

SPECIMEN PAPER

MUT1
MUSIC TRIPOS Part IB

Paper 15

TROUBADOURS AND TROUVÈRES

You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.

*Answer **two** questions, **one** from part A and **one** from part B.*

Avoid significant overlap between your answers.

*Write your candidate number, **not** your name, on the cover sheet of the Answer Booklet.*

STATIONERY REQUIREMENTS

20-Page Answer Booklet

Tags

Rough Work Pad

SPECIAL REQUIREMENTS

Manuscript Paper

You may not start to read the questions
printed on the subsequent pages of this
question paper until instructed that you
may do so by the Invigilator

PART A

- 1 Two modern editions and a translation of Bernart de Ventadorn's *Can vei la lauzeta mover* are provided in the APPENDIX.

Either (a) Compare the editions of the song. Which do you consider more successful and why?

Or (b) Provide an analysis of the song using one or more methods that you have studied. You may focus on the song's poetry, the song's melody, or both.

PART B

- 2 Focusing on **one** genre of troubadour and trouvère song that you have studied, discuss how that genre reflects aristocratic values.
- 3 Hans Tischler (1997) states that 'it is a fact that the only rhythms and meters informing art music during the late decades of the twelfth century and the first half of the thirteenth and available to the northern French trouvères were those of the "rhythmic modes", which, as mensurally notated versions of their songs show, were used flexibly and imaginatively'. Do you agree?
- 4 Evaluate the scholarly arguments concerning the oral and written transmission of troubadour and trouvère song. Which position do you find most convincing and why?

END OF PAPER

APPENDIX

Edition 1 (Tischler, *Trouvère Lyrics with Melodies*)

NO. 203

- A. Sources: 1. P f.181-182,¹ X f.191v-192
 2. O f.13v²
 to: C(1) f.2v-3, I f.198v-199
 3. U f.47v-48³
 to: C(2) f.191r-v
 4. ProvG f.10r-v,⁵ ProvR f.56v-57, ProvW f.190v(fr)⁴
 to: u vv.5212-5227
 5. ProvCC (Agnes play) f.74v-75
 6. Flor f.437v,⁶ F f.24v⁷
- B. Bibliography: 1. SR 349, L 32-1, MW 689-31
 2. SR 365, L 265-52, MW 1303-2
 3. SR 1934, L 265-1326, MW 860-8b
 4. SR 1799, L 266-8, P 70.43
 5. SR 718a
 6. A K52
- C. Structures: a) Melody: tc
 b) Poems: 1. a (-7₄) b (-7₄) a b a b a b
 2. a' c ca' a c a c
 3. d c dc c d d c
 4a. e f ef a b a b
 4b. e f f e a" b a"" b
 5. a e' ae' a e' a e'
 c) Stanzas: 1 - 5 6 7 1 - 3 4 - 7 8

1. P	x	x	2. O	x		3. UC: 1-3
X	x	x x	C	x	x p	
			I	x	x x	
- D. a) Poetic types: 1. chanson didactique
 2. jeu-parti
 3. chanson de femme
 4. chanson
 5. chanson pieuse
 6. conductus
 b) Attributions: 1. X: Philippe le chancelier
 2. (amis & amie)
 4. Bernart de Ventadorn
 5. (Agnes Play)
 6. Philippe le chancelier
 c) Name mentioned: 2. Gautier de Pontis
- E. a) modes: a.(PX) I --b. I 5d
 b) rh. modes: a/b 5

F Flor

6 1. Quis - quis cor - dis et o - cu - li 2. non sen - tit in so - lur - gi - a,

Prov CC

5 1. Se - ner, mil gra - ci - as ti rent, 2. qar non mi vo - les des - nom - brar,

Prov R
Prov G

4b 1. Qan vei la lau - de - ta mo - ver 2. de joi sas a - las con - tral rai,

Prov W

4a 1. Quan vei l'a - lo - o - te mo - der 2. de joi sas a - las contre al rai,

U

3 1. Plai - ne d'ire et de des - con - fort 2. plor et en chan - tant me do - duit.

