tenor indicates that the section of notation that comes before it has to be repeated. While this works perfectly well as a notation, it seems likely that, had the scribes of this scrupulously planned manuscript always intended the tenor to be there, they would have left enough space for it to be written out in full.[92]

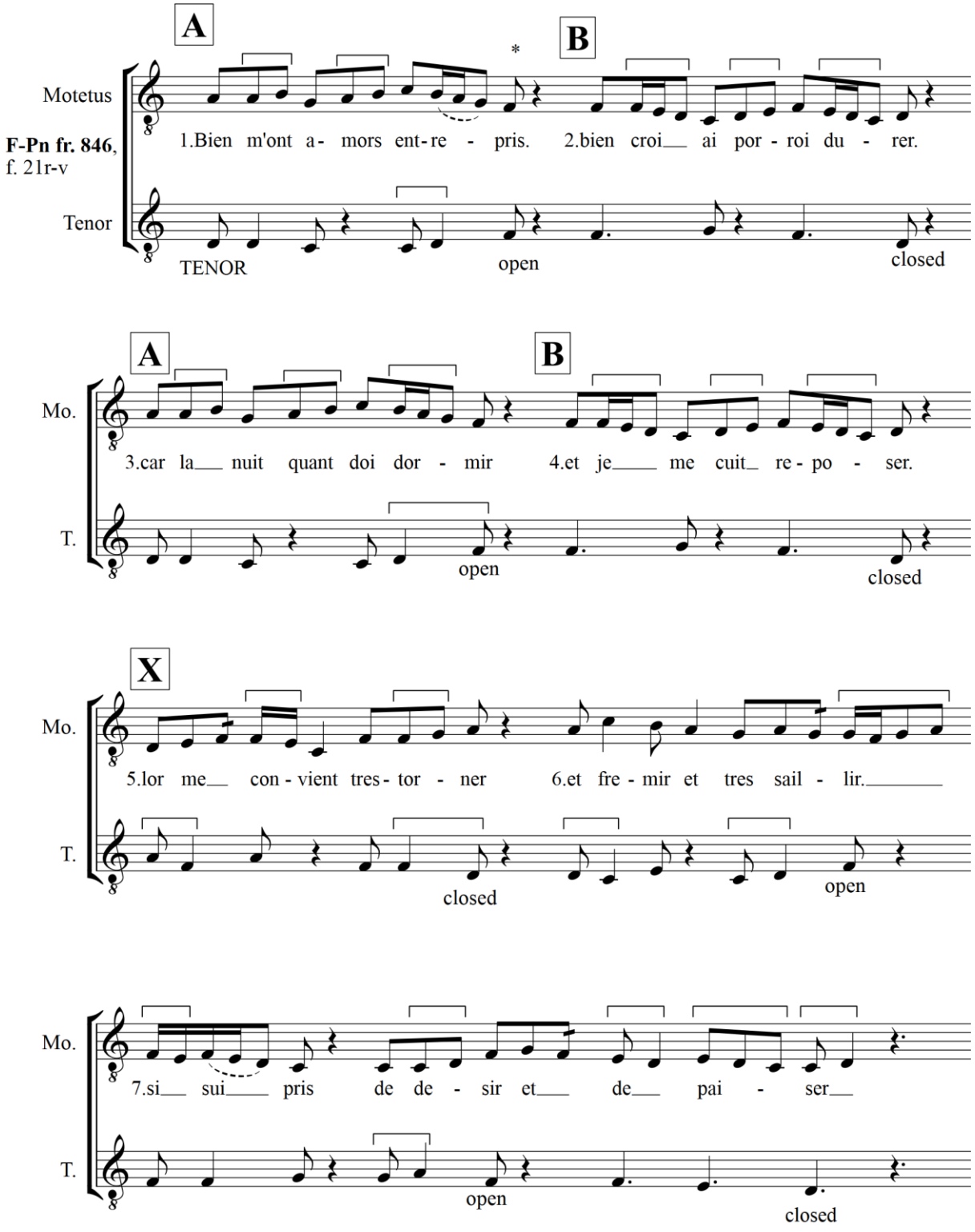
If the exemplar for [3.2X] was polyphonic but the intention was to turn it into a three-stanza song, two of three generic factors of [3.2X] have been determined. As for the third factor, the way that the scribe reconciles the intention for the piece with the exemplars available, the thought process that led to the copying order of [3.2X] could easily be imagined. Presented with a polyphonic exemplar, it would seem quite natural for a scribe looking at **F-Pn fr. 846** before the texts of the later stanzas of *Bien m'ont amours entrepris* were copied to enter extra staves for the tenor seen in the exemplar. Whether a scribe consciously chose to enter tenor staves in a space the right size for a stanza or whether they did so in the belief that they had simply been missed out, the drawing of those staves would have been an act of scribal adaptation to deal with the polyphonic exemplar which they were using to copy a manuscript of monophony.

[91] For this argument, it is not necessary to determine the place in the copying order either of the text of the first stanza or of the notation of both the first stanza and the tenor. While the similarity of hand in both text and music might suggest that all the text was copied at once and all the music was copied at the same time, neither of these propositions are necessary for the argument being made. The only necessary chronological statements are that the tenor staves were drawn after the staves for the upper voice but before the texts of the second (and posited third) stanza.

[92] This notation is unusual in tenors but is not unknown. It also occurs, for example, in *Li douz chanz des oisellons* (427)/ *VIRGO* (M32) ([1.9M1]), in **F-Pn fr. 12615** (f. 192$^{r-v}$).

Such a copying order would explain the disjunction between [3.2X] and the other two songs argued to have been copied from a polyphonic exemplar, [1.8S1] and [2.2S1]. As [3.2X] is the first of these three items to appear in the manuscript, it is possible that, having gained experience after entering extra staves for [3.2X], the scribe chose not to enter extra staves for the other two songs with a polyphonic exemplar.

Analysing the place of [3.2X] within the generic landscape of motets and songs in the thirteenth century is therefore not as simple as taking the surface of the manuscript as read. The exemplar used to copy [3.2X] into **F-Pn fr. 846** was similar to those used for [1.8S1] and [2.2S1], but those two songs are presented monophonically in the manuscript. Given that the palaeography allows for a situation in which the original plan for [3.2X] did not include both a tenor and a second stanza, it is possible that [3.2X] as presented in **F-Pn fr. 846** was created because of a scribal intention to turn three pieces in polyphonic exemplars into three multi-stanza songs, [1.8S1], [2.2S1], and [3.2X]. In the copying process, [3.2X] retained its tenor, whereas both [1.8S1] and [2.2S1] became monophonic. Even if the second copying order, in which the staves were copied before the text, is a figment of the scholarly imagination, the generic position of [3.2X] is still more complex than the manuscript surface suggests. The entry of the only tenor in the manuscript in the same amount of space as would be left for a stanza demonstrates the flexibility that scribes had to exercise in adapting pieces in polyphonic exemplars for manuscripts of monophonic music.




* MS has *D* on a new line with a clef change. Emended to match line 3.

Figure 4.10: An edition of [3.2X]

## Concluding Remarks: A Model of Genre between Song and Motet

There are often extremely complex links between the three factors that determine a voice part's genre: its purpose in the manuscript, the exemplars used to copy it, and the way the scribe reconciled the purpose with the exemplars. As in the hypothetical situation suggested for [3.2X], the exemplar, in this case a polyphonic motet, might not fit the purpose the piece was intended for in the manuscript, in this case a monophonic multi-stanza song. A mismatch between purpose and exemplar may result in a detectable trace, like the presence of both tenor and residual stanza in [3.2X], but it might also result in a silent conversion of one type of material to another, as in the case of a monophonically copied *Alpha bovi* voice that was used to create the motet *Alpha bovi*/ *Alpha bovi*/ *DOMINO* ([2.1M1b] in **E-BUhl s/n**.

In considering her corpus of monophonic motets, Peraino has paid attention to the purpose of the voice parts in the manuscript, but has avoided the other two aspects of genre. The two manuscripts in which her corpus of monophonic motets has a defined place are **V-CVbav reg. lat. 1490** and **F-Pn fr. 845**: they are found at the end of song gatherings in **V-CVbav reg. lat. 1490** and in their own rubricated collection in **F-Pn fr. 845**.[93] In both cases Peraino has suggested a function which is linked to the descriptor *motet enté*, which is how the voice parts are described in **F-Pn fr. 845**. Peraino places the adjective *enté*, or grafted, into the contexts of the popularity of grafted trees in thirteenth-century France. In *romans*, as Peraino points out, grafted trees often act as symbols of high levels of cultivation and sophistication. Peraino theorizes that in each manuscript, the monophonic motets were being used to 'graft' the sophistication associated with the motet by theorists onto the songs that surrounded it. [94]

[93] There may have also been a collection in the lost *Chansonnier de Mesmes*, as its index contains the rubric *Cy commencent li motet ente* on f. 247$^{r}$. It only lists one voice part under this rubric, *El mois d'avril qu'yver*. It is therefore difficult to tell whether this was a collection of these voice parts or not. See Theodore Karp, 'A Lost Medieval Chansonnier', *The Musical Quarterly*, 48/1 (1962), 50-67.
[94] Peraino, *Giving Voice to Love*, 206-216.

The voice parts in **V-CVbav reg. lat. 1490** performed the grafting by using voices which almost all have concordances in the polyphonic motet repertory at the end of song gatherings. Peraino theorizes that these voices were inserted after the main collection of the manuscript had been copied, providing a 'musical caulk' that defined the limits of each gathering and connected one to the next by filling the space at the end of a gathering with motet material.[95] That these voice parts had a specific function in the mind of the manuscript makers is clear: the fact that they are all found in the same kind of place in the manuscript supports Peraino's theory. However, to call these voice parts monophonic motets ignores the significant parallels that they have with other motets: they were probably transmitted in a very similar way to motet voices notated without their tenor. Just like the monophonic motets, the motets in the motet section of **V-CVbav reg. lat. 1490** have no notated tenors. The absence of tenors for both the voices at the end of gatherings and those in the motet section seems more likely to be a matter of manuscript transmission than one of a conscious generic choice to make a new 'phenomenon'. Motets were copied without their tenors in many manuscript contexts, for many different reasons including the abilities of the scribe and the availability of exemplars. There is no reason why an absence of tenors that is regarded as a consequence of manuscript transmission in many other manuscripts should be regarded as a consequence of a specific choice to create a monophonic motet in **V-CVbav reg. lat. 1490**. The only difference between a motet voice found at the end of a gathering and one found in the motet section is that the former is surrounded by songs and the latter by other motet voices: their manuscript contexts place different generic expectations on them. The motet voices are grafted within the manuscript compilation but not within their musical or textual composition.

The group of musico-textual entities labelled *motets entés* in **F-Pn fr. 845** are a different proposition. Only one has a concordance with the motet repertoire and Peraino theorizes that they are 'imitation motet parts […] grafted onto a collection of *chansons*'.[96] There are, however, a number of influences

[95] Peraino, *Giving Voice to Love*, 206.
[96] *Ibid*., 217.

that could have led to the production of these voice parts. The less regular textual and musical structures found in songs such as *Main s'est levee* ([1.4S1]) show that these structures were not only the preserve of motets, while the regular structures found in a motet like *Alpha bovi*/ *DOMINO* ([2.1M1]) show that certain types of motets were just as concerned with regular text structures as songs. The one-stanza songs in **F-Pn fr. 846** show that one-stanza entities were sometimes created by removing the residual stanzas from songs.

Although there are few concordances for the voices in the collection in **F-Pn fr. 845**, their generic background and transmission history might but much more complicated than it appears. To call these voice parts 'imitation motet parts' oversimplifies them. Even within Peraino's model, in which songs present regular structures and motets less regular ones, these voice parts are difficult to place: their textual structures might be less regular than many songs, but formal musical repetition has been identified as a common theme across this corpus by both Mark Everist and Ardis Butterfield.[97] Even Peraino acknowledges that seven of the fifteen *motets entés* in **F-Pn fr. 845** demonstrate structural musical repetition, with the caveat that musical repetition is 'not definitive of this class of pieces'.[98] Thus, almost half of the corpus that Peraino designates 'imitation motet parts' use the kind of melodic repetition that she characterizes as typical of songs but atypical of motets.

It is certainly possible that in **F-Pn fr. 845** the collection of *motets entés* grafts on a type of text not seen in the rest of the manuscript. However, these texts cannot be seen as the straightforward application of motet conventions to songs. They take place in a musical culture and a manuscript culture in which interaction between song and motet occurs, often in a messy way, with monophonic exemplars being used to copy polyphonic motets and polyphonic exemplars being used to copy monophonic songs.

[97] Everist, *French Motets*, Ch. 4; Butterfield, '*Enté:* A Surevey and Reassessment of the Term in Thirteenth- and Fourteenth-Century Music and Poetry'.
[98] Peraino, *Giving Voice to Love*, 210.

The two collections that stand at the centre of Peraino's corpus of monophonic motets are thus fundamentally different in terms of their generic history and manuscript transmission. One is a collection of motet voices, copied without their tenors, which glues together the different song gatherings of **V-CVbav reg. lat. 1490**. The other is a collection of single-stanza musico-textual entities which do not have systematically regular texts but often use structural musical repetition. The latter collection has similarities with motet texts, but also with songs that have less regular textual patterns and with the one-stanza songs of **F-Pn fr. 846**. These two groups do not form a single generic 'phenomenon' but are products of differently balanced generic pressures coming from both song and motet. Analysis of the genre of single-stanza voice parts copied on their own must accept all the complications of transmission and manuscript purpose that might be involved in that voice part. Any such analysis will probably result in a messy genre definition that does not fit into an easy category.

# Chapter 5

## Wider Intertextuality: Refrains

Much of the scholarship on refrains, small passages of music and text that circulated around motets, songs, and *romans* in thirteenth-century French culture, has focused on the way in which they have been quoted and re-used. Among others, Ardis Butterfield, Suzannah Clark, Anne Ibos-Augé, and Jennifer Saltzstein have developed models for the re-use of musical and textual material from analyses of the quotations of refrains across almost all types of thirteenth-century text.[1] Chapter 1 of this thesis used the work of many of these scholars, along with that of Roger Dragonetti and Sarah Kay, to develop a quotation-based methodology for studying the interaction between songs and motets that share voice parts.[2] Throughout the thesis, this methodology has been developed by applying it to that corpus of motets and songs, refining the different ways of detecting chronology and of characterising the ways in which quotation takes place. This chapter will reapply the results of that methodological development to refrains, considering them in light of the models of quotation developed in this thesis, especially the principles of chronological and conceptual priority used in Chapter 1.

The case studies addressed in this chapter consist of songs, motets, and *romans* that quote refrains in a way very similar to the use of song voices in the motets analysed in the first chapter, including *Mout me fu grief* (297)/ *Robin m'aime* (298)/ *PORTARE* (M22) ([1.1M]) and *Onques n'amai tant* (820)/ *SANCTE GERMANE* ([1.2M]). These motets made their quoted song voice the basis for the rest

[1] See, for example, Butterfield, *Poetry and Music*, Ch. 4-5; Suzannah Clark, ''S'en dirai chançonete': Hearing Text and Music in a Medieval Motet', *Plainsong and Medieval Music*, 16/1 (2007), 31-59; Anne Ibos-Augé, 'Chanter et lire dans le recit medieval: La Fonction des insertions lyriques dans les oeuvres narratives et didactiques d'oil aux XIIIe et XIVe siècles', 2 vols, Ph.D. thesis, Université de Bordeaux III, 2010; Saltzstein, *The Refrain and the Rise of the Vernacular*, Ch. 2-3.
[2] Dragonetti, *Le Mirage des sources*; Kay, *Parrots and Nightingales*, Introduction.

of the motet and thereby afforded them conceptual priority.[3] In a similar way, some motets and songs place the textual or musical material of a refrain at their conceptual centre, marking them as something which has an identity separate from the song or motet in which they are found: the refrains are self-consciously treated as pre-existent material. Just like song voices granted conceptual priority in motets, refrains that form the basis for the rest of the voice part did not always have chronological priority over them: sometimes, they were treated as if they were pre-existent without actually being so. The re-use of refrains therefore often plays with the norms of quotation and re-use in very similar ways to the quotation of songs in motets: each offers a model for understanding the other.

An approach that foregrounds the similarities between the quotation of refrains and the quotation of songs in motets has two major advantages. First, the principle of conceptual priority enables the process of quoting refrains to be analysed in a more nuanced way, moving away from strict linear models of quotation by acknowledging the numerous ways in which quotation could be both performed and perceived. Second, the processes of quotation involved in refrains provide essential context for the transformations from song to motet and vice versa, showing that the workings of conceptual priority in song and motet were responding to a wider practice of quotation at work across the spectrum of thirteenth-century vernacular texts.

This chapter is in two major parts, each of which uses case studies from the corpus of motets and songs studied by this thesis to consider the quotation of refrains. It first addresses the chronology of refrain quotation, showing that detecting local chronological relationships between the different contexts of refrains is often difficult. In the wake of the abandonment of genre-based narratives, in which the version of the refrain found in a vernacular song always comes first, it becomes difficult to be sure about which version of the refrain has chronological priority; the problem is exacerbated by the fact that refrains are often short and hence present less material for analysis. This section

[3] For the discussion of these networks, see Chapter 1, pp. 34-81.

therefore examines ways in which the direction of quotation might be detected, exploring the workings of conceptual and chronological priority.

The second section examines the implications of conceptual priority for the hermeneutic interpretation of refrains. Scholars have often considered refrains that are used in more than one context as hermeneutical tools, pulling meaning from their original context of a song or a *roman* into their quoted context, most often seen as a motet.[4] Most hermeneutical analyses depend on the chronology of a refrain citation being established: the meaning travels from the source to the quotation. [5] When scholars analyse the hermeneutical process of quoting a refrain, they are therefore most often attempting to uncover the interpretation that the person quoting the refrain intends, rather than that which is perceived by the audience hearing both contexts. As outlined by the first half of this chapter, the chronology of refrains has become difficult in the wake of abandoned generic narratives. The second half of this chapter therefore develops a method of hermeneutical interpretation of refrains that is less dependent on the ascription of chronological priority and makes use of the principle of conceptual priority, seeking to understand how audiences might have perceived meaning as being carried from one song, motet, or *roman* to another.

[4] See, for example, Suzannah Clark's treatment of the refrain vdB1126. She argues that, in its position as the terminal refrain of the motetus of *Joliement en douce desirée* (720)/ *Quant voi la florete* (721)/ *Je sui joliete* (722)/ *APTATUR* (O46), vdB1126 pulls meaning from its original song context in *Quant ce vient en mai que rose est florie* (RS1156). Clark, ''S'en dirai chançonete''. (44-54). See also Syliva Huot's treatment of a number of refrains which appear both in the *Court de Paradis* and in motets. When used in motets, these refrains are conceived of as carrying through the meaning they held in the *Court*, which is then mediated by the liturgical context of the plainsong tenor with which they are found. Huot, *Allegorical Play*, 80-82.

[5] See, for example, Jennifer Saltzstein's treatment of the refrain vdB1858, which appears in the song *Quant mars commence* (RS391), the *Traduction de l'Ars amatoria d'Ovide*, and the motet *La pire roe du char* (242)/ [*Immo*]*LATUS* (M14). See Saltzstein, *The Refrain and the Rise of the Vernacular*, 46-56. Although Saltzstein argues that 'it is not possible to establish a clear chronology of quotation for the refrain's contexts' (p. 56), she also makes chronological judgements a necessary part the of interpretative process, arguing that in the motet, 'the quoted refrain […] functions as a vernacular *auctoritas* on *fin' amors*' (p. 54).

# Refrain Chronology

## The Problems of Chronological Analysis for Refrains

Like many musical and textual materials that were re-used in the thirteenth century, the aspects of refrains that fascinated early scholars such as Alfred Jeanroy and Joseph Bédier were their origin and chronology. For Jeanroy, refrains originated in the *rondet de carole*, a song genre which may have been used to accompany dancing.[6] The first extant *rondet de carole* appear as insertions into romances, especially Jean Renart's *Le Roman de la Rose*. [7] While the form of these songs is not consistent, they all have a refrain at their structural core. Jeanroy argued that, whenever a refrain was quoted, it was intended to refer back to the *rondet* in which it appeared: the refrain stood in for the *rondet* in a form of incipital reference. Bédier disagreed, arguing that the refrains were complete songs in and of themselves, derived from celebrations of the *fêtes de mai*.[8]

Despite Bédier's protestations, Jeanroy's model of the refrain became normative across scholarship. The assumption that refrains were originally found in songs and travelled outwards from there towards motets and *romans* prevailed.[9] This assumption has been undermined by the work of Jennifer Saltzstein, who has shown that the repertorial links between refrains and *rondets* or *rondeaux* are weaker than would be expected if refrains truly originated in those genres.[10] Saltzstein's abandoning of a generic narrative which starts with monophonic song creates problems

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[6] Jeanroy, *Les Origines de la poésie lyrique en France*; Jeanroy, *Chansons, Jeux Partis et Refrains inédits du 13e siècle* (Toulouse, 1902).The word c*arole* and its Latin equivalent, *choreus*, are a commonplace among thirteenth-century commentators on music. In general, they seemed to have referred to a round dance, often undertaken as part of the socialisation of young women. See Christopher Page, *The Owl and the Nightingale: Musical Life and Ideas in France 1100-1300* (London: Dent, 1989), 86-92, 113-118.

[7] While this *Roman* often goes under the name *Guillaume de Dole* to distinguish it from the *Roman de la Rose* begun by Guillaume de Lorris and continued by Jean de Meun, it is here called by the name given in its own text, trusting that its author's name will be enough to clarify which *Rose* is under discussion. For an edition, see Jean Renart, *Le Roman de la Rose ou de Guillaume de Dole*, ed. Jean Dufournet and Félix Lecoy, Champion classiques: Moyen age (Paris: H. Champion, 2008).

[8] Joseph Bédier, 'Les Fêtes de Mai et le commencements de la poésie lyrique en France au moyen âge', *Revue des Deux Mondes*, 135 (1896), 146-172.

[9] See, for example, the catalogue of refrains complied by Nico van den Boogaard, which underlines the links between the two genres. Boogaard, *Rondeaux et refrains*, 9.

[10] Saltzstein, 'Relocating the Thirteenth-Century Refrain'; Saltzstein, *The Refrain and the Rise of the Vernacular*, 8-16.

for the chronology of refrains: if a song can no longer be relied upon to be the first to use a particular refrain, complexes of motets, songs, and romances which use the same refrain are much harder to put into order. The problem is compounded by the fact that refrains are generally quite short, often no more than two poetic lines long, meaning that they often do not respond well to the kind of chronological analysis carried out in Chapters 1-3. The motets and songs analysed there betrayed their chronology by moments of poetic and musical adaptation. Occasionally, these moments can be found in refrains: the analysis of the motet *Quant voi le douz tens*/ *LATUS* ([2.4M1]) in Chapter 2 suggested that the refrain at the end of the motetus (vdB1149) was pre-existent by showing that the rhythmicisation of the tenor's *LATUS* melisma was changed to provide a solution to the problem of fitting the refrain and the melisma together.[11] In general, however, such moments of adaptation are much harder to find among the corpus of refrains, which present less material for analysis that the whole voice parts considered in Chapters 1-3.

There are other ways of establishing the chronology of refrains. Saltzstein has presented three different compositional techniques that might indicate that a particular instance of a refrain has been quoted from somewhere else: 'transposition, splicing and grafting, and tenor recomposition'.[12] The last of these is the criterion used in the case of [2.4M1], while Salzstein's other two criteria are both similar to the kind of analyses of priority carried out in Chapter 1: they display the musical adaptation often necessary when two pre-existent melodies are fitted together. If there are no signs of adaptation, however, it can be very difficult to establish where a refrain was first used and which contexts are subsequent to that first use.

