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Do trouvère melodies mean anything?

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Abstract:	This article offers analysis of three songs by Blondel de Nesle: *Onques maiz nus hom ne chanta* (RS3), *En tous tens que vente bise* (RS1618), and *A l'entree de la saison* (RS1897). It proposes that close attention to individual songs is a necessary preliminary to amassing data on overall norms that will reciprocally affect the way those individual songs are interpreted editorially and thus understood analytically. This hermeneutic circle between analysis and edition making is unavoidable for trouvère song given the relationship between the literate and oral/performative traditions as implied in the level of variation between sources. Nonetheless, certain analytical interpretations can already be advanced in the first stage of considering individual songs.

Do trouvère melodies mean anything?[*]

This article presents analytical readings of three songs by the early trouvère Blondel de Nesle in order to highlight some issues pertaining to the analysis of trouvère songs in general. Although a small scattering of musicological work analysing medieval vernacular song can be traced throughout the second half of the twentieth century, trouvère song (that is, with poetic texts in Northern dialects of French) has generally been neglected in favour of the older, and thus supposedly 'originary', repertoire of the troubadours (with texts in Occitan). The trouvère repertoire received its first Anglophone monograph only in 2006 (O'Neill 2006); in *Grove*, the search term 'trouvères' yields merely 'See TROUBADOURS, TROUVÈRES', text which carries a hyperlink to a page where the trouvères are treated within the article on the troubadours, as if epigonal.[1] Concomitantly, the troubadour repertoire has attracted a greater degree of music-analytical attention (notably in Aubrey, 1996, chapter 5, 'Form', pp.132–197, but see also Switten 1985 and, more recently, Milonia 2016). But even monophonic vernacular song in general has been relatively neglected as an object of sustained and systematic musical analysis, especially when compared to the attention received by medieval polyphonic repertoires.[2] This neglect is for a number of reasons (see Switten 1995, pp.94–112). First, the lack of counterpoint – that is, the fact of trouvère song being monophonic – has historically rendered it of less interest to a discipline whose early practitioners assumed, and wished to use music analysis to 'prove', a teleological historical achievement of Western counterpoint. Monophonic song was simply the wrong kind of repertoire to provide a useful back-history to tonality; indeed, early editions tended to present these melodies with editorially supplied harmonisation or piano accompaniment to supplement their lack.[3] Second, the high degree of variants in the poetic and musical texts for these songs has tended to frustrate attempts to posit a 'work' or 'Urtext', leading to the latter-day idea that the sources reflect the oral nature of a repertoire for which literary scholar Paul Zumthor's text-critical idea of *mouvance* (Zumthor 1972, chapter 2) has become frequently invoked. Without such a relatively stable musico-poetic text, the basis for analysis seems shaky. Third, and furthering the lack of a stable basis for music-poetic analysis, medieval monophonic song notation typically does not unambiguously (or even at all) show rhythm; fierce debates in the twentieth century about the interpretation of rhythm in this repertoire were inconclusive and, subsequently, proved off-putting to further study.[4] Finally, there is the issue of the music's seeming resistance to most markers of a stylistic sophistication that would merit sustained music analysis (for example, rhythmic interest, counterpoint, 'word

painting', tonal patterning, through-composition). As strophic songs, the text-music relation is assumed to be arbitrary, since the same melody must serve several different texts, an arbitrariness seemingly confirmed by the frequent making of songs through contrafaction (that is, retrofitting texts to earlier melodies) as well as the existence of unrelated melodies for the same given poetic text in different manuscript sources.

These arguments are interrelated to some degree. Without a harmonic element (and, to a lesser degree, without a clear relative rhythm), it is particularly difficult to identify the difference between errors and variants in these melodies. As in the specific case of Blondel de Nesle, editions tend to position themselves at two poles. At one end are musical editions – whether driven by modernist concepts of *Werktreue* or the Lachmannian stemmatic editorial approach – that use normative ideas of genre and poetico-musical structure to regularise the melodies, positing in the process a high number of errors on the part of scribes, mostly involving pitch slippage, most often by a third, but also by other intervals, for passages varying in length from a couple of notes to an entire line or more. Hans Tischler's 1997 edition of Blondel's works as part of the complete edition of trouvère song for *Corpus Mensurabilis Musicae* exemplifies this approach by presenting differences deemed bona fide variants with a visual explicitness that borders on the confusing while if not silently editing out those differences deemed errors, at least doing so with minimal signage and an opaque and heavily abbreviated critical commentary.[5] Despite the relatively late date of Tischler's work, its approach typifies earlier twentieth-century norms, not least in the decision to impose his editorial understanding of rhythm on the entire repertoire.[6] At the other pole are musical editions – whether driven by postmodernist relativism, the new orthodoxy of Zumthorian *mouvance*, or the editorial approach of Joseph Bédier – that tend instead to present all differences between sources side by side as variants, attempting no qualitative judgment on them. The edition of Blondel's songs by Avner Bahat and Gérard Le Vot exemplifies this approach (Bahat and Le Vot 1996). On the page, setting aside their different decisions about rhythm (Bahat and Le Vot opt for stemless noteheads and no bar lines), the two editions of Tischler and Bahat/Le Vot have a similar appearance: multiple staves, each showing the reading of specific sources or group of sources, aligned vertically to enable visual comparison, although this vertical alignment is, as I shall discuss below, one that relies on the structure of the verbal-text rather than a melodic one. What differs, however, is their attitude to the quality and significance of the differences between sources, and their willingness to present them to the reader. Meanwhile, editions of trouvère song by literary

scholars usually ignore the music, not only omitting it (and often not even noting its existence), but ignoring, too, any evidence that the melodies might bring to bear on filial relations between texts, the qualities and practices of scribes, and the overall relative quality of a given song's transmission.[7] On the whole, text-editing continues to espouse the more traditional idea of providing something closer to the author's original text, especially with editions of named poets.[8] Sometimes the edition has a musical appendix by a musicologist. In the case of Blondel, Bahat and Le Vot's separate volume is effectively such a musical appendix, designed to accompany the slightly earlier text edition by Yvan G. Lepage (Lepage 1994); cross-referencing is tricky, however, since Lepage's edition orders the songs entirely differently and does not indicate which sources have musical notation.

The dialectical and hermeneutic circle binding analysis and editing in early music has been discussed at some length for polyphonic song repertories, particularly that of Machaut (see, for example, Bent 1998; Leach 2000). For Machaut, some sources are known to be close to the author, and there is a strong authorial persona who may be assumed to be in control of his texts and 'intending' them to be one particular way or another (see the arguments Leach 2011, chapter 2). For trouvère song, by contrast, any such claim is problematic, especially for the earliest layers. The earliest written testimony to this repertoire that survives date from several decades after the death of its earliest named authors. While John Haines has posited a now-lost written transmission of this repertoire in ephemeral formats, others have assumed that the codices as we now have them (one may be from the 1230s, but most date from the later thirteenth and early fourteenth centuries) are the earliest written instantiation of the melodies which were made and circulated entirely orally before this time.[9] The lack of authorially sanctioned – or even authorially co-eval – inscription of this music and a tendency to point to the high degree of *mouvance* as evidence of oral transmission and acceptable associated re-composition and variation in performance, both lead to a view of the author as having rather less authority than in later periods and the melody as constituting something rather less than a musical work. In terms of analysis, this leads to comments I have frequently encountered in response to my own attempts to present analyses of the pitches of trouvère song, comments which dismiss recorded pitches' explanatory power on the basis that they represent only a small fraction of the actuality of the song's identity or performance possibilities. This view is clearly articulated in modern performances of this music, which rarely present it in the form given in modern editions, but typically embellish the vocal line, play with any rhythmic interpretation offered in the edition (or impose one if none is), and/or present the song with

improvised instrumental accompaniment. Such treatment of the notational trace as a mere framework or 'skeleton' for elaboration is certainly invited by the radically under-prescriptive nature of the notation, the level of variants between sources, and the lack of firm historical knowledge about the accuracy of literary description of song performances in this period. So while it is probably true that the pitches are a small fraction of the actuality of the song's performative being (both now and in the past, albeit probably differently), they are all that remain to us, and it is from them, and from their analysis, that we must imagine and construct those other features. I will claim that a sufficiently nuanced consideration of the variants in remaining traces of a given song can construct a larger field of knowledge for that song which itself points to some of the ways in which any individual trace might be known and understood.

Most importantly for the present article, it is only from close but heuristic and provisional analytical attention to a sufficient number of individual pieces that overall norms and the (temporal, authorial, geographical) extent to which they operate can be extrapolated. It seems possible that work similar in kind to that undertaken for Classical period sonata-form pieces in Hepokosksi and Darcy 2006 might yield similarly useful results, giving an idea of norms and a weighted range of default options in given sub-types of medieval song-forms, as well as enabling recognition of deformations, to open up a hermeneutics of melody. The focus on trouvère rather than troubadour repertoire then becomes important because of the far greater number of texts that survive with melodies (over ten times as many), and the extent of multiple copies of the same text and melody in different manuscript sources. The larger number of notated songs, combined with the depth of field produced by the multiple renderings of individual songs provide rich pickings indeed. Nonetheless, the present article cannot consider a large enough number of songs to undertake this work sufficiently, nor would space permit such a presentation. Instead, a small number of songs will be considered here as a way of laying out the initial orientation that such a study might pursue, using a selection of works relatively securely attributed to a single named trouvère. This is not meant to suggest that the trouvères represent a monolithic song tradition: the repertoire that is collected in the large chansonniers is incredibly diverse. Nonetheless, some of the conclusions about analysis (and, through analysis, about the critical analytical task of editing) may be more broadly applicable insofar as they point to norms and specific practices in particular manuscripts that may well affect other songs in those sources.

Paradoxically perhaps, my analysis will invoke *a priori* categories of norms and defaults as if these were already established. I should stress, however, that they are not yet fully established, although few who deal with this repertoire would doubt that they do exist. Basic formal tabulations for the poetic versification are already available and Tischler's complete trouvère edition includes a table of his own basic analyses of musical form (see Mölk and Wolfzettel 1972 and Tischler 1997 vol.1, pp.57–60 (poetic types) pp.61–65 (musical forms)). While useful, the latter is a very large-scale picture, larger-scale even than the line-bound analysis of poetic versification, analogous to saying for a later symphony that this movement is a sonata form, this a sonata-rondeau, this a binary form. My interests here are in more detailed (sub-line) gestures, viewed in the *context* of those larger segments (the line and the larger levels of musical repetition). The norms I will adduce for the heuristic purpose of analysis below are therefore deeply provisional and based on my ongoing engagement with (as yet) a relatively limited portion of the trouvère repertoire. While it might seem possible to choose a section of the repertoire, such as Blondel's entire output, or the songs in a single manuscript source, and tabulate features such as ambitus and tonal patterns, against overall form from a literal reading of the manuscript in question or a modern edition, such a table would be, in my view, so partial and preliminary – and subject to significant revision once a more nuanced close reading is done – as to be of very limited value. Nonetheless, where I invoke norms below, I will attempt to justify my provisional sense with some heuristic statistics of this kind, but I continue to maintain that only a much larger study could really develop a more rigorous set of defaults.

Blondel de Nesle: biography and editions

Little is known about Blondel de Nesle, for whom 23 securely attributed songs survive, as well as several more that are attributed to him in some copies but now thought possibly or definitely the work of others (see Lepage 1994). His name suggests that this Picard was from a small village in the Somme on one of the main roads of Flanders, running between Noyon and Péronne. His songs attest that he knew the early trouvères Conon de Béthune and Gace Brulé; he can therefore be associated with some of the key individuals and centres of song production at Northern French courts in the late twelfth century (see the introduction in Tischler 2002). While Dyggve 1942 identifies Blondel with Jehan II de Nesle, Lepage (Lepage 1994, pp.14–16) rejects this, arguing instead that Jehan II's father, Jehan I, is the better candidate, citing Newman 1971.[10] In either case, Blondel represents one of most

prolific and long-copied of the earliest trouvères and thus, potentially, a good starting point for an enquiry.

Blondel's songs were edited in the nineteenth century by Prosper Tarbé (Tarbé 1862), who arranged the poetic texts in alphabetical order and edited from different manuscripts, seemingly at random.[11] Most of Blondel's poems were also included in the edition of the poems in MS **C** by Jules Brakelmann (Brakelmann 1870–1891).[12] Leo Wiese's critical edition (Wiese 1904) takes **M** as a base manuscript, but does not hesitate to correct this from other texts, such as **K** and **C.**[13] None of these editions gives the melodies of the texts, and the presence or absence of musical notation is seldom indicated; the first musicological study of Blondel's works, a 1945 doctoral dissertation by Ursula Aarburg, was never published.

No single source transmits all 23 of the securely attributed chansons of Blondel, although **M** and **T** have 18, including 5 that appear only in these two sources. Lepage 1994 edited these from **M**, which he considers 'more intelligent' and 'less marked the the viewpoint of verbal dialect' (p.35). Four songs not in **M** and **T** appear in members of the **KNPX** group of manuscripts.[14] These Lepage edits after **K**, which is the sole transmitter of one of those four pieces. That leaves a single piece that is in neither **MT** nor **KNPX**, but only found in the sources from Lorraine, **C** and **U**, of which, even though **U** is the earliest known source, Lepage opts for **C** where the text is 'generally superior' (Lepage 1994, 35–36).[15] Having established a base text for each song, the text of that manuscript is given 'faithfully, correcting nothing but materially evident errors (faults of sense or meter), without trying to recapture the supposed original reading' (Lepage 1994, 36–37).

