

1989

# Songs of the troubadours and trouveres : eight medieval pieces arranged for ensemble performance

Gary William Rule  
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**Songs of the Troubadours and Trouvères: Eight medieval pieces  
arranged for ensemble performance**

**Rule, Gary William, M.A.**

**San Jose State University, 1989**

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**SONGS OF THE TROUBADOURS AND TROUVERES:  
EIGHT MEDIEVAL PIECES ARRANGED FOR ENSEMBLE PERFORMANCE**

**A Thesis  
Presented to  
the Faculty of the Department of Music  
San José State University**

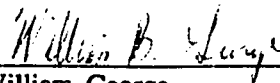
**In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts**

**by  
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December, 1989**

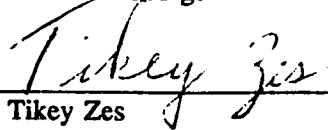
APPROVED FOR THE DEPARTMENT OF MUSIC



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## ABSTRACT

### SONGS OF THE TROUBADOURS AND TROUVERES: EIGHT MEDIEVAL PIECES ARRANGED FOR ENSEMBLE PERFORMANCE

by Gary William Rule

This two-part study first addresses the topic of instrumental usage in the performance of medieval French secular monophony, the songs of the Troubadours and Trouvères, circa 1100-1300. Recent research in this field suggests that these melodies, preserved in manuscripts with no indications for performance, were meant to be sung a cappella, by solo voice alone, or very conservatively accompanied with a medieval fiddle. The preponderance of evidence, however, in the form of manuscript illuminations, historical treatises, and the testimonies of the Troubadours and Trouvères themselves, actually supports the opposite viewpoint, that a variety of instruments of various types and timbres were known to and undoubtedly played by these early poet-musicians. This study examines both sides of the ongoing musical controversy, emphasizing throughout, however, that to deny the availability and use of musical instruments amongst the Troubadours and Trouvères is to deny a great deal of historical evidence which supports such practices.

Based on the conclusion that a variety of musical instruments were known to and played by the Troubadours, Trouvères, and their attendant minstrels to accompany the songs, in the second part of this study, eight melodies taken from the repertoire have been arranged for ensemble performance. Each of these pieces is fully orchestrated for a small group of three to five musicians playing medieval instruments.



**DEDICATION**

**To Dr. Vernon Read and the  
San José State University Collegium Musicum**

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## CHAPTER 1

### INTRODUCTION

#### Aims and Limitations of the Study

Of the approximately 2600 Troubadour poems which have come down to us through various manuscript sources, about 250 have been preserved intact with their melodies; while the surviving repertoire of the Trouvères boasts of a somewhat larger number of around 1400 complete songs out of a total 2130 or so examples of poetry, virtually nowhere in the combined repertoire of the northern and southern French traditions may be found any real indication of how the music might have been performed. Contemporary historical accounts, theoretical treatises, and pictorial representations of the period are, with a few exceptions, surprisingly vague on the subject.

Over the years, two separate schools of thought have developed concerning the use of instrumental accompaniment in the performance of the songs of the Troubadours and Trouvères and, consequently, their suitability for ensemble performance. Those who, in the name of tradition, seek to limit the performance of the repertoire to primarily the voice alone seem to be gaining the high ground as they dismiss the use of instruments as historically inaccurate. The purpose of the present study is, therefore, to survey that historical evidence, including the writings of both contemporary and medieval scholars, which will be helpful in supporting the other side of this musical controversy and establishing some acceptable criteria for preparing successful and entertaining ensemble performances of the Troubadour and Trouvère repertoire.

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To this end, more than thirty references dealing with all aspects of the Troubadour and Trouvère movement have been consulted, each representative of the most current and thorough research in the area. Additionally, microfilm and photographic facsimiles of several relevant medieval manuscripts have been examined in an effort to learn as much as possible about the music in question, and to glean, through a thorough examination of illuminations and other marginal art found in these collections, some insights into the world of the medieval musician and performer.

Finally, after a careful review of the historical, theoretical, and pictorial evidence, in the second half of this study, eight musical examples taken from the repertoire of the Troubadours and Trouvères have been prepared for performance. Choices made regarding performance practices and the use of instruments in these pieces will be discussed beforehand.

CHAPTER 2  
A SYNOPSIS OF THE TROUBADOUR/TROUVERE MOVEMENT

Guillaume of Aquitaine, The First Troubadour

Before discussing performance practices associated with the music of the 12th and 13th-century poet-musicians of southern France, the Troubadours, and their Anglo-Norman counterparts in the north, the Trouvères, some historical background on the movement is in order.

Guillaume IX (1071-1127), seventh Count of Poitiers and ninth Duke of Aquitaine, is generally regarded as the first of the Troubadours. Innately irreverent and a master of the double entendre, Guillaume left but eleven examples of his verse with only two mated even questionably to melodies; however, both the lyric content of his songs and, if we may, the contour and range of his melodies, nevertheless establish a genre which would persist for nearly two hundred years.

In Lyrics of the Troubadours and Trouvères, Frederick Goldin assesses the historical significance of Guillaume and his music:

Guillaume is the first troubadour whose songs are extant, and he is sometimes regarded as the originator of the courtly love lyric. In any case, whether he is really the first troubadour or rather the first whose work survives, this boisterous misruler of his realm was a first-rate poet. In eleven little lyrics, which are all we have today, he shows his mastery of the basic metrical forms and essential themes that would hardly vary in the troubadour lyric in the following generations; and, most important of all, he perfects the technique of composing a song for performance before an audience.<sup>1</sup>

---

<sup>1</sup> Frederick Goldin, Lyrics of the Troubadours and Trouvères, (New York: Anchor Books, 1973), p. 5.



Guillaume flourished nearly a full generation before any other Troubadour would appear on the scene, yet there soon followed a tradition of Provençal poets, singers, and musicians which would be revered well into the 14th century. Numbered among the Troubadours whose Provençal verses on matters of love and politics with their simple melodies were a direct result of the music of Guillaume IX of Aquitaine were Marcabru (fl.1129-1150), Cercamon (fl.1135-1145), Bernart de Ventadorn (fl.1150-1180), La Comtessa de Dia (fl.c.1160), Guiraut de Bornelh (fl.1165-1211), Raimbaut de Vaqueiras (fl.1180-1205), Peire Vidal (fl.1180-1205), and, in the latter part of the 12th century, Sordel (c.1200-c.1280) and Guiraut Riquier (c.1230-1292).<sup>2</sup>

Eleanor of Aquitaine and Richard I, The Trouvères

Of equal importance to the dissemination of the Troubadour and, as we shall see, Trouvère traditions was the fact that Guillaume IX was grandfather to Eleanor of Aquitaine. Referred to by J.F. Rowbotham as "The Troubadour Queen," as Duchess of Normandy, Eleanor's French court "was the home and in more senses than one the paradise of contemporary troubadours, of whom her grandfather had been so conspicuous and distinguished a member."<sup>3</sup> When her husband Henry II succeeded to the English throne in 1154, Eleanor became both Queen of England and Normandy and the link between the Provençal French (langue d'oc) Troubadour tradition established by her grandfather Guillaume, and the Trouvère tradition championed by her son Richard I, which would develop out of an Anglo-Norman desire to emulate that music and verse in the Old French (langue d'oïl) dialect spoken at the English and northern French courts.

