

## Newly-Discovered Addenda to the Trouvère Repertoire

By Hans Tischler

A recent article by Vivian S. Ramalingam and F. P. R. Akehurst (1997), "A New Trouvère Fragment in The Hague," brings to light a flyleaf of a lost late-thirteenth-century manuscript.<sup>1</sup> The authors established the date of this fragment based on its contents, script, and notational style. Obviously cut from a chansonnier or from a section of a manuscript containing trouvère songs, it was used to bind a codex from the second quarter of the fourteenth century, now located in the Koninklijke Bibliotheek in The Hague and bearing the shelf number 72 J 17. This flyleaf preserves three items: (1) a line of text, obviously from the end of a song, which the editors were unable to identify; (2) a complete anonymous and otherwise unknown single-stanza song; and (3) music and the first four verses of text of a well-known song by Adam de la Hale (ca. 1230–1288), "Puis ke je sui de l'amerouse loi."

To begin, the single line of text preserved at the top of the flyleaf comes from no. 1457 in the Spanke-Raynaud *Bibliographie des altfranzösischen Liedes*, "Puis ke li mal d'Amours me font sentir," and is edited along with all of its versions in *Trouvère Lyrics with Melodies, Complete Edition* (Tischler 1997, 9:no. 824). Versions of this song appear in four manuscripts: Ms. O f. 104v contains stanzas 1–2 and the melody for stanza 1; Ms. I also gives the first two stanzas on ff. 167v–168r, but without musical notation; Ms. Z ff. 23v–24r offers the only complete five-stanza poem with the melody for the first stanza, one essentially identical with the one recorded in Ms. O; and Ms. C f. 193r–v provides only four stanzas without music, substituting new but related poetry for the latter three stanzas.<sup>2</sup> The rhyme syllables and the rhyme order of the replacement stanzas are, however, identical to those in the other manuscripts.

The fragment of this poem surviving in The Hague flyleaf consists of the last letter of verse 6 and verses 7–8 of stanza 5, as preserved only in Ms. Z. The songs collected in that manuscript are grouped by poet. "Puis ke li mal d'Amours me font sentir" is the second of a group of six by Robert du Castel d'Arras (ca. third quarter of the thirteenth century). The Robert songs are preceded by a group of four by his fellow trouvère and townsman Jehan le Cuvelier, and followed by one piece by Guillaume le Vinier. The fact that Robert is the author of the text fragment preserved in the flyleaf casts doubt on Ramalingam and Akehurst's suggestion (1997:25)

that the anonymous song that follows may, like the song fragment that ends the flyleaf, be by Adam de la Hale.

Examples 1a and 1b present the first and fifth stanzas of Robert's song, as given in Ms. Z ff. 23v-24r; the underlined text (in ex. 1b) indicates what is preserved in the flyleaf. The melodies of the one and a half songs that follow this line of text on the flyleaf are given by Ramalingam and Akehurst in appendices 1 and 4 of their article, notated in rhythmless black note heads. The notation of the repeated A section of the AAB form of Adam de Hale's song, preserved at the bottom of the flyleaf, elicits a long discussion by the authors. (This song is listed in Spanke-Raynaud 1955:no. 1661 and is edited in Tischler 1997, 10:no. 960.) The article mentions the presence of c.o.p. stems<sup>3</sup> in Adam's song, but no conclusion is drawn from this observation. Nor is any mention made of the fact that single notes with a stem, like those without, do not signify any particular durational value in this notation but receive their rhythmic values through a translation of the poetic meter into the pattern of the correlated rhythmic modes, as is proven elsewhere by versions of *trouvère* songs in mensural notation.

The c.o.p. stem introduces a lively variant into the formulas of the rhythmic modes by dividing the breve value. It was the chief variant available, before songs and motets turned to the notational differentiation of the *longa* and *brevis*—the beginning of mensural notation, needed for more complex rhythms. It is this notation, intermediate between modal-melismatic and mensural-syllabic writing, that was used in the codex of which only the flyleaf survives. A second rhythmic variant carried over from modal notation was the *plica*, which, attached to the right edge of a note, provides a gliding tone to the next note. Here and there groups of diamond-shaped notes, known as *currentes* also indicate rhythmic variants in this fragment, as in other manuscripts of the period.