The melodies of many of Blondel's songs were included in van der Werf 1977, but they were not published in their entirety until Bahat and Le Vot 1996, effectively the musical appendix to Lepage 1994. As noted earlier, Bahat and Le Vot 1996 frustratingly number the songs differently from the text volume, since it orders them by number of notated manuscript attestations, from none to many, but it at least attempts to present all of Blondel's songs. Unlike Lepage's text edition, which chooses a base text and then presents it, noting variants from other sources only in footnotes, the musical text presents all musical readings in parallel, aligned vertically on the page. Occasionally it combines manuscripts in stemmatically related groups, such as **MT** or **KNPX**, on a single staff, but it otherwise has separate staves for each manuscript witness. The commentary makes it clear that all variants

are considered legitimate variants, while noting cases in which earlier music editors have detected third errors, or other pitch errors, in one or more of the sources. Bahat and Le Vot's commentary typically dismisses these editorial interventions: 'in general, musicologists, mindful of regularity, have a tendency to interpret these modifications [different pitch readings between sources] by invoking faults of inattention or cleffing on the part of the copyist. Of course these kinds of errors are observed. One can nonetheless fundamentally question this type of explanation in the majority of the present cases'.[16] They proceed to adduce the evidence from ethnomusicological studies of oral societies (without, however, citing any specific authors or texts) that reciting tones are used in a very flexible manner. Ironically, this displays a belief in the literalness of the musical notation that I find unconvincing if one accepts, as Bahat and Le Vot do, the large role of orality in this music's composition, transmission, and performance. This is not to say, however, that the trouvère repertoire was not also, perhaps always also, literate, albeit in more ephemeral forms than now survive. Moreover, Leo Treitler's 'Oral, Written, and Literate Process in the Music of the Middle Ages' (in Treitler 2003, pp.230–251) suggests strongly that a simply binary opposition between orality and literacy should be replaced by a more nuanced understanding of complex interactions between physical writing, writing in memory, and 're-compositional' processes using a mixture of the two. In this reading, the 'flexibility' of the pitch heighting (causing differences in the representation of pitches between sources), shows the memorial 'chunking' of the copyist, whether in visual or aural memory (or a mixture of the two). This is equivalent to the way that some neumatic notations preserve an idea of contour *within* individual, multi-pitch neumes, but do not use heighting to show pitch contours *between* neumes. In trouvère song, the 'chunk' is a bit longer and might well have been disrupted by things in the source (change of line, clef, scribe) or in the copy (change of line or clef).[17]

As mentioned above, Tischler 1997 also includes all the Blondel songs, although they are not edited together as an authorial corpus but scattered among the 15 volumes of the edition. While, like Bahat and Le Vot, Tischler presents all the manuscript readings in vertical alignment, he is a musicologist they might call 'mindful of regularity', since he frequently adjusts the pitch level of shorter and longer passages from that found in the manuscripts. As also mentioned above, Tischler 1997 additionally assigns rhythmic values to the songs' pitches, based on his understanding of the modal rhythm implied by the text; as will be discussed below, this privileging of the syllabic organisation of textual versification can obscure the presence of more purely pitch-based repetition structures.

Not intervening in a medieval musical text is tantamount to alleging that its meanings are self-evident to us today.[18] If this were so, there would be no need for editions at all, especially now that most of the source are available online as digital surrogates. Much as I dislike the results in Tischler's volume in terms of their imposition of rhythm, and much as I may choose to dislike his choice of base manuscript (or the idea of even having such a thing), his editorial readings pay close attention to potential scribal habits in their diagnosis of error. I think we can pay even more attention by nuancing this for the specific manuscript in question. For example, MS **T**, with its single-column layout, has less opportunity for clef changes: although it does occasionally insert a change of clef mid-line, in cases where the pitch level or the transcription suddenly gets 'out' for a passage, one can posit that this represents a clef at a line change in a two-column exemplar, which is simply not observed in **T**. Other manuscript-specific preferences, like the use of F clefs rather than C clefs, the stage at which clefs were entered in the copying process, and the desire to avoid the lack of clarity around b-mi/b-fa (both available without specific accidental marking in the medieval pitch system) need to be taken into account. More research is required, but the analysis that ultimately follows here represents a preliminary attempt.

One might object that it is foolish to correct a medieval source on the basis of aggregating readings from all sources surviving today, because the original medieval readers did not share our luxury of being able to compare multiple codices. But I would argue instead that the philological comparison to which modern scholars are reduced is the closest we can come to 'knowing the song' from 'out there in the world'; medieval singers and listeners knew the song not just from a single written copy, but as a song in memory, in their heads, to sing or imagine, from having sung it and/or heard it sung multiple times. They were not, it seems, using MS **T** (for example) to get to know music they did not already know. And perhaps they were not using it for anything other than a poetic text prompt, and/or as a beautiful prestige object, a historical record like a deluxe photo-album from a wedding that might sit on the shelves for years without being opened except to impress occasional guests. The scribes who wrote the music notation into **T** (and other sources) seem to have been using a mixture of eye and ear to arrive at the songs' notation, often getting local formations right in contour or interval, while failing to preserve the global pitch level.

Beyond the production of modern editions, virtually nothing has been said about the music of Blondel's songs by musicologists.[19] As editions proliferate texts rather than establishing a text, I will base my analysis on the manuscripts in the first instance, compared and adjusted to give a sense of the song for analysis. As in polyphonic repertoires, the analysis will inform this adjustment – a hermeneutic circle but not a vicious one. In fact, the very kinds of trouble that scribes seem to us to have had in notating a song, and the fact that it clearly was *not* trouble as far as they or the users of these books were concerned, invite us to think about song differently, on a musically smaller scale, paying attention to individual points, cadences, openings, gestures, contours, movement. This smaller-scale inquiry has been evaded by the dominance of textual analysis, which considers the basic unit of the line, looks at the rhyme scheme, and notes only whole-line repetition in the music.[20] When examined more closely, the modules of the melody are much more finely wrought than such analysis allows, and the melody – repeated many times in these multi-stanzaic works – is arguably far more memorable and prominent than the text.

ANALYSIS

Case study 1: *Onques maiz nus hom ne chanta* (RS3)

Onques maiz nus hom ne chanta (RS3 in the standard numbering of Spanke 1955) makes an excellent starting point to demonstrate what can be achieved through musical analysis in a trouvère song for which relatively little editorial intervention is required. The two surviving notations in the closely related manuscripts, **M** and **T**, are very similar and seem to present a relatively unproblematic musical text.[21] Nonetheless, differences between them do exist, so I will base my initial comments here on the version of the song recorded in **M**, with the variants being discussed in a short section below, which will consider the extent to which my analysis holds true for all versions, or whether certain parts pertain to the particular version of the song in **M**. My initial case study of *Onques maiz nus hom ne chanta* (RS3) will be presented at some length here to lay the ground for the later analyses, which will require greater text-critical intervention. I will argue in particular that musical analysis of song has been hampered by a typical forced alignment of musical with literary form, granulated only down to the level of the poetic line, whereas smaller units of segmentation are salient for the melody, which has its own motivic structures.[22] Given the poetry's clear, fundamental interest in structure and repetition it would be surprising if this were not reflected in the melodies of

these songs, so my analysis will start where others have. But music can project structure and perform kinds of repetition differently from the materials of language, even though both depend on sonic qualities, so my analysis will also pay attention to melodic repetition units without regard to the distribution of text within them, an approach that can be supported by the evidence of text distribution both within single copies and between different versions of the same song, as will be shown.

The ten-line stanza form of *Onques maiz nus hom ne chanta* (RS3) rhymes abababababb, which the basic musical structure presents as what I will refer to as 'double pedes with cauda': poetic lines ab ab | ab ab | bb presented musically as AABBC. A more useful and standardised terminology for the competing musical and poetic forms of these songs would be highly valuable. Nonetheless, the various terminology used for parts of these songs' larger structures has an involved history that is beyond the scope of the present discussion, so I will make do with terms commonly found in other discussions: each stanza has a frons and cauda of which the former has two pedes (singular, 'pes'). One of the most common types of song structure is to have lines 3–4 of the 'frons' sung to the same music as lines 1–2, giving a musical structure AA, the 'pedes'. The rest of the song, which can be anything between 2 and 11 lines of poetry depending on the stanza length chosen by the poet-composer, is set to new music, B, the 'cauda'. Of Blondel's other 22 securely attested songs (that is, excluding *Onques maiz nus hom ne chanta* (RS3)), 20 are in this 'pedes-with-cauda' form, AAB.[23]

In *Onques maiz nus hom ne chanta* (RS3), however, the normal AAB form of 'pedes with cauda' is effectively expanded, so that the frons has a double pair of pedes, giving the form AABBC. Bahat and Le Vot 1996 expresses the musical form of this song at the level of the poetic line, as shown in the third column of Table 1.1. My final column translates this to a larger musical level, to show that they are suggesting that the first pedes are an exact double versicle (AA), the second a more varied one (BB'), while the final two lines have completely new music (C).

<INSERT Table 1.1 NEAR HERE>

Tischler (Tischler 1997, vol.1 no.3) superimposes these two levels of granulation in his synopsis of the form: each upper-case letter in the larger poetic form AABBC comprises two lines of melody, which he expresses in lower-case letters: A is (ab), B is (b'c) and C is (dc'),

giving an overall melodic form of ababb'cb'cdc'. In this way, Tischler flags up interrelations between the elements in the main parts of the structure, implying that the the first phrase of pedes II is a modified form of the second phrase of pedes I, and that the terminal phrase of pedes II goes on to become the terminal phrase of the cauda. However, his broader AABBC notation suggests, contrary to Bahat/Le Vot, that both pedes are more exact double versicle structures. These different ways of expressing the structure are summarised comparatively in Table 1.2.

<INSERT Table 1.2 NEAR HERE>

While Tischler and Bahat/Le Vot give different synoptic structural analyses, they both accept a musical form bounded by the poetic line. Making the melody a corollary of the poetry assumes that the former merely mirrors the latter and, as I will show, gives an inadequate sense of the *musical* form, which requires a far greater level of segmentation.[24] Examined more closely, every octosyllabic line has an opening (syllable 1); an opening continuation (syllables 2–3); a transition to the medial point (syllable 4); the fifth-syllable medial point itself (syllable 5); the opening of a second part of the line (syllable 6); and the cadential (rhyme) syllables (syllables 7–8). Resemblances between lines can and do happen at this micro-level giving a structure that is far more integrated than the broad letter-based analyses suggest.

As mentioned above, my analysis takes as its starting point the version of the song in **M**, discussing that in **T** only when notable variants are present; a subsequent section below gives a fuller discussion of the way analysis assists in understanding the valency of the differences between the two scribal renderings of the song. A representation of the song in modern notation is given in example 1.1.[25]

<INSERT EXAMPLE 1.1. NEAR HERE>

Frons (pedes I and pedes II)

The opening section of the frons, pedes I, serves to outline tonal and melodic norms for the song. All first four lines have the same termination figure (+t1), setting the last four syllables

of each octosyllabic line. Moreover, the last three pitches of this cadence – *F-E-D*, in various distributions with respect to syllables of text – are also used for the cadences of lines 6, 8, and 10, meaning that this termination figure (t1) forms the final cadence of each stanza, and thus of the whole song itself.[26] This three-pitch termination therefore links all lines in pedes I, the closed endings in pedes II, and the closed ending of the cauda. The final cadence is augured strongly throughout each stanza: in pedes I the extended version of t1 (+t1) is used for both the a-rhyme ('-a') and the b-rhyme ('-ant'); through pedes II and the cauda t1 becomes more exclusively associated with the b-rhyme ('-ant'), which forms the final cadence.

The most common tonal strategy in the frons of a song structured with its second pair of lines replicating the music and rhymes of the first pair of lines is to reflect those rhymes by using contrasting terminal tones, setting up a tonally open ending for the a-rhyme and a closed ending for the b-rhyme. This is the first-level default for the tonal aspect of the frons. Of Blondel's 20 other songs that have this ABAB form in their frons, 16 do precisely this. Of those four songs that do not establish alternating open and closed tonal terminations in their frons, three have the same pitch at the end of all four of their opening lines.[27] This tonal organisation represents, for Blondel at least, a second-level default in the frons. Regardless of whether the song has a first-level or second-level default in its frons, its tonal ending is overwhelmingly likely to serve also as the final of the cauda: 12 of the 16 songs that establish a tonal open/closed alternation in the frons use the closed pitch of the frons as the final pitch in the cauda; three of the four songs that do not have open/closed alternation in the frons nonetheless have the same pitch at the end of both frons and cauda. As Table 1.3 clarifies, this tonal match between the endings of frons and cauda thus represents the first-level tonal default for the cauda, with only five of the 20 songs organised with a paired pedes structure in the frons exemplifying a second-level default of having a different tonal termination.

<INSERT Table 1.3 near here>

I have excluded *Onques maiz nus hom ne chanta* (RS3) from the statistics presented above because it has two sets of pedes, effectively a double frons, which between them exemplify both the first- and second-level tonal defaults for a frons. The initial four lines all end on *D*, generating a strong expectation that it will function as the eventual final; tonal tension is removed from terminal positions in the line, leaving the opening pitches of the lines, *a* and *E*, to provide a weak secondary tonal focus. In lines 5–8 the pitch *a* comes to serve as a proper

secondary tonal focus, since the abab rhymes of lines 5–8 are projected in the more usual alternation of open and closed tonal endings, there *a* and *D*.

The extended cadence in pedes I, +t1, starts from the fifth syllable of each line, the syllable that initiates the second half of the octosyllabic line. The fifth syllable of each line in pedes I is, as in all lines except l.9, sung to the pitch *G*.[28] This approach to the *D* final from the upper fourth, *G*, in the second half of each of lines 1–4 is thus remarkably uniform. The chief difference between these lines, therefore, lies in the openings. The opening of lines 1 and 3, the a-rhyme lines in the first set of pedes, start with a repeated pitch, *a*, an initial melodic gesture (here called i1) not found elsewhere in this song, whose other motions are predominantly stepwise. The figure i1 is thus marked as a specific kind of opening gesture, signalling the two a-rhyme lines of pedes I, despite pedes I not offering tonal differentiation between a-rhyme lines and b-rhyme lines in their terminations. This opening gesture thus provides fundamental orientation to singer and listener alike in the first set of pedes.

<MUSIC EXAMPLE 1.1>

Within pedes I the only slight variation is found in line 4, which shows a little more latitude on the second syllable, mirroring the gesture t1 through the addition of a plica, and an emphatic redistribution of the syllables for the last three syllables of the line, the first of which also has an additional plica. Rather than being grouped as *aGF-E-D* (as in line 2), the grouping is *aGF-FE-ED*, which potentially lengthens the delivery of 'de <u>sem</u>blant', 'plus <u>en</u> grant', and 'a <u>par</u>tir' in the three stanzas of the song respectively.[29] The version in **T** also redistributes these syllables, although it does so by reversing the grouping of the pitches for the penultimate and antepenultimate syllables: 3+1+1 (*aGF-E-D*) becomes 1+3+1 (*a-GFE-D*), as shown in example 1.2. Nonetheless, this moves the delivery of the seventh syllable even earlier in the pitch-string than in **M**'s version, similarly potentially lengthening the delivery.

<MUSIC EXAMPLE 1.2>

For the sake of my analysis, I consider the salience of pitch strings to be greater than their distribution with respect to syllables. On one hand this is clearly an element of play for composers and performers, and can impact significantly on the meaning of the music-text

presentation. On the other hand, the flexibility of text-music alignment can be seen to support the idea that basic pitch string is a more fundamental aspect of the melody than its syllabification. I will say more about redistribution of syllables and pitches in the section below looking at manuscript variants. For now, it should just be noted that the universal tendency to align the melodic pitches of vernacular song by their poetic syllables tends to obscure, at least visually, the frequency of exact melodic repetition. Edition layouts which align instead by melodic pitches might provide useful prompts to an analysis that takes better account of musical delivery.