Given the difficulty of determining chronological priority in relationships between refrains, songs, and motets, this chapter turns to the music of refrains, using the principle of conceptual priority to analyse its use within songs and motets. It argues that the music of a refrain is sometimes made the basis of the music of the rest of the motet or song in which it is found, therefore affording it

[11] See Chapter 2, pp. 132-135.
[12] Saltzstein, 'Wandering Voices', 75.

conceptual priority. The problems of determining chronological priority in refrains mean that conceptual priority is even more important: even if the chronological relationship between a number of uses of a refrain cannot be determined, an analysis can be carried out which determines the extent to which songs, motets, or *romans* self-consciously present their refrains as pre-existent.

## Music and Refrain Chronology: Networks 4.4, 1.10, and 1.2

The link between text and music in refrains has prompted a number of scholarly disagreements. Early scholarship on refrains saw music and text as inextricably linked. For Alfred Jeanroy, this link was central to his whole understanding of refrains. [13] As references to back to entire *rondets de carols*, refrains' status as sung objects was very important: it was both their text and their music that cued the memory of the performer and the listener.

Acceptance of such a strong link between music and text in refrains waned in the work of scholars who emphasized the amount of variation in the music used for the same refrain in different contexts. Ardis Butterfield, for example, has applied to refrains the work of Hendrik van der Werf and Mary O'Neill on variation in trouvère song in general. For van der Werf and O'Neill, the variation between melodies for the same song in different manuscripts demonstrates that these songs were often orally transmitted.[14] Butterfield has argued that, in the refrain repertoire, this variation is so marked that 'refrains were not exclusively attached to single tunes'.[15] In a similar vein, Eglal Doss-Quinby claimed that 'it is generally admitted today that the association between a refrain text and a single melody, considered to be its own, is not necessarily maintained'.[16] In the work of these scholars, music has played only a small part in determining any chronology or interpretation of

[13] Jeanroy, *Les Origines de la poésie lyrique en France*, 106, 113.
[14] Van der Werf, *The Chansons*, 26-34; Mary J. O'Neill, *Courtly Love Songs of Medieval France: Transmission and Style in the Trouvère Repertoire* (Oxford: Oxford University Press, 2006), Ch. 3.
[15] Butterfield, *Poetry and Music*, 83.
[16] Eglal Doss-Quinby, *Les Refrains chez les Trouvères du XIIe siècle au début du XIVe*, American University Studies. Series II: Romance Languages and Literature 17 (New York: Peter Lang, 1984)., 103-104. 'Il est généralement amis aujourd'hui que l'association d'un texte-refrain à une seule mélodie, qui lui serait propre, n'est pas nécessairement maintenue'. Translation adapted from Saltzstein, *The Refrain and the Rise of the Vernacular*, 19.

refrain quotation: melodies which change from version to version are difficult to place into a framework that relates each of those versions to each other.

The melodic aspect of refrains has not been abandoned, however. Mark Everist and Anne Ibos-Augé have both addressed refrains from a musicological standpoint, Everist focusing on the presence of refrains in polyphonic genres and Ibos-Augé on the use of refrains in literary texts.[17] Recently, Jennifer Saltzstein has argued specifically for the importance of music to the identity of refrains. She counters the views expressed by Butterfield and Doss-Quinby through a new analysis of variance in refrain melodies.[18] She details a corpus of 74 refrains 'that are transmitted with the same melody at the same pitch level in two or more different works', as well as 39 refrains that 'have at least two versions with the same melody transposed to different pitch levels'.[19] For Saltzstein, this concern to maintain the same pitch or interval content leads to a working hypothesis that 'a large body of intertextual refrains circulated as discrete entities whose musical and textual integrity was maintained across a wide variety of genres'.[20] Saltzstein takes this stability in refrain transmission as a cue to the role played by the musical characteristics of a refrain in its reuse.

Saltzstein often focuses on the use of the same musical material in the main body of a song and motet as that found in the refrain it quotes.[21] Saltzstein's model could be taken further by comparing these cases with those motets analysed in the first chapter of this thesis, which used their quoted song voice to form the basis of the rest of their structure. The two phenomena are very similar: because the refrains are at the centre of the conception of the new song or motet, they are granted conceptual priority. *Quant mars commence*, for example, is a *chanson avec des refrains* and therefore uses a different refrain in each stanza. [22] As Jennifer Saltzstein has shown, the refrain at the end of the first stanza, vdB1858, shares its music with the final line of the stanza before the

[17] Everist, 'Motets, French Tenors', 191-198; Ibos-Augé, 'Chanter et lire dans le recit medieval'.
[18] Saltzstein, *The Refrain and the Rise of the Vernacular*, 16-29.
[19] *Ibid*., 27.
[20] *Ibid*., 29.
[21] See, for example, *ibid*., 48.
[22] **F-Pn fr. 845**, f. 126$^{r}$; **F-Pn n.a.f. 1050**, f. 220$^{v}$; **F-Pn fr. 847**, f. 183$^{r}$.

refrain.[23] Saltzstein argues that 'we must conclude that the strophe's … melody was borrowed from the refrain or the refrain melody was borrowed from the strophe. Under either interpretation, the refrain holds considerable sway over the musico-poetic structure of the song'.[24]

Saltzstein's formulation is still tied to chronological priority: it insists on defining quotation as travelling in one direction or the other. Her emphasis on the influence of the refrain on the strophe regardless of chronological priority, however, points towards a methodology of analysing refrains using the principle of conceptual priority, a project which the following section attempts to fulfil. By doing so, the process of refrain quotation can be considered without actually solving the often intractable problem of chronological priority. Songs and motets that quote refrains with conceptual priority can therefore be analysed in a very similar way to the motets studied in Chapter 1, which consciously build their structure around the song they quote. Refrains which are afforded conceptual priority over the surroundings in which they are found function as if they were pre-existent material.[25]

In Chapter 1, motets that afforded a song voice conceptual priority were considered to be borrowing the authority of the pre-existent voices in a kind of vernacular *auctoritas*, a category that is not new in refrain scholarship. Scholars including Butterfield, Saltzstein, and Suzannah Clark have detailed the

[23] Saltzstein, *The Refrain and the Rise of the Vernacular*, 47-49. The refrain reads 'vous le lerez, lerez l'amer/ mes je n'en lerai mie (you may abandon love,/ but I never will).'
[24] *Ibid*., 48.
[25] There has been a long-running debate about how to define refrains. As Ardis Butterfield has shown, there is a dichotomy at the heart of much refrain scholarship: refrains can either be defined by their function or by the fact that they have been quoted from somewhere else. See Butterfield, 'Repetition and Variation, 1-5.This chapter's comparison of refrain quotation with song quotation in motets suggests that the dichotomy Butterfield presents need not be one at all. As shown in Chapter 1, material that is quoted and has chronological priority over its surroundings need not be acknowledged as such by giving it conceptual priority. Like pre-existent song voices quoted in motets without conceptual priority, refrain quotations could have other contexts but no specific function. Conversely, material which is not pre-existent can be afforded conceptual priority and made to fulfil a function usually reserved for pre-existent material. Like the tenor of the motet *Qui bien aime/ Sens penser folur/ QUANT LA SAISONS* ([2.5M]), which is afforded conceptual priority by its surroundings and yet does not have chronological priority over them (see ch. 2, pp. 142-155), refrains could have the function of a refrain but not exist in other contexts. Refrains, like song material quoted in motets, play with ideas of pre-existence and quotation.

workings of *auctoritas* in refrains, demonstrating how the quotation of a refrain may have lent authority to any argument it was used to express.

Unlike Clark, for whom much of refrains' authority is derived from the associations they gained from other contexts, Butterfield argues that refrains' ways of expressing themselves affords them their authority.[26] They are 'citations' in the specific sense defined by Mikhail Bakhtin: 'the image of another's language'.[27] Refrains blur the boundaries of voice: as a form of common language, they express 'everybody's way of speaking, not just mine'.[28] In her analysis of refrains in the *Saluts d'amour*, Butterfield argues that

> the kind of authority that the refrains represent, is not the kind of "old matere" which is learnt and then reproduced in new phrasing, and with a new context. Their authority is inseparable from the condensed, gnomic form in which it is expressed.[29]

In such a model, refrains have authority because they appear to be citations; they appear to pull in another context, even if they do not. To borrow from Sarah Kay's theorisation of quotation, the appearance of quotation forces the audience into the role of the Lacanian 'subject supposed to know'.[30] Even if the passage in question is not actually quoted, the inference that it is marks it as something of importance.[31]

If, as Saltzstein has argued, the music of refrains is more stable than has generally been believed, the 'condensed, gnomic form' of refrains could equally belong to their music as to their texts. Songs and motets that repeat musical material from their refrains can be seen as drawing authority from them: they repeat musical material precisely because it is from the refrain. Under the principle of

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[26] See Clark's analysis of the role of vdB1126 in the motet *Joliement en douce desirée* (720)/ *Quant voi la florete* (721)/ *Je sui joliete* (722)/ *APTATUR* (O46) and the song *Quant ce vient en mai* (RS1156). Clark, ''S'en dirai chançonete'', 44-54.
[27] Butterfield, *Poetry and Music*, 243.
[28] *Ibid*., 243.
[29] *Ibid*., 255.
[30] See the introduction to Chapter 1 of this thesis. See also Kay, *Parrots and Nightingales*, 19; Kay, 'Knowledge and Truth'.
[31] As Mark Everist has emphasized, refrains often do not pre-exist the contexts in which they are quoted. 'It is dangerous to assume that the refrain sprang out of nowhere and was then cited in a rondeau or chanson à refrain, for example'. Everist, *French Motets*, 55.

conceptual priority, this formulation holds true even if the refrain melody was created specifically to be used in that song or motet. If the refrain can be perceived as a refrain, its musical material gains conceptual priority and so begins to participate in practices of quotation, even if the material itself is not pre-existent. The model presented in this chapter therefore builds mainly on that of Saltzstein, but it moves away from her focus on linear processes of quotation, in which the chronological order of quotation needs to be established. Instead, it conceives of quotation and re-use as a wider, more playful process, whose norms could be referenced and alluded to without necessitating a chronological order that relates each context of the refrain to every other.

The process of affording the music of a refrain conceptual priority can occur to different extents, depending on how central a role the refrain's musical material plays in forming the basis of the music around it. One of the most extreme cases in which the musical material used for a refrain has had implications for the work in which it is quoted is the motet *S'on me regarde* (908)/ *Prennes i garde* (909)/ *HE MI ENFANT*.

## Network 4.4: *Prendes i garde*

This motet forms part of Network 4.4, which was excluded from the main corpus discussed in the present thesis because none of the polyphonic versions contain the same voice part that is found as [4.4S], the rondeau *Prendes i garde.* Given their common incipit, it would be easy to assume that [4.4S] was the same as the motetus of [4.4M]; this is not the case. The same refrain, 'prendes i garde,/ s'on me regarde,/ s'on me regarde, dites le moi' (vdB1531), is central to the construction of both, yet the two voice parts combine it with different textual and musical materials. [32] The strongest interaction between [4.4M] and monophonic song occurs not in its motetus, but in its

[32] For Everist, Peraino, John Stevens, and Anna Kathryn Grau, the two pieces are compositionally linked by a process in which one had a direct influence on the creator(s) of the other. Such a compositional link is suggested by the similarity of the subject matter of the song and motet, whose voice parts both narrate very similar stories. As both the motet and the song build their texts thematically and textually around the refrain vdB1531, it is also possible that they were independent responses to the refrain. Everist, 'Motets, French Tenors', 395; Peraino, *Giving Voice to Love*, 202; Stevens, *Words and Music*, 172; Anna Kathryn Grau, 'Representation and Resistance: Female Vocality in Thirteenth-Century France', Ph.D. thesis, University of Pennsylvania, 2010, 195.

tenor, *HE MI ENFANT*. Although it has no known extant concordance, this tenor seems to have been a pre-existent French song over which two upper voices were ingeniously created by splitting up and recombining the material of vdB1531.

| ID | Texts | No. of voices | Manuscript(s) |
|---|---|---|---|
| [4.4M] | *S'on me regarde/ Prennes i garde/ HE MI ENFANT* | 3 | **F-MOf H. 196**, f. 375$^{v}$-376$^{v}$ |
| [4.4S] | *Prennes i garde* | 1 | **V-CVbav Reg. lat. 1490**, f. 119$^{v}$ |
| vdB1531 | *Prendes i garde, s'on mi regarde, s'on me regarde, dites le moi* | 1 | **F-Pn fr. 372**, f. 50$^{v}$<br>**F-Pn fr. 25566**, f. 165$^{r}$<br>**F-Pn fr. 1593**, f. 49$^{v}$<br>**F-Pn fr. 1581**, f. 48$^{r}$ |

Table 5.1: The manuscript contexts of Network 4.4

The motet [4.4M] has received an unusual amount of scholarly attention, largely because of its complex motivic construction; the upper parts are built in such a way as to use the material of vdB1531 to reference both the rondeau structure found in the tenor and the musico-textual material that the triplum and motetus borrow from each other. Mark Everist has analysed the structural relationships between the different voice parts of this motet, arguing that such compositional techniques make [4.4M] seem most at home not in the motet repertoire in general, but rather among a series of

> attempts to bring polyphony closer to the traditions of the monophonic chanson, and specifically as part of an attempt to bring the upper voices of a motet into melodic and contrapuntal alignment with the structure of the tenor.[33]

[4.4M] therefore belongs among the motets analysed in Chapter 1: it uses its upper voices to reflect the structure found in its song-form tenor. In doing so, it presents the tenor as conceptually prior to the rest of the motet. Unlike the motets in Chapter 1, [4.4M] achieves this reflection chiefly by the use of a refrain, which is split up and recombined in so many ways that it forms the basis of the motet's motivic frame of reference. Both the *HE MI ENFANT* tenor and the refrain form the structural basis of this motet and so are afforded conceptual priority over the motet itself.

[33] Everist, 'Motets, French Tenors', 391-392.

The motivic behaviour of [4.4M] is even more exceptional than Everist implies; it certainly belongs to the group of motets that reflect song voices, including *Mout me fu grief*/ *Robin m'aime*/ *PORTARE* ([1.1M1]) and *Onques n'amai tant*/*SANCTE GERMANE* ([1.2M]), but even among such company, the economy of its melodic motives is striking. There is hardly a single phrase of the upper parts that does not have structural motivic implications. As Everist's analysis of the motivic relations in this network is extensive, the following account is highly indebted to his, and will be less detailed and specific than might otherwise be necessary. The bulk of the analytical detail can be found in Figure 5.1, which, while it draws much from Everist's own diagram, also fuses his material with my own analysis without further comment. This figure will form a focal point around which to base analytical discussion, but some of its detail will remain undiscussed in the main text.

As can be seen by comparing vdB1531 in Figure 5.2 with the upper parts of [4.4M] in Figure 5.1, much of the latter has been created by re-combining three different fragments of the former, labelled **a**, **b**, and **a'** and boxed in red.[34] Over the first A section of [4.4M]'s tenor, for example, the motetus sings the whole of vdB1531, while the triplum uses the **a** and **b** motivic fragments in the opposite order. Each further repeat of the A section in the tenor occasions the singing of one of these motives. The use of the vdB1531 in the upper parts to mark the structure of the tenor is so far-reaching that, as Everist has pointed out 'the opening A and B sections and the closing A and B sections [of the tenor] … are contrapuntally identical in all three parts, an identity complicated only by the presence of different poetry and of voice exchange between the upper parts.'[35]
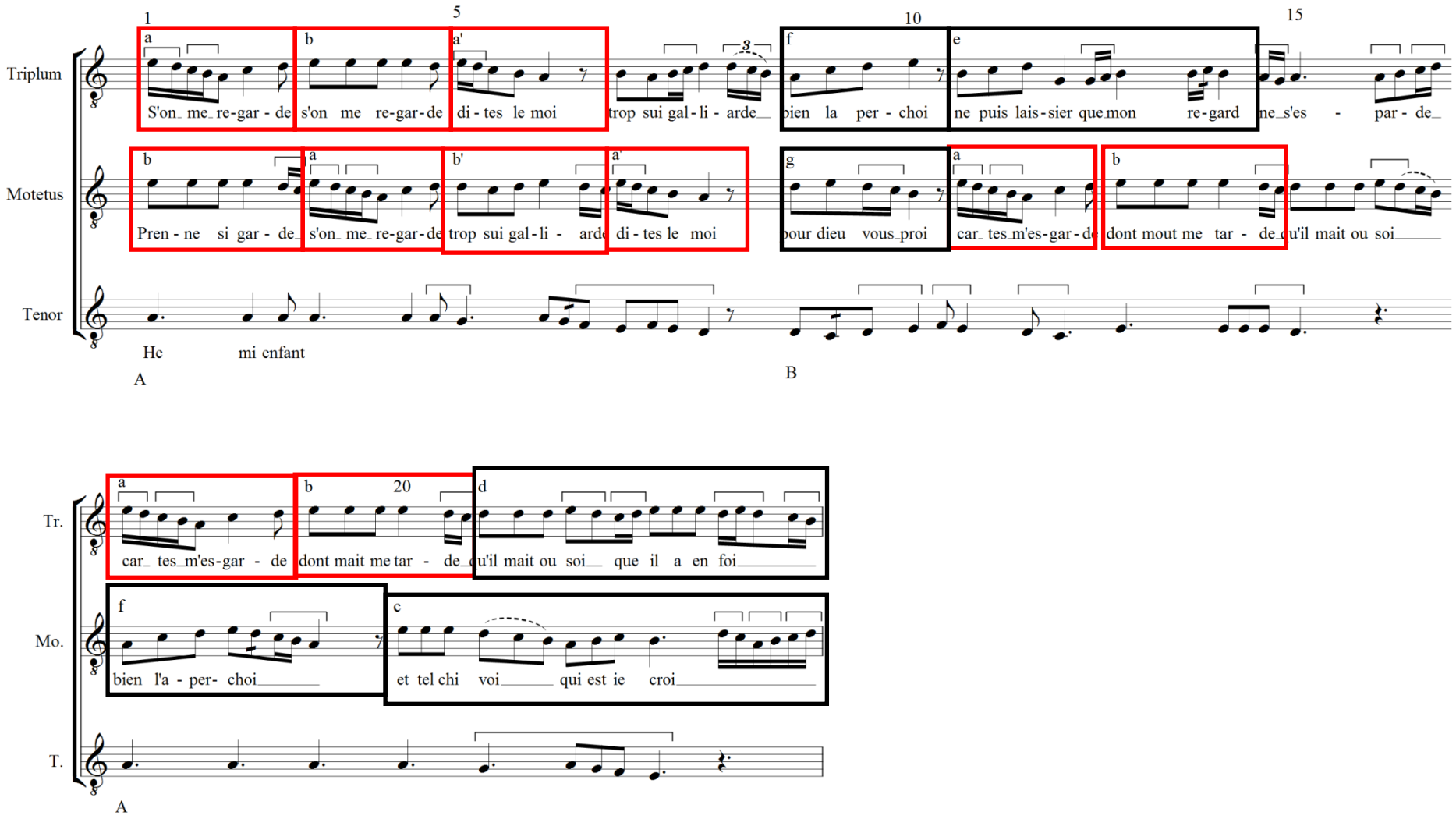
Not all of the motivic material boxed on Figure 5.1 comes from vdB1531; all motives boxed in black form another type of melodic reference, by which the two upper parts mark the sharing of text between themselves. This occurs to such an extent that 'almost every poetic correspondence

[34] The Latin letters in both Figure 1 and Figure 2 correspond to their Greek equivalents in Everist's diagram, see Everist, 'Motets, French Tenors', 394.
[35] Everist, 'Motets, French Tenors', 392.

between the two upper-voice texts of “S’on me regarde” is mirrored by a melodic parallel’.[36] For example, in perfections 20-24, the motetus sings the motive marked **c**, to the text ‘et tel chi voi qui est je croi’. At the same time, the triplum sings the text ‘qu’il m’ait ou soi, que il a en foi’ to the motive marked **d**. In perfections 28-32, the same textual and musical material is used, but it has swapped voices; this time, the motetus sing **d** while the triplum sings **c**, both motives still with their related text.

In [4.4M], vdB1531 forms the basis of a system of motivic reference that spreads throughout the motet. Like the tenor, the refrain is something which forms the basis of the motet’s structure, and so is conceptually prior to it.

[36] Everist, 'Motets, French Tenors', 396.