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<sup>2</sup> Ibid., pp. xi-xiii.

<sup>3</sup> John Frederick Rowbotham, The Troubadours and Courts of Love, (London: Swan Sonnenschein, 1895), p. 56.

Richard I Coeur de Lion (1157-1199), called "The Troubadour King" by Rowbotham, was indeed also one of the first Trouvères. With his verses surviving in both Provençal and Old French, King Richard composed songs which worked quite well in the northern dialect.<sup>4</sup> He and his compatriot minstrel Blondel de Nesle (fl.1180-1200), who also wrote songs in the Old French tongue, may be seen as being at the forefront of the Trouvère tradition which would see contributions from a respectable number of French poet-musicians including Conon de Béthune (c.1150-1219), Gace Brulé (fl.1180-1213), Colin Muset (fl. 1230), King Thibaut of Champagne and Navarre ( 1201-1253), and even the polyphonist Adam de la Halle (c.1240-c.1288).<sup>5</sup>

#### Poetic Themes Common To Both Troubadour and Trouvère Song

Courtly, usually unrequited, love seems to have been the poetic theme most often treated by the Troubadours and Trouvères. Poems on this particular subject were known as cansos or canzos by the Troubadours. Other favorite themes treated by the poet-musicians of Provence were the alba, in which lovers are warned of the approach of day, the sirventes, on a moral or political subject, the planh, a lament, the pastorel or pastorela, a poem with an outdoor or rural setting, and the tenso, a debate between two or more characters. Each of these types has its counterpart in the repertoire of the Trouvères. The canso, for instance, becomes the chanson, the alba becomes the aube, the sirventes becomes the serventois, the planh becomes the plaint, the pastorela becomes the pastorelle, and the tenso becomes the jeu-parti.<sup>6</sup> Two examples of the Troubadour canso, a Troubadour alba, and an

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<sup>4</sup> Pierre Bec, Anthologie des Troubadours, (Paris: Union Générale D'Éditions, 1979), p. 227.

<sup>5</sup> Goldin, op. cit., pp. xiv-xv.

<sup>6</sup> W. Thomas Marrocco and Nicholas Sandon, eds., The Oxford Anthology of Music: Medieval Music, (London: Oxford University Press, 1977), p. 69.

instrumentally set Trouvère chanson-serventois are included among the pieces selected for performance in the second part of this study.

### Conclusions

Hendrik van der Werf in Chansons of the Troubadours and Trouvères comments on the differences and similarities of the two styles:

Despite their differences in language and location, the troubadours and trouvères left us songs that have so many characteristics in common that it is quite logical to discuss them in one study. The texts of almost 5000 songs have been preserved. But unfortunately the melodies for only one-third of them have come down to us. A truly large number of melodies composed by trouvères is found in the manuscripts; these melodies cover a long time-span and broad geographical area, and are the work of many different men. Although the number of troubadour melodies is regrettably small, it is still large enough to warrant the conclusion that the melodies of the troubadours are very similar to those of the trouvères.<sup>7</sup>

On the subject of the two languages, the langue d'oc found in the repertoire of the Troubadours and the langue d'oïl employed by the Trouvères, Van der Werf concludes:

When in the middle of the 13th century, these songs began to be written down, the area which now constitutes France did not yet have one official and codified language with a standard orthography, but rather a number of regional and local dialects with no uniformity in spelling whatsoever. Nevertheless we find just enough similarities among the preserved works of the 12th and 13th centuries to justify speaking of two languages: Provençal, or better, Old Provençal, for roughly the southern half of present-day France, and Old French for the northern half. Neither seems to have been the exclusive dialect of one certain area; both seem to have been literary languages to some extent based upon the local dialects of Toulouse for Old Provençal and Paris for Old French.<sup>8</sup>

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<sup>7</sup> Hendrik van der Werf, Chansons of the Troubadours and Trouvères: A study of the melodies and their relation to the poems, (Utrecht: A. Oosthoek's Uitgeversmaatschappij NV, 1972), p. 13.

<sup>8</sup> *Ibid.*, p. 14.

CHAPTER 3  
CURRENT TRENDS IN THE PERFORMANCE OF  
TROUBADOUR AND TROUVÈRE SONG

Page and Van der Werf on the "Limited" Use of Instrumental Accompaniment

Despite numerous paintings, manuscript illuminations, and other iconographical examples dating from at least two centuries prior to the Troubadour and Trouvère movement which boldly depict instruments of various types and timbres being played together in ensemble situations, modern scholars, particularly those writing within the last twenty years, have chosen to take the position that the repertoire of Troubadour and Trouvère song was intended to be performed soloistically only, essentially a cappella. Any limited instrumental accompaniment, then, in the form of drones or embellishing passages, is assumed to have been performed by the singer himself on a medieval fiddle (vielle) or similar instrument.

This approach to the performance of the Troubadour and Trouvère repertoire is thoroughly discussed and supported by Christopher Page in Voices and Instruments of the Middle Ages (Berkeley, 1986). Relying to a large extent on accounts of minstrelsy found in narrative poetry of the age and on the lack of definitive iconographical or historical evidence to the contrary, Pages concludes that "the High Style song, the summit of the lyric genre system in both Old Provençal and Old French, was associated with performance by solo voice alone," allowing the the inclusion of instruments, primarily the vielle, only in the performance of what he classifies as the "Lower Style" songs, those related to dances or debates.<sup>1</sup>

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<sup>1</sup> Christopher Page, Voices and Instruments of the Middle Ages: Instrumental practice and songs in France 1100-1300, (Berkeley: University of California Press, 1986), p. 134.

Hendrik van der Werf also discusses this subject in Chansons of the Troubadours and Trouvères (Utrecht, 1971), prefacing his comments on the performance of Troubadour and Trouvère music with the statement, "...there is a persistent theory that the chansons were always performed to instrumental accompaniment. I have been able to find neither the origin of this theory nor any substantial evidence for it."<sup>2</sup> Moreover, Van der Werf seems to discount completely all iconography depicting musicians playing together, citing in particular the King David miniatures (see Bachmann, The Origins of Bowing<sup>3</sup>) and calling such pictures attractive but irrelevant to the repertoire of the Troubadours and Trouvères.<sup>4</sup> His concluding statements on the issue reflect his underlying belief that this music was meant to be sung without instruments:

The central question is not whether medieval singers ever sang to instrumental accompaniment. In some narrative literature of the Middle Ages we find indications that this was done, but that does not prove that the chansons of the troubadours and trouvères were accompanied, too.<sup>5</sup>

Considering the complete absence of documentary evidence of instrumental accompaniment, it seems unwise to maintain that as a rule the chansons were accompanied. Perhaps the chansons were accompanied but, in all truth, we can find no reason for this assumption other than our own wishful thinking.<sup>6</sup>

### Historical Accounts - Critique

Both Page and Van der Werf cite literary and iconographical evidence from 13th-century manuscripts which they feel supports a limited if not negligible use of instruments in the performance of Troubadour and Trouvère music. Page covers a number of medieval writers, theorists and others,

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<sup>2</sup> Hendrik Van der Werf, Chansons of the Troubadours and Trouvères: A study of the melodies and their relation to the poems, (Utrecht: A. Oosthoek's Uitgeversmaatschappij NV, 1972), p. 19.