The second set of pedes (ll.5–8) relates motivically to the first in that the opening gesture of their odd lines (lines 5 and 7) is identical to that found in the even lines of the first set of pedes (lines 2 and 4), that is, i2. Lines 5 and 7 then leap a minor third to the fifth-syllable *G*, and close with a new 'open', odd-line cadence, t2. This is the first cadence to end on a pitch other than *D*, providing the song's first clear secondary tonal focus, albeit one arguably foreshadowed in the repeated *a* pitches that opened lines 1 and 3; the greater 'openness' of lines 5 and 7 seems to be furthered by their being the only two lines whose overall contour rises.

The even lines of pedes II (lines 6 and 8) are the most extensive lines in the song, containing 18 pitches each (two pitches more than the previous most expansive line, line 4). They present a sequence of falling fourths *c*-*G*, ~~*b*~~-*F*, and *G*-*D*: the first two of these are connected by the note *a* in between them; the third follows directly from the second, and then connects to the cadence t1 by means of the note *E*.

Overall, pedes II reconfigures an opening gesture (i2) that had belonged to even lines into an odd-line opening gesture, joining it to a new termination (t2) that is tonally new and a fifth above the final. In pedes I the terminal pitch was always *D* and the initial pitches of lines were *a* (odd) and *E* (even). In pedes II these pitches are maintained, but only *D* retains the same function: *a* moves from an initial to a terminal pitch; *E* moves from being an initial pitch of the even lines to initiating the odd lines; a new pitch, *c*, initiates the even lines. Pedes II maintains an interest in the lower part of the ambitus (down to *C*) through the motive i2, but it extends the ambitus up to *c* though the new opening gesture of the even lines. This extended range, coupled with the new tonal termination, exemplify some of the features

typical in the post-frons cauda of songs with the usual AAB pedes-with-cauda structure. But the preservation of the ABAB musical structure of the pedes, the repetition of the same rhyme scheme as in pedes I, and the density of shared motivic structures, between the two sets of pedes, albeit it in different places, ultimately relates the two sets of pedes to one another, in the process creating a strong impetus for a more significant break when the cauda proper eventually arrives.

Cauda

The default for trouvère song is that one of the lines in the cauda, but not usually the first or last, will provide the greatest distinctness from the various norms (tonal, motivic, declamatory, contour-related) established in the frons. This is most usually the penultimate line of the cauda, far less usually its first or last. Here, however, the penultimate line *is* the first line, since the cauda is short, containing only two poetic lines on account of the relatively uncommon double pedes structure, which makes an unusually extended frons. Therefore, the opening of the cauda (l.9) is the most individual in the song and the point of greatest tension. First, it is the sole line which starts and ends on the same pitch, *C*; it is thus anchored at its beginning and end in the lowest part of the song's ambitus. Second, the opening gesture of the line is a striking leap of a rising fifth, *C*-*G*, an interval only sung once before, in the movement between the end of line 2 and the opening of line 3, where it was *D*-*a*. Third, the *G* reached is immediately repeated twice (syllables 2–4), a gesture only seen before in the i1 motive that opens lines 1 and 3, where it was with the pitch *a* for syllables 1–3. Fourth, across the middle of the line there is a second leap of a fifth, this time downwards, from *a* to *D*, an outline that replicates the overall contour of lines 1 and 3, with which l.9 shares its total of 12 pitches, the joint fewest in the piece. Fifth, in combination with the strong *G* focus in the unusual first half of the line, it has *D* at syllable 5, thus being the sole line without *G* as the point of departure for the second half of the line. Sixth and finally, the line has the pitches for cadence t1, but presents them a syllable earlier than in lines 6 and 8, and extends the cadence to *C* (labelled t1+ to show the extension after t1 rather than before).[30]

Between lines 9 and 10 there is the largest leap in the whole song from *C* to *b*, which further contributes to the distinctiveness of the cauda, and which then rises straight away to reach the highest pitch in the piece, *d*. From there it falls an octave to the final on *D*, with the contour

reversing momentarily to reclaim the *G* on syllable 5 that had featured in all lines except l.9, and again for the *F* that initiates the final t1 cadence.[31] As with line 4, which closed the first section of the song, and as with line 8, which closed the second section, the last cadence of the final section is lengthened by a plica.

Not all trouvère songs show such a high level of tonal and motivic organization and integration as this one, but many do. A wider study would look at the ways in which a given song sets up norms and expectations through its own internal processes so as to enable analysis of how expectation is fulfilled or frustrated. The study would then investigate whether there is a wide sharing of these norms or a set of hierarchical defaults within them as a way of understanding when individual songs are playing with norms present in song culture more broadly (norms which might not be established within the given song itself, but might nonetheless be operating).

Variation between sources

If one considers differences between the two extant copies of this song one might make remarks pertinent in general to the scribal habits seen in these manuscripts. The scribe in **M**, for example, has trouble with ascending two note groups when they are stepwise – they are often blurred and/or the upper note comes out a little bit rough.[32] Some pitches are only just barely on the lines they seem to belong to. The notated portion of the copy in **M** goes across a page turn, which provokes a dittography of the two-note ligature belonging to syllable 4 of line 4. The first version (on f.143v) looks there as if it is for the second syllable of 'd'ire', but this is in fact elided by the following word 'a' which is the real 4th syllable of the line. The ligature is repeated for this 'a' at the top of f.144r. One can trace the scribe reading 'd'i-re' as disyllabic on this page (because they have not yet seen that it is followed by a word starting with a vowel) and therefore copying two syllables' worth of notes and then, turning the page (presumably after a wait to allow the ink to dry) and seeing 'a' and copying the ligature again.[33] The only other copying issue in **M** is an erasure above the fourth syllable of l.10 before the current three-pitch group: it looks like it would have been *b*, which would have made this a four-note group (shown on example 1.1 in square brackets). **T** has only one trivial error in pedes I: the first note of line 4 is copied too early for the text and has been erased and recopied in the correct place.[34]

These kinds of copying problems are relatively easy to diagnose as errors. Issues that affect musical readings, ligation, and pitches are harder to understand the weighting of, and both the editions of Tischler 1997 and Bahat and Le Vot 1996 simply present the variants as valid alternatives. I would agree that some are simply that, especially when, as in pedes I, they merely affect a redistribution of pitches and syllables, or the simple use of a plica rather than an ordinary note (both variants of this kind are in line 4; discussed above and see example 1.2).[35] Pedes II and the cauda, however, display more differences when the two copies are compared. One of these differences is, I would argue, highly suggestive of a scribe-singer thinking about a given line in terms of the two different halves that I have stressed as organisational in the analytical discussion above, divided around the central pitch *G* at syllable 5. In the light of the pedes structure, the line in question (line 5 in **T**) can be 'corrected' to make sense internally for **T**'s version, while preserving **T**'s variants compared to the equivalent line in **M**. For a modern reader, this involves seeing the scribe's version as having clear errors in need of correction, but I prefer to maintain that for a medieval reader, this 'correction' is merely how the copy would have been 'understood', or 'realised', since a singer would not be sight-reading a song they did not already know to some degree aurally (since the notation is under-prescriptive in too many respects, notably rhythm) and they were therefore not deploying the more literal attitude to reading music notation that pertains today, with our vastly more prescriptive notation.

<INSERT EXAMPLE 1.3 HERE>

As shown in example 1.3, lines 5 and 7 in **T** have the same number of pitches, ligated in the same way with the same contour within each half. Compared to line 7, however, line 5's first half-line is a third higher and its second half is a third lower; the fifth-syllable single note (*G* in **M**), is a tone lower in **T**, and seems to mediate between two different (and opposite) third errors in the copying. Various scribal mechanisms for the production of this error might be imagined: copying from an exemplar that had a clef change; notating a song from a real or imagined performance; or just losing one's place on the staff. It is significant in my view that the scribe lost their place at the fifth-syllable, that stable point around which all but one line of the song pivots on the note *G*.

Therefore, without question I would 'correct' line 5 since I understand from the formal set-up of the song that it is identical to line 7 in its pitch content. As stressed above, this is not really

a correction, since what is written is only wrong if we employ our own literal approach to notation; instead, this is a realisation of my understanding of what was intended, translated into modern notation. As a medieval singer, I would just sing the melody correctly, mentally adjusting the clefs for the three different segments of the line. As a modern editor working in our more notationally literal age, I must correct the notation. Once this 'correction' is made, it becomes possible to compare **T**'s lines 5 and 7 with the same lines in **M**. Both versions preserve the *G* for syllable 5; both versions cadence to *a*: essentially these two renderings have similar tonal functions. But one can now see the allowable variations between versions that the song tradition permits.[36] Manuscript **T** starts with a two-note ligature *D-E* rather than **M**'s single note *E*, effectively extending the final pitch (*D*) of the previous line. The only other difference in the first half of the line is one of simple redistribution of the kind that was already observed *within* each single copy of a song for the end of line 4 (see example 1.2 above). Syllables 2 and 3 have the same four notes (*F, E, D, C*), but arranged in groups of 2+2 (*F~~E~~-DC*, with *E* realised from the plicated *F*) in **M** and groups of 1+3 in **T** (*F-EDC*, with no plica).[37]

The second half of the line shows even more variation: syllables 6 and 7 are *Ga-cb* in **M** and *Ga-baG* in **T**. Both sources are internally consistent in copying these different pre-cadential approaches for both lines 5 and 7. The effect of **M**'s version is to mirror a fifth higher (on *a*) cadence t1 which had been used (on *D*) in lines 1, 2, 3, 4, 6, 8, and 10. **T**'s version gives more variety, making lines 5 and 7 more different – not just tonally different, but different in the melodic approach to the cadence, which comes from below. The effect is to make the note *a* sound like an open tone for the pitch *G*, rather than relating it so strongly to *D*.[38] A further effect of **T**'s version is to withhold opening the ambitus up to the upper *c* until the start of line 6, 'sachiez'.

The closed lines of pedes II in the version of **T** show further examples of differences from the version of **M**, but also show variants between themselves, not completely breaking their basic internal consistency, but marking line 8 as a more elaborate version of line 6, especially at the opening and the mid-point. Example 1.4 shows a transcription of both lines in both manuscripts. Comparing line 6 in the versions of the two manuscript sources shows some consistency in the kind of differences **T** displays. As was the case in lines 5 and 7, the opening of line 6 in **T** has been elaborated, again with a two-note ligature starting from the cadence note of the previous line. This means that the highest pitch, *c*, with which the version

of **M** starts, is not reached until the beginning of the second syllable, rather than serving for the first, further delaying its appearance given **T**'s different figuration, which lacks *c*, at the end of line 5. Syllable 3 has no plica on the *a* in **T** and syllable 4 has a two-note descent *GF*, rather than *aGF*; perhaps the presence of the plica in **M** necessitates the re-singing of *a* at the start of syllable 4 in that source. But it is readily understandable that these two manuscript versions offer substantially the same melody, with similar contour and line. While different in its text-distribution in the second half of the line, the pitch string is virtually identical, merely with one additional passing note, the *E* at the end of the four-note ligature in **M** not present in **T**.

<INSERT EX1.4>

Lines 6 and 8 in **M** are identical apart from an anticipatory plica on the penultimate syllable of line 8. In **T**, however, line 8 varies line 6's presentation at the two other salient junctures: the opening and the link to the mid-point. The initial two-note ligature is extended to a flourishing turn of four notes, *abcb*. This gives an additional emphasis to *c* as a focus pitch at the start of this line, perhaps compensating for the more lengthy wait for its first appearance in **T**'s version. The syllable-5 mid-point is approached from further below, as **T**'s line 8 has a three-note figure on the fourth syllable, *GFE*, so that syllable 5 is ~~*F*~~, with the pitch for the ornamental part of the plica likely providing the customary *G*. **T**'s version thus appears to anticipate the entire omission of *G* at syllable-5 in line 9 through its minimisation as an note that is part of an ornamental figure (and likely not sung in full voice) in line 8.

<INSERT EX 1.5>

Example 1.5 compares the two manuscript versions for the cauda, lines 9–10, in an alignment by pitch rather than syllable that enables the variants between the two manifestations of the melody to be labelled. The version in **T** for line 9 shows one minor difference in each half of the line (the addition of a lower neighbour on syllable 3 (labelled 'ln' at X in example 1.5) and the redistribution of the pitches after the medial point (Y in example 1.5)), but a more striking difference at the medial point (Z in example 1.5). As discussed above, this is the one line without the pitch *G* at the centre of the line for syllable 5. **M** has the *D* final at this point, whereas **T** has the *C* that had started (and will end) the line.

The last line shows more variation between the two versions: only the final syllable, set to the two-note ligature *ED* is the same in both. Both copies have a three-note ligature for syllable 6 ('lan-'): **M** has a the low neighbour-note turn from *E* in **M**, whereas **T** has three-note descent in which *E* is the central pitch; both figures still make an overall move from *E* to *F* at the start of syllable 7 ('-giu(s)-'), for which **M**'s *F-F-~~E~~* is similar in its stress on *F* to **T**'s *F* upper-neighbour-note figure. In sum, the melodic content in the second half of the line achieves similar tonal goals in both sources.

In the first half of the line, the two sources similarly share a contour descending from *c* on the second syllable ('moi') to the mid-point *G* for syllable 5 ('vois'). The two sources start from different pitches to ascend to that *c* on the first syllable (**M** from *b* and **T** from *a*); **T** has a three-note ligature at the start, **M** has a single note; they allocate their pitch groups to different syllables; and they end on a different pitch before the medial point. The most striking feature is that **T** does not have the single pitch *G* for syllable 5, but rather has a rising plica on *F*, exactly as it has at the same point in line 8, where it is also preceded by a three-note ligature *GFE* (cf. example 1.4). In line 8 the melody *GFE-F~~G~~* in **T** where **M** has *aGF-G* might have been diagnosed editorially to be the error of a tone seen in line 5, syllable 5, but the repetition of this figure in line 10, where is has a closural function similar – albeit stronger – to that in line 8, suggests strongly that it is part of the habitus of **T**'s version.

In sum, the differences between these versions, once errors are corrected and scribal practices understood (or 'realised') in line with the formal norms projected by the song, are not particularly extensive, especially when the two melodies are aligned by pitch rather than poetic syllable, as in example 1.5. The melody allows some variety in syllabic distribution, anticipation of a following pitch or holding over of a previous one as well as neighbour- and passing-note embellishments, as marked on the example.

Singing the song

Understanding the possibilities in the melodic versions of the song in this level of detail makes it possible to factor the verbal text in performance meaningfully into the analysis advanced so far. I do this by imagining a sung performance of the text, for brevity here concentrating on the performance that might be generated from the version in MS **M**; the text

and translation are given in example 1.6; the reader should also refer back to example 1.1 for the following discussion.