O

2 1. A - mis, quelx est li mieuz vail - lanx: 2. ou cil qui gist to - to la nuit

P
X

1 1. Le cuer se vait de l'oill plei - gnant 2. et dit q'il a fet mes - pri - son,
7 1. Der win - ter wae - re mir ein zit 2. so reh - te wun - nec - li - che guot,

F Flor

3. non no - vit, qui s'nt sti - mu - li, 4. que cul - pe se - mi - na - ri - a,

Prov CC

3. que nuda e - ra infr' e - sta gent, 4. ar sul vo - si - da d'un drab car,

Prov R
Prov G

3. per la dol - gor q'al cor li vai 4. s'o - bli - da e s'lais - sa ca - der,

Prov W

3. que s'ou - blide et lais - se ca - der 4. per la dou - gor qu'el cor li vai,

U

3. Sa - chiez de voir que 2a j'ai grant tort, 4. car as - sez trop har - di - o fui

O

3. a - vec s'a - mie a grant des - duit 4. et sanz fai - re touz ses ta - lanx,

P
X

3. qui doit e - stre son bien voil - lant; 4. si ne li mo - stre se mal non.
3. wurd ich so aae - lic daz ein wip; 4. go - tro - ste mi - nen sen - den muot.

No. 203 - 3

F Flor

5. cau - sam ne - seit pe - ri - cu - li, 6. cur al - ter - nent con - vl - ci - a,

Prov CC

5. ai - tal se - nor tan con - noi - sent 6. deu homn ser - vir es a - so - rar

Prov R
Prov G

5. ha las, con grand en - vel - a m ve 6. de cui que vel - a jau - ci - on,

Prov W

5. ho, tan grans en - vi - de m'en pren 6. de ço qu'est si en jau - si - on!

U

5. quant mon cuer et ma boi - che mui 6. a rien ke te - nist a de - port

O

5. ou cil qui tost vient et tost prent 6. et, quant il a fait, si s'en fuit,

P
X

5. Ma - le - ment le vet de - ce - vant 6. et fet vers li com - me fo - lon han!
5. So wol mich dan - ne lan - ger naht, 6. ge - laege ich also ich wll - len han!

F Flor

7. cur pro - ca - ces et o - mu - li 8. re - pli - cent in so vi - ti - a.

Prov CC

7. qes als sieus el non es fal - lent 8. als obs anz hur vol a - ju - dar.

Prov R
Prov G

7. me - ra - veil - las al, car de se 8. lo cor de de - si - rer no m fon.

Prov W

7. Mi - ra - vill me queu mes del sen 8. et cor de de - sir - rier non fon.

U

7. se por ceu non q'en - si re - oort 8. m'ire et mon duel et mon e - nul.

O

7. ne be - o pas au re - me - nant, 8. ainz queut la flors et laist lo fruit?

P
X

7. et com - me fel et sou - dul - ant; 8. al l'en re - te de tra - i - son.
7. Si hat mich in ein tru - ren bräht 8. des ich mich niht ge - ma - zen kan.

No.203-7

NOTES

a) Music:

1. P: a) bar.
2. O, wr.5d, with B_b throughout.
3. U, wr.5d, with B_b throughout.
4. ProvW, wr.5d, with B_b throughout, except at a).
5. ProvG, wr.5d: a) t. fig. wr. to next sy. and next 7 n. shifted 1 sy forward; b) n. wr. for v.9.
6. ProvR, wr.5d: a) n.r.
7. ProvCC, wr.5d.
8. Flor, wr.5d, with B_b throughout: a) 2 s.n.
9. F, wr.5d, with B_b throughout: a) double bars.

Edition 2 (Rosenberg, Switten and Le Vot, *Songs of the Troubadours and Trouvères*)

Can vei la lauzeta mover De joi sas alas contral rai
 Que s'oblid' e's laissa chazer Per la doussor c'al cor li vai,
 Ai, tan grans enveya m'en ve De cui qu'eu veyau jauzion,
 Me-ravi-lhas ai, car desse Lo cor de dezirer no-m fon.