<sup>3</sup> Werner Bachmann, The Origins of Bowing: And the development of bowed instruments up to the thirteenth century, trans. by Norma Deane (London: Oxford University Press, 1969), pp. viii-xv.

<sup>4</sup> Van der Werf, op. cit., p. 20.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid., p. 21.

including, among the theorists, Jerome of Moravia (Tractatus de Musica, c.1300) and Johannes de Grocheo (De Musica, c.1300), examining extracts from the treatises selectively to emphasize his thesis of little or no instrumental accompaniment with this repertoire. Van der Werf actually dedicates only a very small portion of his Chansons to the subject of performance practice. He does, nonetheless, manage to stress that neither the appearance of musical instruments in medieval manuscript illuminations nor references to their usage found in the Troubadour biographies (the vidas) truly proves anything about instrumental accompaniment to Troubadour and Trouvère song.

A closer look at Page's research reveals that Jerome of Moravia's treatise seems to concentrate more on such practical considerations as vielle tunings, playing techniques, and other topics not directly related to the suitability of the repertoire for ensemble performance. Grocheo's De Musica, on the other hand, may be the one surviving medieval document in which the author actually mentions by name and genre certain Trouvère compositions and even makes an attempt to distinguish between "musical forms which are performed by the human voice" and "those for instruments."<sup>7</sup> Page's working translations of De Musica, chapters VII-XI, from Ernst Rohloff Die Quellenhandschriften zum Musiktraktat des Johannes de Grocheio (Leipzig, 1972) are meant to leave little doubt that Grocheo saw vocal music as being different and distinctly separate from purely instrumental forms. The cantus coronatus, for example, is described by Page as "High Style", i.e. unaccompanied, Trouvère song.<sup>8</sup> The passage from Grocheo where this type of song is discussed is translated as follows:

Cantus coronatus ab aliquibus simplex conductus dictus est. Qui propter eius bonitatem in dictamine et cantu a magistris et studentibus circa sonos coronatur, sicut gallice "Ausi com l'unicorne" vel "Quant li roussignol."

The cantus coronatus is called simple [i.e. monophonic] conductus by some, which is crowned amongst musical compositions by masters and students on

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<sup>7</sup> Johannes de Grocheo, Concerning Music (De Musica), trans. by Albert Seay (2nd. ed.; Colorado Springs: Colorado College Music Press, 1974), p. 19.

<sup>8</sup> Page, op. cit., p. 68.

account of its excellence in text and music, examples being the French songs "Ausi com l'unicorne" or Quant li roussinol."<sup>9</sup>

The phrase "circa sonos coronatur", however, as translated by musicologist Albert Seay, working from the De Musica treatise itself and a 1943 German translation by Rohloff, puts an entirely different slant on the passage which would lead one to believe that Grocheo never intended for his readers to take the separation of vocal and instrumental music as a hard and fast rule. Seay translates the discussion of the cantus coronatus from De Musica in the following manner:

A coronate cantus is called by some a simple conductus. This, because of its excellence in text and melody is accompanied (coronatur) with other sounds (i.e., instrumentally) by masters and students, just as the French "Ausi com l'unicorne" or "Quant li roussinol."<sup>10</sup>

Despite its predating the Page study, Seay's seems to be a more complete translation of Grocheo's work and certainly calls for a reevaluation of Page's assumptions on two counts: (a) that the cantus coronatus was not intended to be accompanied by instruments; and (b) that Grocheo disapproved of the mixing of voices and instruments. More importantly, this earlier interpretation of the important De Musica treatise allows for at least the consideration of instrumental accompaniment as an addition to all genres of Trouvère (and Troubadour) music.

### Iconography - Critique

Van der Werf's statement on the paucity of illuminations and miniatures found in the important Troubadour and Trouvère manuscripts, while accurate in certain respects, is also somewhat misleading:

Besides the 'portraits' [of Troubadours and Trouvères] there are a few other illustrations of people with instruments among the numerous miniatures which appear in the margins and around the initials of some manuscripts, but there are

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<sup>9</sup> Ibid., pp. 197-198.

<sup>10</sup> Grocheo, op. cit., p. 16.

also miniatures portraying men who appear to be singing or declaiming without instruments. There are many miniatures other which have nothing to do with either singing or playing instruments; some of them illustrate matters mentioned in the poem which is ornamented by that picture, but others appear to have nothing to do with the poem. Thus basing theories upon these few miniatures with instruments appears inadvisable.<sup>11</sup>

Even a brief survey of any one of the Troubadour or Trouvère songbooks including the Chansonnier de l'Arsenal, the Chansonnier Cangé, the Chansonnier d'Urfé, or the Manuscrit du Roi makes it obvious that their purpose was primarily to preserve text and melody and not much else. The Saint-Germain-des-Prés songbook (c.1250), for instance, has no illustrations and might have even been a jongleur's (i.e. performer's) copy.<sup>12</sup> Illustrations such as the the obligatory court scene found on the first page of the Chansonnier de l'Arsenal depicting a young fiddle player entertaining presumably the King and Queen<sup>13</sup>, or the marginal drawing of the girl holding the tambourine from the Chansonnier d'Urfé<sup>14</sup> are purely decorative in nature and probably never intended to instruct or even imply anything about performance practice techniques. To assume on the basis of this type of iconography that instruments were not regularly used in the performance of Troubadour and Trouvère music, as Van der Werf finally concludes, or that, as Page suggests, only the fiddle was appropriate, is simply to present too narrow a view of this period in music history.

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<sup>11</sup> Van der Werf, op. cit., p. 20.

<sup>12</sup> Article "Sources, Secular monophony, French," The New Grove Dictionary of Music and Musicians, (5th edn., edited by Stanley Sadie, 1980), XVII, pp. 638-643.

<sup>13</sup> Pierre Aubry, archivist, Le Chansonnier de l'Arsenal, Reproduction phototypique du manuscrit 5198 de la Bibliothèque de l'Arsenal, (Paris: Paul Geuthner, 1911), f. 1.

<sup>14</sup> Paris, Bibliothèque Nationale, français MS 22.543, Le Chansonnier d'Urfé, (microfilm), f. 11r.