<INSERT EXAMPLE 1.6>

Pedes I in the opening stanza resounds with a kaleidoscopic take on singing about singing. The verb to sing, in three different forms, ends lines 1–3, all of which have the same cadence, +t1. The key phoneme 'chant' occurs first on syllable 7 (l.1), then syllable 8 (l.2), then syllable 6 (l.3): 'no one has ever sung [*chanta*] in the way I am singing [*chant*], nor will anyone ever sing [*chantera*] [like this]'. In the face of the extreme regularity of the pitch sequences, the shifting placement of syllable 'chant' stages the singer's skills of variation within a fixed scheme, and forces the listener to listen beyond musical regularity to the irregular placement of related words. Line 4, the line that is varied musically towards its end, does not have any part of 'chanter', but rather has what might sound like 'dire' (the verb 'to say/speak/tell' often a synonym for sing, as in to 'tell aloud' or 'perform') but is, as the end of l.4 clarifies, actually 'd'ire', a contraction of 'de ire' (of distress).

The mention of the lady at the start of line 5 coincides with the end of exclusively *D* terminations. Line 6's lengthy ornamentation is coupled with the singer addressing their audience in the second person plural, 'sachiez de voir' ('you know truly'). The opening leap of l.9 makes strikingly audible the 'merci' the lover ought to receive, and distances this 'merci' to the part of the ambitus further away from that which sets 'moi' on the second syllable of line 10. That the line setting the thought about the *je* deserving the greatest 'merci' is the most unusual, musically stages the *je*'s distance (tonally and in terms of range) from the *merci* sought. The return to the t1 cadence at the end of line 10 plugs the *je* back into the present of singing and languishing, waiting for *merci* deserved but not forthcoming. The 'languissant' at the end of line 10 has *F*-*F* with the second *F* having a downward plica anticipating the first note of the two-note ligature. It is possible to imagine how the singer's voice could easily break or sob forth the final four syllables of l.10 'vois languissant' before the lover pulls himself together for the next clarion call of the repeated *a* (i1) at the start of stanza 2.

It is often implicit in the neglect of text-music semantics in this repertoire that the stanzaic form constrains song in this period, trapping a singer within a fixed musical structure, forced to express different words each time.[39] Anyone who has performed, directed, or listened to an

accomplished *Lieder* singer, however, knows that this is untrue. Even in the much more prescriptively notated, work-concept driven music of the nineteenth century, good singers can 'do all the voices', and they aptly vary those many things that are not subject to notational diktat. Even if one believes that each stanza of a song would be performed with the same rhythms or relative durations as the first, the singer has gesture, vocal nuance, vocal tone, and other less tangible items in their performative arsenal. The reason generally given to reject a fixed rhythmic pattern – a metrical pattern of relative durations – for this repertoire, is that French poetry is organised by syllable count and not stress patterns. For example, lines 1 and 3 of the same stanza might not have the same syllabic stress patterns, despite being sung to the same melody, and the same lines in different stanzas might be different again. It thus seems unlikely that any one rigidly rhythmic rendition of the melody could have been made to fit the entire song, at least if the relation between notes and syllables is preserved, a relation that no commentators have sought to question (although I shall do so below).

Not only do the patterns of group stress within medieval French shift within the lines from stanza to stanza, the manuscripts also show quite careful and suggestive medieval marks of punctuation, giving verse structure and additional information.[40] Looking at **M**, for example, a punctus is generally placed at the end of each poetic line except where it seems that the sense (and thus perhaps the melodic performance) should run on into the start of the next line, when a punctus with a tick-like mark above it is used instead.[41] Two such marks occur in each stanza, and the first occurrences in each stanza are in different places, further suggesting that the performance from one stanza to another may have differed in delivery. In stanza 1, the marks is at the end of l.6, which suggests its end should run on to the start of line 7; stanza 2, line 7 has the same mark, suggesting it should run on into line 8; in stanza 3, the mark connects lines 1 and 2. All three stanzas, however, have the same mark at the end of line 9, suggesting that in this place – the line end within the cauda – the musical and poetic structures have been deliberately brought into congruity to make l.10 a fitting termination for each stanza.[42]

At the start of the second stanza, the repeated notes at the opening of line 1 invoke God as 'Biaus sire' (Dear Lord). A less dense version of the game with 'chant' from the first stanza is performed with 'aimer' (to love) here, with 'aime' on syllables 6–7 of l.1 and 'ama' on syllables 7–8 of l.3: 'if she's going to love [*aime;* present with future meaning], grant that it be me first, as I know that she's never loved [*n'ama*] anyone [before]'. The leap at the start of

the cauda (for 'ses clers (vis)') could again be used vocally to represent a slightly strained call to capture the thing that is beautiful but causes pain ('her radiant face'). Line 10 punctuates its list around the fifth-syllable note *G* on 'triste' and could be delivered with this note slightly detached from its surroundings, preparing for the broken descent into the thoughtfulness of the final phrase 'et pensant'.

The third stanza changes the rhyme types and ditches the play with verbal tenses. Instead, the rhymes stack up a number of infinitives that the music parallels by setting them all to t1: 'parler', 'palir', 'esguarder, 'partir' – a sequence that encompasses the future progress of a love relationship that in the present of the poem has not yet started. The *je* is waiting to speak (*parler*), the delay makes him grow pale (*palir*), he dare not look (*esguarder*) at her because he fears the moments when he will have to leave (*partir*). But the sequence 'speaking', 'growing pale', 'looking', 'leaving' emblematises the unsuccessful love after love has been declared (that is, beyond the temporal bounds of the poem itself), when the lover will speak, grow pale as he falls silent, look (for a response), and then leave because he does not get one. The fear of rejection thus inhabits the t1 cadences, even as the verbs build up to the initiation of the relationship.

The sequence of verbs goes on in pedes II: 'stay' (*sejouneir*), 'come back' (*revenir*), 'turn' (*tourner*), 'hide' (*couvrir*) furthers the subtle commentary on the desperate actions of the *je*, who does not know whether he is coming or going. The first non-verbal rhyme word in stanza 3 is at the end of line 9, and reveals what is governing all this frantic action: 'desir' (desire). The cauda makes it very clear verbally, 'because that which one desires strongly makes one well exceed moderation/the measure', but the music adds its own gloss. The cauda is the only place where the 'measure' of the versification is transgressed in every single stanza, since these two lines present the melodic outlier, mired in leaps from the lowest note, *C*, joined to a melodic line that rises straight to the extreme top of the ambitus and then collects familiar points once more: the fifth-syllable *G*, and the final cadence t1. And, as noted above, in all three stanzas the end of line 9 has a punctuation mark that indicates that it is not a point of stopping but should run on, so that the measure of the words, music, and versification, is indeed 'exceeded'. The melody thus has the means to enable to singer to make the different parts of it meaningful as they variously offer points of focus and opportunity in each stanza. Just because a particular melodic moment is meaningful in one stanza and not

another does not invalidate this argument, since a performer can pass over a non-salient moment in a given stanza, while bringing it out in a stanza where it can generate meaning.

Case study 2: *En tous tens que vente bise* (RS1618) and *A l'entree de la saison* (RS1897)

My second example looks at *En tous tens que vente bise* (RS1618), a song where a complexity of melodic structure seems to have been 'composed in' to reference, but deliberately not replicate, aspects of structure already present in the poetic structuring. The use of different syllabification of shared melodic material between this piece and one of Blondel's other songs, *A l'entree de la saison* (RS1897) will provide the basis for an argument that *En tous tens que vente bise* (RS1618) subverts expected norms of alignment between motivic material and line position. Ultimately, the issue of syllable-text alignment, which has already surfaced several times already above, will raise the question of how subsequent stanzas of songs were sung to a melody only ever visually laid out for the first stanza; this discussion will offer new life to the moribund and fraught issue of the rhythm of trouvère song.

The poetic text of *En tous tens que vente bise* (RS1618) shows a number of nested structures. At the basic level of rhyme it seems to show a simple alternation of a- and b-rhymes. These rhymes are the paroxytone and oxytone versions of one another (a = '-ise' and b = '-is'), but this is further complicated by each quatrain presenting entire words in their oxytone and paroxytone versions in a palindromic structure A B B A that Lepage terms 'mirrored grammatical rhymes' [43] In the first quatrain, for example, A ='bis(e)' and B='soupris(e)'; in the second quatrain this becomes A = 'requis(e)' and B = 'espris(e)', as shown in Table 2.1

<INSERT Table 2.1 near here>

In its sub-line motivic detail, the melody, too, employs various nested structures, including a palindromic one, although these are organised, and play out, rather differently from those implicit in the versification. This is a song of the most common formal type, with pedes (AA) setting rhymes abab, whose tonal terminations establish open and closed pitches a tone apart (*a* and *G*, respectively), and a cauda (B, here of four lines, also rhyming abab) that confirms the tonal finality of the closed pitch. In this song, however, the fourth line of the frons is significantly modified compared to line 2, in a way that given the normative interpretational

structure of the frons, would be understood as a scribal error, except that it anticipates the melody of the final line, line 8.[44] In addition, initial and terminal motivic gestures are undifferentiated in the frons at the level of the line, creating palindromic melodic structures larger than the poetic line, but not as large as the poetic 'grammatical rhyme' palindrome.

<INSERT EXAMPLE 2.1 NEAR HERE>

Looking at the complete musical material of the first two lines of poetry in example 2.1, it can be seen that the melodic repetition sets up a serious interference pattern with the poetic structure to which it is attached. Labelling the motives is complex given the way they are presented, but I have chosen to view them as two basic pitch strings, X (***c****bba****G***) and Y (***G****aGFGab****c***), with a variant of X (X') that lacks the repeat of the pitch b (***c****ba****G***). The X motive opens the odd lines in the frons and the Y motive opens the odd lines in the cauda. With hindsight it is possible to find the entire Y motive overlapping presentations of X and X' motives in the frons so that the first two poetic lines are presented by means of a palindromic motivic alternation: XYX'YX. The listener will be aware of something of this kind since they will clearly hear the final phrase of line 2 'sui soupris' as replicating the first grammatical phrase of line 1, 'En tous tans'. Between the end of line 2 and the start of line 3 there is the first of only three presentations of the same identical leap: *G-c*. Line 3 starts as if the usual AA pedes structure is going to be followed here, with the opening X gesture again, followed by Y but then an incomplete X', which ends line 3, and with line 4 starting after the only other fourth leap in the piece, *a-d*. Line 4 lacks the Y element entirely, but quickly presents X', immediately followed by X, so that not only does the initial quatrain end with the same motive that opened the song, joined lines 1 and 2, ended line 2, and opened line 3, but it also precedes it with a version of the X motive so that line 4's terminal contour mostly replicates the melodic material that has previously performed the joining of the end of line 2 to the start of line 3.

Thus the listener is aware of repetition and near-repetition of motives, and of a palindromic structure at the outset. But the palindrome of motives is presented in the opening two lines, whereas the entire quatrain is needed for the first palindromic structure in the 'grammatical rhyme' scheme to emerge. The music does not mark this verbal palindromic structure, setting 'soupris' and 'souprise' and 'bis' and 'bise' to different melodies. The music chooses instead to respect the rhyme sounds, with 'vente bise' and 'moi souprise' set to identical melodies (even

though this disrupts the motivic pattern in line 3) and 'sui soupris' to the same melody and motive (X) as 'noirs et bis', even though in the first instance the motive will be *followed* by a leap to *c*, whereas in the second its initial *c* is *approached* by leap from *G*. The song provides two competing structures: the parallel of 2+2 lines in a modified pedes structure, and the idea that at least the first double-line pes, and to a more disrupted extent the second, is motivically palindromic given that both double lines start and end with the same motive (X).

The cauda of lines 5–8 hints at being a second pedes-type structure, which, like the first quatrain, has a four-line melodic unit in which a two-part structure BB is hinted at but deviated from in the second B. Again, the motivic structure cuts across the lines, especially with the figure *aGF-G* (pitches 2–5 of the Y motive; boxed) being repeated immediately to link lines 6 and 7. This figure is, aurally, the defining feature that motive Y is underway, since the initial G of Y overlaps with the G ending the X motives in the frons, so that the figure *aGF*, which is not in X, locates the listener in the second main motive of the frons.

Taken as a poetic line-unit, line 6 has entirely new material and is the only line not to present a final on the secondary tone, *a*, or the primary tone, *G*: it ends instead on *F*. Intercut with the motivic surface, this new tonal emphasis barely registers because it takes the signature pitches 2–5 from motive Y to link through to the final couplet, which starts with Y proper (including its initial *G*). The aural effect is that the final syllable of line 6 and the first of line 7 sound like a Y motive that has already started, being the figure *aGF-G.* These four pitches are immediately repeated, setting syllables 2–3 of line 7, but this time we really are hearing pitches 2–5 of a full Y-motive, since what sounded like pitch 5 of Y (line 7, syllable 1) actually forms the first pitch of the full statement of Y that sets the opening of line 7, making it parallel with line 5. The syllabic distribution of the pitches is slightly different, however, with the last three pitches of Y, which had carried three syllables in line 5, now carrying only two in line 7 and the rhyme sound at the end of line 7 having the X' figure that set the same rhyme in line 1 and connected it to the start of line 2, but now with all four pitches sung to one syllable.

The most significant differences between lines 7–8 compared to lines 5–6 come at the point where the entire melody of line 4 comes back, squashed into the last five syllables of line 8 (it had set all seven in line 4). This means that X – the pitch string *cbaG*, often with the b repeated and aligned variously with two or three syllables of text – opens lines 1 and 3, and

closes lines 2, 4 and 8. The figure also connects the 'open' tonal cadence of line 1 to the starting pitch of line 2, and precedes the final cadence in lines 4 and 8. It is even possible to read the end of line 6 as the figure X' which is followed by *F* at the end of the line as a lower neighbour note to the *G* that initiates the Y figure at the opening of line 7. The sense of a highly structured but rather obsessive motivic palette cuts across, but also further animates, the repetition of paroxytone and oxytone versions of the same words, which in turn cuts across, but also animates, the rhyme scheme. It presents, through verbal and melodic structures, various ways of linking a dual temporality, which is at once about forward-moving linear blocks, but also about recursive palindromic structures that draw back in on themselves. These latter structures highlight the way the forward linear temporality inflects attempts at return, since in the case of the paroxytonic and oxytonic versions of the same words, they are not exactly the same; in the case of the figure X, using it as an opening gesture and using it as a closing gesture inflects it differently, too. The melodic palindrome of the first two lines draws attention to the non-palindromic abab structure of the pedes' actual rhyme scheme; the palindromic arrangement of rhyme words is obscured by the melody, which presents 'bise' and 'prise' the same (both the figure *cb-a*), but 'bise' and 'bis' (a single note, *G*) entirely differently.

It might be argued that this song supports the idea that certain melodies and texts are far more linked at a structural level than being merely arbitrarily thrown together, as well as showing that the simple replication of a text's implicit structure is not the only way for a musical structure to show awareness of – and respond to – a text's structure. And this in turn affects the meaning of the poem, which is a beautiful but rather circular meditation that goes forward without really going anywhere, in which the 'je' presents a lyric that already involves cycles and returns. It opens with his heart growing sombre ('bis') whenever the breeze blows ('bise'); this grief in turn reminds him that his lady is the best in the world. He ruminates on a parallel example of someone of lesser parentage than his lady being loved for having loved truly, and he thinks to have a secret kiss ('baisier a celé') if he serves to his lady's liking. This is a still and static lyric moment between the love and service he has already done, his present grief, and his hope for reward. The wind that blows is an airy and insubstantial element that returns him to his grief and his thoughts, returns him to the 'wind' of singing with the breath of a singer. And his song shows at once a series of intricate structures without really progressing temporally, since it ends how it began, with figure X.