Triplum
Motetus
Tenor
S'on_ me_ re-gar - de s'on me re-gar-de di - tes le moi trop sui gal-li - arde_ bien la per - choi ne puis lais-sier que_mon re-gard ne_s'es - par - de_
Pren - ne si gar - de_ s'on_ me_ re-gar-de trop sui gal-li - ard di - tes le moi pour dieu vous_proi car_ tes_m'es-gar-d dont mout me tar - de_ u'il mait ou soi_____
He mi enfant
A
B
Tr.
Mo.
T.
car_ tes_m'es-gar - de dont mait me tar - de_ u'il mait ou soi_ que il a en foi_____
bien l'a - per- choi_____ et tel chi voi_____ qui est ie croi_____
A
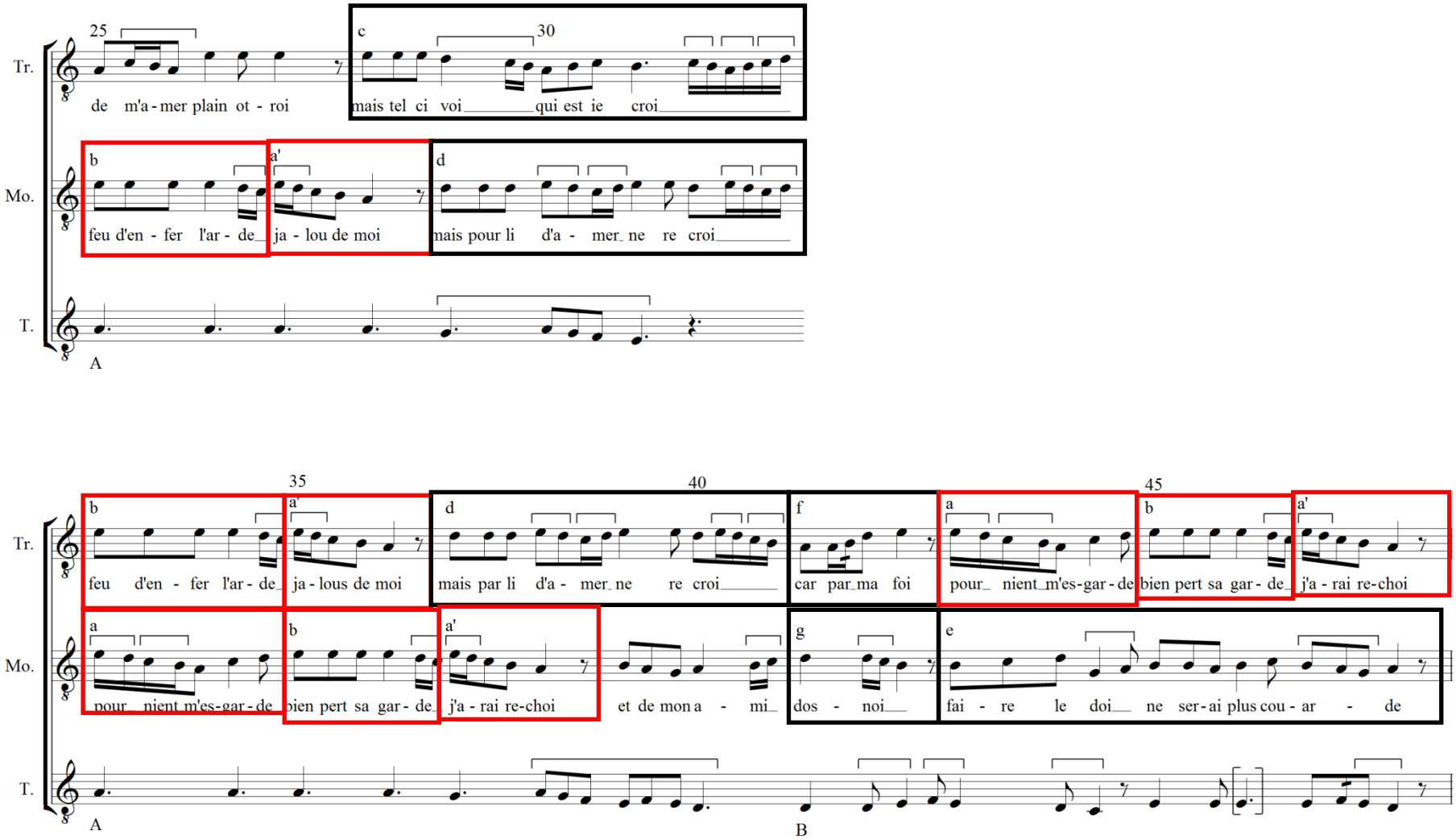



Figure 5.1: An analytical edition of [4.4M]
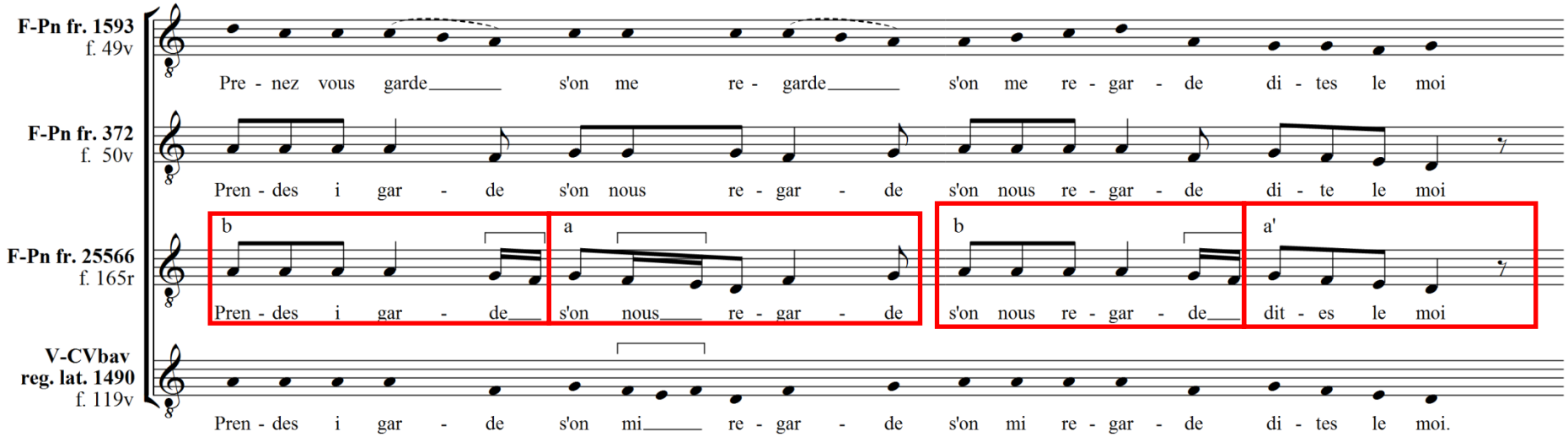



Figure 5.2: A comparative edition of the different manuscript contexts of vdB1531

## Network 1.10: *En non dieu*

[4.4M] is a truly exceptional case, and there are very few other thirteenth-century motets which approach the level of motivic reference present in it. What is much more common, however, is for the main body of a song or motet to share a small amount of material with the refrain it uses. In less spectacular cases, conceptual priority becomes harder to analyse. Exactly such a situation obtains in the voice part *En non dieu, c'est la rage*, which stands at the centre of Network 1.10. It uses two refrains, one at the beginning and one at the end of the voice. The first, 'en non Dieu, c'est la rage, que li maus d'amors, s'il ne m'asoage' (vdB665), is also found in Gerbert de Montreuil's *Le Roman de la Violette* (ll. 3123-5).[37] The closing refrain, 'quar quant la voi, la voi, la voi, la bele blonde a li m'otroi', is listed, without its first two words, as vdB1447.[38] Apart from *En non dieu*, this refrain is also found in Henri de Valencienne's *Lai d'Aristote* (ll. 221-2), where it forms part of the first of four inserted songs found among all manuscripts of the text (ll. 221-8).[39]

A detailed consideration of the co-ordination between poetic and musical patterning in the *En non dieu* voice part was undertaken in Chapter 4, but it is worth revisiting here.[40] Judith Peraino has argued that the same neighbour-note motive, marked **a** on Figure 5.3, appears in lines 1, 3, and 5, parsing the music into two-line groups.[41] The resemblance of these figures to each other is lessened by their interval content; the first uses notes a semitone apart, while in the other two they are a tone apart. In these lines, the wider melodic outline provide a more convincing argument for the paring of lines: the beginning of line 3 is a melodic repeat of the opening of vdB665 in line 1, both marked **b** on Figure 2. Lines 1-4 are therefore tied together by the melodic material of vdB665. Lines

[37] Gerbert de Montreuil, *Le Roman de la Violette ou de Gerart de Nevers*, 127. 'In the name of God, love's pain will drive me insane if I have no relief from it'.
[38] 'Because when I see her, God, see her, see her, the beautiful one, the blonde, I offer myself to her'.
[39] Henri de Valenciennes, *The Lay of Aristote*, ed. Brook and Burgess, 61. The *Lai* was previously thought to be by Henri d'Andeli. For information regarding the attribution, see Henri de Valenciennes, *The Lay of Aristote*, ed. Brook and Burgess, 10-14. The rondeau in which vdB665 is found is also listed as Rondeau 17 in the selection in Boogaard, *Rondeaux et refrains*, 31. In one manuscript of the *Lai*, namely **F-Pn n.a.f 1104**, there is a fifth song, sung by the hero Alexander. This song does not appear in any other manuscripts, and so is not routinely counted among the four that occur in all manuscripts. For commentary on this song, see Henri de Valenciennes, *The Lay of Aristote*, ed. Brook and Burgess, 30-33, 75.
[40] See pp. 222-223.
[41] Peraino, 'Monophonic Motets: Sampling and Grafting in the Middle Ages', 648.

5-8 are similarly motivically linked: vdB1447 in line 8 consists of two melodic halves, both of which are referenced within the main body of the song. The first half of vdB1447, marked **c**, has a noticeable similarity to the melody used for line 5, marked **c'**; the second, marked **d**, is melodically linked to line 6, marked **d'**.

The *En non dieu* voice is therefore split into two halves of four lines, each of which is infused with the melodic character of a particular refrain. This does not necessarily mean that the melody for either vdB1447 or vdB665 existed before the *En non dieu* voice. The monophonic [1.10X] and the motet [1.10M] are the only contexts of either of these refrains to have musical notation.[42] It is therefore impossible to show that these refrain melodies had any existence outside the *En non dieu* voice; they could have been specially created for it. Whether or not these refrain melodies have actual chronological priority over the monophonic [1.10X] and the motet [1.10M], they have conceptual priority: they are the material which makes up much of the melody of the *En non dieu* voice.

[42] The monophonic version of the *En non dieu* voice part has the identifier [1.10X] because it is found in Judith Peraino's corpus of monophonic motets. A refrain that is related to vdB1447 does survive with notation: vdB1448 is notated in the song *Entre Godefroi et Robin*, attributed to Ernoul Caupain and found at **F-Pn fr. 12615**, f. 78$^{v}$-79$^{v}$; and **V-CVbav Reg. Lat. 1490**, f. 108a.

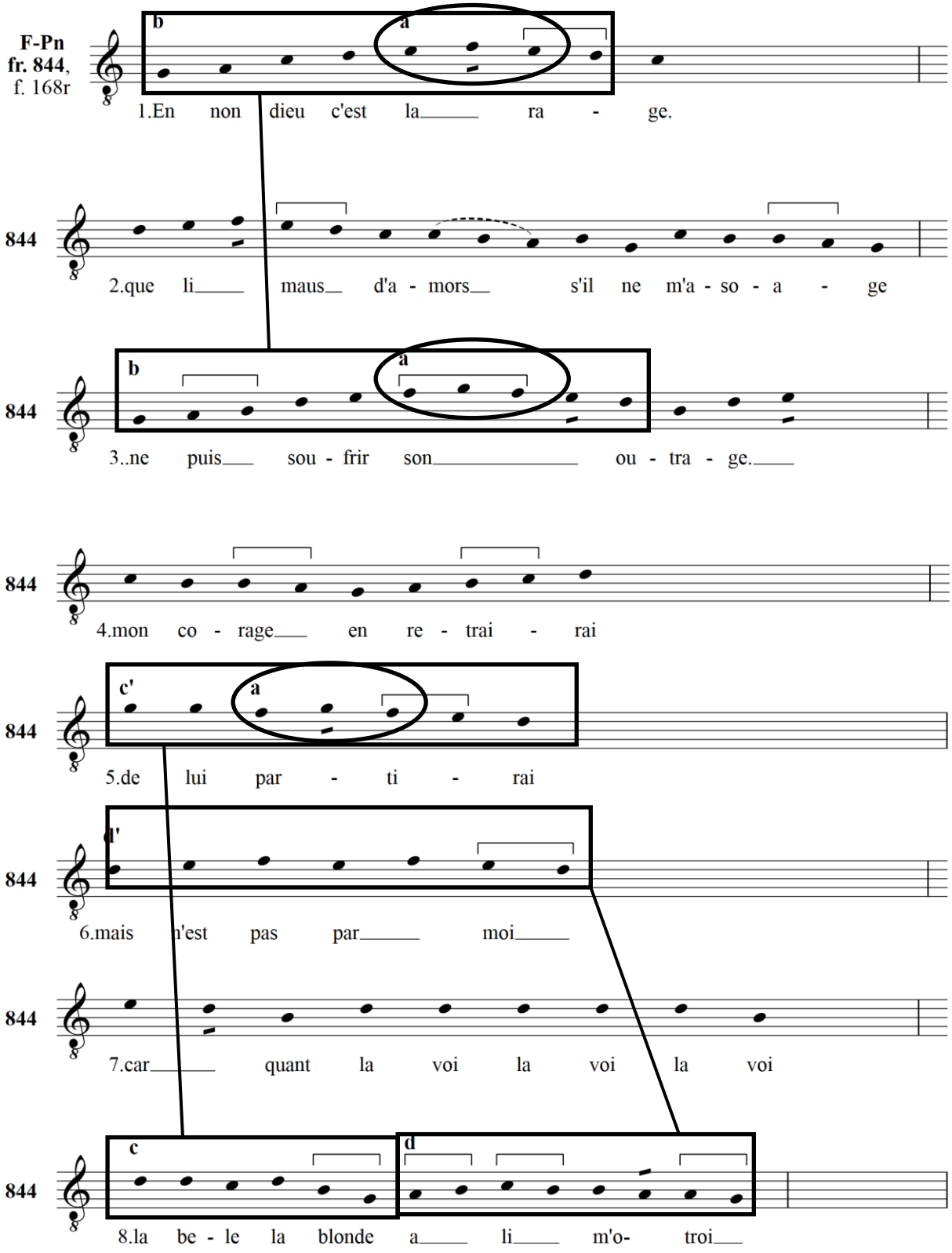



Figure 5.3: An analytical edition of [1.10X]

In the *En non dieu* voice, the melodic material of all refrains is treated equally: it all finds reference within the main body of the stanza. Furthermore, refrain material is the only musical material to be

repeated. There is therefore an exact parallel between material that is repeated and refrain material, neatly displaying the melodic conceptual priority and *auctoritas* that can be in play in the use of refrains. For a model of melodic conceptual priority to be widely useful, however, it must be applicable in situations where the parallels between refrain material and repeated material are not so exact. The voice *Onques n'amai tant*, which sits at the centre of Network 1.2, provides a perfect opportunity to nuance the model in such a way.

## Network 1.2: *Onques n'amai tant*

The status of the refrains within the song *Onques n'amai tant* ([1.2S]) has attracted a not insubstantial amount of scholarly attention.[43] The refrain material that the motet [1.2M] and the song [1.2S] share with most other sources consists of the first and last lines of the first stanza of the song:

> *Onques n'amai tant que je sui amee*
> *par mon orgeuil ai mon ami perdu* (vdB1427a).
>
> I have never loved as much as I was loved; by my pride, I have lost my sweetheart.[44]

This refrain was therefore classified by van den Boogaard as being quoted in an *enté* position in the song [1.2S], which was argued in Chapter 1 to have chronological priority over its related motet [1.2M].[45] The assumption behind this is that the refrain existed as a whole two-line entity in other contexts, either written or oral, before it was then split and placed at the beginning and end of a new text. This chronology, in which the refrain pre-existed the song and was quoted in it, has been questioned by both Ardis Butterfield and Gaël Saint-Cricq.

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[43] It was argued in Chapter 1 that [1.2S] preceded the motet version in this network, [1.2M]. This section will therefore refer the relations between refrains and [1.2S], with the implication that these relations would have been continually present and detectable when [1.2S] was converted into [1.2M].
[44] Translation adapted from Butterfield, *Poetry and Music*, 248.
[45] Boogaard, *Rondeaux et refrains*, 219. The term *enté* is used here in the modern sense. That is, one half of the refrain is found at the beginning of the text and the other at the end. While it is by no means clear that this definition is coterminous with the medieval one, it is here used for convenience of reference. For a consideration of what *enté* might have meant to a medieval audience, see Chapter 4, pp. 218-219.

Butterfield argues that this refrain is drawn from the song, rather than being quoted in it. Her argument centres on the presentation of a similar refrain in *le Roman de la Poire* (l. 250-1), which is listed by van den Boogaard as the same refrain, but will be differentiated here by the identifier vdB1427b.[46] Instead of the form found in all other versions, the two out of three manuscripts of the *Roman de la Poire* which contain this refrain have

> *Unques n'amai tant com ge fui amee*
> *Cuer desleaus, a tart vos ai vaincu.* (vdB1427b)
>
> I have never loved as much as I was loved; disloyal heart, I have conquered you too late.[47]

Instead of combining the first and last lines of the first stanza of [1.2S], vdB1427b put the first line of the first stanza together with a version of the last line of the last stanza. Butterfield argues that these two refrains are different results of the same process: both are a combination of one opening line and one closing line from [1.2S]. She therefore posits that [1.2S] existed before either vdB1427a or vdB1427b began to circulate, and that both versions of the refrain were originally drawn from the song. [48]

There are a number of other possible situations. The first, and most unlikely, is that vdB1427b existed before the song [1.2S] and was quoted in it in a kind of *enté* position where the first line was at the beginning of the song and the second line at the end of the final stanza. As Saint-Cricq argues in support of Butterfield's position, there are no other examples of such an *enté* technique, so this scenario is the most safely discarded.[49]

Other possible situations are not considered by Butterfield and Saint-Cricq, as their arguments are problematically bounded by genre. For them, either both versions of the refrain must come before

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[46]Butterfield, *Poetry and Music*, 248-250. For an edition of the refrain in the context of the *Poire*, see Thibaut, *Le Roman de la Poire*, ed. Christiane Marchello-Nizia (Paris: Société des anciens textes français, 1984), 13.
[47] Translation from Butterfield, *Poetry and Music*, 248. The version of the refrain that is here designated as vdB1427a is found in the *Poire* in **F-Pn fr. 2186**, f. 11$^{r}$ and **F-Pn fr. 12786**, f. 3$^{r}$. It is not found in the version of the *Poire* in **F-Pn fr. 24431**. Of the manuscripts which do present the refrain, **F-Pn fr. 2186** has blank staves but no notation and **F-Pn fr. 12786** leaves space for staves but never completes them.
[48] Butterfield, *Poetry and Music*, 249-250.
[49] Saint-Cricq, 'Formes types', 177-178.

the song, or the song must come before both versions of the refrain. These are not the only two possible situations. For example, the materials could be explained by a two-stage chronological progression. In the first stage, the refrain vdB1427a could have existed before the song [1.2S] was created, and been quoted in the song's first stanza in a normative way. In the second stage, after the song [1.2S] had been created, someone could have extracted the refrain vdB1427b from the song [1.2S] in the manner suggested by Butterfield.

The chronological relation of the song [1.2S] and the refrain vdB1427 is further complicated when the song's motivic structures are taken into account. *Onques n'amai tant* has a tight motivic structure that goes much further than its basic ABABX form.[50] As demonstrated in Figure 5.4, it uses two types of motive. Motives of the first type, such as **a**, **b**, and **c**, always have a specific function within a poetic line. Motive **a** always provides an ending function, **b** an opening one, and **c** enables the transition between two musical ideas. The second type of motive is found in different places in the line and fulfils different functions each time it is found, like motives **d** and **e**.

If these motives are compared to the music used for the two halves of the refrain vdB1427 at the beginning and end of the first stanza of the song [1.2S], a pattern emerges.[51] As can be seen in Figure 5.3, the final line of the first stanza, which comprises the second half of the refrain vdB1427, contains a reference to all but one of the motives found in the song [1.2S].

[50] For a discussion of how this form is reflected in the newly composed tenor of [1.2M1], *SANCTE GERMANE*, see Chapter 1, pp. 49-56.

[51] The development of a musical pattern does not require a distinction between vdB1427a and vdB1427b. As the second lines of both refrains are the final lines of a stanza, they would both be sung to the same music in the context of [1.2S].

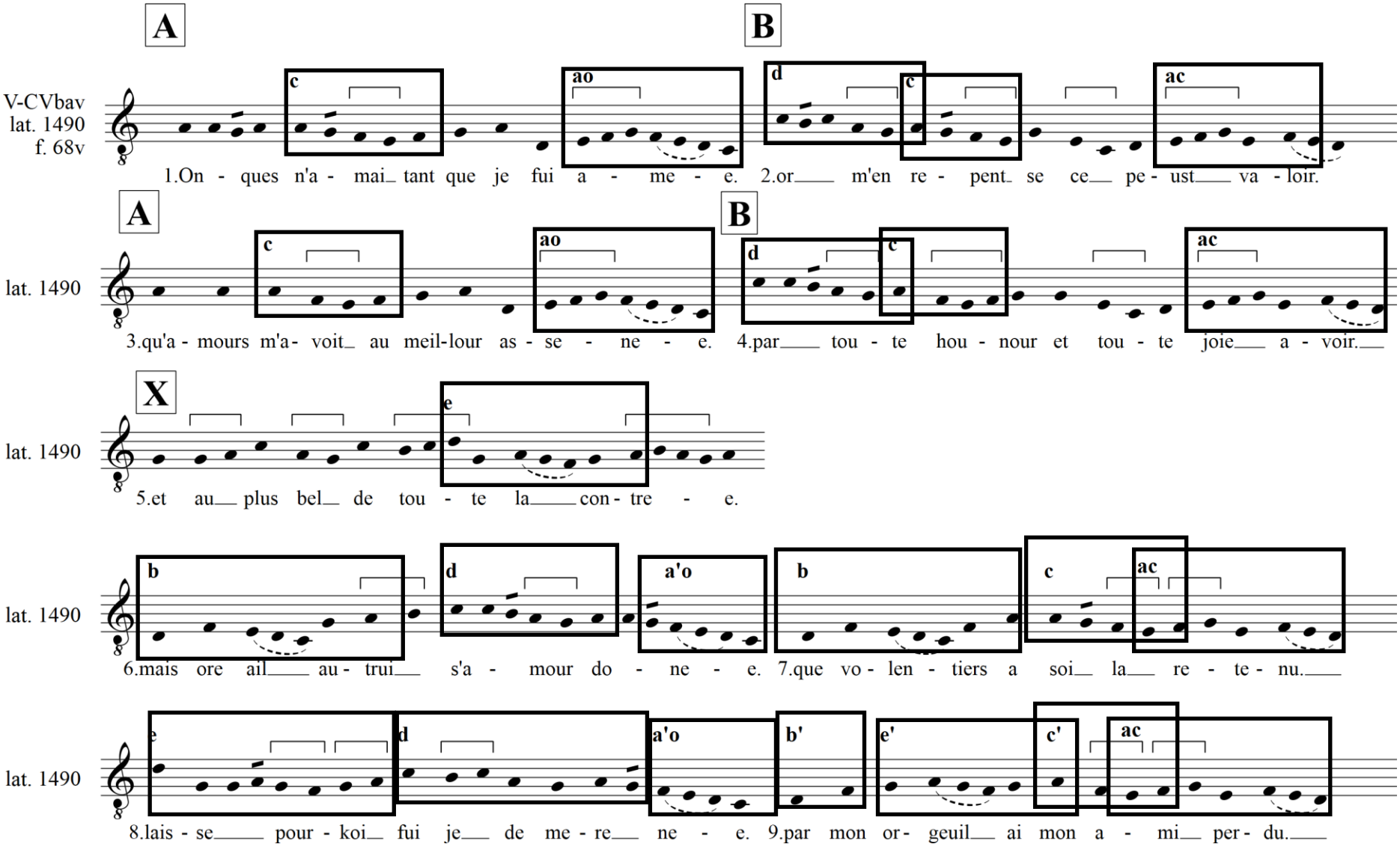



Figure 5.4: An Analytical Edition of [2S1]

The final line of the song [1.2S] is a collection of the motives out of which the song is shaped: the only one omitted is **d**.[52] Line 1 contains many fewer motivic references: it sings the bridging motive **c** and the open version of **a**. The melodies for the two halves of the refrain play very different roles in the formation of the song as a whole. Like the refrains in Networks 4.4 and 1.10, the melody for the second half of vdB1427 forms the basis of the rest of the song, while the melody of the first half of the refrain performs no such function. The melody of the song separates the two halves of this refrain functionally: the second half has melodic conceptual priority, but the first half does not. This conceptual priority could suggest that the creator of the song [1.2S] saw the final line of the song, which also comprises the second half of the refrain vdB1427, as functioning differently from the first half of that refrain, found in the first line of the song [1.2S]. There could be a number of reasons for such a difference.

Firstly, there is nothing in such a suggestion which conclusively disproves Butterfield's interpretation. If the song [1.2S] was created without any pre-existent refrains, it is possible that it was designed as a song in which the final line acted as a repository for the motivic material used in the whole song.

Secondly, it is possible that the material found in line 9 could have been circulating by itself as a refrain, without the first half of vdB1427, before the song [1.2S] was created. It would then have been quoted in the song [1.2S], which would make sense of the use of its melodic motives to form the body of the stanza. Once the song [1.2S] had been created, someone could have subsequently extracted both versions of the refrain vdB1427 from the song [1.2S] in the manner suggested by Butterfield and Saint-Cricq.