Accounts of Jongleurie - Critique

Finally, addressing accounts of jongleurie and instrumental proficiency among the Troubadours and Trouvères, Van der Werf again presents only enough information to muddle the issue:

...if instrumental accompaniment of the chansons under discussion was indeed as common as some want us to believe, some reference to this is likely to have been made to this practice either within the songs or elsewhere. In some envoys we find reference to nameless messengers who were to convey the chanson to the addressee, but nothing is ever said about instrumental accompaniment. Colin Muset began one of his chansons with the statement "Sire Cuens, j'ai vielé devant vous en vostre hostel," with which Colin may have said that he played a fiddle or some such instrument in the count's castle. But we do not know whether he used the instrument for accompaniment, for a prelude, or a postlude to his chansons, or whether it was used for purely instrumental performance, for example to play dance tunes. We do not even know whether we should take this statement literally or allegorically. In the Old Provençal *vidas* and *razos* we find ample reference to singing and to performers who sang on behalf of certain troubadours, but again we find nothing about instrumental accompaniment, although of one troubadour, Perigo, who was also a jongleur, it is said that he could play an instrument and 'find' [i.e. compose] very well ('saup ben violar e trobar').<sup>15</sup>

While references to musical instruments in the Provençal biographies are indeed scarce, certainly more than the one example of Perigo presented by Van der Werf may be found. For example, Elias Cairel, claims his biography, became a minstrel, sang, invented (poetry), and played the fiddle, albeit all "badly."<sup>17</sup> And Pons de Capdoill, on a happier note, "knew well how to invent poetry and how to play the fiddle and sing."<sup>18</sup>

References to musical instruments occur as well in the texts of both Troubadour and Trouvère chansons. Besides the often cited "Advice to Jongleurs" of Guiraut de Calançon, which will be discussed in the next chapter,

<sup>15</sup> Van der Werf, op. cit., p. 21.

<sup>17</sup> Margarita Egan, The Vidas of the Troubadours, (New York: Garland Publishing, 1984), p. 31.

<sup>18</sup> Ibid., p. 86.

Peire d'Alvernhe's sirventes "Cantarai d'aquestz trobadors" ("I shall sing about those troubadours") also offers some insight into instrumental usage beyond the vielle; it ends with the lyrics, "This vers was made to the noise of bagpipes at Puivert, with much laughter and play."<sup>19</sup>

To say at this point, then, that the performance of Troubadour and Trouvère song ought to be limited to the voice and vielle alone in all cases seems unjustified and may not always result in the most accurate presentation of this fascinating and varied repertoire.

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<sup>19</sup> Frederick Goldin, Lyrics of the Troubadours and Trouvères, (New York: Anchor Books, 1973), p. 175.

CHAPTER 4  
TOWARDS ENSEMBLE PERFORMANCES OF TROUBADOUR  
AND TROUVERE SONG

Accounts of Jongleurie Re-examined

Writing nearly a hundred years ago, John Frederick Rowbotham, in The Troubadours and Courts of Love, presents this most interesting recounting of the life of a Troubadour and his attendant jongleurs.

At the first breath of spring, then, the troubadour, who had passed the winter in his castle varying the exercise of arms with the composition of music, mounted on his steed, and, attended by his jongleurs, sallied out in quest of listeners and prepared to indulge in what adventures might befall him along the way. As the knight-errants of chivalry, so these chevaliers of music, commending themselves to fortune and their lady, gave reins to their steed, and let it carry them where it chose, abandoning themselves to delightful contemplation, while their jongleurs on foot in the rear, tuning up their instruments, sang out their master's songs, that echoed through the meadows and wood as they passed.

In no long time they reach a castle, where the news of their coming had already been announced by a jongleur dispatched for the purpose in front. And when they arrived at the castle gate the troubadour dismounted, and was soon the centre of a courtly throng assembled to receive him, who helped to divest him of his armour (for being a knight bachelor he always rode in knightly panoply) and arrayed him a costly mantle as was usual in the hospitality of the time; while the jongleurs, ranging themselves in a row before the company, began the preface to their concert, which was often couched in the most fantastic terms:

"We come," they sang, "bringing a precious balsam which cures all sorts of ills, and heals the troubles both of body and mind. It is contained in a vase of gold, adorned with jewels the most rare. Even to see it is wonderful pleasure, as you will find if you care to try. The balsam is the music of our master, the vase of gold is our courtly company. Would you have the vase open, and disclose its ineffable treasure?"<sup>1</sup>

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<sup>1</sup> John Frederick Rowbotham, The Troubadours and Courts of Love, (London: Swan Sonnenschein, 1895), pp. 99-100.

Maybe sounding a bit over-romanticized to the modern skeptic, Rowbotham's account of preparation for an ensemble performance is nevertheless based on "the usual descriptions given by the troubadours themselves" and a jongleur's "preface" found in Fauriel's History of Provençal Poetry (1846).<sup>2</sup>

Undoubtedly the most often quoted testament to the art of minstrelsy, and jongleurie in particular, is the Troubadour sirventes "Fadet Joglar" by Guiraut de Calançon (c.1210) in which he suggests that a good jongleur should:

...be good at story-telling and rhyming, and acquit himself incredibly in trials of skill. Know how to strike drums and cymbals, and to play the hurdy-gurdy.

...Know how to play citola and mandoline, know how to handle monochord and guitar, string a rote with seventeen strings, be proficient on the harp, accompany well on the gigue, so as to enhance the spoken word. Jongleur, you should be able to handle nine instruments (vielle, bagpipe, pipe, harp, hurdy-gurdy, gigue, decachord, psaltery, and rote); and when you have mastered these you will be equipped to deal every eventuality. And do not neglect the lyre or the cymbals.<sup>3</sup>

Guiraut de Calançon's account is given special attention by Rowbotham, who sums up the subject of instrumental use and proficiency amongst the jongleurs who helped perform the music of the Troubadours and Trouvères as follows:

...Among themselves, and in their own estimate of one another, they looked upon him as the best minstrel who could play the largest number of instruments, who could exhibit the greatest versatility of style in his musical performances, and who could render himself upon occasions the most amusing and entertaining, when the company were inclined to laugh rather than to sigh, or when the wine cup had driven love and its thoughts for a while out of the clouded brains of the revellers. "I can play," says the minstrel..., "the lute, the violin, the pipe, the bagpipe, the syrinx, the harp, the gigue, the gittern, the symphony, the

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<sup>2</sup> Ibid., p.100.

<sup>3</sup> Werner Bachmann, The Origins of Bowing: And the development of bowed instruments up to the thirteenth century, trans. by Norma Deane (London: Oxford University Press, 1969), p. 119.

psaltery, the organistrum, the regals, and the rote. I can sing a song well, and make tales and fables."

"...I can play," says another, "the flute, the trumpet, the guitar, the harp, the flageolet, the tambourine, the violin, the set of bells, the organistrum, the bagpipe, the psaltery, the tabor, the lute, the sackbut, the rebeck, the trumpet marine, and the gigue." Says a third jongleur, "I play the shalm, the timbrel, the cymbals, the regals, the gittern, the sackbut, the fiddle, and the lute; the Spanish penola that is struck with a quill, the organistrum that a wheel turns round, the wait so delightful, the rebeck so enchanting, the little gigue that chirps up on high, and the great big horn that booms like thunder."<sup>4</sup>

### Historical Accounts Re-examined

Johannes de Grocheo's De Musica, often cited as proof for the preference of the vielle in the performance of "every cantus and cantilena and every musical form,"<sup>5</sup> also presents us with a brief but informative catalogue of the various instrument types which were familiar to the 13th-century author. He writes:

Instruments are divided by some people on the basis of how they generate artificial sound. They say that sound on instruments is made by the breath, as in trumpets, reed instruments, flutes and organs; or by percussion, as in strings, drums, cymbals and bells.

...stringed instruments hold the major place, (instruments) whose types are the psalter, the cithara, the lyre, the Saracen guitar and the vielle.<sup>6</sup>

While Johannes de Grocheo in De Musica does not directly address the issues of ensemble performance or of mixing voices with particular instruments, it is significant that he does include his list of medieval instruments and his statement on the versatility of the vielle with his discussion of Trouvére song types and their performance.