Link with *A l'entree de la saison* (RS1897)

Some of the key melodic material in *En tous tens que vente bise* (RS1618) is also found in one of Blondel's other songs, *A l'entree de la saison* (RS1897). Both of these songs are found a few folios apart in **T** and **M**, and they both open with a seasonal nature topos. While it is impossible to give a relative dating for these two songs, one might argue that the relative intricacies of the motivic aspects of *En tous tens que vente bise* (RS1618) might rely on the more normative functions that melodic segments shared with *A l'entree de la saison* (RS1897) seem to have there. If so, the relation between the two song might thus be that *A l'entree de la saison* (RS1897) preceded *En tous tens que vente bise* (RS1618).

A l'entree de la saison (RS1897) presents a fully normative kind of pedes-with-cauda form (AAB), with the melodic material of lines 1 and 2 being repeated exactly for lines 3–4 and a cauda of three lines giving an overall seven-line stanza form. The song is tonally more determined than *En tous tens que vente bise* (RS1618) and more similar to the first pedes of *Onques maiz nus hom ne chanta* (RS3) in that all lines in the pedes terminate on the same pitch, here *G*; as noted above, the avoidance of open/closed patterning in the frons in preference for using the same pitch to terminate all four lines is a second-level default for Blondel's pedes-with-cauda songs. Moreover, two of the three cauda lines also end on *G*, with only the penultimate line, typically the site of tonally the most different line in a stanza with a three-line cauda, offering a different pitch goal, *a*.[45] The entirety of the melodic material from the frons of *A l'entree de la saison* (RS1897) is found in *En tous tens que vente bise* (RS1618): the opening line from *A l'entree de la saison* (RS1897), repeated there for lines 3 and 5, is found in *En tous tens que vente bise* (RS1618) as line 2 (material which there also opens lines 5 and 7, although with different cadences); see example 2.2.

<INSERT EX2.2>

The second line of *A l'entree de la saison* (RS1897), repeated there for line 4, shares all of its melodic material the final line of *En tous tens que vente bise* (RS1618), line 8, although it does not form the entirety of line 8, which tacks the central X motive onto the end for the final two syllables; see example 2.3. Taken together, what *En tous tens que vente bise* (RS1618) does with this material is a measure of how something normative in *A l'entree de la saison* (RS1897) can be twisted to make a very unusual motivic palindrome.

<INSERT EX2.3>

Example 2.3 can serve retrospectively to diagnose a deliberate avoidance of parallelism in the frons in *En tous tens que vente bise* (RS1618). In *A l'entree de la saison* (RS1897) the material in the example is the terminal gesture of the even (b-rhyme) lines of the frons, and is thus the clearest closural cadential formulation in the first part of the song. In *En tous tens que vente bise* (RS1618) the same 'terminal' cadential fall occurs before the actual end of the line, with the terminal cadence provided by motive X, added on to the end, and provoking an unusual leap of a fourth *G-c* within the line. But, as mentioned above, the melodic material of line 8, excepting the first two mono-syllabic notes, replicates the entirety of line 4, the terminal (and thus closural, cadential) line of the frons, so *En tous tens que vente bise* (RS1618), unlike *A l'entree de la saison* (RS1897), makes a parallel between the end of the pedes and the end of the cauda. For *En tous tens que vente bise* (RS1618) to avoid this also bisecting the pedes into two fully identical pairs of lines, as seen in the other song, it uses different material at the start of line 4 to that at the start of line 2, as was noted in example 2.1. As I mentioned there, I think the singer is dissuaded from viewing line 4's opening as a scribal error (perhaps tempting given its identical ligation and contour for the first two syllables) by the modified melody being sung again in its entirety in the final line of the song. Line 8 of *En tous tens que vente bise* (RS1618) therefore confirms the intended nature of the variation present in line 4 as compared to line 2. It also confirms the cadential, closural nature of figure X, despite figure X's equal use as an opening gesture in the song. Yet, the way that X is preceded in lines 4 and 8 by a figure that ought already to be a strong enough closural figure, as seen in its strong closural use in lines 2 and 4 of *A l'entree de la saison* (RS1897), indicates the confusing nature of the motivic markers in *En tous tens que vente bise* (RS1618) and underscores the deliberateness with which this confusion has been 'composed in' as a means by which the singer can offer a melodic take on the verbal structure's palindromes and project the undirected circling of the thoughts of the *je* who sings.

The sharing of melodic strings in the cases outlined above are difficult to detect in existing editions because the editions align musical lines by verbal syllable. Not only are the relationships between syllables and notes for this melody different between these two songs (perhaps unsurprising given that they variously use the melody for lines of seven and eight syllables), but they are different within *A l'entree de la saison* (RS1897) itself. Example 2.2

shows that the melody of the opening line has a musical identity as a string of pitches that is separate from these pitches' relation to specific syllables. No two presentations of this pitch string are the same; the most similar to each other are the first two uses in each song (the first and fourth staves in example 2.2), where the only difference is at the very beginning to accommodate the different number of syllables in each case. The repetition of this motive in *En tous tens que vente bise* (RS1618) is incomplete in the fifth and sixth staves in example 2.2, since lines 5 and 7 have different cadential terminations (not shown in full in example 2.2; see example 2.1). In *A l'entree de la saison* (RS1897) the repetitions are exact in terms of pitch sequence (disregarding pitch repetition and one omission in the fourth line of example 2.2) and yet the way the texts are aligned differs markedly.

Ordinarily, modern scholars have been relatively confident about the underlay that is intended by the scribe because they assume ligatures are used to show when more than one pitch belongs to a given syllable. It is perhaps worth reflecting on what the alternative evidence of the varied distribution of syllables across similar pitch strings might indicate about the sources from which the scribe is copying and/or the way in which text and melody circulated.[46] It seems possible that the melody has its own identity. One might propose that the melody was learned separately, without a visual idea of note groupings and that the scribe fitted the melody to the text as best suited the rhythm or other kind of pitch-related emphasis that they read from the text; a fuller study of this practice might give us a different perspective on the long-debated and now-deemed-moot question of rhythm. Tischler's edition, for example, rhythmicises lines 1–2 entirely differently from lines 3-4 in *A l'entree de la saison* (RS1897) since he follows the cues of the ligatures. Nonetheless his structural diagram gives: A (a b) A'(a' b') for lines 1-4 and a" for line 5, recognising that they have at least some musical similarity. As pitch strings, however, they are virtually identical; only the 'rhythm' differs. In line 4 (see example 2.3) it seems that a repeated *d* has been introduced in order to place the stressed syllable of 'cueil-LIR' on the highest point of the line and at the start of a melisma (*d-ed*), rather than have it sung 'CUEIL-lir' to *ed-c*. This nuancing might perhaps raise the question of whether, if they were done between different lines using the same melody *within a stanza*, such tweaks would have been done *between different stanzas* of the same song. As noted above, the presence of different stress patterns between stanzas has been used by those arguing against a fixed rhythmic/metrical interpretation of these melodies because a single interpretation would not work for all stanzas. But if it is possible to

make the kind of adjustments seen here between lines 2 and 4, that is, to repeat or omit notes and redistribute the syllables vis-à-vis the pitches, this argument ceases to have any force.

It seems possible from this evidence that the melodic pitch sequences, unencumbered by specific ligation or word links, were part of the memorial aspect of the song's identity for scribes and scribe-singers. This seems perhaps logical in a thirteenth-century context in which motet composers would freely re-ligate the pitch sequences of a chosen chant tenor, shifting metrical and rhythmic presentation from one motet on the 'same' tenor to another and, where there is a double pitch *cursus* (the extended pitch string from the chant melisma being used as a tenor), the second having different rhythmicisation, even within a single piece. We are not used to thinking of motet makers and song makers having much in common, but the sharing of refrain material, entire melodies in some cases, and some named composers (Robert de Rains, Richard de Fournival, Adam de la Halle), suggests a greater commonality of compositional practice than might be assumed.[47] More importantly, I would suggest that the scribal gathering of songs had more dependence on the clerical-scribal practice of notating and collecting music, which means that they exhibit scribal practices in which the re-ligation of the same pitch sequence was a common and easy enough job.

Interim report: ideas for future editing, performance, and analysis

The analyses presented above have repercussions for the intimately related tasks of editing, performing and analysing medieval monophonic song. The tight links between these different tasks make it difficult to separate them for discussion, but I will attempt to focus here mainly on analytical matters.

From the very preliminary sorts of analysis undertaken here it seems that there are a number of analytical items that are worthy of further and wider investigation, firstly at the level of individual authors in a single genre and ultimately more broadly. The first item is the idea of a sequence or string of pitches that can be distributed to text syllables flexibly but that maintains a musical identity. Those editions that rhythmicise, like those that do not, both fail to draw visual attention to melodic links unless they also replicate the syllable linkage.[48] A new way of presenting editions of these songs might instead align similar *melodic* features under each other rather than aligning by text syllable.

Extracting structural norms from a large number of examples to serve as external, repertorial norms, together with establishing more local norms, internal to a given song and established by its own melodic process can aid in differentiating between variants and errors in various manuscript copies. Singers might well have chosen to achieve a certain kind of effect in slightly different ways and it seems unlikely given the level of variation between scribal versions – performed visually onto parchment by a scribe who was almost certainly also a singer – that any two sung performances of these pieces were identical. Nonetheless, there is, from the analyses undertaken so far, clear evidence of composed-in features, and sometimes these composed-in features seem deliberately designed to prevent singers or singer-scribes from deploying their own normative assumptions where these might obliterate a compositional feature of a given piece. *En tous tens que vente bise* (RS1618) is the clearest example of this discussed above, with its modified line 4 evading pitch-level correction through the repetition of the line-4 melody in line 8, especially when the poetic structure very clearly divides the piece into two quatrains whose palindromic semantic aspect eschews the normative division of the frons into individual lines.

I would certainly not propose that we exclude the evidence of modern performance or our own ears just because these cannot be the same as medieval performance or a medieval ear. Even to the modern ear, the many songs whose parallel opening four lines ABAB have tonal terminations to two pitches a tone (or a fourth/fifth) apart, one of which – usually the B ending – is the final pitch of the piece, propose an audible tonal hierarchy through the song's own process. While we cannot necessarily assume that this hierarchy has force outside the particular piece in which it operates, a sufficient number of pieces that proceed in this way enable the proposal of a series of tonal default options, much in the manner that has been proposed for the troubadour Raimon de Miravel by Margaret Switten (see Switten 1985, 17–20). Then we could plausibly say that if one manuscript witness ends with a final on the pitch used for the B-lines of the frons and another has a different pitch, the latter might be deemed an error. The objection would be to ask how a composer who wanted to compose in a tonally transgressive ending could do so under these circumstances when a scribe is likely to regularise it. But I would ask *why* a composer would want to do something so wilfully transgressive – and why they would not make the transgression clear in some other way, as with the unusual ending of line 4 of *En tous tens que vente bise* (RS1618), where this line's anticipation of something that comes back later makes it clear that it is not a simple third error. The scribe knows that the transmission of this repertoire relies not on a single

author/artist, but on communal activity of scribes and singers (not to mention listeners), who are operating within a developed system of norms. This does not mean that a composer cannot transgress – again, line 4 of *En tous tens que vente bise* (RS1618) remains a case in point – but does mean that, as there, the thing that is exceptional needs to be marked with some indication that it is plausibly intended in a way that goes beyond the simple fact of a scribe copying it into notation.[49] One has to work within the cognitive scaffold of the mixed literate-oral musical practice rather than against it.[50]

The three case studies of four songs by one composer presented above treat individual songs as worthy of individual attention. Yet this needs to be viewed against a background that amalgamates numbers of such analyses to offer a set of norms. Although, as noted at the outset, Tischler gives a number of lists that attempt to sort songs by poetic content, musical form, and melodic mode (see Tischler 1997 vol.1, pp.57–60 (poetic types), pp. 61–65 (musical forms), pp.111–123 (melodic modes)) his grounds for these taxonomies are questionable, both with regard to musical form (for example, he lists a form that uses the B section first without explaining why it is not thus termed the A-section), and with regard to melody, for which he uses church modes I-VIII, despite noting that many songs do not end on the 'modal final' (and I do not agree at all with his claim that 'it must be presumed that modal concepts underlie all trouvère melodies, as they were the only ones available at the time' (p.111)). And even if we take these or our own temporary lists as purely provisional and heuristic, the way in which individual songs distort or play with the norms that might appear to be established by these lists have not yet been fully described. Beyond the songs' structural features, are there trends of tonal practice within pieces grouped by genre, by author, by date, by geography? Given the relatively large number of trouvère songs and even larger number of melodies (since many songs are found with not merely variant but entirely different melodies in different sources), an assessment of norms should be possible, although I would argue that it needs to proceed first from close engagement with individual songs analytically in their full source context rather than merely flicking through Tischler's complete modern edition and tabulating what seems to be presented there.

The gain will then be having a heuristic, normative background against which to re-read individual songs and make readings and interpretations, noting where the melody contributes to the production of that meaning in performance, because, yes, I think trouvère melodies do mean something. And in this repertoire more than others these readings should in turn inform

performance. This is a repertoire that, in my view, is yet to accumulate a significant recorded trace performed by stand-out interpreters because it needs a marked scholarly, creative, and imaginative steer. The brief interpretations offered above – the staging of singing in the first case study and the circular musings of the second – might represent a small beginning.

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[1] See also Haines 2004, Butterfield 2002, and, although not exclusively concerned with northern French song, Stevens 1986.

[2] It is worth noting here that analytical studies of Latin monophony exist that encounter some of the same methodological problems as monophonic vernacular songs, although the number of notated sources, and thus scope of variation, is typically far less. See, for example, Rankin 2003; Treitler 1992, and 'The Marriage of Poetry and Music in Medieval Song', in Treitler 2003, pp.457–482.

[3] See Haines 2004, chapter 3, pp.89–154. Salzer 1961 offers analyses of music from the earliest Western polyphony, but no monophony, implying that tonal coherence cannot exist without harmony.

[4] The most notorious result being, perhaps, that detailed in Haines 2001.

[5] Tischler 1997 also typically adjusts the pitch levels of different sources to the same letter-name notes, providing only fairly opaque footnotes that this has been done.

[6] Tischler was born in Vienna in 1915, so was already in his 80s when the edition was published. The bulk of his earlier work on thirteenth-century repertoires pertains to rhythmically notated genres such as the motet, organum, and discant. In those contexts, his adherence to the principle of rhythmicising monophonic vernacular song at a time when its presentation in arhythmic stemless note-heads had become standard, is less surprising.