A copy of the notation of Adam's song, as furnished in the above-mentioned article, is reproduced in example 2a. This example shows the ubiquitous use of c.o.p. stems. All of the ligatures are written either as a series of rhomboid *currentes* or with c.o.p. stems, and are all thereby designated as breve values (several of them also carry *plicae*, as do some of the single notes). As the ligatures represent breve values, so, it would seem, do the single notes, thus revealing a simple tribrachic meter or sixth mode to go with the decasyllabic verses of the poem.

Example 2b offers a transcription of the complete first stanza of this song, which additionally demonstrates a feature quite frequently found in *trouvère* songs: a change of meter from tribrachs to trochees and from sixth mode to second, which marks the transition from the decasyllabic verses of the A section to the pentasyllabic and heptasyllabic verses (five through ten) that form the B section of Adam's song.

**Example 1a:** Robert du Castel d'Arras, "Puis ke je sui de l'amerouse loi" (first stanza); Ms. Z ff. 23v-24r.

AA

1. Puis ke li mal k'A - mours me font sen - tir  
3. bien doi a - voir vo - len - té et de - sir

2. sont si plai - sant k'il m'en e - stuet chan - ter,  
4. d'a - voir les biens ke mi font e - spe - ret.

B

5. Or mi laist Dieus si ser - vir et ou - vrer

6. Vers ma da - me, ki tant est sage et fran - ce

7. ke ne me laist cha - ir en de - spe - ran - ce

8. et si me laist mon de - sir a - chie - ver.

**Example 1b:** Robert du Castel d'Arras, "Puis ke li mal d'Amours me font sentir" (fifth stanza); Ms. Z ff. 23v-24r.

Nus ne se doit de boine amour partir  
pour nul travail c'on en puist endurer,  
car nus ne puet pour li tant mal souffrir  
k'ele ne puist mil tans guerredouner.  
Nus ne poroit la joie comparer  
ki vient d'amour: Nis d'estre rois de France  
n'avroit on pas tant deduit ne plaisance  
c'uns amans a d'amie conquerer.

Example 2a: Adam de la Hale, "Puis ke je sui de l'amerouse loi."

Puis ke ie sui de la - me - rou - se loi bien doi a - mours en can - tant en - sau - cier

En - cor i a mil - leur rai - son p[ou]r - koi Je doi cant - [er] da - me - rous de - si - rier

Example 2b: Adam de la Hale, "Puis ke je sui de l'amerouse loi."

(written a 5th higher in Ms. The Hague)

AA 1) 3) 2)

1. Puis ke je sui de l'a - me - rou - se loi,  
3. En - cor i a mil - leur rai - son, pour koi

2) 2) 2) 1) 3)

2. bien doi A - mours en can - tant en - sau - cier.  
4. je doi can - ter d'a - me - rous de - si - rier.

Ms. W (Paris, B.N. fr.25566) f.20r-v

B

5. Car sans ma - ne - chier 6. sui au cuer trais et fe - rus

7. d'uns vairs ieus ses et a - gus 8. ri - ans pour mieus as - se - ner;

9. a chou ne puet con - tre - ster 10. hau - bers ni e - scus.

1) c.o.p. stem written; 2) currentes written.