Edmund A. Bowles, in his article "Haut and Bas: The Grouping of Musical Instruments in the Middle Ages" (Musica Disciplina, 1954), assesses the

<sup>4</sup> Rowbotham, op. cit., pp. 156-157.

<sup>5</sup> Johannes de Grocheo, Concerning Music (De Musica), trans. by Albert Seay (2nd. ed.; Colorado Springs: Colorado College Music Press, pp. 19-20.

<sup>6</sup> Ibid., p. 19.

availability and use of musical instruments at the time of the Troubadours and Trouvères, citing a number of examples of contemporary medieval literature. In the Old French Roman de Brut of Robert Wace (c.1155), Bowles points out, court musicians are credited with the ability to play "songs, rotruenges, vocal accompaniments, lays, and instrumental notae on vielles, rotes, harps, panpipes, lyres, dulcimers, shawms, hurdy-gurdies, psalteries, trumscheits, cymbals, and citharas."<sup>7</sup>

From Wace, Roman de Brut:

Mult ot a la cort juleors  
 Chanteors, estrumeteors,  
 Mut poïssies oïr chançons,  
 Rotruenges et noviax sons,  
 Vieleurs de lais et de notes,  
 Lais de vieles, lais de rotes,  
 Lais de harp et de fretiax,  
 Lyre, tympres et chalemiax,  
 Symphonies, psalterions,  
 Monocordes, cymbes, chorons.<sup>8</sup>

"It must be remembered," concludes Bowles, "that the medieval orchestra had a greater variety of instruments than that of today. Beginning with the era of the Crusades, the number of instruments increased many times over. The great influence of both Arabic and Byzantine musical culture was felt in the introduction of both [i.e., haut and bas] new forms, such as cymbals, nakers, several lutes and guitars, struck psalteries, and leather horns."<sup>9</sup>

The many and varied types of musical instruments listed by the modern writers, Bowles and Rowbotham, and the medieval chroniclers, Wace, Calançon, and Grocheo, and the three anonymous jongleurs, were undoubtedly employed in creating ensemble performances of mixed timbres; to what extent and in what combination these instruments were used in the performance of

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<sup>7</sup> Edmund A. Bowles, "Haut and Bas: The Grouping of Musical Instruments in the Middle Ages," Musica Disciplina, VIII (1954), p. 117.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

Troubadour and Trouvère music is not certain. It must be considered, however, that Wace was writing on the subject of court musicians at a time when Troubadours were already singing and playing their music at courts in southern France, and the Trouvères in the north would soon follow suit. Calançon was himself a Troubadour and his long list of available instruments may as well be taken as evidence of their use in the performance of his music, although we can only speculate as to the number of jongleurs which might have been employed at any one time. And finally, Johannes de Grocheo's De Musica treatise would have survived the centuries as an important musical document even if the subjects of Trouvère music and medieval musical instruments had not been included. These topics were, however, given special attention in the treatise, and we can only conclude that Grocheo considered both the music of the Trouvères and the instruments associated with the performance of that music to be of the utmost importance to his time.

#### Iconography Re-examined - Conclusions

In addition to the miniature portraits of the Troubadours, Lady Troubadours, and Trouvères found in the medieval manuscripts containing their music and/or their lyrics, and the marginal drawings and initial illuminations which decorate these songbooks, two major sources of iconographical material must be considered when discussing theories and theses pertaining to the performance of the Troubadour and Trouvère repertoire. These are: (a) the many King David portraits, depicting musicians playing together in ensemble situations found in various liturgical books dating from around the 11th century through the late medieval period; (b) and the more than forty illuminations representing nearly every type of medieval musical instrument in existence found in manuscripts containing the Cantigas de Santa Maria of King Alfonso X of Spain.<sup>10</sup>

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<sup>10</sup> Jeremy Montagu, The World of Medieval and Renaissance Musical Instruments, (New York: The Overlook Press, 1976), p. 22.

The King David portraits, disregarded by Van der Werf as not directly pertaining to the music of the Troubadours and Trouvères, are truly worthy of consideration for at least two reasons. The most obvious, of course, is that these intriguing pictures, found adorning manuscripts from every corner of Western Europe, clearly show musicians playing together in ensemble situations with instruments of various types and timbres, a practice surely recognized by the Troubadours and Trouvères if we give credence to the writings of Wace and Calançon. The second and less obvious reason for paying particular attention this collection of iconographical evidence is that these portrayals of musicians playing together on instruments are generally found decorating psalters and other liturgical books dating from an era before the widespread practice of learned polyphony. In other words, it is a safe assumption that the musicians seen playing in the King David portraits are suggesting the practice of adding heterophonic embellishment to monophonic liturgical melodies, in much the same manner that musicians would accompany the monophonic secular songs of the Troubadours and Trouvères. Even more significant for the purposes of this study, these King David illuminations pictorially suggest possible combinations of instruments which would have been used for ensemble performances during 12th and 13th centuries. Figures 1, 2, and 3 at the end of this chapter are typical of those illuminations depicting King David and musicians playing various instruments found in manuscripts from the Middle Ages.

The Cantigas de Santa Maria are, in fact, a large and important collection of songs in praise of the Virgin Mary gathered together or written by Alfonso X the Wise, King of Castile and Leon (1254-1284). Himself a patron of troubadours and jongleurs, in 1275 Alfonso allegedly granted a "declaration" to the Provençal Troubadour Guiraut Riquier in which the king recommends that:

...to avoid confusion the Provençaux would do well to imitate the Spanish in distinguishing among the four classes of jongleurs. In the first class should be placed the bufos who exhibit performing animals and who play instruments in the market place. After them should come the joglars who through their good manners are acceptable at court and who recite stories or sing songs composed



by others. Above these should be ranked the trobadors who know how to fashion, according to the rules of art, coblas, baladas, and things of that sort. Those, however, who write cansos and vers d'auctoritat, who know how to instruct others in matters spiritual and temporal, who can explain the darker portions of their work and attain to the highest poetry, the sobiran trobar, those should be dignified with the title "doctor of poetry."<sup>11</sup>

Riquier, who is often called the last of the Troubadours, undoubtedly wished to be counted in this last category of jongleurs. He is, nevertheless, the irrefutable link between the Provençal and Spanish musical cultures, spending ten years or more at the court of Alfonso the Wise. Like his patron the king, Riquier, also, celebrated the Virgin Mary in many of his songs.<sup>12</sup>

In Medieval Music (1978), Richard Hoppin comments on the similarities between the songs of the Troubadours and Trouvères and the music found in the Cantigas de Santa Maria:

The texts of the Cantigas are not far removed from the traditions of the troubadours and trouvères as they might at first seem. Indeed, the texts themselves establish a relationship. The Prologue, which may have been written by King Alfonso himself, lists the qualities needed to compose well (ben trobar), and the author of the song of praise Rosa das rosas (Rose of roses) would be the 'trobador' of Our Lady.<sup>13</sup>

In the manuscripts which contain the texts and music for the Cantigas de Santa Maria can be found also over forty illuminations. While one of the manuscripts, known as Escorial T.j.I, contains only a few illustrations of musical instruments, the other, Escorial J.b.2, has one illumination for every ten cantigas, and all of them show instruments.<sup>14</sup> Among the many instruments depicted in Cantigas manuscripts are lutes, guitars, vielles, rebecs, harps, flutes, shawms, symphonies (hurdy-gurdies), bagpipes, trumpets,

<sup>11</sup> Maurice Valency, In Praise of Love: An Introduction to the Love-Poetry of the Renaissance, (New York: Macmillan, 1958), pp. 95-96.