In support of the second scenario, there are other motets and songs where a cited refrain at the end of a voice could be perceived as being linked, in an *enté* manner, with non-quoted material at the

[52] The reference to motive **b** is fleeting. However, as shown in Chapter 1, this reference to **b** was clearly recognized by the creator of the tenor *SANCTE GERMANE*, which turned the *Onques n'amai* voice into a motet, making it safe to use in a modern analysis. See Chapter 1, p. 56.

beginning of the voice. In the motet *La pire roe du char* (242)/*[Immo]LATUS* (M14), the motetus ends with the refrain 'vous le lerez, lerez l'amer/ mes je n'en lerai mie' (vdB1858), which can also be found in the *Traduction de l'Ars Amatoria d'Ovide* and in the song *Quant mars commence*.[53] As Jennifer Saltzstein has shown, the refrain vdB1858 is musically associated with a proverbial section of text from the beginning of the motetus: 'la pire roe du char, c'est cele qui plus breira (the worst wheel of the cart, it's the one that squeaks most)'.[54] The refrain and the opening proverb are the only two sections of the motet in which motetus and tenor cadence together and they also both begin with the same melodic motive. In the song [1.2S], the extent to which the musical material of line 9 forms the basis of the rest of the melody could suggest that it was created in a similar manner to *La pire roe du char*/*[Immo]LATUS*: a cited refrain at the end of the voice could have been paired with different material at the beginning of the voice, leading to someone extracting both as a refrain.

To sum up, given the different presentation of the refrain vdB1427 in the *Roman de la Poire*, it seems unlikely that it was an uncomplicated, pre-existent refrain quoted in an *enté* position in the song [1.2S]. Given the melodic structure of the song [1.2S], however, it is possible that the second half of the refrain did pre-exist the song and was quoted in it using a process of melodic conceptual priority and *auctoritas*, in which its motives spread through the rest of the song. Whatever the exact chronology of the refrain vdB1427 and the song [1.2S], it seems clear that the creators of both were playing with processes of quotation or implied quotation. The melodic conceptual priority of the final line of the song [1.2S] suggests that, even if it was not quoted material, the creator of the song treated it as if it were.

While the chronology of quotation is therefore important and occasionally discernible, the principles of conceptual priority enable theorisation about practices of quotation without actually settling on a fixed conclusion about chronology. In addressing perception, rather than intention, this

[53] The motet is found at **F-MOf H. 196**, f. 254$^{v}$. 'You may abandon love,/ but I never will'.
[54] Saltzstein, *The Refrain and the Rise of the Vernacular*, 52-53.

methodology approaches motets, songs, and *romans* more from the perspective of their audience than that of their creator. In the case of the song [1.2S], it can be stated that someone encountering the song may have perceived the final line as a quoted refrain, because of the extent to which it forms the melodic material of the rest of the song. Such a statement can be made without ever deciding on a chronology, because the act of perception involved takes place outside the song's chronology: the only thing that must have happened is that the song has been created.

## The Hermeneutic Interpretations of Refrains

If a process that focuses on the perception and not the performance of quotation is viable for analysing the function of melodic conceptual priority, it is even more so for the formation of hermeneutic interpretations of refrain material, as will be shown by the second half of this chapter. It has long been acknowledged that refrains can carry meaning and thematic content from one location to another, but interpretations of this transfer of meaning have generally been made on the basis of a posited chronology. In her analysis of the relationships between the versions of the refrain vdB1858 in *Quant mars commence* and *La pire roe du char*/*[Immo]LATUS*, for example, Saltzstein decides to develop a chronology before making any interpretations. She posits that the melodic integration of the refrain vdB1858 into the framework of the song as whole makes it most likely that the refrain originated there and was quoted in the motet. She only offers this as a tentative chronology, arguing that it is 'impossible to know for sure whether the motet quoted the refrain from the *chanson avec des refrains*'.[55]

Saltzstein uses this chronology to interpret the use of the refrain vdB1858 in the motet as a reference to song, a piece of vernacular wisdom used by the first person speaker to counter the gossips' claims that he has ceased to love and ceased to sing.[56] This claim, however, would have been possible without developing a chronology of quotation: the refrain at the end of the motetus is

[55] Saltzstein, *The Refrain and the Rise of the Vernacular*, 53.
[56] *Ibid*., 53-54.

separated from the main body of the motet by expression and tenor-motetus co-ordination; it could have easily been perceived as a quoted section of song, whether or not it actually was. In refrain interpretation, then, the important factor for audiences of the thirteenth century must have been the perception of quotation, rather than the actual act of quotation. To return to Sarah Kay's theorisation of quotation, the performance of sections of music and text that seemed like they were quoted made the audience place themselves in the role of 'the subject supposed to know': it sent their minds racing along pathways of interpretation that may or may not have been related to actual processes of quotation. To examine the hermeneutics of refrain citation in a more audience-based perspective, the rest of this chapter returns to two networks whose relationships with the melodies of their respective refrains has already been established, those centred on the voices *En non dieu* (Network 1.10) and *Prennes i garde* (Network 4.4).

### Network 1.10: *En non dieu*

As shown earlier in this chapter, the two refrains in the *En non dieu* voice both have conceptual priority over it, as they form the musical basis for the rest of the voice. This conceptual priority gave the refrains the appearance of being quotations, placing the audience in the position of the Lacanian 'subject supposed to know'. Audiences would therefore have been encouraged by the musical material of the *En non dieu* voice to use any previous knowledge that they had of the refrain passages to interpret the rest of the voice. The two refrains appear in four other locations: two *romans* and two songs.

There are two main themes that run through these uses of the refrains: women voicing models of desire that thirteenth-century lyric almost exclusively attributed to men, and competitions between two lovers as to who was suffering the most from their love. If a listener was aware of these two themes, the melodic conceptual priority afforded to the two refrains by the *En non dieu* voice would have encouraged them to make use of the themes in their interpretation of that voice.

The first refrain, 'en non Dieu, c'est la rage, que li maus d'amors, s'il ne m'asoage' (vdB665), is also found in Gerbert de Montreuil's *Roman de la Violette* (ll. 3123-5).[57] The *Roman* begins in the court of King Louis of France, where Gerart, Count of Nevers, sings of his love for his lady, Euriaut. Made jealous by Gerart's boastful singing, the courtier Lisart lays a wager with Gerart, betting he can win Euriaut for himself. Gerart accepts gladly, believing his lady to be loyal, but Lisart cheats and commissions a servant to spy on Euriaut in her bath, where he sees a birthmark on her breast in the shape of a violet. Lisart uses the knowledge of this birthmark to claim he has won the bet and Gerart believes him, cutting all ties with Euriaut.[58] By the time that Gerart finally finds out the truth, Euriaut is being looked after by the Duke of Metz. The rest of the *roman* consists of Gerart's journey to regain his lady. On the way, he is delayed numerous times, either by illness or by acts of valour that he feels he has to perform.

The refrain vdB665 occurs in the third of these scenarios (ll. 2496-3844), in which Gerart finds himself in Cologne while it is being besieged by Saxons. Wishing to protect the citizens of the town, Gerart rides out to engage the besiegers, a battle in which he is joined by Duke Miles; together they fight to a victorious conclusion. During the struggle, the duke's daughter, Aiglente, and her maid, Flourentine, both fall in love with Gerart while watching him from the walls of their chateau. Aiglente sings vdB665 during a competition between the two women, each claiming that their love of Gerart is greater and more painful. After the battle is ended, Gerart is invited to the chateau, where he is tricked into falling in love with Aiglente by the means of a magic draught. Gerart is eventually brought back to reality by the arrival of a dove, sent by Euiraut, which is carrying a ring Gerart gave to his lover as a present.

[57] 'In the name of God, love's pain will drive me insane if I have no relief from it'.
[58] This aspect of the plot of the *Violette* is modelled on Jean Renart's *Roman de la Rose*, which also concerns a secret mark on the main female character's body. See Maureen Barry McCann Boulton, *The Song in the Story: Lyric Insertions in French Narrative Fiction, 1200-1400* (Philadelphia: University of Pennsylvania Press, 1993), 35-36.

The other refrain used in the *En non dieu* voice, 'quar quant la voi, la voi, la voi, la bele blonde a li m'otroi' (vdB1447), is found in a rondeau, the first of four songs inserted into Henri de Valenciennes' *Lai d'Aristote*.[59] Like vdB665 in *le Roman de la Violette*, it is sung by a woman who is attempting to force the hero away from his true path. The *Lai*'s hero is Alexander the Great; the action takes place just after his conquest of India. Alexander has fallen in love with an unnamed woman, with whom, according to his tutor Aristotle and other advisors, Alexander spends too much time: he is neglecting both his soldiers and his duties of state.[60] Aristotle represents to his lord the dangers of his relationship with this woman and recommends that he end it immediately. Perceiving Aristotle to be the cause of her new-found loss of favour, Alexander's lover sets out to show that even the great Aristotle is subject both to the power of the god of love and to her charms. She goes into the garden below Aristotle's tower and sings the rondeau in which the refrain vdB1447 is found, along with three other songs. She eventually succeeds in her act of seduction, instructing Aristotle that before she will grant him sexual favours, she wants to treat him like a horse and ride him around the garden. Having saddled him, she does so, finally being interrupted by Alexander, who had been forewarned of the situation by his lover and observed it all from hiding.

The versions of the refrains vdB665 and vdB1447 in *le Roman de la violette* and the *Lai d'Aristote* together express the first of the themes running through the contexts of these refrains outside the *En non dieu* voice: they are both sung by women who adopt male patterns of courtly speech and desire. As Helen Dell has argued, female speech expressing high-minded desire has little place in trouvère song: the expression of unfulfilled desire is firmly a male pursuit, confined to the male-

[59] The rondeau is found at ll.221-8 of Henri de Valenciennes, *The Lay of Aristote*, ed. Brook and Burgess, 61.
[60] The emphasis placed on Alexander's abandonment of his duties to socialize with his soldiers could be productively analysed in the light of scholarship which has shown the ambivalent attitude towards male military friendship in French romance. See, for example, the analysis of the friendship among Trojan soldiers in *Eneas* in William Burgwinkle, 'The Marital and the Sexual', in Simon Gaunt and Sarah Kay (eds), *The Cambridge Companion to Medieval French Literature* (Cambridge: Cambridge University Press, 2008), 225-237 (232). See also the analysis of male military friendship in Mathew S. Kuefler, 'Male Friendship and the Suspicion of Sodomy in Twelfth-Century France' in Sharon A. Farmer and Carol Braun Pasternack (eds), *Gender and Difference in the Middle Ages*, Medieval Cultures 32 (Minneapolis; London: University of Minnesota Press, 2003), 145-181.

voiced *chanson*.[61] As Jennifer Saltzstein puts it, any song genres that include a female voice 'almost uniformly deny women the capacity for the elevated emotion of desire, instead consigning them to lust and degrading them as a result'.[62] Instead of lust, or the spite and anger usually spouted by the figure of the *mal mariée*, Aiglente and the unnamed lover of Alexander both perform male courtly desire, although they do so for different reasons.

In the *Lai d'Aristote*, despite the fact that the rondeau is sung by a woman, the language of both the refrain and the rondeau formed around it is that of a male lover to his lady. [63] The gender of the intratextual beloved is not in doubt: she is described with feminine pronouns and pronounced a 'dame' (lady) (l. 225). Alexander's lover is therefore not only performing typically male desire, but is performing the role of a man performing that desire. It seems likely that her performance is intended to make Aristotle reciprocate in kind. As Leslie C. Brook and Glyn S. Burgess argue, the lyric *je* 'is clearly intended to be transferred from the maiden to her target Aristotle.' [64] She duplicitously plays a man's role for a man's gaze, intending that, in imitation of her, Aristotle will act as she wants him to. Despite the fact that Alexander's lover expresses a noble desire, this action only reinforces the negative view of women inherent in the trouvère genre system: she only gets to play this elevated role as part of her schemes to tempt a man away from his rightful course.

Aiglente's expression of desire is much less complicated, being thereby more transgressive of the genre system. Although she later tempts Gerart from his path by the use of a magic draught, her performance of male desire in the refrain vdB665 seems to be as a genuine lover. The normal gender roles are here neatly reversed: Aiglente is the desiring male lover, while Gerart is the distant lady, disdaining any sign of love. Both women therefore perform a desire that is classically male in an

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[61] See Dell, *Desire by Gender and Genre in Trouvère Song*, Ch. 3.
[62] Saltzstein, *The Refrain and the Rise of the Vernacular*, 58.
[63] The full text of the rondeau reads: *Or la voi, la voi, m'aime*/ *La bele bonde, a li m'otroi*/ La fontainne .i. sort serie/*Or la voi, la voi, m'amie*/ Une dame i ot jolie/ Ou glaioloi, desouz l'aunoi./ *Or la voi, la voi, la voi,*/ *La bele blonde, a li m'otroi*'. (ll. 221-8; Now I see her, my beloved, the fair blonde, I give myself to her, the spring emerges there serenely, now I see her, I see her, my beloved, there is a lovely lady there, amid the irises, beneath the alder grove. Now I see her, I see her, I see her, the fair blonde, I give myself to her'.) Translation from Henri de Valenciennes, *The Lay of Aristote*, ed. Brook and Burgess, 59, 61.
[64] Henri de Valenciennes, *The Lay of Aristote*, ed. Brook and Burgess, 30.

attempt to induce a response in kind: Alexander's lover does so duplicitously, while Aiglente does so genuinely.

There is one further work connected to Network 1.10 by refrain usage: the song *Entre Godefroi et Robin*, attributed to Ernoul Caupain, uses the refrain vdB1448, which is closely related to the refrain vdB1447 as used in the motet [1.10M] and the *Lai d'Aristote*.[65] This song stages a competition between Robin and Godefroi as to who has suffered the most from love. Along with the context of the refrain vdB665 in *le Roman de la Violette,* Ernoul's song therefore expresses the second theme that runs through the contexts of these two refrains outside the *En non dieu* voice: in both, two lovers are engaged in a competition to determine who is suffering the most because of their love.

In the second stanza of *Entre Godefroi et Robin*, Godefroi summarizes his claim to have suffered the most with the refrain 'vous chantés et je muir d'amer/ ne vos est gaires de ma mort (vdB1885; 'you sing and I die from love/ do you not care about my death?). This is the exact refrain that Flourentine, Aiglente's maid, uses in reply to her mistress' singing of vdB665, in an attempt to prove that her love of Gerart is greater and more painful than Aiglente's. In the song, Robin also uses refrains at the end of his opening gambit in the first stanza, one of which is 'or la voi, la voi, la voi/ por dieu, salués moi (vdB1448; now I see her, see her, see her, for god's sake, save me)'. The textual similarity of this refrain to vdB1447, sung by Alexander's lover in the *Lai* and found at the end of the *En non dieu* voice, is emphasized by the fact that they both use the same music for their first lines, as can be seen in Figure 5.5. *Entre Godefroi et Robin* is therefore linked to Aiglente and Flourentine's love competition in *le Roman de la Violette* by vdB1885 and to the *Lai d'Aristote* and [1.10M] by vdB1448, which shares music and text with vdB1447. Both of the refrains found in [1.10M], vdB665 and vdB1447, are therefore linked with a love competition, the former through its use in l*e Roman de la Violette* and the latter by its similarity to vdB1448, used in *Entre Godefroi et Robin*.

[65] **F-Pn fr. 12615**, f. 78$^{v}$-79$^{v}$; **V-CVbav Reg. Lat. 1490**, f. 108a$^{r}$.

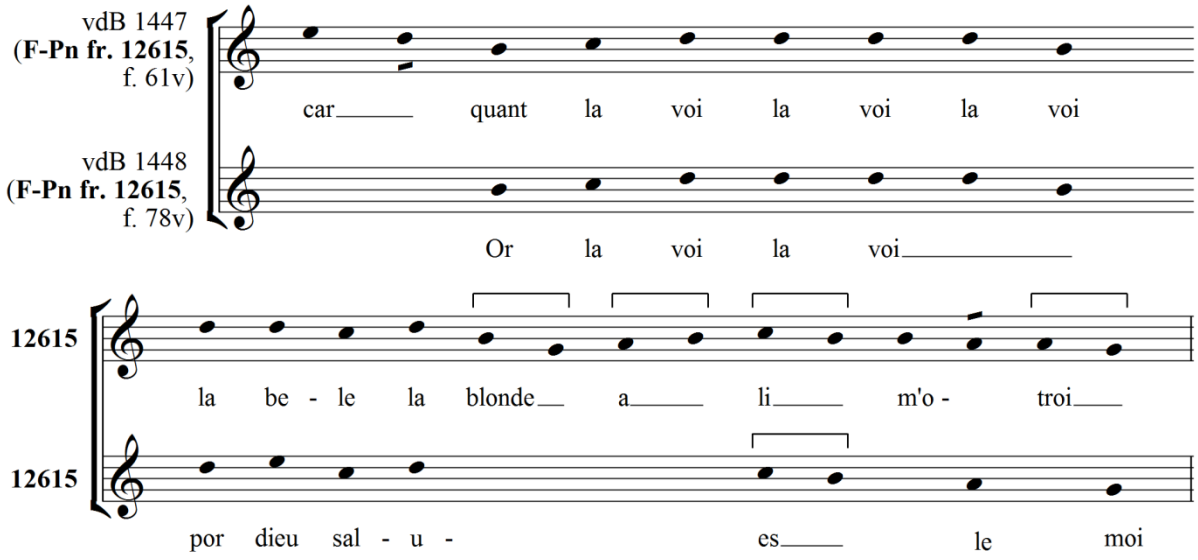



Figure 5: A comparison of vdB1447 and vdB1448 as found in the songs [3S1] and *Entre Godefroi et Robin* respectively

There are therefore two themes that run through the versions of the refrains vdB665 and vdB1447 that are found outside the motet [1.10M]: love competitions and women voicing desire on behalf of men, attempting to win them via their performance of male courtly desire. Neither of these themes is present within the text of the two refrains. They can only be implied through knowledge of the contexts in which these refrains are used.

Any listener coming into contact with the monophonic [1.10X] or the motet [1.10M] may or may not have known these associations: if they did not, themes of competing for love or expressing someone else's desire would not come into their interpretative process. However, the fact that the melodic motives used for the two refrains form much of the body of the rest of the song might lead them to make use of these associations if they knew them: the conceptual priority of the two refrains to [1.10X] and [1.10M] could encourage listeners to make hermeneutic connections between the *En non dieu* voice and the themes running through the other occurrences of its refrains.

If the focus on love competitions were to suggest that the *En non dieu* voice might be one side of a debate about who had suffered more because of love, the competing voice would remain forever silent in the monophonic, single-stanza [1.10X]. However, in the two-voice motet [1.10M], it would

be possible to interpret the tenor as the other participant in such a debate. The tenor, FERENS PONDERA, is drawn from a chant, *Alleluia. V. Dulce lignum dulces clavos*, which thematizes the sweetness of the cross and the productivity of the suffering produced by it for the salvation of mankind.[66] In this scenario, it is Christ that suffers the pain of love, to which he submits with the exemplary submission of a courtly lover. An interpretation that saw Christ as one participant in a love competition might also encourage the hermeneutic application of the other theme that runs through the *En non dieu* voice's refrains: one person voicing desire on the part of someone else. Like Alexander's lover, Christ voices the pains of love that the sinner cannot voice and encourages them to mimic him, to imitate his performance.

The refrains vdB1447 and vdB665 are afforded conceptual priority over the *En non dieu* voice by the melodic relationship between them. Audiences could use this conceptual priority as a cue to use their knowledge of other contexts of the refrains to inform their view of either the monophonic [1.10X] or the motet [1.10M]. In the polyphonic context of the motet [1.10M], an interpretative strategy based on these two refrains could easily lead to a reading that placed Christ simultaneously as the antithesis and the ultimate fulfilment of the courtly lover.

The Christ of *En non dieu* would not have been an unusual portrayal for thirteenth-century texts: models in which divine love was different from but simultaneously the perfect example of courtly love were not uncommon. Gautier de Coinci's *Miracles de Nostre Dame* places those who praise Mary in a similar position. By using trouvère melodies to create Marian songs, Gautier becomes simultaneously the opposite of those who praise earthly women through their song and the perfect apotheosis of trouvère craft.[67]

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[66] For an edition of the full text and music of the *Alleluia V. Dulce lignum dulces clavos* chant, see Mark Everist (ed.), *Le Magnus liber organi de Notre-Dame de Paris Volume III: Les organa à deux voix pour la messe (de Noël à la Fête de Saint-Pierre et Saint-Paul) du manuscrit de Florence, Biblioteca Medicea-Laurenziana, Pluteus 29.1* (Monaco: Editions de l'Oiseau-Lyre, 2001), 225.For a manuscript version of the chant, see **F-Pn lat. 1112**, f. 169$^{v}$.

[67] For more details on Gautier's placement of himself with regard to the trouvère tradition, see the study of Network 2.1 in Chapter 2, pp. 96-103.

## Network 4.4: *Prendes i garde*

The refrain 'prendes i garde,/ s'on me regarde,/ s'on me regarde,/ dites le moi' (vdB1531) appears in three locations: the monophonic rondeau *Prendes i garde* ([4.4S]), the motet *S'on me regarde/ Prennes i garde/ HE MI ENFANT* ([4.4M]), and as one of the refrains inserted into Jacquemart le Gilée's *Renart le nouvel* (ll 6690-6691).[68]

As seen earlier in this chapter, both [4.4M] and [4.4S] are built around the refrain vdB1531, providing the refrain with set of associations by linking it with the scenarios they create from it. The hermeneutic links provided by the song and motet become useful in *Renart le nouvel*, as the satire presents the refrain vdB1531 in a way which affords it conceptual priority, inviting audiences to use their knowledge of the refrain from [4.4M] and [4.4S] to interpret its appearance in the satire. This section will therefore first examine the themes with which the refrain is associated in the motet [4.4M] and the monophonic rondeau [4.4S], then show how these themes might have been used in interpreting the appearance of the refrain in *Renart le nouvel*.

Both motet and song present scenarios that are closely linked with the textual content of the refrain vdB1531: they are both built around the themes of seeing, being seen, and the social dangers these activities can cause. As Peraino notes of the monophonic rondeau [4.4S],

> the elliptical language gives us just enough clues to piece together a scene: the protagonist has returned to a pastoral setting to spy on a shepherdess, bringing with him a companion to watch for those who might spy him spying. The chain of voyeurs is as circular as the song form itself, defined by the partial return of the refrain mid-strophe.[69]

Whatever the exact configuration of the scene painted in the song [4.4S], it involves a male subject potentially being caught in the lustful action of watching a shepherdess. The text centres around the idea of voyeurism, around the power relationships inherent in the act of seeing and being seen,

[68] 'Take care, lest someone see me. If someone sees me, tell me'. For an edition of the satire, see Jacquemars Giélée, *Renart le nouvel*, ed. Henri Roussel (Paris: A. & J. Picard, 1961).
[69] Peraino, *Giving Voice to Love*, 197.

building on the themes already present in the textual content of vdB1531.[70] In the motet [4.4M], the central theme remains the same, but the subject position is switched around; the speaker of both the upper voice texts appears to be a woman, as can be seen in Table 5.2. Her position in the chain of voyeurs is more nuanced than her male counterpart in the song [4.4S]; there are two characters by whom this woman could be seen, and the gaze of the first is clearly welcomed.[71] Although she feels that she may have been 'too bold' (Motetus l. 3) in her encouragement of this man, she clearly wishes him to look at her (Triplum ll. 6-8). The second man's gaze, conversely, is actively repelled; he is the jealous one, the archetypal enemy of lovers. The status of this second man is nuanced by the fact that the speaking woman has also seen him (Motetus l. 10, Triplum l. 13). In seeing him, she returns the power of the male gaze in kind, lessening his power over her. The man whose gaze is desired, by contrast, remains unseen; the power in their relationship therefore belongs to him.

