

MUT2
MUSIC TRIPOS Part II

SPECIMEN PAPER

Paper 17

MEDIEVAL MOTETS

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.*

Avoid significant overlap between your answers.

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

STATIONERY REQUIREMENTS

2 x 8-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**

1. With reference to **one** motet source you have studied, discuss the ways that scholarly debate about that source has shaped modern historical accounts of the motet.
2. **Either** (a) What was meant by the term *subtilitas*, and how do motets exhibit it?

Or (b) write a commentary on the motet *De Bon Espoir / Puis que la douce rousee / SPERAVI* (M4) by Guillaume de Machaut, a score and translation for which may be found in the APPENDIX. Your answer should focus on musical structure, textual meaning, text-music relations, or any combination of these.
3. How, and for what reasons, have scholars disagreed about the date of the first *ars nova* motet?
4. Richard Taruskin (1990) has claimed that modern performers of early music make choices about performance 'in a manner that says more about the values of the late twentieth century than about those of any earlier era'. Is this true for performances of motets in the twentieth century?

APPENDIX

T De Bon Es_poir, de Tres Doulz Sou_ ve_ nir Et de Tres Doulz Pen_ ser con_ tre De_
 M Puis que la dou_ ce rou
 T

Speravi A1 10
 sir M'a bonne A_ mour Mein_ tes fois se_ cou_
 se e D'um bles se

20 25
 ru, Quant il m'a plus ai_ grement sus cou ru;
 ne wet flo_ rir

30
 Car quant De_ sirs plus fort me des treingnoit, Moul_ dou_ cement Es_ poirs m'as_ se_ u_ roit Et
 Pi_ tes, tant que me u_ re e

35 40
 Sou_ ve_ nirs me mous_ trait la biau_ te, Le sens, l'on_ neur, le pris et la bon_ te
 Soit mer_ cis que tant de_ sir,

45 50
 De cel_ le dont li a_ mou reus pen_ ser Mon
 Je ne puis a_ voir

B

55 do_ lent cuer ve_noi_ent con_for_ ter 60 Lasi! or m'assant De_sirs plus qu'il ne suet. Mais du_rement en

du re_ c. Car en moy s'est en_

2x 6/8

65 du_rer le m'es_tuet, Car je sui pres de per_dre le confort De Bon Es_

gen_dre c. Par un a_mour reus

III

75 poir, dont je me des_con_fort; 80 Et Sou_ve_nirs me fait tou dis pen

de_ sir une ar_deur

3x 6/8

85 ser Pour mon las cuer fai_re des es_pe_rer, 95 Car Grace, Amour, Fran_chi_se, Loy

des_me su_re c. Qu'a_mours

2x 6/8

100 au te Pi te, Doctrine et De_bonnai re_te 105 Sont pour moy seul si

par son doulz plai sir Et

C1

110 forment en_dor_mi Car Dangiers est sou_vereins de Mer_ci Et

ma da_me de_si_re

115 120

que ma dame a qui je sui ren dus, Croit a Dur
te cou lou re e, De

125

te et or gruil leus Re fus, Pour ce, sanz plus, que m' amour ne mon cuer N'en
grace y ont fait ve nir Mais

130 135

weil ne puis de par tir a nul fu er Mais puis
puis qu'eins si leur a gre e,

140 145

qu'es tre ne puet ore au tre ment Fa ce de moy tour son comman de ment
Je weil hum ble ment

150

Car mal gre li l'a me ray loy au ment.
Leur vo loir jusqu' au mo rir.

Score reproduced from Susan Fast, 'God, Desire, and Musical Narrative in the Isorhythmic Motet', *Canadian University Music Review / Revue de musique des universités canadiennes*, 18/1 (1997): 19–37, at 27–9.

Translation

Triplum:

De Bon Espoir, de tres Dous Souvenir
Et de tres Dous Penser contre Desir
M'a Bonne Amour maintes fois secouru,
Quant il m'a plus aigrement sus couru;

*With Good Hope, with so Sweet Imagination
And with very Sweet Thought, Good Love many times
Has supported me against Desire
When he quite fiercely attacked me;*

Car quant Desirs plus fort me destraignoit,
Moult doucement Espoirs m'asseüroit,
Et Souvenirs me moustroit la biauté,
Le scens, l'onneur, le pris et la bonté
De celle dont li amoureux penser
Mon dolent cuer venoient conforter.
Las! or m'assaut Desirs plus qu'il ne suet,
Mais durement endurer le m'estuet,
Car je sui pres de perdre le confort
De Bon Espoir, dont je me desconfort,
Et Souvenirs me fait toudis penser
Pour mon las cuer faire desesperer,
Car Grace, Amour, Franchise, Loyauté,
Pitié, Doctrine et Debonnaireté
Sont pour moy seul si forment endormi,
Car Dangiers est souverains de Merci
Et que ma dame, a qui je sui rendus,
Croit a Durté et orgueilleus Refus,
Pour ce, sanz plus, que m'amour ne mon cuer
Ne vueil ne puis departir a nul fuer;
Mais puis qu'estre ne puet ore autrement,
Face de moy tout son commandement,
Car malgré li l'ameray loyaument.

*For, whenever Desire pressed me the hardest,
Hope reassured me very sweetly,
While Imagination showed me the beauty,
The good sense, honour, worth and goodness
Of her, the source of the loving thoughts
That arose to console my sorrowful heart.
Alas! Desire now assails me more than is his custom,
Yet I must endure this resolutely,
For I am close to losing the comfort
Of Good Hope, which discourages me,
And Imagination always leads me
To think what makes my weary heart despair,
For Grace, Love, Generosity, Loyalty,
Pity, Good Manners, and Nobility
Have fallen fast asleep for me alone,
Since Resistance is now lord over Mercy
And my lady, to whom I am pledged
Trusts to Severity and proud Refusal,
Only because I will not, cannot
In any way deny her my love and my heart;
Yet since it cannot now be otherwise,
Let her do with me whatever she wishes,
For despite her I will faithfully love her.*

Motetus:

Puis que la douce rousee
D'Umblasse ne vuet florir
Pitez, tant que meüree
Soit Mercy que tant desir,
Je ne puis avoir duree,
Car en moy s'est engendree,
Par un amoureux desir,
Une ardeur desmesuree
Qu'Amours, par son dous plaisir,
Et ma dame desiree,
Par sa biauté coulouree,
De grace y ont fait venir;
Mais puis qu'einsi leur agree,
Je vueil humblement souffrir
Leur vouloir jusqu'au morir.

*Since the sweet dew of Humility
Will not make Pity blossom,
So that Mercy might ripen,
As I fervently desire,
I can endure no longer,
For in me has been engendered,
Through an amorous desire,
A burning beyond any measure
That Love, through Her sweet caprice,
And my desired lady,
Through her rosy beauty,
By their grace have made appear there;
Yet since this is their pleasure,
I intend to suffer humbly
What they wish until I die.*

Tenor:

Speravi.

I have trusted / I hoped.

Translation by R. Barton Palmer in The Orlando Consort, *Machaut: Sovereign Beauty* (Hyperion, 2017), catalogue no. 00034571102658.

END OF PAPER