[7] For a recent example, see Tyssens 2015, which is a text-only edition of the earliest large notated trouvère chansonnier, F-Pn fr.20050 (trouvère MS **U**), but entirely avoids any presentation or comment on the melodies.

[8] This means producing an edition of a single manuscript witness to a text only when that particular witness happens to be the sole one to attribute the song to the poet by name (as is the case in Lepage 1994 with multiply transmitted works that have varying attributions in different sources and are only ascribed to Blondel in a single source). Tyssen 2015 provides

an exception in this regard, since its rationale is to present the readings of single manuscript witness for its entire contents

[9] See the discussion in Haines 2009 and Haines 2010, pp.31–32; for the standard view see van der Werf 1965 and Bahat and Le Vot 1996, pp.26–27. My own ongoing work on Oxford, Bodleian Libary, MS Douce 308 suggests strongly that large chansonniers were compiled from earlier written sources, but probably ephemeral single sheets, although how far back such sheets were made is difficult to say; see https://eeleach.wordpress.com/2016/08/22/the-source-materials-for-large-medieval-chansonniers/. On the dating of **U** see Lug 2012. While not accepting Lug's dating of 1231, Tyssens 2015, pp.xix–xxi notes that the first part of the manuscript 'ne pourrait […] être antérieure de beaucoup à 1240' (could not be much after 1240).

[10] Lepage 1994, p.14 notes that Friedrich Gennrich had already suggested Jehan I in 1949, but 'without advancing the least bit of evidence'.

[11] See Lepage 1994, p.29.

[12] The date range of Brakelmann 1870–1891 indicates that this publication was completed after Brakelmann's death in the Franco-Prussian war; the projected commentary volume thus never appeared. The manuscript sources will be referred to as follows, following the standard sigla of Schwan 1886:

C. CH-BEb 389

K. F-Pa 5198; the Arsenal chansonnier

L. F-Pn fr. 765

M. F-Pn fr. 844, the chansonnier du Roi; also known as troubadour MS **W** and motet MS **R**;

N. F-Pn fr. 845

O. F-Pn fr. 846; the Cangé chansonnier

P. F-Pn fr. 847

R. F-Pn fr.1591

T. F-Pn fr. 12615; the chansonnier Noailles, also known as motet MS **N**

U. F-Pn fr. 20050; the Saint-Germain-des-Prés chansonnier, also known as Troubadour MS **X**

V. F-Pn fr. 24406

W. F-Pn fr. 25566

X. F-Pn n. a. fr. 1050; the chansonnier Clairambault

a. I-Rvat reg. lat. 1490.

[13] See also Lepage 1994, p.31.

[14] This group, more peripherally, also includes **V**.

[15] When editing the four doubtful and seven rejected songs, Lepage edits from the manuscripts in which the given song is attributed to Blondel. In one doubtful and two rejected cases, this is also **C**; for another doubtful and two more rejected cases it is **M**; for one doubtful and one rejected case it is **K**; finally, there he edits one doubtful piece from **R** and two rejected songs from **a**.

[16] Bahat and Le Vot 1996, p.32: 'En général, les musicologues, soucieux de régularité, ont tendance, pour interpréter ces modifications, à invoquer des fautes d'inattention ou de clé de la part du copiste. Certes, ces erreurs s'observent. On peut néanmoins s'interroger sur le bien-fondé de ce type d'explication dans la plupart des cas présentés.' Note that they call differences in pitches 'modifications', implying intentionality rather than inadvertent error; I have used the more neutral term 'differences', since my claim is that they are considered inadvertent 'errors' in *our* terms, but are not so in the world of the manuscripts' scribes, owners, or users (see below).

[17] Such disruptions can clearly be shown, for example, in Blondel's *Qui que soit de joie partis* (RS1585) where **M** and **T** copy at different pitch levels.

[18] Although she is talking about later polyphonic sources, the points made in Bent 1998 remain broadly pertinent here.

[19] One of the few existing studies (Räkel 1987) uses him merely as a foil for treating the melodic invention of another famous trouvère, Thibaut de Champagne.

[20] For a discussion of how concentration on literary analysis can neglect music's independent structuring devices, see Deeming 2014, pp.19–26.

[21] The song is also found in **C**, for which the music was planned but never completed. A modern audio recording of the piece can be heard on *Liebeslieder im Mittelalter / Love Songs of the Middle Ages: Century Classics VIII 1150–1450*, where it has an extensive plucked instrumental introduction after which a male voice sings all four available stanzas (including stanza 4, which is only in **C**) with plucked instrumental breaks added between sections/lines and extensive plucked interludes.

[22] Such motivic analysis on melodic terms would be uncontroversial in any other repertoire, but the dominance of literary analysis of medieval monophonic vernacular song means that the fundamental form is automatically equated with that of the poem. This assumption either leads to, or stems from, the idea that the music has nothing further to add to the text, but is

merely a performative vehicle, something that would never be claimed for later repertories. For a refutation of this position, see the comments in Case Study 2 below.

[23] Tischler 1997, vol.1, pp.61–65 gives a table of musical forms across the entire repertoire, which suggests this is typical. In two of the pedes-with-cauda forms by Blondel, the second A section is significantly modified; one of these, *En tous tens que vente bise* (RS1618), is discussed in Case Study 2.

[24] This means of analysing monophonic song is replicated in nearly every study that has talked about its form, with few exceptions. O'Neill 2006 examines parts of the line only to assess where variants congregate and what type they are. She is sceptical of the presence of tonal organisation and reads the sources literally with regard to pitch level, as a glance at her example 4.2, pp.120–121 will make clear. Treitler 2003, pp.473–481 and Arlt 1989, led by their deep engagement with chant analysis, are more apt to look at opening and closing gestures, and 'reciting tones' in between when analysing monophonic vernacular song.

[25] The slurs in the examples show groups of notes, usually ligated or grouped in the source, which should be sung to a single syllable. Plicas represent a particular scribal form of a single note, from which the pitch of a second note is extrapolated. Pitches implied by plicas are shown with small stemmed notes in the examples and represented by horizontal lines through the letter in the in-text examples. Plicas were used in chant notation to show liquescence (see David Hiley,'Plica', *Grove Music Online; Oxford Music Online.* Oxford University Press, accessed August 11, 2017, http://www.oxfordmusiconline.com/subscriber/article/grove/music/21942). Variants between trouvère sources give a good indication of the status of the plica as a note, since one source may give a plicated *G* followed by *E* when another gives ligated *GF* followed by *E*, suggesting that the two are broadly equivalent.

[26] Pitches will be designated using the Guidonian gamut as being most appropriate for the medieval pitch set. In this notation the lowest note is Gamma, which is followed by the lowest octave shown with upper-case *A-G*, the high (*acutes*) notes shown with lower-case *a-g* and the 'super-high' (*superacutes*) notes shown with doubled letters, *aa bb*, etc. The note *c* in the high octave is equivalent on the staff to middle-C on a modern piano, although it should be noted that there was no fixed pitch standard in this period. Sequential notes of a melody are separated by a dash showing a change of pitch syllable; those not separated by a dash are shown in the original notation in a ligature, a single graphic shape portraying multiple pitches

sung to a single syllable. As noted above, pitches implied by plicas have a horizontal line through them in my representation in the prose.

[27] The fourth, *Li rossignous a noncié la novele* (RS601) unusually has the same basic melody in all four lines of the frons, and modifies the ending of line 4 to give a different tonal termination from that of lines 1–3: FFFG.

[28] Line 9 stands out in other ways as a point of maximum tonal tension in the piece; see below. Using the pitch *G* for the fifth syllable of all other lines gives prominence to the falling fourth *G-D* in the second half of lines 1–4, 6, 8, and 10, that is, to all lines in pedes I, and all closed lines in the rest of the song, even though the specific extended form of the cadence which starts from the fifth-syllable *G* is a feature only of pedes I.

[29] The issue of length of course depends on how one imagines the number of notes and syllables being paced in performance. An isosyllabic performance would simply give the underlined syllables an initial ornamental note (or notes in **T**'s version) rather than lengthening the time the syllable is sung.

[30] In this, however, the syllabic placement of the *F* in l.9 replicates the cadences of lines in pedes 1.

[31] The leap is a seventh in **M** but only a sixth in **T** because **T** has a three-note group at the start of the line, *abc*; see example 1.5 and its discussion below.

[32] See, for example, line 5 syllables 4 and 6. Digital surrogates for the song in **M** are available at http://gallica.bnf.fr/ark:/12148/btv1b84192440/f304.item (f.143v) and http://gallica.bnf.fr/ark:/12148/btv1b84192440/f305.item (f.144r).

[33] Tischler 1997 notes this; Bahat and Le Vot 1996 do not. I use singular 'they' as a useful (and venerable) gender-neutral singular when talking about scribes and performers. We know that both men and women were involved in the medieval book trade and in musical performance, and we do not know by whom or for whom this manuscript was copied or these songs performed; therefore, we cannot assume the gender of the scribes or performers.

[34] Digital surrogates for **T** are available at http://gallica.bnf.fr/ark:/12148/btv1b60007945/f196.item (f.92v, which contains all the musical notation) and http://gallica.bnf.fr/ark:/12148/btv1b60007945/f197.item (f.93r, which contains the stanzas of the text residuum).

[35] For the frons to show the least variation between sources is typical of trouvère songs in pedes-with-cauda form, and the greater composed-in stability at the outset offers evidence for the conclusion advanced above that the pedes function to set up the song's tonal norms, much

like the often triadic and tonally over-determined primary subject material in Classical sonata forms.

[36] O'Neill 2006 traces the particular kinds of variants and their positions in the lines of specific trouvères: Audefroi le Bastard (examples 3.3–3.5 pp.82–84), Gautier de Dargies (chapter 4), and Moniot d'Arras and Moniot de Paris (chapter 5).

[37] Some of the problems of variants in modern editions stem from editors wishing to align the two copies by their text, syllable by syllable. Such text-centred presentation makes it seem as though the melody is variant, when in fact it is only the text-music co-ordination (and thus the ligation of the pitches) that varies. Aligning by pitch actually makes it clear how common redistribution of text is, and might bring into question the idea that the text underlay is fixed from one stanza to another. A more flexible approach certainly fits with contemporary scribal practices for motets in which ligatures are broken up to allow texting. See Case study 2 below.

[38] It also introduces a cadence motion from a tone below, which anticipates the way that the final, *D*, will be approached not directly but in a longer-range motion within the cauda's two lines, opening with the strong grounding of the lower *C*.

[39] This is the assumption, for example, of Peraino 2011; see the comments in Leach 2012.

[40] The modern editions do not reproduce these, but rather punctuate in accordance with modern editorial norms.

[41] This resembles in shape the *punctus elevatus*, a kind of medieval semi-colon (see Parkes 1993), although that does not seem to be how it is being used here; **M**'s punctuation would merit further study.

[42] It should be noted that stanza IV, uniquely in **C**, is markedly less well fitted to the overall musical structure, making no new clause for pedes II or the cauda.

[43] 'rimes grammaticales embrasées', see Lepage 1994, 175.

[44] The song thus shows how a composer can work around normative expectations to do something exceptional while at the same time revealing the force of those norms in the interpretation of notation.

[45] The tonal determination of the pedes and the replication of lines 1/3 by the opening line of the cauda, line 5, would cause me to understand the ending of the version in **T** as an error rather than a variant; **T**'s version is simply missing the final note, which can be understood to be *G*. This problem that may result from the scribe misreading 'aim-me' as two syllables (when its second is elided by the following 'et', which is abbreviated, making its opening

vowel perhaps less visually clear) or by the scribe's continuation of the notation with the start of the second stanza, which indeed starts on *G*. It might even be that the scribe was so used to the terminal approach to *G* being a descent from above that the descent *b-a-G-F* was misunderstood as *c-b-a-G*.

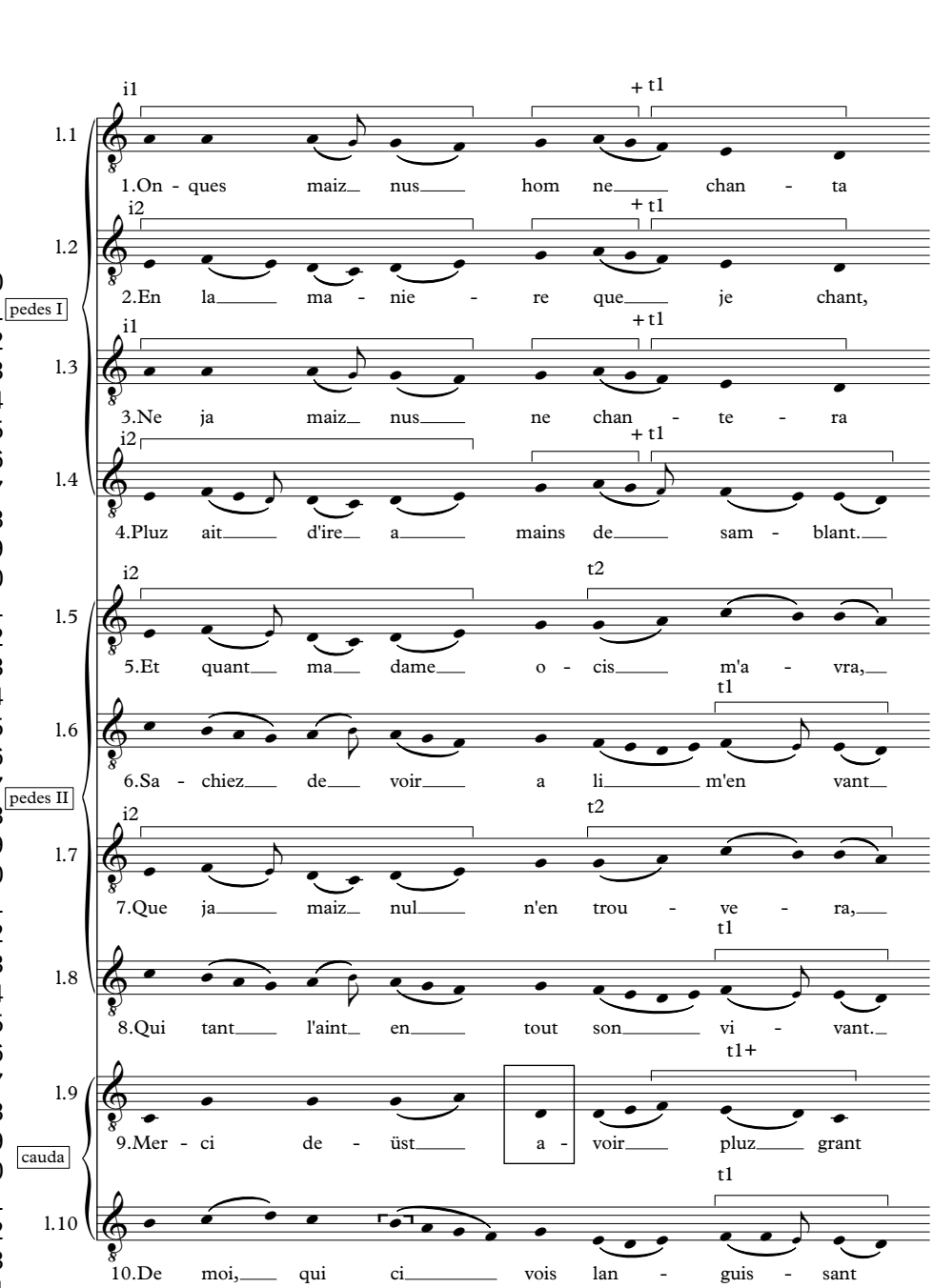
[46] Joseph Mason presents a more extended consideration of this feature within multiply transmitted and contrafacted *jeux-partis* in his forthcoming Oxford DPhil thesis, 'Melodic exchange and musical violence in the thirteenth-century *jeu parti*', where it serves to suggest that similar syllabification was not necessary to the recognition of melodic identity.