<sup>12</sup> Richard Hoppin, Medieval Music, (New York: W.W. Norton, 1978), pp. 318-319.

<sup>13</sup> *Ibid.*, p. 319.

<sup>14</sup> Montagu, *op. cit.*, p. 22.

drums, cymbals, tambourines, a portative organ, and a bell-chime instrument.<sup>15</sup> Figures 4 and 5, from the illuminations in the Cantigas, show two shawm players and two players on stringed instruments.

Again, how many of the instruments from this incredible medieval catalogue were ever used in the performance of Troubadour and Trouvère music is unknown, but for Guiraut Riquier in 1275, Guiraut de Calançon in 1210, and even Robert Wace in 1155, there was certainly no shortage of instrument types or variety of timbres with which to arrange the most entertaining of ensemble performances of the Troubadour and Trouvère repertoire.

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<sup>15</sup> Ibid., pp. 22-49.

Fig. 1. Musicians at the feet of King David, miniature from the Bible of St. Etienne Harding, Bibliothèque publique, Dijon, MS. 14, Vol. III, fol. 13v. Abbey of Citeaux, 1109, from C. Oursel, La Miniature du XI<sup>e</sup> siècle à l'abbaye de Citeaux d'après les manuscrits de la Bibliothèque de Dijon (Dijon, 1926), Plate VI; rpt. in Bachmann, The Origins of Bowing (London: Oxford University, 1969) Plate 56.



Fig. 2. King David with musicians. Miniature from a Bible manuscript in the British Museum, London, MS. Harley 2804, fol. 3v. Germany, about the middle of the 12th century, from British Reproductions from Illuminated Manuscripts, Series IV (London, 1928) Plate XI; rpt. in Bachman, The Origins of Bowing (London: Oxford University Press, 1969) Plate 61.



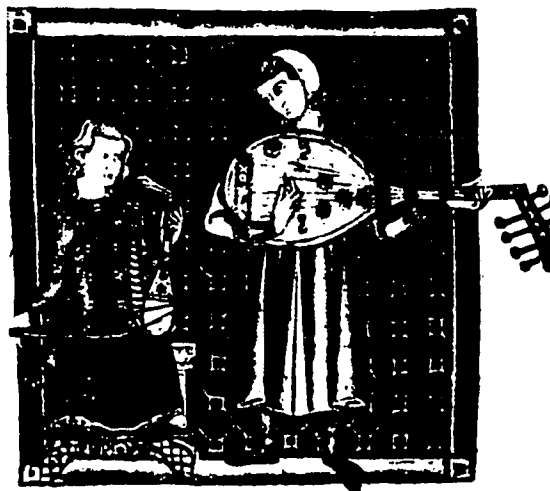
Fig. 3. Detail of a minstrel playing a medieval viol. From Figure 2, enlarged in Woodfield, The Early History of the Viol (Cambridge: Cambridge University Press, 1984) Plate 1.



Fig. 4. Shawms with bulb bells, both played left-handed. (Cantigas [f 350.] Escorial J.b.2); rpt. in Montagu, The World of Medieval and Renaissance Musical Instruments (New York: Overlook Press, 1976) Plate 31.



Fig. 5. Large lute with nine strings accompanying two-stringed rebab. (Cantigas [f 162.] Escorial J.b.2); rpt. in Montagu, The World of Medieval and Renaissance Instruments (New York: Overlook Press, 1976) Plate 20.



## CHAPTER 5

EIGHT MUSICAL EXAMPLES FROM THE REPERTOIRE OF THE TROUBADOURS  
AND TROUVERES ARRANGED FOR ENSEMBLE PERFORMANCESome Recent Approaches to the Performance of Troubadour and Trouvère  
Song: Books and Records

Fortunately, not all modern musicians and scholars insist on performances of the Troubadour and Trouvère repertoire which are limited to the voice and vielle alone. In Fletcher Collins's A Medieval Songbook (Charlottesville, 1982) and Brian Sargent's Troubadours: Medieval Music to Sing and Play (Cambridge, 1978) we see two different approaches to arranging medieval French secular song for ensemble performance.

In his Medieval Songbook, Collins presents fifty Troubadour and Trouvère compositions with lyrics and translations. All are transcribed to modern notation and include instrumental accompaniments for viols, recorders, or other appropriate instruments, plus tablature for tenor lute. With occasional instrumental doublings of the vocal line and the addition of a tambourine, the music in this anthology will serve as the basis for many successful ensemble performances. Sargent's Troubadours is a far less energetic work, but nevertheless includes suggested drones and percussion parts to accompany and embellish the monophonic pieces Sargent has chosen. Both books offer welcome, creative solutions to the increasingly thorny problem of just how to add instruments to the many songs and dances of the Troubadours and Trouvères.

Recordings of Troubadour and Trouvère song tend, also, to reflect the dichotomy experienced by musicologists in general. Troubadour and Trouvère Songs (Expériences Anonymes, EA-0012), for example, is performed entirely by voice and viol alone, resulting in a performance which has an obvious rhapsodic beauty inherent in the music itself, but which tends to lack

excitement and variety.<sup>1</sup> The World of Adam de la Halle: Minstrel Music of the 12th and 13th Centuries (Turnabout Vox, TV-S 33439), on the other hand, offers several selections of both Troubadour and Trouvère music enhanced by the liberal use medieval musical instruments of various sorts, including lutes, flutes, viols, and percussion.<sup>2</sup> The result is, of course, an entertaining and lively collection of recordings which truly seem to capture the spirit of the age.

#### Arranging Troubadour and Trouvère Music for Ensemble Performance

PART TWO of this study presents eight musical examples taken from the repertoire of the Troubadors and Trouvères which have been arranged and orchestrated with suggestions for possible instrumental accompaniment. These pieces, as arranged and orchestrated, were performed by the San Jose State University Collegium Musicum under the direction of Dr. Vernon Read during the group's Spring 1989 concert series. Choices made, however, concerning rhythm, tempo, and the use of particular instruments are, for all intents and purposes, suggestions only. Instrumental interludes and heterophonically embellished melodic lines were devised by the present writer to add musical interest to the pieces and are also only suggestions. Instruments specified in the arrangements of the following pieces include soprano and alto recorders, a lute, a vielle, a viol, a portative organ, an alto cornamuse, a tenor shawm, two sackbuts, tambourines and drums for percussion, and a set of tuned bells.

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<sup>1</sup> Troubadour and Trouvère Songs, Russell Oberlin, countertenor and Seymour Barab, viol (Expériences Anonymes EA-0012).

<sup>2</sup> The World of Adam de la Halle: Minstrel Music of the 12th and 13th Centuries, The Cambridge Consort directed by Joel Cohen (Turnabout Vox TV-S 34439).