Translation (Nichols, *The Songs of Bernart de Ventadorn*, pp. 166–8)

- I. Can vei la lauzeta mover
 de joi sas alas contral rai
 que s'oblid' e's laissa chazer
 per la doussor c'al cor li vai,
 ai, tan grans enveya m'en ve 5
 de cui qu'eu veyau jauzion,
 maravilhas ai, car desse
 lo cor de dezirer no-m fon.
- II. Ai, las, tan cuidava saber 10
 d'amor e tan petit en sai,
 car eu d'amar no-m posc tener
 celeis don ja pro non aurai.
 Tout m'a mo cor e tout m'a me
 e se mezeis e tot lo mon,
 e can se-m tolç, no-m laisset re 15
 mas dezirer e cor volon.
- III. Anc non agui de me poder
 ni no fui meus de l'or' en sai
 que-m laisset en sos olhs vezer
 en un miralh que mout me plai. 20
 Miralhs, pus me mirei en te,
 m'an mort li sospir de preon
 c'aissi-m perdei com perdet se
 lo bels Narcisus en la fon.
- IV. De las domnas me dezesper. 25
 Ja mais en lor no-m fiarai,
 c'aissi com las solh chaptener,
 enaissi las deschaptenerai.
 Pois vei c'una pro no m'en te
 va leis que-m destrui e-m cofon, 30

totas las dopt' e las mescre,
car be sai c'atretals se son.

- V. D'aisso-s fa be femna parer
ma domna, per qu'e-lh o retrai,
car no vol so c'om deu voler 35
e so c'om li deveda fai.
Chazutz sui en mala merce
et ai be faih co-l fols en pon,
e no sai per que m'esdeve
mas car trop puyei contra mon. 40
- VI. Merces es perduda per ver,
et eu non o saubi anc mai,
car cilh qui plus en degr'aver
no-n a ges, et on la querrai?
A, can mal sembla, qui la ve, 45
qued aquest chaitiu deziron
que ja ses leis non aura be
laisse morir, que no l'aon.
- VII. Pus ab midons no-m pot valer
precis ni merces ni-l dreihz qu'eu ai, 50
ni a leis no ven a plazer
qu'eu l'am, je mais no-lh o dirai.
Aissi-m part de leis e-m recre.
Mort m'a e per mort li respon,
e vau m'en pus ilh no-m rete, 55
chaitius, en issilh, no sai on.
- VIII. Tristans, ges no-n auresz de me,
qu'eu m'en vau, chaitius, no sai on.
De cantar me gic e-m recre,
e de joi e d'amor m'escon. 60

I. When I see the lark beat his wings for joy against the sun's ray, until, for the sheer delight which goes to his heart, he forgets to fly and plummets down, then great envy of those whom I see filled with happiness comes to me. I marvel that my heart does not melt at once from desire.

II. Alas! I thought I knew so much about love, but really, I know so little. For I cannot keep myself from loving her from whom I shall have no favor. She has stolen from me my heart, myself, herself and all the world. When she took herself from me, she left me nothing but desire and a longing heart.

III. Never have I been in control of myself or even belonged to myself from the hour she let me gaze into her eyes: —that mirror which pleases me so greatly. Mirror, since I saw myself reflected in you, deep sighs have been killing me. I have destroyed myself just as the beautiful Narcissus destroyed himself in the fountain.

IV. I despair of women. No more will I trust them; and just as I used to defend them, now I shall denounce them. Since I see that none aids me against her who destroys and confounds me, I fear and distrust all of them, for I know very well that they are all alike.

V. In such things my lady acts like a woman, and for this I reproach her. She does not want to do what she should, and she does what is forbidden to her. I have fallen into ill-favor, and I have acted like the fool on the bridge;* yet I do not know how it happens to me, unless it is that I tried to climb too high.

VI. Mercy is lost for good —although I never knew it anyway—for she, who ought most to have it, has none at all. Yet where shall I seek it? How sorry it must appear, when one considers it,* that she lets this miserable, longing creature, who has no good without her, perish without helping him.

VII. Since neither prayers, pity, nor the justice of my cause help me with my lady, and since my loving her brings her no pleasure, I will say no more to her. I leave her and renounce her. She has slain me and with death* I shall answer her. Since she does not retain me, I depart, wretched, into exile, I know not whither.

VIII. Tristan, you shall have nothing more from me,* for I depart, wretched, I know not whither. I forsake and renounce singing, and I seek shelter from joy and love.