Turning now to the anonymous song, the second item on The Hague flyleaf, it is useful to compare its rendition in Ramalingam and Akehurst's article (ex. 3a) with that of Adam's piece, given in example 2a. As will be immediately apparent, in example 3a the figures are all written without c.o.p. stems or *currentes*. Thus one may presume that the figures, whether ligatures or single notes, do not all symbolize breve values. On the other hand, the verses, like Adam's, are also mainly decasyllabic and catalectic (i.e., they end on accented rhyme syllables). They may therefore be either iambic pentameters or dactylic tetrameters. The only exception is verse 6, which has only seven syllables, again catalectic. Reading the poem in either meter, it becomes clear that the ornamental figures would, in an iambic scansion, fall sometimes on strong "beats" and sometimes on weak ones. With one exception, however, they would ornament only long rhythmic values, when the dactylic third mode is employed. And dactyls also seem preferable for scanning the poem. Example 3b provides a transcription of this hitherto unknown song according to this analysis. It is followed by the very fragmentary text as edited by Ramalingam and Akehurst (ex. 3c).

To the three addenda discussed above, a fourth discovery may be added here, one that is included in, but more or less hidden among, the hundreds of songs of the *Complete Edition* of trouvère songs (Tischler 1997). It appears there in vol. 14, as part of lai no. 18. Recorded in Spanke-Raynaud (1955:no. 362a) as "... en tremblant" and extant in Ms. N f. 186r, this is, in fact, the end of a contrafactum to Philip the Chancellor's Marian lai *Ave gloriosa*. Because of a lacuna in the manuscript, however, most of it is lost. This fragment can now be added to the three other contrafacta of this famous Latin lai, which survives in six manuscripts. These contrafacta are listed in the Spanke-Raynaud (1955) under:

no. 1020, *Nete (or Virge) glorieuse* (in Ms. Paris, Bibliothèque de l' Arsenal 3517-3518, ff. 3v-4v, and without music in Ms. Tours, Bibliothèque municipale 948 f. 119 and Ms. C f. 157r);

no. 1695, *L'autrier chevauchoisie pensant* (in Ms. N ff. 186r-v+185r-v; also listed in the lost chansonnier Mesmes); and

no. 2060, *Lonc tens m'ai teü* (Ms. N ff. 185v+187r-v; also listed in the lost chansonnier Mesmes).

Example 4 shows the last two sections of Philip's lai and the newly-recognized fragment of its fourth contrafactum.

To conclude: the Hague flyleaf adds one new fragmentary source to each of two trouvère songs, one by Robert du Castel d'Arras and one by Adam de la Hale. It also adds a new song to the 1224 songs and song

**Example 3a:** Anonymous song in the Hague flyleaf (as in Ramalingam and Akehurst 1997).

Est mer - velle se chas - cuns nest a - mans car se tous ciaux vo - loit a - mours grev - [er]

[ki] [nje] le sont elle [est] bien si poi - sans cun tout seul iour nen po - roit uns

[du] - rer mais a - mours veut dou - che - ment doc - tri - ner tous cuers pour mettre en len

tent] e de li ser - vir car mout li a - ta - len - te quant elle puet as boins ses biens don - ner

**Example 3b:** Transcription of anonymous song in the Hague flyleaf.

AA

1. [C]est mer - vel - le se chas - cuns n'est a - mans,  
3. [ki] ne le sont, elle [est] bien si poi - sans

2. car se tous ciaux vo - loit A - mours gre - ver.  
4. c'un tout seul jour n'en po - roit uns [du] - rer.

B

5. Mais A - mours veut dou - che - ment doc - tri - ner 6. tous cuers pour mettre en l'[en - ten] - te

7. de li ser - vir, car mout li a - ta - len - te,

8. quant el - le puet as boins ses biens don - ner.

1) the rest in vv. 2,8 is cut off.

**Example 3c:** Fragmentary text of anonymous song in the Hague flyleaf (as in Ramalingam and Akehurst 1997).

1. C'est merveille se chascuns n'est amans,  
 car se tous ciaux voloit Amours grev[er]  
 [kin]e le sont, elle [est] bien si poisans  
 c'un tout seul jour n'en poroit uns [du]rer.  
 Mais Amours veut douchement doctriner  
 tous cuers pour mettre en l'[entent]e  
 deliservir, car mout li atalente,  
 quant elle puet as boins ses biens donner.
  