[47] See also Saint-Cricq 2013 and forthcoming; Leach forthcoming.

[48] Compare the editions of *A l'entree de la saison* (RS1897) in Bahat and Le Vot 1996 and Tischler 1997: Bahat and Le Vot give lines 3–4 mainly full note heads, which indicates 'new musical material'; Tischler rhythmicizes them differently, so that the similar pitch sequence is obscured, but both align by text syllable rather than by pitch repetition.

[49] See the similar arguments for approaching an *a/e* cadence using the highly unusual solmization of *d-mi* rather than *b-fa* in a song by Machaut in Leach 2002, 493–6.

[50] I might go further and suspect that those who look for wilful, individualist transgression of norms are imposing a much later idea of the single genius composer, together with a post-Enlightenment (pseudo-Marxist) idea that culture has to transgress and resist its social context, especially when that context is the oppressive feudalism of the Middle Ages. But I would not like this to be misunderstood: I am not at all claiming that medieval music was palliative, quietist, sycophancy; instead, I would argue that the way medieval song opened up spaces for self-definition, social interaction, contemplation, and argument was achieved largely within a set of shared cultural norms.


l.1
i1
+ t1
1.On - ques maiz nus hom ne chan - ta
l.2
i2
+ t1
2.En la ma - nie - re que je chant,
pedes I
l.3
i1
+ t1
3.Ne ja maiz nus ne chan - te - ra
l.4
i2
+ t1
4.Pluz ait d'ire a mains de sam - blant.
l.5
i2
t2
5.Et quant ma dame o - cis m'a - vra,
l.6
t1
6.Sa - chiez de voir a li m'en vant
pedes II
l.7
i2
t2
7.Que ja maiz nul n'en trou - ve - ra,
l.8
t1
8.Qui tant l'aint en tout son vi - vant.
l.9
t1+
9.Mer - ci de - üst a - voir pluz grant
cauda
l.10
t1
10.De moi, qui ci vois lan - guis - sant

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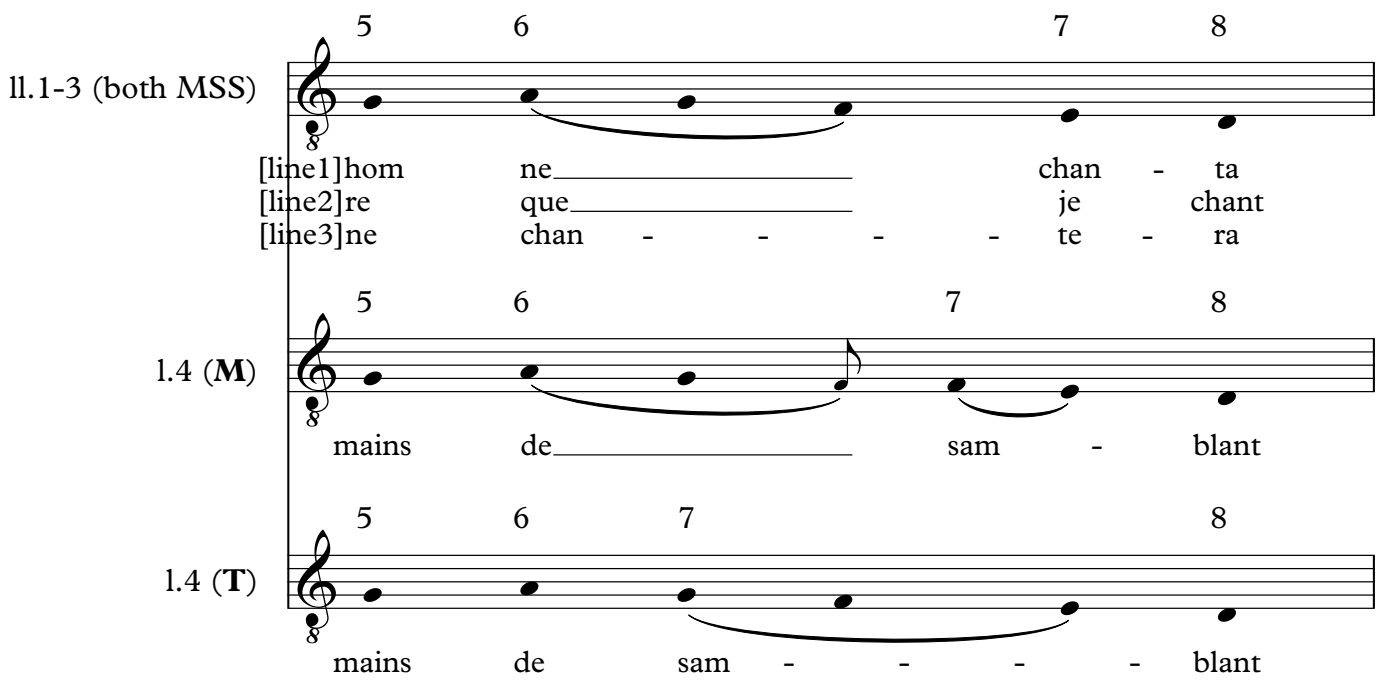

ll.1-3 (both MSS)
5
6
7
8
[line1]hom ne chan - ta
[line2]re que je chant
[line3]ne chan - - - - te - ra
l.4 (M)
5
6
7
8
mains de sam - blant
l.4 (T)
5
6
7
8
mains de sam - - - - blant

Captions

Table 1.1: Relating larger musical form to the poetic and music forms given in Bahat/LeVot 1996

Table 1.2: Comparing formal analyses of Lepage, Tischler, and Bahat/LeVot

Table 1.3: Tonal norms in the frons and cauda of Blondel's 20 songs with paired pedes ABAB

Table 2.1: Rhyme and grammatical repeating structure in *En tous tens que vente bise* (RS1618)

Example 1.1 *Onques maiz nus hom ne chanta* (RS3) edition with motivic markup

Example 1.2 Line 4 in *Onques maiz nus hom ne chanta* (RS3) compared to line 2 in **T**

Example 1.3 Lines 5 and 7 in **T** and **M** for *Onques maiz nus hom ne chanta* (RS3) compared

Example 1.4 Transcription lines 6 and 8 in *Onques maiz nus hom ne chanta* (RS3) in **M** and **T**

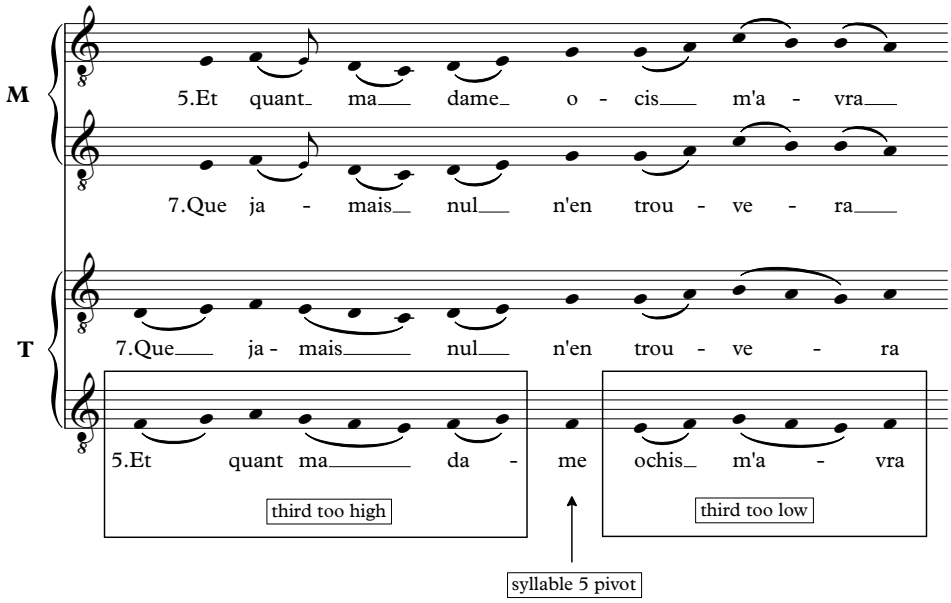
Example 1.5 Cauda lines in *Onques maiz nus hom ne chanta* (RS3) comparing **M** and **T**, marking motives X Y Z

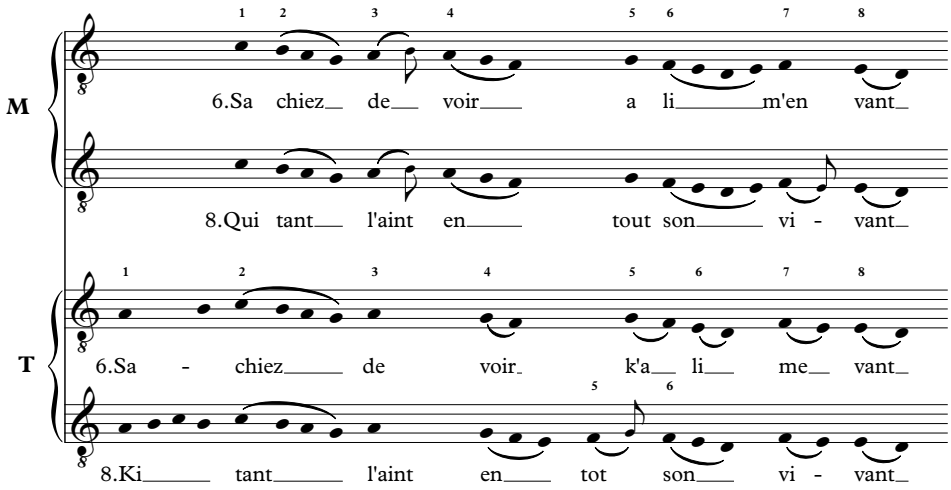
Example 1.6: *Onques maiz nus hom ne chanta* (RS3) text and translation

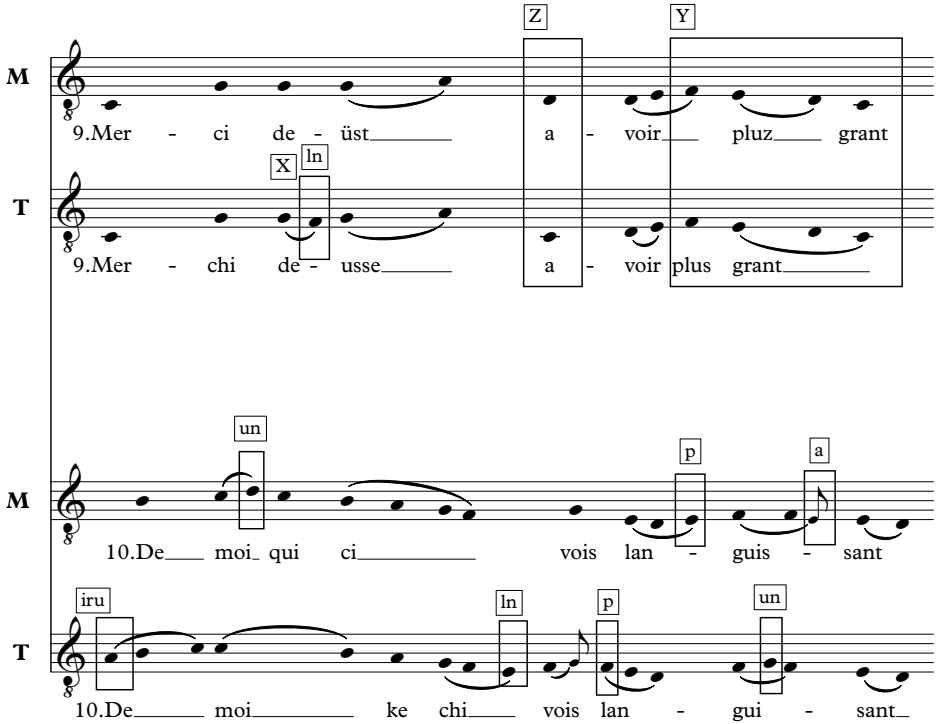
Example 2.1 Motivic structure in *En tous tens que vente bise* (RS1618)

Example 2.2 The material of lines 1, 3, and 5 of *A l'entree de la saison* (RS1897) in *En tous tens que vente bise* (RS1618) lines 2, 5, and 7

Example 2.3 The material of lines 2 and 4 of *A l'entree de la saison* (RS1897) in *En tous tens que vente bise* (RS1618) line 8


M
5.Et quant ma dame o - cis m'a - vra
7.Que ja - mais nul n'en trou - ve - ra
T
7.Que ja - mais nul n'en trou - ve - ra
5.Et quant ma da - me ochis m'a - vra
third too high
third too low
syllable 5 pivot


M
T
6.Sa chiez de voir a li m'en vant
8.Qui tant l'aint en tout son vi - vant
6.Sa - chiez de voir k'a li me vant
8.Ki tant l'aint en tot son vi - vant



a = anticipation (of next pitch)

iru = initial run-up

ln = lower neighbour note

p = passing note

un = upper neighbour note

I

1.1	Onques maiz nus hom ne chanta	No one has ever sung in the way I am singing, nor will
1.2	En la maniere que je chant,	anyone having more distress ever sing with less dissembling.
1.3	Ne ja maiz nus ne chantera,	
1.4	Pluz ait d'ire, a mains de samblant.	
1.5	Et quant ma dame ocis m'avra,	And because my lady has killed me, you know truly (I have
1.6	Sachiez de voir—a li m'en vant—	told her so myself) that she will never find a lover who loves
1.7	Que ja maiz nul n'en trouvera,	as much as me in her whole life.
1.8	Qui tant l'aint en tout son vivant.	
1.9	Merci deüst avoir pluz grant	She should have more *merci* for me because I lose my
1.10	De moi, qui ci vois languissant.	strength here in languishing.