[70] In the thirteenth century, tensions between seeing and being seen had multiple implications for the agency of those involved, because of the debates as to whether vision was extromissive or intromissive. In the basically Platonic extromissive theory, still espoused by Robert Grosseteste in the 1240s, sight was achieved by a kind of radiation from the eyes which took the image of the thing it was seeing and brought it back to the eye. For those with an intromissive view, influenced by Aristotle and Alhazen, vision was caused by radiation from other objects coming in and making an impression on the eye. The latter view seems to have become more normative in the later thirteenth century, especially after Roger Bacon's synthesis, which used Platonic theories but had a basically intromissive outlook, probably in the 1260s. On the development of these two concepts, see David C. Lindberg, *Theories of Vision from Al-Kindi to Kepler*, Chicago History of Science and Medicine (Chicago; London: University of Chicago Press, 1976), Ch. 6. Depending on which outlook was adopted, both seeing and being seen had problematic issues of agency. If a person was the object being seen, they were, from an intromissive viewpoint, emitting the radiation that enabled the observer to see them. From an extromissive viewpoint, they were the passive recipient of the radiation from someone else's eyes.

[71] Peraino, *Giving Voice to Love*, 202-203.

| Motetus | |
|---|---|
| | Prennes i garde |
| | S’on me regarde |
| | Trop sui galliarde |
| | Dites le moi |
| 5 | Pour dieu vous proi |
| | Car tes m’esgarde |
| | Dont mout me tarde |
| | Qu’il m’ait ou soi |
| | Bien l’aperchoi |
| 10 | Et tel chi voi |
| | Qui est je croi |
| | Feu d’enfer l’arde |
| | Jalous de moi |
| | Mais por li d’amer ne recroi |
| 15 | Pour nient m’esgarde |
| | Bien pert sa garde |
| | J’arai rechoi |
| | Et de mon ami dosnoi |
| | Faire le doi |
| 20 | Ne serai plus couarde |

Take care, if someone sees me, I am too bold, tell me, for God’s sake I beg you. For a certain one looks at me, well I perceive it that it much delays me, so that he might have me where I be. And the one that I see, is the one who is, I believe – hellfire burn him – jealous of me. But I will not renounce loving for his sake. He watches me for nothing, he wastes his time. I will have a refuge and the wooing of my lover. I must do it, I will no longer be cowardly. [72]

[72] Translation adapted from Peraino, *Giving Voice to Love*, 200.

| Triplum | |
|---|---|
| | S'on me regarde |
| | S'on me regarde |
| | Dites le moi |
| | Trop sui gaillarde |
| 5 | Bien l'aperchoi |
| | Ne puis laissier que mon |
| | Regard ne s'esparde |
| | Car tes m'esgarde |
| | Dont mout me tarde |
| 10 | Qu'il m'ait ou soi |
| | Que il a en foi |
| | De m'amer plain otroi |
| | Mais tel ci voi |
| | Qui est je croi |
| 15 | Feu d'efer l'arde |
| | Jalous de moi |
| | Mais par li d'amer ne recoi |
| | Car par ma foi |
| | Pour nient m'esgarde |
| 20 | Bien pert sa garde |
| | J'arai rechoi |
| If someone sees me, if someone sees me, tell me. I am too bold, I see it well. I cannot but let my gaze wander, because a certain one watches me it much delays me, so that he might have me where I be. That he has faith in the full gift of my love. But the one I see, who is, I believe – hellfire burn him – jealous of me. But I will not give up loving for him, for by my faith, he watches me for nothing, he wastes his time. I will have a refuge.[73] | |

Table 5.2: The motetus and triplum texts of [4.4M]

While the texts of the motet [4.4M] and the song [4.4S] come from different subject positions, the basic scene they present is the same: each text presents a group of people watching and being watched, using their gaze to exert bodily power over each other.

In *Renart le Nouvel*, the refrain vdB1531 is sung by Orgueilleux, the grandson of the lion King, Noble (ll. 6690-1). The protracted war between Noble and the fox, Renart, has just ended, and Orgueilleux sings the refrain on meeting his grandfather for the first time at the peace celebrations. That the two have remained unacquainted before the peace is due to a complicated series of events that begins with the abduction of Noble's son, Orgueil, in the first attack on Renart's castle, Mauperitus (l.1087-9). Renart seduces Orgueil into his service, eventually persuading him to marry Persephone (l. 1241). After the third attack on Maupertius, Renart flees to Norway on his Ship of Vices. On this journey,

[73] Translation adapted from Peraino, *Giving Voice to Love*, 200.

the ship stops to pick up Persephone and her new-born son, Orgueilleux, whom Renart seats on a gold throne (l. 4092). When Noble comes to attack Renart's new stronghold, Passe-Orgueil, Renart sends Orgueilleux out to fight his grandfather, but the younger lion retreats, intimidated (l. 5627-48). In this battle, another of Noble's sons, Lionnel, is taken prisoner by Renart, who persuades him that Noble's battle is futile. Lionnel then returns to his father and convinces him to sign a peace. It is the celebration of the cessation of hostilities, when Orgueilleux is presented to his grandfather for the first time, which occasions his singing of the refrain vdB1531.

The semantic content of the refrain is at odds with the situation in which it is sung. Both parties have reconciled on Renart's terms, a moral failure on the part of Noble that prompts a condemnation from the narrating persona, which eventually expands into a wider moral on the corruption of the church (ll. 6563-6620). No such moral condemnation is found within the narrative space of the characters: all of them, including wives and husbands whose adultery has been a running theme of the whole story, are joyfully reunited. John Haines has described Orguellieux's refrain at this point as 'a warning for all', implying that Orguellieux intends to encourage the rest of the court to be on their guard for someone who watches them and sees their immoral action.[74] Such an interpretation goes completely against Orguellieux's character: he was born after his father had been inducted into the immoral court of Renart and he himself has never left. He has not up to this point been a voice of morality, nor does he become one after this point. Moreover, the semantic mismatch created by this refrain is not remarked upon in the text. In the section preceding the refrain, Lady Guille presents Orguellieux to his grandfather, informing him 'he is of your lineage'.[75] Noble accepts him immediately, which leads to the statement that prepares the refrain.

[74] John Haines, *Satire in the Songs of Renart le Nouvel* (Geneva: Droz, 2010), 73.
[75] 'Il est de vo linage', l. 6682.

| Line No | | Poetic Analysis |
|---|---|---|
| 6687 | De goie a pris a canter | 7a |
| | Orgilleus, hautement et cler, | 8a |
| | Pour l'amour sen taion le roi | 8b |
| 6690 | *Prendes i garde s'on nous regarde* | 9'c (4'c+4'c) |
| | *S'on nous regarde, dites le moi* | 9b (4'c+4b) |
| | Apres che cant sont arouté | 8a |
| | Tout chil de l'ost et sont entré | 8a |
| | En Passe Orgueil par le grant porte | 8d |

For joy, Orgilleus began to sing loud and clear, for the love of his grandfather the king: *Take care, lest someone sees us. If someone sees us, tell me.* After that song everyone got together, all of those from the east, and came into Passe Orgueil by the great gate.

Table 5.3: Ll. 6687-94 of *Renart le Nouvel*

The semantic inappropriateness of the refrain for the situation in which it is quoted marks it out as a foreign body within Jacquemart's text; it highlights that it does not belong to the diegetic word of the text in a simplistic way and suggests that it is a quotation from elsewhere. The separation of the refrain from the scenario going on around it grants the refrain conceptual priority over the rest of the text and encourages audiences to use any pre-existent knowledge that they have of this refrain to interpret its appearance in Jacquemart's text.

The sense that the refrain vdB1531 is a foreign body within the text is emphasized by the way it fits poetically into its surrounding. Apart from l. 6687, which can be seen in Table 5.3, all lines surrounding this refrain are of 8 syllables. The refrain breaks this pattern by presenting lines of 9' and 9 syllables; the break in scansion, however, is not as severe as these different numbers would seem to indicate. Both lines of the refrain, due to an internal rhyme, can break down into half lines of 4' syllables. The second line of the refrain, which could be expressed as 4'+4, bears a strong poetic resemblance to line 6666, 'Son pere sanle, il est gentis', which appears slightly before the passage excerpted in Table 5.3.[76] The elision of 'sanle' and 'il' means that this line conforms to the usual 8-syllable count. Without the elision, the syllable count of l. 6666 could be expressed as 4'+4, the same as the second line of the refrain. Therefore, vdB1531 breaks the syllable pattern, but does not stray too far outside the scansion of the verse surrounding it; there is only a slight change in the spoken

[76] 'He resembles his father, he is genteel'.

rhythm. The continuity of sound between the main body of the text and the refrain is also assured by the line before the refrain (l. 6689), which shares the '-oi' rhyme sound with the second line of the refrain. The refrain strikes the ear as different, but still as somehow belonging sonically to the rest of the text. It belongs within the narrative but is also outside it.

The presentation of the refrain vdB1531 in *Renart le nouvel* therefore encourages its audience to make a two-level interpretation of vdB1531; they are prompted to recognize the existence of the refrain in other contexts, but also to interpret the refrain as a part of the scenario in which it is quoted. They are encouraged to view the refrain as what Mikhail Bakhtin would call 'polyphonic' or multivoiced: it is 'single-authored', but represents a 'dialogue that is in principle unfinalizable', as it serves the interest and expresses the views of two or more individuals or groups simultaneously.[77]

One of the voices which the refrain expresses must be within the world of the characters, as they seem to see this semantically inappropriate refrain as a fitting and acceptable song to be sung at this point. It sets off the longest sequence of refrains in the satire, with many of the characters that return to the castle exchanging greetings of love; Orgueilleux's song becomes the model for the rest of the court to copy. It seems likely that the characters do not admire the song for its sense, but rather for its sound, a phenomenon extensively analysed by Emma Dillon.[78] Dillon comes at the co-ordination of sound and sense through the polyphonic polytextual motet, building on Christopher Page's arguments that the point of such musico-textual products was not so much to understand the interplay between the texts as to hear the combination of the voices as sound, not necessarily as sense.[79] Dillon develops a concept of the 'supermusical', which designates sound whose purpose is

[77] For an exploration of Bakhtin's concept of 'textual polyphony', see Gary Saul Morson and Caryl Emerson, *Mikhail Bakhtin: Creation of a Prosaics* (Stanford, Calif.: Stanford University Press, 1990), 239. From now on, I will refer to this Bakhtinian concept as 'multivoiced' or 'multivoicedness', to avoid confusions with the specifically musical meaning of 'polyphonic'. Peraino has argued that this same category of multivoicedness also applies to the appearances of the refrain in the monophonic rondeau [4.4S] and the motet [4.4M]. See Peraino, *Giving Voice to Love*, 203-205.

[78] Emma Dillon, *The Sense of Sound: Musical Meaning in France, 1260-1330*, The New Cultural History of Music (New York: Oxford University Press, 2012), especially Ch. 1-2.

[79] Page, *Discarding Images*, Ch. 2-3. Page's arguments came in response to a long tradition in scholarship of making intertextual and allegorical readings between the different texts of each voice part, especially between

not to be understood in a linguistic sense, but rather to be appreciated as a sonic entity. She explores the use of this category in soundscapes which have escaped the attention of musicology: the sounds heard in a market of medieval Paris, songs with nonsense words, or the unruly sounds associated with the ritual of *charivari*.[80]

Dillon's cases of the supermusical are often characterized by levels of vocal confusion: either the verbal text cannot be heard or it does not make sense. While this might be the case in the motet [4.4M], it is not the case for the refrain vdB1531 as found in the song [4.4S] or in *Renart le Nouvel*. The criteria for a monophonic song with comprehensible words belonging to a category of the supermusical therefore remain to be decided. Acting as a guide is Dillon's frequent explanations of the supermusical by the means of medieval commentaries that oppose rational music and irrational sound.[81] There was a medieval tradition, based on Augustine and Boethius, by which only those who understand the principles and mathematical ratios of the music they were singing could be identified as a true musician or *musicus*.[82] Those who sung without such knowledge were frequently bestialized, likened to animals which make sound without rational understanding.[83] This bestialisation is further glossed in some medieval accounts, such as John of Salisbury's *Policraticus*, as displaying an excess of bodiliness: the rational mind and understanding makes way for the uncomprehending body.[84]

Since the supermusical is associated with irrational and bodily music, the refrain vdB1531 fits more comfortably within such a category: its repeated texts and notes lend it a strong somatic quality. Both in its guise as a simple refrain and in its use in motet [4.4M] and song [4.4S], it produces a

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the vernacular upper parts and the Latin, liturgical tenor. For more recent examples of this tendency, see Huot, *Allegorical Play*; Rothenberg, *The Flower of* Paradise, Ch. 2-3. The sound/sense dichotomy has been bridged by scholars such as Suzannah Clark, who have attempted to inflect hermeneutic and analytical readings with musical analysis. See Clark, ''S'en dirai chançonete''.

[80] See Dillon, *The Sense of Sound*, Ch. 2, 4, and 3 respectively.

[81] See, for example, *ibid*., 18, 36.

[82] See the summary in Elizabeth Eva Leach, *Sung Birds: Music, Nature, and Poetry in the Later Middle Ages* (Ithaca, N.Y.; London: Cornell University Press, 2007), especally Ch. 1 and 2.

[83] *Ibid*., Ch. 1.

[84] See the discussion of the *Policraticus* in William Dalglish, 'The Origin of the Hocket', *Journal of the American Musicological Society*, 31 (1978), 3-20.

musical effect that is more about its rhythmic pattern than about the clear expression of text. In the mensural notation used for the motet [4.4M] and the appearance of the refrain in two manuscripts of *Renart le nouvel* (**F-Pn fr. 25566** and **F-Pn fr. 372**) found in Figures 5.1 and 5.2, the repeating two-perfection pattern provides a memorable rhythmic hook. Even in the undifferentiated notation of the song [4.4S], the text of the refrain has its own repeating rhythm. As a sonic object, the refrain affords a sense of dance, joy, and forward progression, all fitting emotions for the situation. It is also a show of courtly skill, demonstrating the ability of the newly reformed court to celebrate in an appropriate manner. For the characters, the sonic and somatic properties of the refrain are valued, but their sense is not to be listened to or understood.

If the sound of the refrain in its performance belongs in the narrative world of the characters but the semantic content does not, the textual sense of the refrain and the associations granted to it by the motet [4.4M] and the song [4.4S] could express the intentions of another voice, layering the somatic and courtly concerns of the characters with a less approving opinion. In both of refrain vdB1531's other contexts, it involves the idea that someone has been seen committing an immoral act, exerting sexual power over another by the medium of their gaze. If its context in *Renart le nouvel* were to have a similar meaning, the most obvious interpretation would be that Noble and his entire court were caught in the immoral action of ceding to the nefarious influence of Renart. The only voice to warn about this in the whole satire occurs in the narrating persona's condemnation of Noble's peace with Renart. It is possible that the semantic content of refrain vdB1531 is an intrusion of the narrating voice into the space of the characters. If they pay no attention to the sense of what they sing, the narrating persona can insert its own semantic content above the indifference of the characters. This intrusion of an authorial voice could be analysed with Bakhtin's category of 'heteroglossia', which he defines as 'another's speech in another's language, serving to express authorial intentions but in a refracted way'.[85] If they were using knowledge gained from the contexts

[85] Bakhtin, *The Dialogic Imagination*, 324. For another use of Bakhtin's theory to analyse the appropriation of someone else's speech in a thirteenth-century *roman*, see Chimène Bateman, 'Irrepressible Malebouche:

of the refrain in [4.4M] and [4.4S], audiences of *Renart le nouvel* could have interpreted the use of the refrain vdB1591 as an attempt by the narrating voice to adopt the bodily and irrational musical language of the characters to express, in a refracted way, disapprobation of the immorality of Noble's peace with Renart.

## Concluding Remarks

Networks of motets and songs that use the same voice part quote and re-use refrains in ways that resemble those they use to transform songs into motet voices and vice versa. Like songs that are quoted in motets, the musical material of refrains can be used to give them conceptual priority over the songs or motet voices in which they are found. Sometimes that conceptual priority goes hand in hand with chronological priority. In Network 1.2, for example the melodic conceptual priority of part of the refrain vdB1427 over the rest of the *Onques n'amai tant* voice provided the basis for chronological analyses of the refrain.

Sometimes, however, the conceptual priority of a refrain cannot definitely be matched by a chronological priority. The *En non dieu* voice, for example, is built out of musical material shared by the refrains that form the beginning and end of it and therefore becomes a glossing of those refrains. Although the refrains vdB1447 and vdB665 therefore have conceptual priority over the *En non dieu* voice, it cannot be proved that they also had chronological priority over it.

The idea of conceptual priority also allows for a model of refrain hermeneutics that does not have to make a chronological decision in order to perform a hermeneutic analysis. If refrain material is presented as if it were a quotation and therefore afforded conceptual priority over its surroundings, an audience would be placed in the role of the 'subject supposed to know' and invited to use their existing knowledge to make an interpretation of the use of the refrain material. In the case of refrains vdB1447 and vdB665, it makes little difference whether their use in *le Roman de la Violette*

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Voice, Citation and Polyphony in the Roman de la Rose', *Cahiers de recherches médiévales et humanistes*, 22 (2011), 9-23.

and the *Lai d'Aristote* came chronologically before or after their use in the *En non dieu* voice part: the conceptual priority afforded to them by that voice part would mean that an audience would be invited to make an interpretation of *En non dieu* on the basis of the refrains. If they were familiar with all three contexts of the refrains, the audience might produce something like the Christological reading made in this chapter, but it is only one example of readings that could be made on the basis of the *En non dieu* voice's two refrains. The specifics of the interpretation that a listener might make on the basis of refrain citation are less important than the fact that the musical characteristic of the *En non dieu* voice invited the listener to make a reading.

In Chapter 1, the principle of conceptual priority was formulated by the use of the scholarship of Butterfield, Saltzstein, Kay, and Dragonetti, much of it focused on the quotation of refrains.[86] Having been developed by applying it to the corpus of songs and motets that share a voice part, conceptual priority can come full circle and be applied back to refrains.

[86] See Chapter 1, pp. 27-32.

# Conclusions

This thesis set out to examine the interaction between monophonic songs and polyphonic motets in the thirteenth century through the corpus of motets and songs which share whole voice parts. By considering networks that have an extant version in both genres and therefore unequivocally staged interaction between the two, it attempted not to pre-judge what characteristics such interaction would have. As a corpus, the songs and motets considered in this thesis were not chosen because they have a particular stylistic characteristic; they therefore do not unduly privilege any specific type of motet-song interaction, such as song form or the regularity of textual and musical structures, by putting it at the heart of the project. What emerged from the corpus taken on by this thesis was a picture that provides a vital contextual background for previous scholarship, including that of Mark Everist, Gael-Saint-Cricq, Christopher Page, Suzannah Clark, and Judith Peraino, through two major themes: chronology and quotation.

The approach this thesis has taken to chronology has built on that of Catherine A. Bradley, whose model is both 'linear' and dynamic'.[1] Dynamic chronological relationships between the different versions of a network can be incredibly complex, with generic transformations happening in multiple ways that are sometimes untraceable from the extant evidence. Linear relationships, in which one specific version is later or earlier than another, however, can still be identified: small details of musical and textual content, of intertextuality, or of notation might suggest, for example, that a particular song version is later than the motet versions of the same network.

Among linear chronological relationships, this thesis has clarified those between song and motets that share the same voice part: it shows that the direction of transmission can go in both directions. Of the 17 networks with a recoverable chronology, the majority (12) can be shown to have a song-first chronology, but there is still a significant minority (5), in which the transformation happened in

[1] Bradley, 'The Earliest Motets', 18-19.

the opposite direction. This revises the dominant narrative regarding this corpus of materials, that they began as songs which were then incorporated into motets. As shown in the Introduction, some scholars have been happy to propose motet-to-song chronologies for networks in which special circumstances apply: a motet-first chronology has been suggested for Network 2.1, for example, whose song version is found in Gautier de Coinci's *Miracles de Nostre Dame*.[2] This thesis has shown not only that the transformation can happen in both directions, but that motet-to-song chronologies can occur in networks which were not created in a context that would usually prompt scholars to make such a proposal: in Network 2.4, for example, the motet *Quant voi le douz temps* (235)/ *LATUS* (M14) ([2.4M1]) was shown to have chronological priority over its related song, *Quant voi le douz temps* (RS1485; [2.4S]), even though all versions of the network had normative manuscript locations that did not automatically suggest a chronological relationship.

Among dynamic chronologies, Chapter 3 emphasized that networks stage interaction between numerous different motet and song versions, whose specific influences on each other can be complex and sometimes impossible to trace. Network 1.8, based around the voice part *Chascuns qui de bien amer*, was shown to have a complicated reflexive chronology in which the song [1.8S] was first transformed into the motet [1.8M], but subsequently a copy of the later motet was used as an exemplar for the mensurally notated copy of the earlier song in **F-Pn fr. 846**. Network 1.8 is therefore one example of the dynamic relationships that exist between different versions of the same material: even when a chronology from song to motet or motet to song can be identified, the relationship between that chronology and the specific extant manuscript versions of the network may be very complex. In Network 1.8, the relationships could be untangled to some extent, because of the specific mensural notation used in **F-Pn fr. 846**. In many other cases, the relationships between specific manuscript versions and the more general chronology of motet and song may be equally as complex, but not recoverable from the extant versions.

[2] A motet-first chronology has been suggested by all commentators on the network, including Jacques Chailley, Ardis Butterfield, and Tony Hunt. For bibliographic details, see Chapter 2, p. 96, note 4.

In terms of chronology, this thesis has therefore both clarified and complicated the picture found in previous scholarship regarding motets and songs that share voice parts. It has shown that, in terms of local linear chronologies, transformations could and did occur in both directions. It has also shown, however, that the relationships between these local chronologies and those of the wider network could be very complex, often resisting categorisation or definition.

As well as providing a chronological model for the interactions between songs and motets that share voice parts, this thesis has also provided models for conceptualising how interactions between songs and motets took place more generally. It has built on the form-based scholarship of Mark Everist and Gaël Saint-Cricq, emphasising the importance of the phenomena they observe but attempting to provide a wider context: instead of treating motets and songs that interact as a special case, it has linked them into wider trends of quotation and re-use in the thirteenth century. [3] Theories of quotation developed by Ardis Butterfield, Roger Dragonetti, Sarah Kay, and Jennifer Saltzstein have formed the basis for an approach that sees quotation as a broad process, which is not only about the reproduction of pre-existent material, but also about the techniques often applied to that material.[4] Chapter 1 therefore develops the principles of conceptual and chronological priority: when a song voice in a motet or a refrain in a song has conceptual priority, it is being treated *as if it were* a quotation. When it has chronological priority, it *actually is* a quotation. By separating the processes of musico-textual composition that often accompany quotation from the act of quotation itself, this thesis has attempted to place motets' use of songs and song-like characteristics into a larger context of quotation and re-use. When seen in this light, the formal concerns of Everist and Saint-Cricq slot into place among other quotation-based interactions between the two genres.

Many of the motets in the corpus studied by this thesis reflect the structures of their quoted song voices. For Everist and Saint-Cricq, this is because of the direct generic influence of songs on motets,

[3] The models of song-motet interaction presented by Everist and Saint-Cricq are most clearly seen in Everist, 'Motets, French Tenors'; Saint-Cricq, 'A New Link'. For a wider historiographical treatment of their research, see the Introduction to this thesis.
[4] For details on the use of these scholars' work, see Chapter 1, pp. 27-31.

which adopted the formal patterns characteristic of the monophonic genre. Motets such as *Mout me fu grief* (297)/ *Robin m'aime* (298)/ *PORTARE* (M22) ([1.1M]) bear out Everist and Saint-Cricq's claims: the motet adopts the rondeau forms of its quoted motetus voice. There are other motets in the corpus, however, that suggest that such adoptions of song form were as much concerned that the quoted voice was being treated as pre-existent as that it was in song form. In the motet *Main s'est levée* (1032)/ *NE* ([1.4M]), the motetus voice is taken from the pre-existent song *Main s'est levée* (RS1510; [1.4S]), but has no particular formal structure. The newly created tenor *NE* nevertheless interacts with the tonal form of the quoted motetus, frustrating its tonal goals at the ends of poetic lines. The structures of the pre-existent motetus are recognized, but the tenor is given authority over them, despite the fact that it is not made out of chant and its claim to authority as pre-existent material is therefore counterfeit. The creator of this motet seems to be playing with the authority that is assigned to quoted materials: it pitches a pre-existent song voice against a tenor voice that pretends to be taken from chant.