2. Dont doit cascuns bien iestre desirans  
 k'Amours le voelle aves le[s boins con]ter,  
 car tant de joie est en li apparans  
 k'elle en puet . . . . gouverner.\*  
 Mais pur les bons vuet Amours estorer  
 . . . . . ente,  
 si fallent cil dont li volontes gente  
 . . . . . t en iaus entrer.
  
3. Car casc . . . . . nans  
 et si'il i a teis c'on ne puist douter  
 . . . . . sanz,  
 mais cius ki cuide encontre li [. . . er]  
 . . . . . penser,  
 dont il doit iestre en l'atente  
 [. . . . . ent]e  
 de grandement a besoing conforter.
  
4. . . . . .congissans  
 e got les biens k'Amours voe[t donner]  
 . . . uns ki onkes fust vuians  
 et cil ki sont . . . . .  
 . . . . .  
 [et n']aukuns m'en espoente  
 s'a boine Amours a chou mise m'entente  
 Ke [comfors? li?] donne sans demander.
  
5. Dame, vous estes li ente  
 dont li biens [vie]nt, car boine Amours l'i ente,  
 pour chou vous pri de mon chant escouter.

\**gouverner* looks like [g]<sup>e</sup>*ominer* with a superscript *e* above the *i*.

N.B.: The text in square brackets ([ ]) is strictly conjectural.

**Example 4.** Philip the Chancellor, *Ave gloriosa* (ninth section with fourth contrafactum).

N

7a. Ne li o - sbire a - per - te - ment 8a. le mar - ti - re ne le tor - ment  
Ms. LoB (Brit. Libr. Eg. 274) f. 7r

93. Mun - di - ti - e 94. tu spe - cu - lum, 95. tu glo - ri - e 96. spe - cta - cu - lum,  
101. lu - sti - ti - e 102. ge - sta - cu - lum, 103. le - ti - ti - e 104. ly - ra - cu - lum,

9a. qe por li sent, 10a. mes maint pre - sent 11. li front, li oil de mon cuer; ,

97. per gra - ti - e 98. mi - ra - cu - lum 99. es ma - ter ge - ni - to - ris,  
105. per Spi - ri - tus spi - ra - cu - lum 106. es cel - la cre - a - to - ris,

6a. ] en trem - blant.  
12a. plus l'aim que fre - re ne suer.

100. o - ri - go con - di - to - ris.  
107. pu - el - la pla - sma - to - ris.

families and ninety-three lais edited in the *Complete Edition*. And it adds one more manuscript to the 292 sources which preserve trouvère songs with their melodies or poems connected with them. Furthermore, it increases our knowledge of the notation and its implications for the approach to the performance of thirteenth-century songs.

*Notes*

1. Use of this article and of its musical examples by permission of the Alamira Foundation and the Alamira music publisher.
2. The following manuscripts are referred to by their customary designations:  
Ms. C: Bern, Stadtbibliothek  
Ms. I: Oxford, Bodleian Library, Douce 308  
Ms. N: Paris, Bibliothèque nationale, fr. 845



Ms. O: Paris, Bibliothèque nationale, fr. 846

Ms. Z: Siena, Biblioteca comunale, H.X. 36

3. A c.o.p. (*cum opposita proprietate*) stem is one drawn up from the left edge of a note or a ligature, to indicate that the next two (or sometimes three) notes are to be read as together filling the durational value of a breve, i.e., splitting the breve into two (or three) semibreves.

*References*

Ramalingam, Vivian S., and F. P. R. Akehurst. 1997. A New Trouvère Fragment in the Hague. *Yearbook of the Alamira Foundation* 2: 19–29.

Spanke, Hans, ed. 1955. *G. Raynauds Bibliographie des altfranzösischen Liedes*. Leiden: E. J. Brill.

Tischler, Hans. 1997. *Trouvère Lyrics with Melodies: Complete Comparative Edition*. 15 vols. American Institute of Musicology, Corpus mensurabilis musicae, no. 107. Neuhausen: Hänssler-Verlag.