### Eight Musical Examples

1. Companho, farai un vers (Guillaume IX of Aquitaine, 1071-1127).

Companho is one of eleven surviving verses (i.e. cansos) by Guillaume IX.

Although no documented music exists for any of Guillaume's poems, a melody attributed to the Troubadour, or, at least, coupled with the verse, is found in Gennrich, Musikalische Nachlass der Troubadours (Darmstadt, 1958).<sup>3</sup> The

complete Provençal text to song, along with the translation to English, can be found in Goldin, Lyrics of the Troubadours and Trouvères (New York, 1973).<sup>4</sup>

An additional English translation is given in Bonner, Songs of the Troubadours (New York, 1972).<sup>5</sup>

Instruments chosen for this arrangement are meant to reflect the Spartan, yet contemplative character of a Crusader turned poet and musician. The doubling of the voice with the lute would be done ideally by the singer himself. The vielle or recorder, then, quite conservatively embellishes the same line, at pitch, or possibly an octave higher.<sup>6</sup> The viol part is, in fact, a throwback to the ninth-century practice of parallel organum discussed in both the Scholia and Musica Enchiriadis.<sup>7</sup> Light percussion on a tambourine and small hand-held drum completes the arrangement.<sup>8</sup> The short instrumental prelude is derived from the concluding phrase of the melody and

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<sup>3</sup> Friedrich Gennrich, Der Musikalische Nachlass der Troubadours: Kritische Ausgabe der Melodien, (Darmstadt: Summa Musicae Medii Aevi, 1958), p. 227.

<sup>4</sup> Frederick Goldin, Lyrics of the Troubadours and Trouvères, (New York: Anchor Books, 1973), pp. 20-22.

<sup>5</sup> Anthony Bonner, ed. and trans., Songs of the Troubadours, (New York: Schocken Books, 1972), pp. 33-34.

<sup>6</sup> A discussion of the heterophonic ornamentation of medieval music is found in Gilbert Reaney, "The Performance of Medieval Music," in Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese, ed. by Jan La Rue, (New York: W.W. Norton, 1966), pp. 719-722.

<sup>7</sup> Anonymous, Music Handbook (Musica Enchiriadis), trans. by Léonie Rosenstiel, (Colorado Springs: Colorado College Music Press, 1976), p. 21.

<sup>8</sup> For a complete review of medieval percussion instruments and performance practice suggestions, see James Blades and Jeremy Montagu, Early Percussion Instruments: From the Middle Ages to the Baroque, (London: Oxford University Press, 1976), pp. 29-53.



may or may not be used as an interlude between the successive through-composed verses.

2. A chantar m'er de so qu'eu no volria (La Comtessa Beatriz de Dia, fl.1160), melody from Paris, Bibl. Nat., MS fr.844, f.204r-v. La Comtessa de Dia was one of around only twenty of Lady Troubadours.<sup>9</sup> Provençal lyrics and translations for the canso A Chantar may be found in Goldin<sup>10</sup> and Bogin.<sup>11</sup> The text describes a woman spurned in love, and the instrumental setting for this piece, including the long prelude, is designed to create a pensive feeling throughout. The singer, here, may accompany herself on either the portative organ or the lute, although the embellished organ part may be best left to a good piper. For variety in timbre, the vielle is given the task of doubling the vocal line. The viol part serves as a drone and could be supplanted by a medieval hurdy-gurdy. Percussion may be added, although no drum or tambourine part is indicated in the score.

The musical form of this piece is AAB, and the long instrumental prelude is derived from two repetitions of the music from the A section. As indicated by the D.S. or Dal Segno marking, the prelude is best omitted between verses, but should be repeated as a postlude.

3. Reis glorios à 3 (Guiraut de Bornelh, fl.1165-1211), melody from Paris, Bibl. Nat., MS fr.22.543, f.8v. Guiraut de Bornelh was remembered in his Provençal biography as "The Master of Troubadours."<sup>12</sup> His alba or dawn song, Reis glorios, epitomizes the genre. Provençal lyrics for all but the final verse, together with an English translation can be found in Goldin<sup>13</sup>; an additional complete translation is found in Bonner.<sup>14</sup> The complete Provençal text with translation to the French is found also in Maillard, Anthologie de Chants de

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<sup>9</sup> Meg Bogin, The Women Troubadours, (New York: W.W. Norton, 1980), pp. 80-159.

<sup>10</sup> Goldin, op. cit., pp. 184-187.

<sup>11</sup> Bogin, op. cit., pp. 84-87.

<sup>12</sup> Bonner, op. cit., p. 114.

<sup>13</sup> Goldin, op. cit., pp. 194-197.

<sup>14</sup> Bonner, op. cit., pp. 126-127.

Troubadours.<sup>15</sup>

Reis glorios à 3 is a slow, rhapsodic arrangement of Bornelh's alba which is meant as a setting for the first and last verses the piece, almost in the manner of a prelude and a postlude. The whole of the song could be performed successfully at this speed, however increasing the tempo and adding instruments in the à 5 version offers an intriguing dramatic change as the action is intensified with the approaching dawn. The vocal part is doubled by a lute or vielle, and this doubling is carried through at the faster tempo. As with A Chantar, the viol acts primarily as a drone instrument. Tuned bells, so often seen in the King David miniatures, are used to accent every other measure. Percussion, in the form of a lightly struck tambourine, may be included.

4. Reis glorios à 5. This faster setting, for all but the first and last verses of Bornelh's music, is enhanced by the addition of a heterophonically embellished upper part based on the melody and played on the organ or recorder. The tambourine now plays a distinct rhythm at the faster tempo, and a psaltery striking the root, fifth, and octave of the appropriate chord is added. The viol, also, now plays both the root and fifth as drones.

5. Danse Royale 1 (Anonymous), melody from Paris, Bibl. Nat., MS fr. 844, f.5r. The Danses Royales and Estampies found in the Manuscrit du Roi, MS fr. 844, represent some of the earliest notated examples of purely instrumental music.<sup>16</sup> Both Danse Royale 1 and Danse Royale 2, included in this study, are actually part of a four movement dance fragment. While each one of the dances in this particular fragment begins with new music, all four end with the same refrain. These two particular dances were chosen to demonstrate combining and doubling instruments of different types and timbres,<sup>17</sup> and to

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<sup>15</sup> Jean Maillard, Anthologie de Chants de Troubadours, (Nice: Georges Delrieu, 1967), pp. 20-21.

<sup>16</sup> Lloyd Hibbard, "Estampies and Stantipes," Speculum: A Journal of Medieval Studies, XIX, No. 2, (1944), pp. 222-249.

<sup>17</sup> See G.S. Bedbrook, "The Problem of Instrumental Combination in the Middle Ages." Revue Belge de Musicologie, XXV, (1971), pp. 53-58.

suggest the subtle varying of the tambourine rhythm from section to section. The high pitched recorder playing the exact same melodic line an octave higher than the vielle and buzzy cornamuse creates a most effective and intentional sounding performance.

6. Danse Royale 2. To what degree and how each section of these dances is varied will undoubtedly be the decision of the performers involved. What is suggested with this example, nonetheless, is a simple alteration of the tambourine rhythm used in the previous dance segment. Instruments, of course, may be added or held silent depending upon the taste of the players.