All the motets discussed in this thesis, by Mark Everist, and by Gaël Saint-Cricq create hierarchical relationships between their voice parts: the level of authority afforded to a voice part often depends on whether it is either pre-existent or being treated as such. When the voice being treated as pre-existent is in a song form, the motet often reflects it, as shown by Everist and Saint-Cricq. The structural processes prompted by conceptual priority, however, go beyond song form. They are related to larger groups of motets, such as those whose plainsong tenors act a structural guide. In *L'autre jour par un matinet* (628)/ *Hier matinet* (629)/ *ITE MISSA EST*, for example, Beverly J. Evans has shown that the structure of the pastourelle text in the motetus is determined by the repetitions of the *ITE MISSA EST* tenor: the five sections of the text and the five cursus of the tenor match each other.[5]

[5] See Evans, 'The Unity of Text and Music', 138-143. For further discussion of this motet and its similarity to *Par un matinee* (896)*/ O clemencie fons* (897)*/ D'UN JOLI DART* ([1.6M1]), see Chapter 1, p. 80.

By using a quotation-based model, this thesis has therefore been able to place the stylistic concerns of Everist and Saint-Cricq into a wider context of quotation and re-use. In doing so, it has painted a picture of motet and song interaction that is at once broader and more heterogeneous. By not treating song and motet interaction as a special case, it has connected it into wider trends, but by showing that songs and motets interact in many different ways, it has lost the homogeneity afforded by an approach which focuses on one stylistic aspect of song-motet interaction, such as song form.

The model of quotation developed in the first two chapters of this thesis was originally drawn from the work of scholars mainly working on refrains, especially Ardis Butterfield and Jennifer Saltzstein.[6] Chapter 5 was able to re-apply that methodology back to refrains. The process of re-application showed that, just like motets that quote songs, the contexts in which refrains are quoted can afford them conceptual priority both musically and textually, often by making refrain material the basis for the rest of the song or motet in which the refrain is quoted. This conceptual priority could be afforded in isolation from the actual chronology of refrain quotation: refrains that are afforded conceptual priority may or may not have chronological priority over the voices in which they are quoted. Chronological priority can often be impossible to prove for refrains; conceptual priority is therefore a useful strategy for dealing with both the chronology and interpretation of refrains.

The two main themes considered in this thesis, chronology and quotation, have been supported by an approach which is always mindful of the complexity of manuscript transmission, especially the intricate relationship between what appears on the manuscript page, the exemplars from which it was copied, and the function that the scribe or compiler putting it there intended to have. Chapter 4 uses this tri-partite approach to analyse manuscript contexts in which motets and songs mix, often resulting in voice parts that seem to fall between the two genres. It argues against Judith Peraino's solution, which neatens up the ground between songs and motets by claiming that many of these voice parts belong to the category of the 'monophonic motet' and were produced by a specific

[6] For the role of the work of Butterfield and Saltzstein in the development of conceptual priority, see the introduction to Chapter 1.

intention to merge the stylistic characteristics of song and motet.[7] Rather, it presents a much messier picture, arguing that many of these products were created because of procedures of manuscript transmission.

This thesis has therefore attempted to put song and motet interaction back into a broader context, showing its connection with wider trends of chronology, quotation, and manuscript transmission. In doing so, it also raises a number of issues in need further research, four of which impact directly on this thesis' topic and method of analysis: the conceptual position of refrains, the relation of the corpus of songs and motets with polyphonic rondeaux, the possible transmission histories of the voice parts in Peraino's corpus of 'monophonic motets', and motets' treatment of dissonance.

Firstly, if refrains and songs can be quoted by very similar processes, as shown in Chapter 5, more scholarly work now needs to be done on the exact conceptual relation between songs, motets, and refrains. In Network 4.1, the tenor of *En mai quant rosier sont flouri* (870)*/ Autre jour par un matin* (871)*/ HE RESVEILLE TOI* ([4.1M]) is in a rondeau form, but no fully texted rondeau is extant. It seems likely that the tenor of [4.1M] extrapolated its rondeau form from the refrain 'He resveille toi, Robin/ Car on en maine Marot/ Car on en maine Marot' (vdB870). In such a case, the motet creates a voice that pretends to be a song out of a refrain. At least for the creator of this tenor, the difference between the music of a refrain and that of a refrain-based song is very small: one can easily be extrapolated from the other. As outlined in the Introduction to this thesis and in Chapter 5, scholarship on refrains has now rightly moved beyond Alfred Jeanroy's theory that all refrains are references back to the refrain-based songs from which they come.[8] In the face of evidence such as the *HE RESVEILLE TOI* tenor, however, it is important not to underestimate the possible conceptual link between refrains and refrain-based songs.

[7] See Peraino, *Giving Voice to Love*, Ch. 4.
[8] Alfred Jeanroy, *Les Origines de la poésie lyrique en France*. For a more detailed description of the historiography of the refrain, see the Introduction to Chapter 5, or Jennifer Saltzstein, *The Refrain and the Rise of the Vernacular*, Chapter 1.

Refrain songs are not the only way in which refrains can be identified with a larger musico-textual entity. Judith Peraino has claimed that some sequences of refrains inserted into the copy of the satire *Renart le nouvel* in **F-Pn fr. 1593** are intended to be heard as a whole musical entity, with the melodies for each of the refrains strung together.[9] She claims that the melody produced from this process resembles that of a motet voice part, making sense of the use of the word 'motet' to refer to refrains in the text of *romans* into which they are inserted.[10] In Girart d'Amiens's *Meliacin*, meanwhile, full song stanzas are inserted in the manner usually expected of refrains, as seen in Chapter 2 of this thesis.[11] In multiple situations, refrains, song stanzas, and motet voices have some kind of equivalence. To truly understand the interaction between songs and motets, that equivalence needs to be further researched.

Secondly, a deeper understanding of song and motet also requires further research which compares the corpus of songs and motets in this thesis with the repertoire of polyphonic rondeaux found in **F-Pn fr. 25566** and **F-Pn fr. 12786** and studied by Mark Everist.[12] Taking into account the suggestion of Jacques Handschin that the 'main voice' of each rondeau could be that in the middle of the three-voice texture, polyphonic rondeaux could be a productive corpus with which to develop the analytical tool of conceptual priority, examining how much influence the middle voice had on the structure of the rondeau both harmonically and motivically.[13]

Thirdly, a full-scale analysis of Peraino's corpus of 'monophonic motets' needs to be carried out. Chapter 4 demonstrated that many of the voice parts in that corpus could have complex manuscript transmission histories that have important implications for their generic identities, but stopped short

[9] Judith A. Peraino, '"Et pui conmencha a canter": Refrains, Motets, and Melody in the Thirteenth-Century Narrative *Renart le nouvel*', *Plainsong and Medieval Music*, 6 (1997), 1-16 (6-8).
[10] This use of 'motet' has also been noted in Klaus Hofmann, 'Zur Entstehungs- und Frühgeschicte des Terminus Motette', *Acta Musicologica*, 42 (1970), 138-150.
[11] See also Antoinette Saly, 'La chanson dans le *Meliacin*', *Travaux de linguistique et de littérature*, 23/2 (1985), 7-23.
[12] See especially Mark Everist, '"Souspirant en terre estrainge"'; Everist, 'The Polyphonic "Rondeau"'
[13] Jacques Handschin, 'Über Voraussetzungen', 29-30.

of a full investigation of them. To develop a clearer picture of the generic area between song and motet, a detailed analysis of all monophonic, single-stanza voice parts must be undertaken.

Fourthly, both the major themes of this thesis, chronology and quotation, have highlighted the need for more work on the use of dissonance in motets in the thirteenth century. Both in this thesis and in the scholarship it cites, high levels of dissonance have been used as an indicator of chronology. In Chapter 3's analysis of the motet *Li douz chanz des oisellons* (427)*/ VIRGO* (M32) ([1.9M1]), its unusually dissonant harmonic language was used as evidence that the creator of the motet was attempting to put together two sets of pre-existent pitches: the tenor melisma *VIRGO* and the voice part *Li douz chanz*, which pre-existed the motet as the song [1.9S].[14] Considerations of dissonance and consonance in the thirteenth-century motet have generally been limited to studies, such as those of Darwin Scott and Wulf Arlt, which attempt to explain the highly dissonant harmonic language of some early motets.[15] Other accounts have included Hans Tischler's claim for four different harmonic periods in the history of the thirteenth-century motet, which is based on a reading of music-theoretical sources and seems to be unsupported by a consideration of the respective musical repertoires.[16] For dissonance to become a more widely useful tool of analysis, much more research is needed on its use in the thirteenth-century motet. For example, Gaël Saint-Cricq has argued that the emerging polyphonic song of the late thirteenth century cultivated a much more consonant harmonic model than had been common in thirteenth-century motets in general.[17] As there is no overall survey of the use of dissonance in the thirteenth-century motet, it is very difficult either to support Saint-Cricq's claim or to argue against it. More research in this area would

[14] See Chapter 3, p. 191.
[15] Wulf Arlt, *Ein Festoffizium des Mittelalters aus Beauvais in seiner liturgischen und musikalischen Bedeutung* (Köln: Volk, 1970), 279-298; Darwin F. Scott, "Dissonance in the Earliest Three- and Four-Voice Monotextual Motets of the Notre Dame Era: A Reexamination" (paper presented at the 55th Annual Meeting of the American Musicological Society, Austin, Texas, 1989); I have been unable to view Scott's Ph.D. thesis: 'The Early Three- and Four-Voice Monotextual Motets of the Notre Dame School', Ph.D. thesis, University of California, Los Angeles, 1988.
[16] Hans Tischler, 'The Evolution of the Harmonic Style in the Notre-Dame Motet', *Acta Musicologica*, 28/3 (1956), 87-95.
[17] See Saint-Cricq's comments on *Bien m'ont amours/ TENOR* ([3.2X1]), which he claims belongs to the song tradition because it presents few dissonances. Gaël Saint-Cricq, 'Formes types', 209.

allow for much more meaningful analyses of the kind of dissonance that is unusual and that which is not.

This thesis has therefore investigated the interaction between monophonic songs and polyphonic motets in the thirteenth century in a way that has attempted not to prejudge what that interaction might look like. It has used the corpus of motets and songs that share a voice part to place the form-focused projects of previous scholarship into a larger context, showing that interaction between motets and songs took place within larger trends of chronology, quotation, and manuscript transmission. It presents a picture that is significantly messier than previous scholarship, as it argues for a model in which each network of songs and motets must be treated on its own terms, in the context of the wider currents in which this thesis has placed it. The thesis has insisted on a close reading of manuscript contexts, which has often led to an overall view that resists simple narratives or categorisation. It has finally suggested directions for further research, hoping that the contextualisation provided in this thesis might lead on to other projects aiming at a deeper and more accurate understanding of the interaction between these two genres.

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# Appendix 1: The 22 Networks of the Corpus (Lists 1-3), Networks used for Context (List 4), and Networks Rejected from the Corpus (List 5)

**List 1: A Table of the Networks which are argued to have a Song-First Chronology**

| Network Number | Motet | | | Song | | Posited Chronologies | Thesis chapters |
|---|---|---|---|---|---|---|---|
| | Incipits<br><br><u>Underlined</u> voices are those found in both motet and song. | Tenor Origin<br><br>Words or syllables in **bold** are those used for the tenor of the motet version. | Manuscript Location(s) | Incipits | Manuscript Location | | |
| 1.1 | [1.1M]<br>*Mout me fu grief* (297)/ <u>*Robin m'aime*</u> (298)/ *PORTARE* | M22<br><br>Alleluia V. Dulce lignum dulces clavos dulcia ferens pondera que sola fuisti digna **portare** regem celorum et dominum.<br><br>Alleluia verse for the Invention and the Exaltation of the True Cross. | **F-MOf H. 196**, f. 292$^{r}$- 293$^{r}$<br>**D-Bas Lit. 115**, 52$^{v}$<br>**F-B 716**, no. 43 (Text incipit only) | [1.1S]<br>*Robin m'aime* | <u>*Le Jeu de Robin et de Marion*</u><br>**F-Pn, fr. 25566**, 39$^{r}$<br>**F-Pn fr. 1569**, 140$^{r}$<br>**F-AIXm Ms. 166**, f. 1$^{r}$ | Song to motet | 1 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1.2 | [1.2M]<br>*Onques n'amai tant* (820)/<br>*SANCTE GERMANE* | Incipit from O27<br><br>Chant melodic material not found in motet. Motet tenor invented. | **D-W Cod. Guelf. 1099 Helmst.**, f. 219$^{v}$ – 220$^{r}$<br>**F-Pn fr. 844**, f. 205$^{r}$<br>**F-Pn fr. 12615**,f. 179$^{r}$ | [1.2S]<br>*Onques n'amai tant* (RS498) | Attributed to Richard de Fournival<br>**V-CVbav reg. lat. 1490**, f. 68$^{v}$<br>No attribution<br>**F-Pn fr. 20050**, f. 137$^{v}$ – 138$^{r}$ | Song to motet. | 1, 5 |
| 1.3 | [1.3M]<br>*Ade finit perpete / Ade finit misere/ A DEFINEMENT D'ESTEIT* | [1.3S] | **GB-Onc MS 362**, f. 87$^{v}$<br>**F-TOm 925**, f. 166$^{r}$ | [1.3S]<br>*A definement d'esteit* (RS436) | **GB-Ob Douce 308**, f. 199$^{r}$ | Song to motet | 1 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1.4 | [1.4M]<br>*Main s'est levee Aelis* (252)/<br>*NE* | Tenor given in **D-Mbs Mus. ms. 4775** is correct and is labelled NE. It has the same first three notes as the NE melisma from M3 for the feast of St Steven (Gr. Sederunt principes et adversum me loquebantur et iniqui perecuti sunt me. V. adjuva me domi**ne** deus meus salvum me fac propter misericordiam tuam) | **F-Pn 844**, f. 206$^{r}$<br>**F-Pn fr. 12615**, f. 184$^{v}$<br>**D-B 55 MS 14** f. 6$^{v}$[1] | [1.4S]<br>*Main s'est levee* (RS1510) | **F-Pn n.a.f. 1050**, f. 190$^{v}$ | Song to motet. | 1, 4 |

[1] The manuscript which presented this version of [1.4M] is now only found in two sets of fragments, one in the *Bayerische Staatsbibliothek* in Munich (**D-Mbs Mus. ms. 4775 (gallo-rom.42)**), and one in the *Staatsbibliothek zu Berlin* (**D-B 55 MS 14**). The related fragments are classified into seven 'complexes' (A-F, X), which are the remains of seven gatherings The large majority of extant fragments, including f.6$^{v}$-7$^{r}$ of Complex A, which presents [1.4M], are found in the Berlin collection: the Munich collection comprises two bifolia only. The Berlin fragments were formerly in the private library of Johannes Wolf, and until their rediscovery at the end of the twentieth century, it was thought they had been lost in the Second World War. Until their rediscovery, scholars relied on a set of photographs taken by Yvonne Rokseth, **F-Pm Vma 1446**. In his attempted reconstruction of the manuscript in 1959, Luther Dittmer did not have access to the photographs, see Luther A. Dittmer, *Eine zentrale Quelle des Notre-Dame Musik = A Central Source of Notre-Dame Polyphony* (Brooklyn: Institute of Medieval Music, 1959). He later published them in Luther Dittmer, 'The Lost Fragments of a Notre Dame Manuscript in Johannes Wolf's Library', in Jan LaRue (ed), *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (London: Oxford University Press, 1967), 122-133. The rediscovered Berlin fragments were published in facsimile in Martin Staehelin, 'Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet I: Die Notre-Dame-Fragmente aus dem Bestiz von Johannes Wolf', *Nachrichten der Akademie der Wissenschaften in Göttingen. 1. Philologish-historische Klasse*, 6 (1999), 1-35. For more discussions of these fragments and the manuscript they once made up, see Bradley, 'The Earliest Motets', 40-43; Mark Everist, *Polyphonic Music in Thirteenth-Century France: Aspects of Sources and Distribution* (New York; London: Garland, 1989), 127-146; David Hiley, 'Sources, MS, §IV: Organum and Discant', *Grove Music Online.* <http://www.oxfordmusiconline.com/subscriber/article/grove/music/50158pg4#S50158.4>, accessed 27th July 2015.

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| 1.5 | [1.5M]<br>*Bien me doi* (611)/ *Je n'ai que que nus* (612)/<br>*KIRIE FONS* | Kyrie melody often associated with the *Kyrie fons bonitatis* trope. Number 48 in Margaretha Landwehr-Melnicki's catalogue of Kyrie melodies.[2] | **F-MOf H. 196**, f. 286$^{r}$-288$^{r}$<br>**I-Tr Vari. 42**, f. 9$^{v}$<br>**F-B 716**, no. 24 (Text incipit only) | [1.5S]<br>*Je n'ai que que* (No RS number) | **F-Dm 526**, f. 9$^{v}$ | Song to motet. | 1 |
| 1.6 | [1.6M1]<br>*Par un matinee* (896)/<br>*O clemencie fons* (897)/<br>*D'UN JOLI DART* | The two motets in Network 1.6 both use [1.6S1] as the tenor, but [1.6M1] places the refrain at both the beginning and the end of the song, leading to a different incipit. | **F-MOf H. 196**, f. 355$^{v}$-356$^{v}$ | [1.6S1]<br>*Dehors compeigne* (RS1256) | **GB-Ob Douce 308**, f. 203$^{v}$ | Song to motet. | 1 |
| | [1.6M2]<br>*De mes Amours* (898)/<br>*L'autrier m'estuet* (899)/<br>*DEHORS COMPEIGNE* | | **F-MOf H. 196**, f. 371$^{r-v}$ | | | Song to motet. | 1 |

[2] Margaretha Landwehr-Melnicki, *Das einstimmige Kyrie des lateinischen Mittelalters*, Forschungsbeiträge zur Musikwissenschaft (Regensburg: Bosse, 1968), 95-96.

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|---|---|---|---|---|---|---|---|
| 1.7 | [1.7M]<br>*Cil qui m'aime* (1053)/ *Quant chante oisiaus* (1054)/ *PORTARE* | M22<br><br>Alleluia V. Dulce lignum dulces clavos dulcia ferens pondera que sola fuisti digna **portare** regem celorum et dominum.<br><br>Alleluia verse for the Invention and Exaltation of the True Cross. | **F-Pn n.a.f. 13521,** f. 386$^{r-v}$ | [1.7S]<br>*Quant chante oisiaus* (RS1080) | **V-CVbav reg. lat. 1490**, f. 42$^{v}$<br>**F-Pn fr. 844**, f. 153$^{r}$<br>**F-Pn fr. 12615**, f. 97$^{r}$ | Song to motet. | 1, 5 |
| 1.8 | [1.8M1]<br>*Chascun qui de bien amer* (526)/ *ET FLOREBIT*<br>[1.8M2]<br>*Homo mundi* (331)/ *ET FLOREBIT*<br>[1.8M3]<br>*Et florebit lilium/ ET FLOREBIT* | M53<br><br>Alleluia. V. Justus germinabit sicut lilium **et florebit** in aeternum ante Dominum<br><br>Alleluia Verse for Commune unius Confessoris Doctoris | **D-W Cod. Guelf. 1099 Helmst.**, f. 216$^{v}$-217$^{r}$<br>**D-W Cod. Guelf. 1099 Helmst.**, 191$^{r}$<br>**E-BUhl s/n**, f. 107v | [1.8S]<br>*Chascuns qui de bien amer* (RS759) | Attributed to Richard de Fournival<br>**F-Pa 5198**, p. 224<br>**F-Pn fr.845**, f. 108$^{v}$<br>**F-Pn fr. 847**, f. 64$^{r}$<br>No attribution<br>**F-Pn fr. 846**, f. 31$^{r}$<br>**I-MOe Estero 45**, f. 229$^{r}$<br>**CH-BEa 389**, f. 153$^{r}$ | Song to motet. | 4 |
| 1.9 | [1.9M]<br>*Li douz chanz de l'oiseillon* (427)/ *VIRGO* | M32<br><br>Gr. Benedicta et venerabilis es virgo Maria que sine tactu pudoris inventa es mater salvatoris. V Vir**go** dei genitrix, quem totus non capit orbis, in tua se clausit viscera factus homo. | **F-Pn fr. 12615**, f. 192$^{r-v}$ | [1.9S]<br>*Li douz chanz de l'oiseillon* (RS1877) | **F-Pn fr. 846**, f. 80$^{r}$ | Song to motet. | 3 |

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|---|---|---|---|---|---|---|---|
| | | Gradual verse for the Assumption of Blessed Virgin Mary. | | | | | |
| 1.10 | [1.10M]<br>*En non Dieu, c'est la rage* (271)/ *FERENS PONDERA* | M22<br><br>Alleluia V. Dulce lignum dulces clavos dulcia **ferens pondera** que sola fuisti digna portare regem celorum et dominum.<br><br>Alleluia verse for the Invention and Exaltation of the True Cross. | **D-W Cod. Guelf. 1099 Helmst.**, f. 227$^{r-v}$<br>**F-MOf H. 196**, f. 234$^{r-v}$<br>**GB-Ob Douce 308**, f. 258$^{v}$ | [1.10X]<br>*En non dieu, c'est la rage* (RSRS33) | **F-Pn fr. 844**, f. 168$^{r}$<br>**F-Pn fr. 12615**, f. 61$^{v}$ | Song to motet(?) | 4, 5 |
| 1.11 | [1.11M]<br>*Quant fueillissent li buison* (137)/ *DOMINO* | M13<br><br>Gr. Haec dies quam fecit dominus exsultemus et laetemur in ea. V. Confitemini **domino** quoniam bonus in saeculum misericordia ejus.<br><br>Gradual verse for Easter Sunday. | **F-MOf H. 196**, f. 244$^{v}$-255$^{r}$ | [1.11S]<br>*Quant fueillissent li buison* (RS1852) | **F-Pn n.a.f. 1050**, f. 190$^{r}$ | Song to motet(?) | No reference |
| 1.12 | [1.12M]<br>*Nouvele amour m'a saisi* (882)/ *Haute amor m'a assalli* (883)/ *HE DAME JOLIE* | [1.12S] | **F-Mo H. 196**, f. 328$^{r}$-329$^{v}$ | [1.12S]<br>*He dame jolie* (RS1168) | **GB-Ob Douce 308**, f. 213$^{v}$<br>**GB-Ob Cgc 11/11**, front flyleaf | Song to motet(?) | No reference |

| List 2: A Table of the Networks which are argued to have a Motet-First Chronology | | | | | | | |
|---|---|---|---|---|---|---|---|
| **Network Number** | **Motet** | | | **Song** | | **Posited Chronologies** | **Thesis Chapters** |
| | Incipits<br><br>Underlined voices are those found in both motet and song. | Tenor Origin<br><br>Words or syllables in **bold** are those used for the tenor of the motet version. | Manuscript Location(s) | Incipit | Manuscript Location(s) | | |
| 2.1 | [2.1D]<br>*DOMINO* (3vv) | Benedicamus **Domino** VI | **I-Fl Plut. 29.1**, f. 42$^{v}$-43$^{v}$<br>**D-W Cod. Guelf. 628 Helmst.**, f. 8$^{r}$-9$^{r}$<br>**D-W Cod. Guelf. 1099 Helmst.**, f. 28$^{r}$-29$^{v}$ | [2.1S]<br>*Hui matin* (RS491a) | [2.1S1] is a contrafact of [2.1M3] in Gautier de Coinci's *Miracles de Nostre Dame*<br><br>**F-Bl 34**, f. 129$^{r}$<br>**B-Ba 10747**, f. 108$^{v}$<br>**GB-Lbm Harl. 4401**, f. 107$^{v}$<br>**F-Pa 3517**, f. 143$^{v}$<br>**F-Pn fr. 1530**, f. 146$^{v}$<br>**F-Pn fr. 1533**, f. 139$^{r}$<br>**F-Pn fr. 1536,** f. 113$^{v}$<br>**F-Pn fr. 22928**, f. 158$^{r}$<br>**F-Pn, fr. 25532**, f. 108 | Motet to song.<br><br>Discant to motet. | 2, 4 |
| | [2.1M1a]<br>*Alpha bovi* (762)/ *DOMINO* | | **I-Fl Plut. 29.1**, f. 407$^{r-v}$ | | | | |
| | [2.1M1b]<br>*Alpha bovi*/ *Alpha bovi* (762)/ *TENOR* | | **E-BUhl s/n**, 84$^{v}$-85$^{v}$ | | | | |
| | [2.1M1c]<br>*Alpha bovi* (762)/ [NO TENOR GIVEN] | | **E-Mn MS. 2486**,f. 131$^{v}$ | | | | |
| | [2.1M2]<br>*Larga manu* (763)/ *DOMINO* | | **D-W Cod. Guelf. 1099 Helmst.**, 182$^{v}$-183$^{r}$ | | | | |