II

2.1	Biaus sire Dex, s'ele aime ja,	Dear Lord God, if ever she is going to love, grant that it be
2.2	Dounez que ce soit moi avant,	me first, because I know well that she has never loved
2.3	Quar je sai bien c'onques n'ama,	anyone [before], and that is why my heart swells more
2.4	Pour c'en est mes cuers pluz en grant.	because of it.
2.5	Mout a envis i aprendra,	She is very keen to learn [to love] so I well perceive it,
2.6	Je m'en vois bien apercevant,	because she has until now felt none of the pains of love that I
2.7	Quant ele encore sentu n'a	feel so strongly.
2.8	Nus des mauz d'amer, dont j'ai tant.	
2.9	Ses clers vis, qu'ele a si rïant,	Her radiant face, which she has so smiling, makes mine
2.10	Fait le mien mat, triste et pensant.	sombre, sad, and careworn.

III

3.1	Li lons delais d'a li parler	The long delay that she imposes on me before I might speak
3.2	Me fait souvent taindre et palir.	to her makes me often lose my colour and grow pale. When I
3.3	Quant g'i sui, ne l'os esguarder,	am near to her, I do not dare look at her, so much do I fear
3.4	Tant en dout mes ex a partir;	the instant when my eyes will have to be separated from her.
3.5	Tant i aimment le sejorneir	My eyes love so much staying near to her that they do not
3.6	Qu'il ne s'en sevent revenir,	know how to leave her, and I cannot turn them aside for
3.7	Ne je ne les en puis tourner	chastisement of hiding better,
3.8	Pour chastoier de mieuz couvrir,	
3.9	Quar ce dont on a grant desir	because that which one desires strongly makes one well
3.10	Fait bien mesure tressaillir.	exceed moderation/the measure.

IV[1]

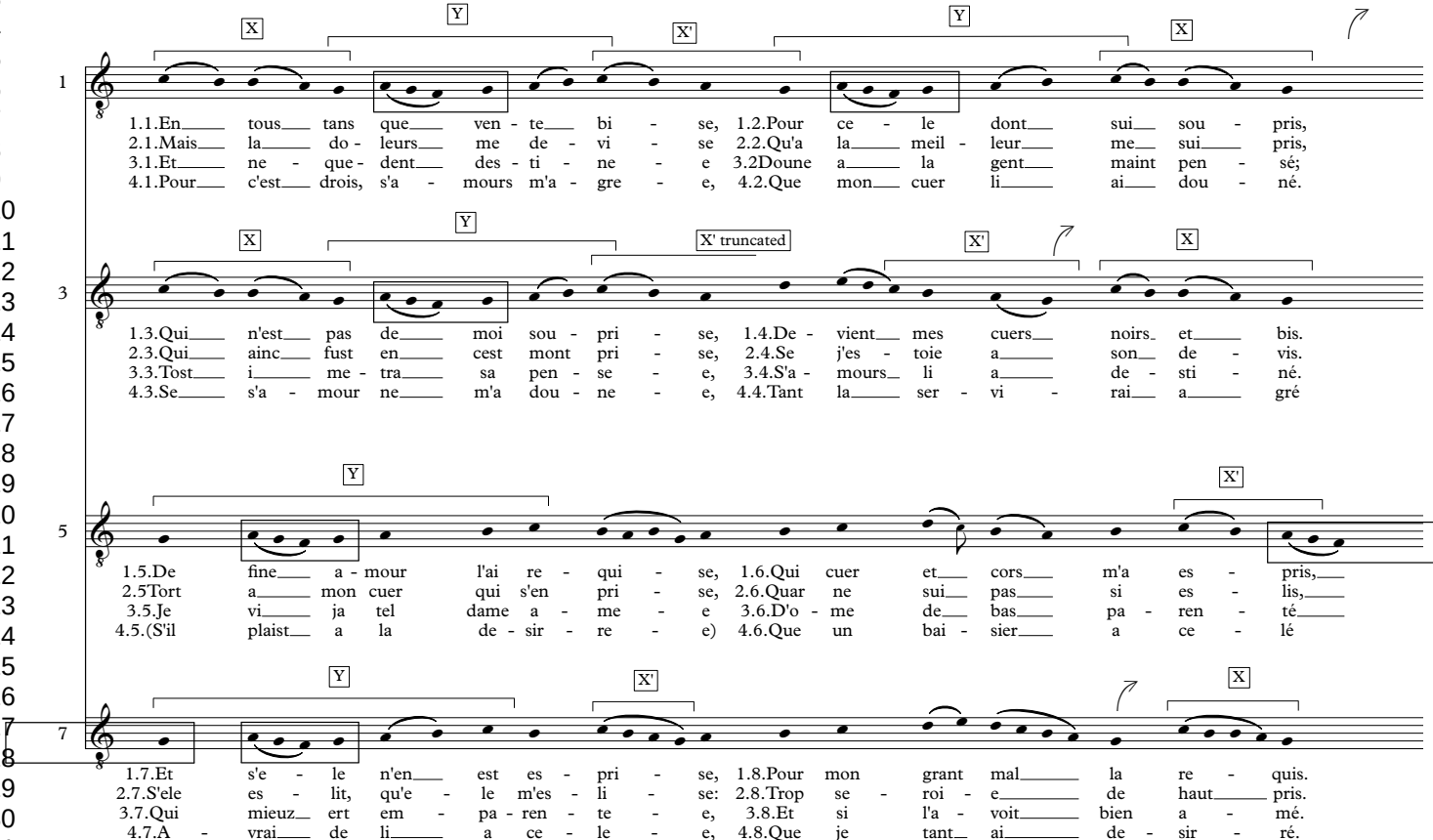
4.1	Tant ait en li a recordeir	There is so much beauty to record in her that one has to
4.2	Biauteit por c'on la doit servir:	serve her: if all those who knew how to speak wished to
4.3	Se tuit cil ki seivent pairleir	reveal her qualities
4.4	Voloient ces taiches gehir,	
4.5	Ne poroient il resconteir	they would not say that it was lacking a single one of them if
4.6	Ke en li deüst riens faillir,	one excepts the fact that she does not wish to remember her
4.7	Fors tant k'il ne l'en veult membreir	man nor call him to mind.
4.8	De son home, ne sovenir;	
4.9	Ainçois me covandrait languir	Instead I must thus lose my strength in languishing as long
4.10	Tant con li vandrait a plaixir.	as this pleases her.

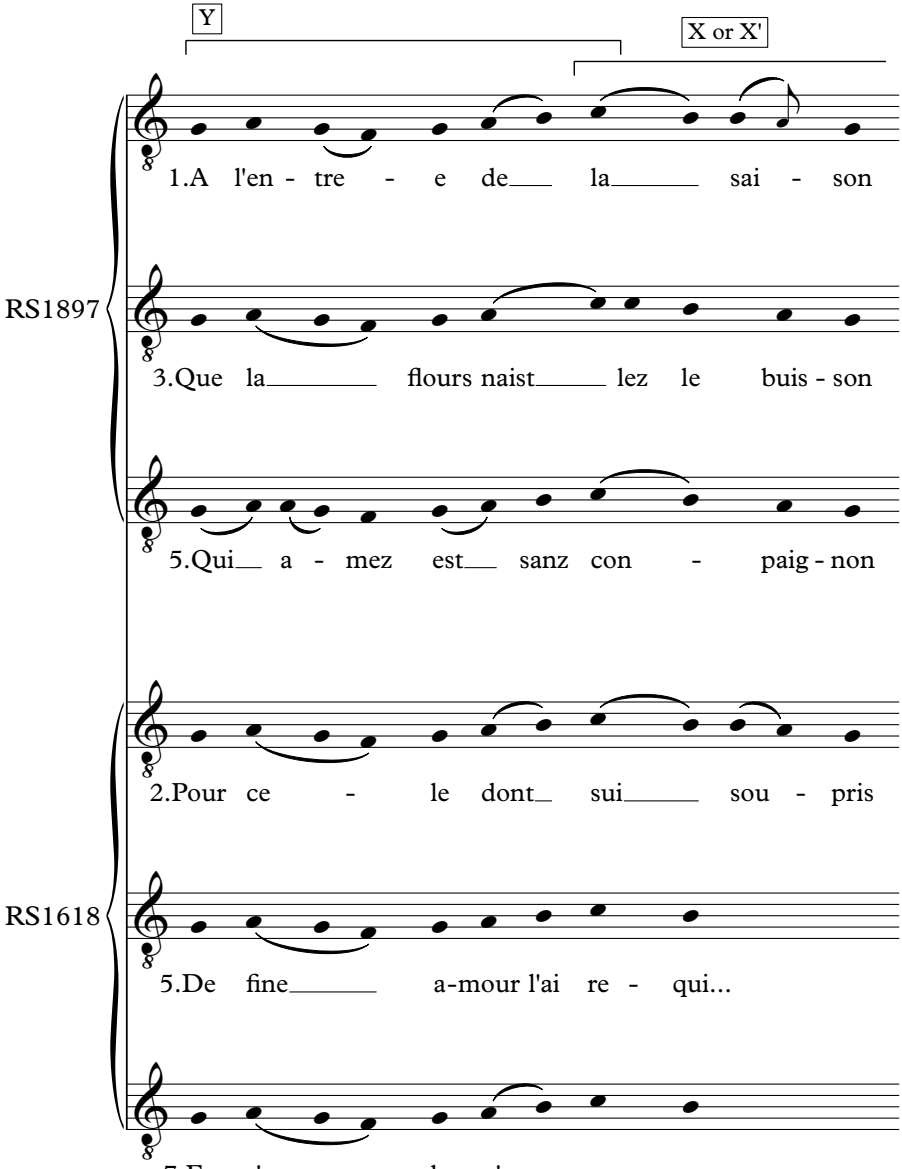
[1] This stanza only in **C** (no melody).

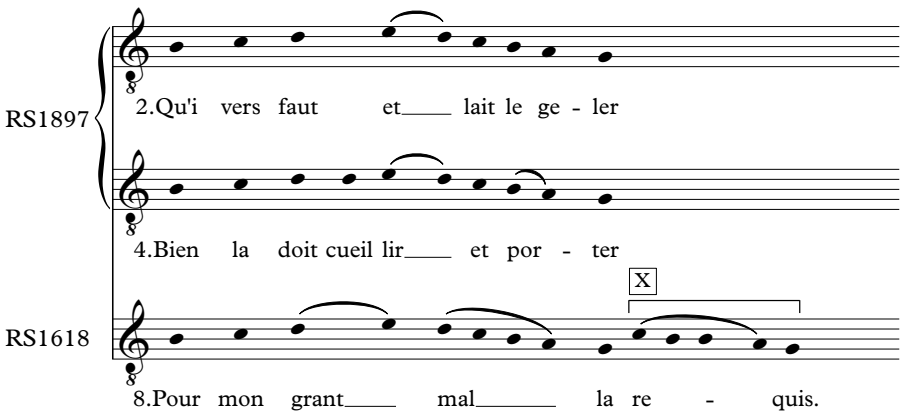
My terms	Lines of poetry	Line-by-line musical form	Larger musical form
'pedes I'	1–4	ABAB	AA
'pedes II'	5–8	CDC'D'	BB'
'cauda'	9–10	EF	C

My terms	Lepage (rhymes)	Tischler (larger musical form)	Tischer (by lines)	Bahat/Le Vot
‘pedes I’	abab	AA	abab	ABAB
‘pedes II’	abab	BB	cb'cb'	CDC'D'
‘cauda’	bb	C	dc'	EF

	frons	cauda
first-level default	lines have alternating open and closed terminations (16 songs)	final line has termination to same pitch as that at the end of the frons (15 songs)
second-level default	all lines have same tonal termination (3 songs)	final line has termination a fourth higher than that in the frons (3 songs)
third-level default	last line of frons has different termination from preceding lines (1 song)	final line has termination a fifth higher or lower than that in the frons (2 songs)


X
Y
X'
Y
X
1
1.1.En tous tans que ven - te bi - se, 1.2.Pour ce - le dont sui sou - pris,
2.1.Mais la do - leurs me de - vi - se 2.2.Qu'a la meil - leur me sui pris,
3.1.Et ne - que - dent des - ti - ne - e 3.2Doune a la gent maint pen - sé;
4.1.Pour c'est drois, s'a - mours m'a - gre - e, 4.2.Que mon cuer li ai dou - né.
X
Y
X' truncated
X'
X
3
1.3.Qui n'est pas de moi sou - pri - se, 1.4.De - vient mes cuers noirs et bis.
2.3.Qui ainc fust en cest mont pri - se, 2.4.Se j'es - toie a son de - vis.
3.3.Tost i me - tra sa pen - se - e, 3.4.S'a - mours li a de - sti - né.
4.3.Se s'a - mour ne m'a dou - ne - e, 4.4.Tant la ser - vi - rai a gré
Y
X'
5
1.5.De fine a - mour l'ai re - qui - se, 1.6.Qui cuer et cors m'a es - pris,
2.5Tort a mon cuer qui s'en pri - se, 2.6.Quar ne sui pas si es - lis,
3.5.Je vi ja tel dame a - me - e 3.6.D'o - me de bas pa - ren - té
4.5.(S'il plaist a la de - sir - re - e) 4.6.Que un bai - sier a ce - lé
Y
X'
X
7
1.7.Et s'e - le n'en est es - pri - se, 1.8.Pour mon grant mal la re - quis.
2.7.S'ele es - lit, qu'e - le m'es - li - se: 2.8.Trop se - roi - e de haut pris.
3.7.Qui mieuz ert em - pa - ren - te - e, 3.8.Et si l'a - voit bien a - mé.
4.7.A - vrai de li a ce - le - e, 4.8.Que je tant ai de - sir - ré.


Y
X or X'
1.A l'en - tre - e de la sai - son
RS1897
3.Que la flours naist lez le buis - son
5.Qui a - mez est sanz con - paig - non
2.Pour ce - le dont sui sou - pris
RS1618
5.De fine a-mour l'ai re - qui...
7.Et s'e - le n'en est es...


RS1897
2.Qu'i vers faut et lait le ge - ler
4.Bien la doit cueil lir et por - ter
X
RS1618
8.Pour mon grant mal la re - quis.

I	rhyme	'grammatical rhyme'
En tous tans que vente **bise,**	a	A
Pour cele dont sui **soupris,**	b	B
Qui n'est pas de moi **souprise,**	a	B
Devient mes cuers noirs et **bis.**	b	A
De fine amour l'ai **requise**,	a	A
Qui cuer et cors m'a **espris**,	b	B
Et s'ele n'en est **esprise**,	a	B
Pour mon grant mal la **requis**.	b	A
Whenever the breeze **blows**, on account of her by whom I am **taken** and who is not in **taken** with me my heart becomes dark and **sombre**. From True Love I have **petitioned** her, who has my heart and body **captured**; and if she is not **captured** by it [my petition], it is to my great misfortune that I **petition** her.		