7. Dansse Real (Anonymous), melody from Paris, Bibl. Nat., MS fr. 844., f.104v. Like the Danses Royales, this piece is also from the Manuscrit du Roi. The through-composed, tripartite dance is presented here in its entirety. With the exception of an added small drum, Dansse Real is arranged much the same as the other two dances. The vielle, however, is now encouraged to freely embellish the melodic line, while an added lute plays the line as written.

8. Ja nuns hons pris ne dira sa raison (Richard I, Coeur de Lion, 1157-1199), melody from Paris, Bibl. Nat., MS fr. 846, f.62v. The complete Old French text to Richard the Lionhearted's celebrated sirventois can be found in Goldin together with an English translation.<sup>18</sup> Only the melody is used, however, for this haut, or loud consort setting. With the double-reed shawm loudly proclaiming the melody over the supportive brass sounds of two sackbuts, Ja nuns hons pris sounds almost like a fanfare for the medieval English king. A drum could easily be added, but a well-played tambourine should suffice.

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<sup>18</sup> Goldin, op. cit., pp. 376-379.

**PART TWO**

**SONGS OF THE TROUBADOURS AND TROUVERES:**

**EIGHT MEDIEVAL PIECES ARRANGED FOR ENSEMBLE PERFORMANCE**

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**U·M·I**

## APPENDIX

## THE MANUSCRIPTS

1. A CHANTAR M'ER DE SO OUEU NO VOLRIA. From Le Manuscrit du Roi, Paris, Bibliothèque Nationale, MS français No. 844, f. 204 r-v. Photographic reproduction in Beck, Le Manuscrit du Roi, (Philadelphia: University of Pennsylvania Press, 1938). Melody only.

chantar m'el al cor que n  
 deure, tant m'incun ce  
 le a qui sui amig. et si lam mais que  
 palle ren qui sic. non m'oil ren beitar  
 ni curteie. ne mabonca. ne mon pei ne  
 mon sen. Alcefi sui enganade et magide  
 queulle fait vers lui deamence.

2. REIS GLORIOS. From *Le Chansonnier d'Urfé*, Paris, Bibliothèque Nationale, MS français No. 22.543, f. 8v. (Microfilm). Melody and lyrics.

vy uos. or car folia gaudu. **Q**u' e gra folcs. nos faemes.  
 cofes lo motz tel. ma. can larables. am uengues. p negu  
 au ciquita. **C**onguit. tar pa pour. em aydant to non  
 fel. et ornans. segur fies. de sentor. e ieu de reglar. Et de boinell.

Et glorios viay lums e clartatz. ton poderos 56  
 senter si auos platz. al meu compayntz stat fidelz au  
 dat quieu non loui pus la muel. fo uenguda. et

**B**el copinto. si dormes o uelhar. no tor  
 mat pus. senter flauos platz. qn auen uey  
 adf sera lalba. lencela reguda. caduz lo ion. qeu lay te co  
 noquai. z adf **B**el copinto. e chatei uos apri. no durmas  
 pus qeu aug chamar lauzel. q' uoy q' lo ion p lo liscane. z  
 ay proz. q' glos uos allane. z adf **B**el copanto pos m par  
 ti de uol. ven no durmi mm muoc de gmothos. ans p'egreua  
 eu lo fill. santa maria. queus m ues p'ual copant. **B**el  
 companio illet. al fenestrel. z agardas. las estelat del tel. co  
 noylier sien soy fidel messane. si no ofayn l'ostres er lo ay  
 naue. z adf **B**el companio la foat al peio. me preiauat  
 qeu fos dormit. enant ueltes tota nuoc. no ad dia. aras  
 nous platz mos chant m ma paria. et adf **B**el dos copant  
 ei soy e rie s'iom. qeu no uolgia maye fos alba m ion. eu  
 la genter q' anc nasq' nas de maye. et er abas. p' qeu no pre  
 z gaur. lo sol glos m lalba. **Et de boinell.**

**L**a bey lo dos tems uenir. e la coata laro. q' fay prat  
 rehat. e florison li l'ouillon. z aug lo tor uercar.  
 pel cha q' san lavzelo. z tor car of esbaudir. p' amoe  
 e puoc o pro. maye veu q' suell. estar e alegria. e  
 man' d'aites de mo' ior alegria. plant e sospu. e muoc de deu  
 nien. e plez delz huchos. ab q' vil to esgn. q' f'icela carutoz  
 nemen. al p'm' qeu vi la gaya capreuela. e fay o mal. moz  
 car no desen. e luy ca' ion torn melhureg'la. eiyat temet' la  
 preian mei uster. e pos uol fall. null los q'br mas m'us

3. DANSES ROYALES. From Le Manuscrit du Roi. Paris, Bibliothèque Nationale, MS français No. 844, f. 5r. Photographic reproduction in Beck, Le Manuscrit du Roi. (Philadelphia: University of Pennsylvania Press, 1938). Instrumental.

**D**ieu des mensura - oi sui par vos loiz  
 er pris. entre les mayz mes mozeus ane  
 nul. sanz lon cuer. bien en poendoyz veni  
 ce.

**B**on cuent d'atol se par vos sui hoiz mis.  
 de la prison ou ie sui en doiance. ou chas  
 auz me vient de mal en pis. et mes ilu  
 de la mer en haance. sachiez par voir se vos  
 meistes audis. vostres sems de lon cuer auz di.  
 er mes pour sanz mile reverance.

**C**hacon va di mon frere le mandis. er  
 mes homet ne me saent saillanc. er si di  
 tal accus de mon pais. que pometz sanz  
 pseudomel auance. ou veras ie qui sera  
 mes amis. er quostra mesloz mes amens.  
 encor auz se dieu plait. reconance.

... nos seigneur que vos est il. aus. quant  
 ... aus deus vostre Combance. anoz parent  
 ... er auz nos aus. anoz i nos mile bone ac  
 ... d'ance. par di d'aus hoiz du thoul pais. v  
 ... nos auz nos seillz ne ris. ou oer oion  
 ... al mouz sanz atendance.

**D**ieu des mensura - oi sui par vos loiz  
 er pris. entre les mayz mes mozeus ane  
 nul. sanz lon cuer. bien en poendoyz veni  
 ce.

**B**on cuent d'atol se par vos sui hoiz mis.  
 de la prison ou ie sui en doiance. ou chas  
 auz me vient de mal en pis. et mes ilu  
 de la mer en haance. sachiez par voir se vos  
 meistes audis. vostres sems de lon cuer auz di.  
 er mes pour sanz mile reverance.

**C**hacon va di mon frere le mandis. er  
 mes homet ne me saent saillanc. er si di  
 tal accus de mon pais. que pometz sanz  
 pseudomel auance. ou veras ie qui sera  
 mes amis. er quostra mesloz mes amens.  
 encor auz se dieu plait. reconance.



4. DANSSE REAL. From Le Manuscrit du Roi, Paris Bibliothèque Nationale, MS français No. 844, f. 104v. Photographic reproduction in Beck, Le Manuscrit du Roi. (Philadelphia: University of Pennsylvania Press, 1938). Instrumental.

a quinte estampe Real

a tierce estampe Real

a septe estampe Real

a septime estampe Real

a quinte estampe Real

Danse Real



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