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|---|---|---|---|---|---|---|---|
| | [2.1M3]<br>*Hyer matin* (764)/<br>*DOMINO* | | **D-W Cod. Guelf. 1099 Helmst.**, 234$^{r-v}$ | | **V-CVbav Pal. Lat. 1969**, f. 103$^{r}$<br>**RUS-SPsc fr. F. v. XIV 9**, f. 142$^{r}$<br>**F-Pn n.a.f. 24541**, f. 117$^{r}$<br>**F-B 551**, f. 92$^{r}$<br>**CH-N 4816**, f. 369$^{r}$<br>**F-Pn fr. 2193**, f. 16$^{v}$<br>**I-Fl Ashb. 45** f. 1$^{r}$ | | |
| 2.2 | [2.2C1]<br>*EIUS* (2vv) | O16<br><br>R. Stirps Jesse virgam produxit virgaque florem et super hunc florem requiescit spiritus almus. V. Virgo dei genetrix virga est flos filius **eius**<br><br>Responsory for Assumption of the Blessed Virgin Mary. | Clausula C1<br>**F-Pn lat. 15139**, 291$^{r}$ | [2.2S]<br>*E bergiers* (RS1139) | **GB-Ob Douce 308**, 209$^{r}$ | Motet to song | 2 |
| | [2.2M1]<br>*He bergiers* (658)/<br>*EIUS* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 208$^{v}$ | | | | |
| | [2.2M2]<br>*O vere lucis* (660)/<br>*EIUS* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 175$^{v}$-176$^{r}$ | | | | |
| | [2.2M3]<br>*Par un matinet* (657)/<br>*He bergiers* (658)/<br>*EIUS* | | **D-BAs Lit. 115**, f. 23$^{r}$<br>**F-MOf H. 106**, f. 195$^{v}$ | | | | |
| | [2.2M4]<br>*Par un matinet* (657)/<br>*He sire* (659)/ *He bergiers* (658)/ *EIUS* | | **F-Pn n.a.f 13521**, f. 389$^{r-v}$<br>**F-MOf H. 196**, f. 27$^{v}$ | | | | |
| | [2.2M5]<br>*He sire* (659)/ *EIUS* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 228$^{v}$-229$^{r}$ | | | | |

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| 2.3 | [2.3C]<br>*AGMINA* | O40<br><br>R. Virgo flagellator curcianda fame relgatur carcere clausa manet lux caelica fua refulgent fragrat odor dulcis cantant caeli **agmina** laudes. V. Sponsus amat sponsam salvator visitat illam.<br><br>Responsory for Saint Catherine. | **F-Pn lat. 15139**, f. 292$^{v}$ | [2.3S]<br>*L'altrier cuidai*<br>(PC 461,146) | **F-Pn fr. 844**, f.199$^{r-v}$ | Motet to song | 2 |
| | [2.3M1]<br>*Agmina milicie celestis* (532)/<br>*AGMINA* | | **F-Pn lat. 15139**, f. 258$^{r-v}$<br>**GB-Lbl Egerton 274**, f. 45$^{r}$ | | | | |
| | [2.3M2]<br>*Agmina milicie celestis* (532)/ *Agmina milicie celestis* (532)/ *AGMINA* | | **I-Fl Plut. 29.1**, f. 396$^{v}$-397$^{v}$<br>**D-W Cod. Guelf. 1099 Helmst.**, f. 123$^{r}$-124$^{r}$<br>**E-BUhl s/n**, f. 90$^{v}$-92$^{r}$<br>**GB-Lbl Egerton 2615**, f. 91$^{r}$-92$^{r}$ | | | | |
| | [2.3M3]<br>*[Quant froidure trait]* (535)/ *[Quant froidure trait]* (535)/ *AGMINA* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 134$^{r}$-135$^{r}$ | | | | |
| | [2.3M4]<br>*Agmina milicie cadentia* (533)/ *Agmina milice celestis* (532)/ *AGMINA* | | **D-BAs Lit. 115**, f. 4$^{r-v}$ | | | | |
| | [2.3M5]<br>*De la virge katerine* (536)/ *Quant froidure trait* (535)/*Agmina milicie celestis* (532)/ *AGMINA* | | **F-Pn n.a.f. 13521**, f. 377$^{r-v}$ | | | | |

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|---|---|---|---|---|---|---|---|
| 2.4 | [2.4C]<br>*LATUS*<br><br>[2.4M1]<br><u>*Quant voi le douz tens* (235)</u>/ *LATUS*<br><br>[2.4M2]<br>*En mai quant rose est florie* (236)/ <u>*Quant voi le douz tens venir* (235)</u>/ *LATUS* | M1<br><br>Alleluia. V. Pascha nostrum immo**latus** est Christus.<br><br>Alleluia verse for Easter day. | <u>Claus (2vv; C1)</u><br>**I-Fl Plut. 29.1**, f. 158$^{v}$<br><br>**D-W Cod. Guelf. 1099 Helmst.**, f. 245$^{r-v}$<br><br>**F-MOf H. 196**, f. 167$^{v}$-168$^{r}$<br>**F-MOf H. 196**, f. 203$^{v}$-204$^{r}$ (Motetus and Triplum inverted)<br>**F-Pn n.a.f. 13521**, 382$^{v}$ (Motetus and Triplum inverted) | [2.4S]<br>*Quant voi le douz tens* (RS1485) | **F-Pa 5198**, p. 190$^{r}$<br>**F-Pn fr. 845**, f. 91$^{r}$<br>**F-Pn fr. 847**, f.72$^{v}$<br>**F-Pn n.a.f. 1050**, f. 135$^{r}$ | Motet to song. | 2 |
| 2.5 | Sens penseir folur ai servi tote ma vie (890)/ Qui bien aime a tart oblie/ <u>QUANT LA SAISONS (891)</u><br><br>(In MS tenor is written as motetus and triplum as tenor) | [2.5S1] | **I-Tr Vari. 42**, f. 21$^{v}$ | [2.5S1]<br>*Quant la saisons desiree* (RS505) | **F-Pn fr. 846**, f. 124$^{v}$<br>**F-Pn fr. 24406**, f. 60$^{r}$<br>**F-Pn fr. 20050**, f. 124$^{v}$<br>**GB-Ob Douce 308**, f. 161$^{v}$-162$^{r}$ | Motet to song. | 2, 3, 4 |
| | | | | [2.5S1a]<br>Stanza 1 of *Quant la saisons desiree* in *Meliacin ou le Cheval de Fust* | **F-Pn fr. 1633**, 137$^{v}$<br>**F-Pn fr. 1589**, f. 146$^{v}$-147$^{r}$<br>**I-Fr 2757**, 153$^{r-v}$<br>**F-Pn fr. 1455**, f. 113$^{v}$-114$^{r}$<br>**B-Br IV 319**, f. 119$^{v}$ | | |

**List 3: A Table of the Networks whose Chronology cannot safely be recovered**

| Network Number | Motet | | | Song | | Posited Chronologies | Thesis chapters |
|---|---|---|---|---|---|---|---|
| | Incipits<br><br>Underlined voices are those found in both motet and song. | Tenor Origin<br><br>Words or syllables in **bold** are those used for the tenor of the motet version. | Manuscript Location | Incipit | Manuscript Location(s) | All chronologies given in this table are a 'best guess'. | |
| 3.1 | [3.1M1]<br>*Fine amurs ki les siens tient* (888)/ *J'ai lonc tens Amurs servie* (889)/ *ORENDROIT PLUS QU'ONKES* | [3.1S1] | **I-Tr Vari. 42**, f. 19$^{r}$ | [3.1S]<br>*Orendroit plus qu'onkes mais* (RS197) | **F-Pn fr. 1591**, f. 64bis$^{v}$-65$^{v}$<br>**GB-Ob Douce 308**, 163$^{r-v}$ | Motet to song(?) | 2, 3 |
| | [3.1M2]<br>*J'ai lonc tens Amurs servie* (889)/ *ORENDROIT PLUS QU'ONKES* | | Arras fragment'[3] | | | | |
| 3.2 | [3.2X]<br>*Bien m'ont amors entrepris/ TENOR* | N/a | **F-Pn fr. 846**, f. 21$^{r}$ | [3.2X]<br>*Bien m'ont amors entrepris/ TENOR* (RS1532) | **F-Pn fr. 846,** f. 21$^{r}$ | Chronology unrecoverable. | 3, 4 |

[3] See Friedrich Ludwig, 'Die Quellen der Motetten ältesten Stils', *Archiv für Musikwissenschaft*, 5/4 (1924), 185-222.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 3.3 | [3.3C]<br>*GO* | M 32<br><br>Gr. Benedicta et venerabilis es virgo Maria que sine tactu pudoris inventa es mater salvatoris. V Virgo dei genitrix, quem totus non capit orbis, in tua se clausit viscera factus<br><br>Gradual verse for the Assumption of Blessed Virgin Mary. | **I-Fl Plut. 29.1**, f. 11$^{r}$ | [3.3S]<br>*Por conforter mon corage* (RS19) | **F-Pn fr. 844**, f. 102$^{v}$ | Song to motet(?) | 4 |
| | [3.3M1]<br>*Por conforter mon corage* (415)/<br>*GO* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 240$^{r-v}$ | | | | |
| | [3.3M2]<br>*Crescens incredulitas* (414)/<br>*GO* | | **I-Fl Plut. 29.1**, f. 402$^{r-v}$ | | | | |
| 3.4 | [3.4M]<br>*J'ai mis toute ma pensee lonc tans* (609)/ *Je n'en puis mais* (610)/<br>*PUERORUM* | Kyrie trope 2 | **F-MOf H. 196**, f. 275$^{v}$-277$^{v}$<br>**I-Tr Vari. 42**, f. 11$^{r}$-13$^{r}$ | [3.4S]<br>*Je n'en puis mais* (726) | **GB-Ob Douce 308**, f. 225$^{v}$ | Motet to song(?) | No reference |

| List 4: A Table of the Networks which do not fit into the Corpus | | | | | | | |
|---|---|---|---|---|---|---|---|
| Network Number | **Motet** | | | **Song or song equivalent** | | Reason for not fitting into the corpus | Thesis chapters |
| | Incipits<br><br><u>Underlined</u> voices are those found in both motet and song. | Tenor Origin<br><br>Words or syllables in **bold** are those used for the tenor of the motet version. | Manuscript Context(s) | Incipit | Manuscript Context(s) | | |
| 4.1 | [4.1M]<br>*En mai* (870)/<br>*L'autre jour* (871)/<br><u>*HE RESVEILLE TOI*</u> | Tenor is a rondeau form that has been extrapolated from the refrain vdB870 | **F-MOf H. 196**, f. 297r-298v<br>**F-B 716**, no. 31 (Text incipit only)<br>**V-CVbav Reg. lat. 1543**, no. 4 | <u>vb870</u><br>*He resveille toi, Robin,/ car on en maine Marot,/ car on en maine Marot*. | <u>*Le Jeu de Robin et de Marion*</u><br>**F-Pn, fr. 25566**, f. 43$^{r}$<br>**F-Pn fr. 1569**, f. 143$^{v}$<br>**F-AIXm Ms. 166**, f. 6$^{v}$<br><u>*Salut d'amour: Bele salus vous mande*</u><br>**F-Pn fr. 837**, f. 269$^{v}$<br><u>*Hier main, quant je chevauchoie*</u><br>**F-Pn fr. 847**, f. 128$^{v}$ | The tenor of [4.1M1] cannot be proved to have existed as a song voice | 1 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 4.2 | [4.2M1]<br>*Par main s'est levee* (1032)/ *[NO TENOR GIVEN]*<br><br>[4.2M2]<br>*Par matin s'est levee* (1032)/ *Tres douce pensee* (1052)/ *ET FLOREBIT* | M53<br><br>Alleluia. Justus germinabit sicut lilium **et florebit** in aeternum ante Dominum<br><br>Alleluia Verse for Common of a doctor and confessor. | **F-Pn fr. 12615**, f. 187$^{r-v}$<br>**F-Pn fr. 844**, f. 207$^{v}$<br><br>**F-Pn n.a.f. 13521**, f. 382$^{v}$-383$^{r}$ | [4.2X]<br>*Par main s'est levee* | **V-CVbav Reg. lat. 1490,** f. 46$^{v}$. | The version in **V-CVbav reg. lat. 1490** is one of Judith Peraino's monophonic motets. | 4 |
| 4.3 | [4.3C]<br>*FIAT*<br><br>[4.3M]<br>*En espoir d'avoir merci* (791)/ *FIAT* | Unidentified FIAT melisma | **F-Pn lat. 15139**, f. 290$^{v}$<br><br>**D-W Cod. Guelf. 1099 Helmst.**, f. 232$^{v}$-233$^{r}$ | [4.3X]<br>*En espoir d'avoir merci* | **V-CVbav reg. lat. 1490**, f. 116$^{v}$<br>**V-CVbav reg. lat. 1490**, f. 25v (empty staves) | The version in **V-CVbav reg. lat. 1490** is one of Judith Peraino's monophonic motets. | 4 |
| 4.4 | [4.4M]<br>*S'on me regarde* (908)/*Prennes i garde* (909)/ *HE MI ENFANT* | *HE MI ENFANT* is seemingly a pre-existent song in rondeau form that is no longer extant | **F-MOf H. 196**, f. 375$^{v}$-376$^{v}$ | [4.4S1]<br>*Prendes i garde* (No RS number)<br><br>vdB1531<br>*Prendes i garde/ S'on me regarde/ S'on me regarde/ dites le moi* | **V-CVbav Reg. lat. 1490**, f. 119$^{v}$<br><br>Renart le Nouvel (v. 6690)<br>**F-Pn fr. 1593**, f. 49$^{v}$<br>**F-Pn fr. 1581**, f. 48r<br>**F-Pn fr. 372**, f. 50$^{v}$<br>**F-Pn fr. 25566**, f. 165$^{r}$ | [4.4S1] is not the same voice as the motetus of [4.4M1]. Despite being based around the same refrain, it has different text and has different music. All voices in this network are built around vdB1531. | 6 |

## List 5: A Table of Networks rejected from the Corpus

| Network ID | Motet | | | Song | | Reason for Rejection and Comments |
|---|---|---|---|---|---|---|
| | Incipits<br><br>Voices found as songs are underlined | Tenor Origin | Manuscript Location(s) | Incipit | Manuscript Location(s) | |
| 5.1 | [5.1M1]<br>*Molt m'abelist* (674)/ *FLOS FILIUS EIUS* | O16<br><br>R. Stirps Jesse virgam produxit virgaque florem et super hunc florem requiescit spiritus almus. V. Virgo dei genetrix virga est flos filius **eius**<br><br>Responsory for Assumption of the Blessed Virgin Mary. | **F-Pn fr. 12615**, f. 181r | [5.1S]<br>*Molt m'abelist* (PC 155,22) | **F-Pn fr. 22543** f. 42$^{v}$<br>**F-Pn fr. 12474**, f. 188$^{v}$<br>**I-Ma R 71**, f. 2$^{v}$ | Only the first few lines of the two voices are the same. |
| | [5.1M2]<br>*Onques n'ama loiaument* (675)/ *Molt m'abelist* (674)/ *FLOS FILIUS EIUS* | | **F-MOf H. 196**, f. 151$^{v}$-153$^{r}$<br>**F-Pn n.a.f. 13521**, f. 370$^{v}$-371$^{r}$ (Motetus and triplum swapped) | | | |
| 5.2 | [5.2C]<br>*ET GAUDEBIT* | M24<br><br>Alleluia. V. Non vos relinquam orphanos; vado et venio ad vos **et gaudebit** cor vestrum<br><br>For the Sunday in the octave of ascension. | **I-Fl Plut. 29.1**, f. 161$^{v}$-162$^{r}$<br>**F-Pn lat. 15139**, f. 289$^{v}$-290$^{r}$ | [5.2S]<br>*El mois d'avril* | **Chansonnier de Mesmes**, f. 247$^{r}$ in the reconstructed order of Janet Girvan Espiner-Scott. | The Chansonnier de Mesmes has been lost since the late C18th, when it was remarked on by Claude Fauchet. Given that there is no *extant* material for comparison, this has to be rejected from the thesis. |
| | [5.2M1]<br>*El mois d'avril* (318)/ *Al cor ai une alegrance* (319)/ *ET GAUDEBIT* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 195$^{r}$-197$^{r}$ | | | |
| | [5.2M2]<br>*Ypocrite pseudopontifices* (316)/ *Velut stele* | | **I-Fl Plut. 29.1**, f. 411$^{v}$-413$^{r}$ | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | *firmament* (315)*/ ET GAUDEBIT* | | | | | |
| | [5.2M3] *Ypocrite pseudopontifices* (316)*/ O quam sancta* (317)*/ ET GAUDEBIT* | | **Ma**, f. 132$^{r}$-133$^{r}$ (M. and Tr. inverted) **D-BAs Lit. 115**, f. 47$^{r-v}$ | | | |
| | [5.2M4] *El mois d'avril* (318)*/ O maria mater pia/ O quam sancta* (317)*/ ET GAUDEBIT* | | **F-Pn n.a.f. 13521**, f. 380$^{v}$-381$^{v}$ | | | |
| | [5.2M5] *O quam sancta* (317)*/ O quam sancta* (317)*/ET GAUDEBIT*[4] | | **F-Chalons 3. J. 250**, 6$^{r-v}$ | | | |
| | [5.2M6] *Virgo virginum regina* (321)*/ ET GAUDEBIT* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 187$^{v}$-188$^{v}$ | | | |
| | [5.2M7] *Memor tui creatoris* (320)*/ ET GAUDEBIT* | | **D-W Cod. Guelf. 1099 Helmst.**, f. 188$^{v}$-189$^{r}$ | | | |
| | [5.2M8] *O quam sancta* (317)*/ ET GAUDEBIT* | | **F-Pa 3517-3518**, f. 117$^{r-v}$ **GB-Lbl Add. 30091**, f. 3$^{v}$-4$^{v}$ | | | |
| | [5.2M9] *O quam sancta* (317)*/ TENOR* | n/a | **E-BUhl s/n**, f. 94$^{v}$ | | | |
| 5.3 | *Li dous termines/ BALAAM* | | **F-MOf H. 196**, f. 249$^{v}$ | | **F-Pn fr. 844**, f. 121$^{r}$ **F-Pn fr. 12615**, f. | The beginning and the end of the motetus and song voices |

[4] Although the tenor uses the notes of ET GAUDEBIT, all three parts are written in score with the *O quam sancta* text below the tenor.

| | | | | | | |
|---|---|---|---|---|---|---|
| | | | **F-Pn fr. 12615**, f. 180$^{v}$ | | 120$^{t}$<br>**F-Pa 5198**, f. 133$^{r}$<br>**F-Pn fr. 845**, f. 78$^{r}$<br>**F-Pn n.a.f. 1050**, 92$^{r}$<br>**F-Pn fr. 24406**, f. 82$^{r}$<br>**F-Pn fr. 1591**, f. 27$^{r}$<br>**I-MOe R 4, 4**, f. 220$^{r}$<br>**GB-Ob Douce 308**, f. 1$^{r}$<br>**GB-Ob Douce 308**, f. 13$^{r}$<br>**F-Pn fr. 20050**, f. 52$^{r}$ | are the same, but the middle is different textually and musically apart from some musical repetition in the motetus. The shared material is not listed as a refrain and would not make linguistic sense if joined together as an *enté* refrain. The song and motet may therefore have been compositionally linked, but the two voices are not the same. |
| 5.4 | *Pour escouter le chant du rossignol* (779)/ *L'autrier jouer m'en alai* (780)/ *SECULORUM AMEN* | O49 | **F-MO H 196**, f. 154$^{v}$-155$^{r}$<br>**F-Pn n.a.f. 13521**, f. 390$^{v}$ | *Li maus et s'amor* | **F-Pn fr. 12786**, f. 76$^{r}$ | Only the second half of the triplum text is present in the monophonic version. |
| 5.5 | *Trop souvent me duel* (174)/ *Brunete a cui j'ai mon cuer done* (173)/ *IN SECULUM* (M13)*:* | M13<br><br>Gr. Haec dies quam fecit dominus exsultemus et laetemur in ea. V. Confitemini **domino** quoniam bonus in saeculum misericordia ejus.<br><br>Gradual verse for Easter Sunday. | **F-MO H 196**, f. 124$^{v}$-125$^{r}$<br>**D-BAs Lit. 115**, f. 9$^{v}$<br>**I-Rvat Reg. Lat. 1490**, f. 132$^{v}$<br>**F-Bm 716**, no. 52a | *[B]runete a cui j'ai mon cuer done* | **F-Pn fr. 12786**, f. 76$^{r}$ | Only the first half of the triplum text is present in the monophonic version. |

# Appendix 2: Songs with Mensural Notation in F-Pn fr. 846

**Table 1: Songs that can easily be interpreted in a rhythmic mode**

| Song incipit | Folio | RS No | Modal/Notational Characteristics | Notation of Rhythm |
|---|---|---|---|---|
| *A enviz sent mal* | 1$^{v}$ | 1521 | Mostly in mode 1, although towards the end of the song this reading breaks down. | Long stems |
| *A une fontenne* | 7$^{r}$ | 137 | Mode 2, though unclear in final phrase. | Long stems |
| *Au besoing voit* | 9$^{v}$-10$^{r}$ | 1028 | Mode 2, though unclear in final phrase and two long stems missing. | Long stems |
| *Apris ai qu'en chantant plour* | 10$^{v}$ | 2010 | Mode 2 | Long stems |
| *A l'entrant dou temps novel* | 11$^{r-v}$ | 581 | Mode 2 | Long stems |
| *Au douz mois* | 11$^{v}$-12$^{r}$ | 1050 | Mode 2, with one unclear passage. | Long stems and 1 upstem |
| *Au commencier* | 12$^{v}$ | 1906 | Mode 3, with *fracti modi*. | Long stems and 1 upstem |
| *Au tans d'aoust* | 13$^{v}$-14$^{r}$ | 960 | Mode 3, completely regular. | Long stems |
| *Bien me cuidoie* | 14$^{r}$ | 1440 | Mode 2 | Long stems |
| *Bien m'ont amours/ TENOR* | 21$^{r}$ | 1532 | Mode 2 with *fractio modi*. | Long stems, upstems, and differentiated ligatures |
| *Comencerai a faire un lai* | 23$^{r}$ | 84 | Starts in mode 2 but transfers to mode 1. | Long stems |
| *Chanter me plait* | 25$^{r-v}$ | 1572 | Mode 3 | Long stems |
| *Chanterai por mon corage* | 28$^{r}$ | 21 | Mode 2 | Long stems |
| *Costume est bien quant* | 29$^{r}$ | 1880 | Mode 3 | Long stems |
| *Chanter vuil un son ploi* | 29$^{v}$ | 1901 | Mode 1 in ABAB pedes, mode 2 in cauda. | Long stems |
| *Chascuns qui de bien amer* | 31$^{r}$ | 759 | Mode 1 | Long stems, upstems, and syllabic semibreves |
| *Car me consoilliez* | 32$^{r}$ | 1775 | Mode 1 | Long stems |
| *De touz max n'est mie* | 35$^{r}$ | 275 | Mode 1 | Long stems |
| *De bone amour* | 41$^{r}$ | 1102 | Mode 3 | Long stems |
| *Devers chastelvilaine* | 44$^{v}$ | 123 | Mode 3 | Long stems |
| *En mai quant li rossignoz* | 52$^{v}$ | 967 | Mode 2 | Long stems |
| *En may quant florissent* | 53$^{r-v}$ | 469 | Mode 1 | Long stems |
| *Fine amours* | 56$^{r}$ | 815 | Mode 2 with 2 misplaced long stems. | Long stems |
| *L'an que fine fueille* | 73$^{r-v}$ | 1977 | Mode 2 | Long stems |
| *Li joliz temps d'este* | 76$^{v}$ | 452 | Mode 2 | Long stems and 1 upstem. |
| *Li douz chanz* | 80$^{r}$ | 1877 | Mode 2 | Long stems and 1 upstem |

| | | | | |
|---|---|---|---|---|
| *Ma dame me fait chanter* | 85$^{r-v}$ | 816 | Mode 1, mode 2 for refrain vdB777. | Long stems |
| *Pansis d'amours* | 98$^{r}$ | 187 | Mode 2, but unclear in final phrase | Long stems, but frequency of ligatures replacing single notes ensures they do not appear at the beginning of the song. |
| *Quant la flour de l'espinete* | 120$^{r}$ | 979 | Mode 2 with two misplaced long stems, the notation in the refrain (vdB683) is less consistent. | Long stems. |
| *Qui porroit un guierredon* | 121$^{v}$ | 1868 | Mode 1 | Long stems and 5 upstems. |
| *Quant voi reverdir* | 123$^{v}$-124$^{r}$ | 1690 | Mode 1, but suggests mode 2 in final phrase, which is not listed as a refrain. | Long stems. |
| *Quant la saisons* | 124$^{v}$-125$^{r}$ | 505 | Mode 2 | Long stems, upstems, and differentiated ligatures. |
| *Sire ne me celez mie* | 127$^{v}$-128$^{r}$ | 1185 | Mode 1 with one misplaced long stem. | Long stems |
| *Sospris d'amours* | 128$^{v}$-129$^{r}$ | 1501 | Mode 3 | Long stems |

**Table 2: Songs that alternate longs and breves but are not consistent enough to be interpreted in a mode**

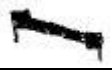
| Song Incipit | Folio | RS No | Modal Characteristics | Notation |
|---|---|---|---|---|
| *A la doucor* | 5$^{r}$ | 480 | Begins in mode 1 and has some sections clearly in mode 2 but not all sections can be read in a mode. | Long stems. |
| *A l'entrant dou douz termine* | 6$^{r}$ | 1387 | Begins in mode 1 and has some sections clearly in mode 2 but not all sections can be read in a mode. | Long stems. |
| *Amours qui mout* | 10$^{r}$ | 1722 | Traces of mode 2, but the placement of long stems is not consistent enough to make a judgement. | Long stems |
| *Amours est une merveille* | 13$^{r-v}$ | 566 | The beginning of the song cannot be placed into a mode, but it develops into mode 2. | Long stems |
| *Bien cuidai garir* | 18$^{r}$ | 1417 | Begins in mode 1, but becomes unreadable in the *cauda* of the *pedes-cum-cauda* form. | Long stems |
| *Bone amors qui son repaire* | 19$^{r-v}$ | 180 | Only one long stem, but an almost constant alteration of single notes and ligatures, which suggest mode 2. | 1 long stem. |
| *Dex est ausi* | 37$^{v}$ | 273 | Passages of mode 3, but some passages where the pattern of long stems is inconclusive. | Long stems |
| *Dame je verroie* | 43$^{r}$ | 1769 | Some passages of mode 2, but some passages where the pattern of long stems is inconclusive. | Long stems |
| *Dedanz mon cuer* | 43$^{r}$ | 373 | Some passages of mode 2, but some passages where the pattern of long stems is inconclusive. | Long stems. |
| *En douce dolour* | 50$^{v}$ | 1972 | Some passages of mode 2, but some passages | Long stems |

| | | | | |
|---|---|---|---|---|
| | | | where the pattern of long stems is inconclusive. | and 1 upstem. |
| *En chantant plaing* | 52$^{r-v}$ | 1464 | Alternation of long and breve, but switches constantly between mode 1 and 2. | Long stems. |
| *Je chantasse volentiers* | 62$^{r}$ | 700 | Some passages with mode 3 patterns, but some passages where the pattern of long stems is inconclusive. | Long stems |
| *Je ne tieng* | 68$^{v}$-69$^{r}$ | 37 | Begins in mode 2, but in the later sections the pattern of long stems is inconclusive. | Long stems |
| *Je soloie entre envoisiez* | 69$^{v}$ | 1347 | Begins in mode 2, but in the later sections the pattern of long stems is inconclusive. | Long stems |
| *L'autrier avint* | 74$^{v}$-75$^{r}$ | 1574 | Begins in mode 3, but in the later sections the pattern of long stems is inconclusive. | Long stems. |
| *Ne me sont pas a choison* | 86$^{v}$ | 787 | Begins in mode 3, but in the later sections the pattern of long stems is inconclusive. | Long stems. |
| *Ne l'airai que* | 89$^{r-v}$ | 1131 | Much of the song is in mode 1, but in the later passages the pattern of long stems becomes inconclusive. | Long stems. |
| *Pour mal temps* | 95$^{v}$ | 523 | Most of the song is in mode 2, but in the later passages the pattern of long stems becomes inconclusive | Long stems. |
| *Pluie ne venz* | 99$^{v}$ | 2105 | Some mode 3 patterns, but not consistent. | Long stems. |
| *Por quoi se plaint* | 106$^{r-v}$ | 2128 | Few long stems to clarify, but an almost constant alteration of single notes and ligatures, which suggest mode 2. | Long stems. |
| *Quant li temps torne* | 113$^{v}$ | 2115 | Some mode 2 patterns, but not consistent. | Long stems. |
| *Qui bien veut amors descrivre* | 115$^{v}$ | 1655 | First eight notes in a mode 1 pattern, but then the pattern of long stems is inconclusive. | Long stems. |
| *Quant li oisseilon* | 116$^{r}$ | 2056 | Mostly in mode 1, but the pattern of long stems in the middle section of the song is not conclusive. | Long stems. |
| *Quant je voi este venir* | 116$^{v}$ | 1477 | Begins in mode 1, but the pattern of long stems towards the end of the song is inconclusive. | Long stems. |
| *Qui d'amours a remembrance* | 117$^{r}$ | 244 | Some mode 1 patterns, but not consistent. | Long stems and 1 upstem. |
| *Quant florist la pree* | 120$^{r-v}$ | 548 | Alternation of long and breve, but switches constantly between mode 1 and 2. | Long stems. |
| *Sire dex en tote guise* | 130$^{r}$ | 1629 | Begins in mode 1, but the pattern of long stems quickly becomes inconclusive. | Long stems. |
| *Tant ai en chantant* | 134$^{v}$ | 1095 | Begins in mode 1, but the pattern of long stems becomes inconclusive. | Long stems |
| *Tant me plait* | 137$^{r}$ | 1515 | Alternates breve and long mostly in a mode 2 pattern but is not consistent. | Long stems |

## Appendix 3: Tables showing Frequency of Ligatures in F-Pn f. 846

| 2-note descending (including *plicae*) | 2D1  | 2D2  | 2D3  | 2D4  | 2D5  | 2D6  | 2D7  | 2D8  | PD1  | PD2  | PD3  |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 2-note descending in MS) | 2398 (99%) | 2 (0.1%) | 3 (0.1%) | 1 (0%) | 1 (0%) | 10 (0.4%) | 3 (0.1%) | 4 (0.2%) | 630 (96.5%) | 12 (1.8%) | 11 (1.7%) |
| Total of 2-note descending in MS | | | | | | | | 2422 | | | 653 |

| 2-note ascending (including *plicae*) | 2A1  | 2A2  | 2A3  | 2A4  | 2A5  | 2A6  | PA1  | PA2  | PA3  |
|---|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 2-note ascending in MS) | 1210 (98.7%) | 1 (0.1%) | 3 (0.2%) | 7 (0.6%) | 2 (0.2%) | 3 (0.2%) | 191 (57.4%) | 141 (42.3%) | 1 (0.3%) |
| Total of 2-note ascending in MS | | | | | | 1226 | | | 333 |

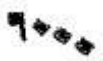
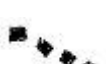
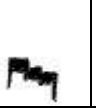
| 3-Note descending (not including *conjuncturae*) | 3D1  | 3D2  | 3D3  | 3D4  | 3D5  | 3D6  | 3D7  | 3D8  |
|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 3-note descending in MS) | 331 (90.9%) | 2 (0.5%) | 7 (1.9%) | 3 (0.8%) | 16 (4.4%) | 2 (0.5%) | 2 (0.5%) | 1 (0.3%) |
| Total of 3-note descending in MS | | | | | | | | 364 |

| *Conjuncturae* | C1  | C2  | C3  | C4  | C5  | C6  | C7  | C8  |
|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total *conjuncturae* in MS) | 1584 (94.4%) | 39 (2.3%) | 39 (2.3%) | 5 (0.3%) | 1 (0.1%) | 1 (0.1%) | 8 (0.5%) | 1 (0.1%) |
| Total of *conjuncturae* in MS | | | | | | | | 1678 |

| Descending l*ongae floratae* | LFD1  | LFD2  | LFD3  | LFD4  | LFD5  | LFD6  |
|---|---|---|---|---|---|---|
| Number of shape in MS (% of total descending *longae floratae* in MS) | 781 (93.2%) | 13 (1.6%) | 1 (0.1%) | 39 (4.7%) | 3 (0.4%) | 1 (0.1%) |
| Total of descending *longae floratae* in MS | | | | | | 838 |

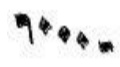
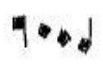
| 3-note ascending (including *longa florata)* | 3A1  | 3A2  | 3A3  | 3A4  | 3A5  | LFA1  |
|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 3-note ascending in MS) | 179 (92.3%) | 3 (1.5%) | 3 (1.5%) | 1 (0.5%) | 8 (4.1%) | 11 |
| Total of 3-note ascending in MS | | | | | 194 | 11 |

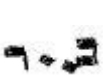
| 3-note turning | 3T1  | 3T2  | 3T3  | 3T4  | 3T5  | 3T6  | 3T7  | 3T8  | 3T9  | 3T10  | 3T11  |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 3-note turning in MS) | 44 (11.5%) | 1 (0.3%) | 50 (13%) | 1 (0.3%) | 213 (55.5%) | 7 (1.8%) | 10 (2.6%) | 5 (1.3%) | 1 (0.3%) | 4 (1%) | 48 (12.5%) |
| Total of 3-note turning in MS | | | | | | | | | | | 384 |

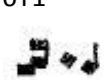
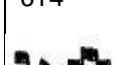
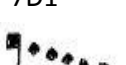
| 4-note descending and ascending | 4D1  | 4D2  | 4D3  | 4D4  | 4D5  | 4A1  |
|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 4-note descending and ascending in MS) | 137 (97.2%) | 1 (0.7%) | 1 (0.7%) | 1 (0.7%) | 1 (0.7%) | 1 (100%) |
| Total of 4-note descending and ascending in MS | | | | | 141 | 1 |

| 4-note turning (over 2 tables) | 4T1  | 4T2  | 4T3  | 4T4  | 4T5  | 4T6  | 4T7  | 4T8  | 4T9  | 4T10  | 4T11  |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 4-note turning in MS) | 46 (28%) | 1 (0.6%) | 25 (15.2%) | 3 (1.8%) | 1 (0.6%) | 3 (1.8%) | 9 (5.5%) | 1 (0.6%) | 35 (21.3%) | 2 (1.2%) | 8 (4.9%) |
| Total of 4-note turning in MS | | | | | | | | | | | |

| 4-note turning (Continued) | 4T12  | 4T13  | 4T14  | 4T15  | 4T16  | 4T17  | 4T18  | 4T19  |
|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 4-note turning in MS) | 8 (4.9%) | 6 (3.7%) | 1 (0.6%) | 1 (0.6%) | 1 (0.6%) | 10 (6%) | 1 (0.6%) | 2 (1.2%) |
| Total of 4-note turning in MS | | | | | | | | 164 |

| 5-note descending | 5D1  | 5D2  | 5D3  |
|---|---|---|---|
| Number of shape in MS (% of total 5-note descending in MS) | 11 (84.6) | 1 (7.7%) | 1 (7.7%) |
| Total of 5-note descending in MS | 13 | | |

| 5-note turning | 5T1  | 5T2  | 5T3  | 5T4  | 5T5  | 5T6  | 5T7  | 5T8  | 5T9  | 5T10  |
|---|---|---|---|---|---|---|---|---|---|---|
| Number of shape in MS (% of total 5-note turning in MS) | 2 (14.3%) | 1 (7.1%) | 1 (7.1%) | 1 (7.1%) | 1 (7.1%) | 1 (7.1%) | 1 (7.1%) | 1 (7.1%) | 4 (7.1%) | 1 (7.1%) |
| Total of 5-note turning in MS | 14 | | | | | | | | | |

| 6- and 7-note turning | 6T1  | 6T2  | 6T3  | 6T4  | 7D1  |
|---|---|---|---|---|---|
| Number of shape in MS (% of total 6- and 7--note turning in MS) | 1 (20%) | 1 (20%) | 1 (20%) | 1 (20%) | 1 (100%) |
| Total of 6- and 7-note turning in MS | 5 | | | | 1 |

# Appendix 4: A List of Manuscripts with Available Digital Images or Facsimiles

| RISM Code | Other Sigla | Images/Facsimile |
|---|---|---|
| **D-BAs Lit. 115** | MotetW2 | http://digital.bib-bvb.de/view/bvbmets/viewer.0.5.jsp?folder_id=0&dvs=1443452928637~663&pid=2957869&locale=en&usePid1=true&usePid2=true. |
| **D-B 55 MS 14** | MotetMuA | Facsimile in Martin Staehelin, 'Kleinüberlieferung mehrstimmiger Musik vor 1550 in deutschem Sprachgebiet I: Die Notre-Dame-Fragmente aus dem Bestiz von Johannes Wolf', *Nachrichten der Akademie der Wissenschaften in Göttingen, 1. Philologish-historische Klasse, 1999*, 8 vols (1999), VI: 1-35. |
| **D-Mbs Mus. ms. 4775** | MotetMuA | Facsimile in Luther A. Dittmer, *Eine zentrale Quelle des Notre-Dame Musik = A Central Source of Notre-Dame Polyphony* (Brooklyn: Institute of Medieval Music, 1959). |
| **D-W Guelf. 628 Helmst.** | MotetW1 | http://diglib.hab.de/mss/628-helmst/start.htm |
| **D-W Cod. Guelf. 1099 Helmst.** | MotetW2 | http://diglib.hab.de/mss/1099-helmst/start.htm |
| **E-BUhl s/n** | MotetHu | Facsimile in Nicolas Bell (ed.), *El Códice musical de las Huelgas Reales de Burgos*, Colección scriptorium 7, 2 vols (Madrid: Patrimonio Nacional, 1997) |
| **F-Dm 526** | Li Commens d'Amours | http://romandelarose.org/#browse;Dijon526. |
| **F-MOf H. 196** | MotetMo; The Montpellier Codex | http://manuscrits.biu-montpellier.fr/vignettem.php?GENRE%5B%5D=MP&ETG=OR&ETT=OR&ETM=OR&BASE=manuf |
| **F-Pa 5198** | TrouvK; The Arsenal Chansonnier | http://gallica.bnf.fr/ark:/12148/btv1b550063912/f27.image. |
| **F-Pn fr. 146** | Fauvel | Facsimile in François Avril, Nancy Freeman Regalado, and Edward H. Roesner, *Le Roman de Fauvel in the Edition of Mesire Chaillou de Pesstain: A Reproduction in Facsimile of the Complete Manuscript, Paris, Bibliothèque Nationale, fonds français 146* (New York: Broude Brothers, 1990) |
| **F-Pn fr. 372** | RenartC | http://gallica.bnf.fr/ark:/12148/btv1b52505222j.r=.langEN. |
| **F-Pn fr. 837** | *Salut d'amour;* AristoteA | http://gallica.bnf.fr/ark:/12148/btv1b9009629n.r=.langEN |
| **F-Pn fr. 844** | TrouvM; MotetR; | http://gallica.bnf.fr/ark:/12148/btv1b4192440/f21.image |

| | | |
|---|---|---|
| | TroubW; Chansonnier de Roi | |
| **F-Pn fr.845** | TrouvN | http://gallica.bnf.fr/ark:/12148/btv1b6000955r/f11.image |
| **F-Pn fr. 846** | TrouvO | http://gallica.bnf.fr/ark:/12148/btv1b6000950p/f27.image |
| **F-Pn fr. 847** | TrouvP | http://gallica.bnf.fr/ark:/12148/btv1b8454673n/f15.image |
| **F-Pn fr. 1376** | Chretien de Troyes | http://gallica.bnf.fr/ark:/12148/btv1b9060710r.r=.langEN |
| **F-Pn fr. 1530** | MirG/8 | http://gallica.bnf.fr/ark:/12148/btv1b9058197t |
| **F-Pn fr. 1533** | MirH/9 | http://gallica.bnf.fr/ark:/12148/btv1b9009683f |
| **F-Pn fr. 1536** | MirI/10 | http://gallica.bnf.fr/ark:/12148/btv1b9059213s |
| **F-Pn fr. 1569** | RobPa | http://gallica.bnf.fr/ark:/12148/btv1b6000327c/f1.image.r=.langEN |
| **F-Pn fr. 1581** | RenartL | http://gallica.bnf.fr/ark:/12148/btv1b60009654 |
| **F-Pn fr. 1591** | TrouvR | http://gallica.bnf.fr/ark:/12148/btv1b8454668b |
| **F-Pn fr. 1593** | RenartF; AristoteB | http://gallica.bnf.fr/ark:/12148/btv1b6000803p/f1.item |
| **F-Pn fr. 1589** | MelicainB | http://gallica.bnf.fr/ark:/12148/btv1b8447872k.r=.langEN |
| **F-Pn fr. 1633** | MelicainA | http://gallica.bnf.fr/ark:/12148/btv1b10509758f.r=.langEN |
| **F-Pn fr. 2186** | PoireA | http://gallica.bnf.fr/ark:/12148/btv1b9059053m |
| **F-Pn fr. 2193** | Miro/15 | http://gallica.bnf.fr/ark:/12148/btv1b90588213 |
| **F-Pn fr. 12474** | TroubM | http://gallica.bnf.fr/ark:/12148/btv1b6000427q |
| **F-Pn fr. 12615** | TrouvT; MotetN; Chansonnier de Noailles | http://gallica.bnf.fr/ark:/12148/btv1b60007945 |
| **F-Pn fr. 12786** | PoireB; Trouvk | http://gallica.bnf.fr/ark:/12148/btv1b60003511/f9.item |
| **F-Pn fr. 19152** | AristoteD | http://gallica.bnf.fr/ark:/12148/btv1b9062193k.r=.langEN |
| **F-Pn fr. 20050** | TrouvU; TroubX; Chansonnier St Germain des Prés | http://gallica.bnf.fr/ark:/12148/btv1b60009580 |
| **F-Pn fr. 22543** | TroubR | http://gallica.bnf.fr/ark:/12148/btv1b60004306 |
| **F-Pn fr. 22928** | MirL/2 | http://gallica.bnf.fr/ark:/12148/btv1b84546831 |
| **F-Pn fr. 24406** | TrouvV | http://gallica.bnf.fr/ark:/12148/btv1b84386028.r=24406.langEN |
| **F-Pn fr. 25532** | MirN/3 | http://gallica.bnf.fr/ark:/12148/btv1b90631786 |
| **F-Pn fr. 25566** | TrouvW; RobP: RenartV | http://gallica.bnf.fr/ark:/12148/btv1b6001348v |

| | | |
|---|---|---|
| **F-Pn lat. 904** | Gradual | http://gallica.bnf.fr/ark:/12148/btv1b84324657.r=.langEN |
| **F-Pn lat. 10482** | Breviary | http://gallica.bnf.fr/ark:/12148/btv1b90683311.r=.langEN |
| **F-Pn lat. 1112** | Parisian Missal | http://gallica.bnf.fr/ark:/12148/btv1b6000450z.r=.langEN |
| **F-Pn lat. 15139** | MotetStV; The St Victor Manuscript | http://gallica.bnf.fr/ark:/12148/btv1b8432457p/f1.image |
| **F-Pn n.a.f. 1050** | TrouvX; Clairambault Chansonnier | http://gallica.bnf.fr/ark:/12148/btv1b530003205/f23.image |
| **F-Pn n.a.f. 13521** | MotetCl; La Clayette | http://gallica.bnf.fr/ark:/12148/btv1b530121530 |
| **F-Pn n.a.f. 24541** | MirS/1 | http://gallica.bnf.fr/ark:/12148/btv1b6000451c |
| **F-TOm 526** | Contains [1.3M] | http://www.diamm.ac.uk/jsp/AnnotationManager?imageKey=130 |
| **GB-Lbl Egerton 274** | MotetLoB; TrouvF | http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=7878&CollID=28&NStart=274 |
| **GB-Lbl Egerton 2615** | MotetLoA | http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=6666 (Selected images only) |
| **GB-Lbm Harl. 4401** | MirC/11 | http://www.bl.uk/catalogues/illuminatedmanuscripts/record.asp?MSID=4574&CollID=8&NStart=4401 (Selected images only) |
| **GB-Ob Douce 308** | TrouvI | http://viewer.bodleian.ox.ac.uk/icv/page.php?book=ms._douce_308&page=1 |
| **GB-Onc MS 362** | Contains [1.3M1] | http://www.diamm.ac.uk/jsp/AnnotationManager?imageKey=1670 |
| **I-Fl Plut. 29.1** | MotetF; The Florence Manuscript | http://teca.bmlonline.it/TecaViewer/index.jsp?RisIdr=TECA0000342136 |
| **I-Tr Vari. 42** | MotetTu | Facsimile in Antoine Auda, *Les Motets wallons du MS. de Turin vari 42* (Brussels: n.p., [1953]). |