

Philological Complement to *Motets from the Chansonnier de Noailles* (BnF f. fr. 12615), Part 1

Language of the Scribe and Versification

Samuel N. Rosenberg, with Eglal Doss-Quinby

ABSTRACT

This text examines philological issues not covered in Motets from the Chansonnier de Noailles, music edited and introduced by Gaël Saint-Cricq, texts edited and translated by Eglal Doss-Quinby and Samuel N. Rosenberg (A-R Editions, 2017); it focuses on the hybrid dialect of the scribe and the varied modalities of the works' versification.

AMONG THE RICHEST COMPILATIONS OF THIRTEENTH-CENTURY French motets, the ninety-one compositions gathered in ms. Paris, Bibliothèque nationale de France, fonds français 12615, known as the *Chansonnier de Noailles*, comprise two, three, or four parts, with all upper voices sung to vernacular texts. Many of these are unica. This collection is notable not only for its size, but also for its provenance. The language of the scribe, codicological evidence, musico-literary paleographic traits, the polyphonic formatting, all point to a collection of motets copied in the 1270s inside the musical and literary culture of the northern region of Artois, and the city of Arras in particular, marking a significant departure from this repertoire's Parisian origins. Working in collaboration with the musicologist Gaël Saint-Cricq, we have edited and translated the texts for a volume titled *Motets from the Chansonnier de Noailles* (A-R Editions, 2017). We offer here a complement to the introduction to the texts that appears in this critical edition, focusing on matters of interest to philologists and literary scholars, namely, the language of the scribe and the varied modalities of versification.¹

1. We have also prepared a second philological complement that offers the textual variants, to augment the critical apparatus in the edition. See DOSS-QUINBY, with ROSENBERG 2017.

Language of the Scribe

The language of the motets in the Noailles chansonnier is a hybrid of Central and Northeastern varieties of thirteenth-century French, the sort of writing that Charles-Théodore Gossen calls “une scripta franco-picarde” in his Picard grammar (GOSSEN 1976, 37).² The hybrid in question is unevenly balanced, the principal element being Central French—which is what we generally mean by “Old French”—with features of Picard (sometimes shared with Norman) incorporated into that matrix. The following remarks are limited to the results of such blending, results that may be disconcerting to anyone expecting the consistent spelling and clear pronunciation of a standard language.

Among the **vowels**, the most frequent inconsistency entails the spellings *-o-* and *-ou-*, which occur interchangeably in the chansonnier, sometimes within one and the same text and signaling no difference whatever in pronunciation. This inconsistency is not dialectally specific.

Examples: *abandoné* (24)³ and, rhyming with it in the same motet, *abandoné*; the ubiquitous occurrences of *amors* and *amours*; *dolours* (49), but also *doulours* (86); *tos* (56), but also *tous* (6); *vos* (29), but also, in the same text, the much more common *vous*.

A related inconsistency is the occasional interchangeability of final *-ous* and the more Central *-eus*, as in *prou*s and *preu*s, which occur as rhyming words in the same motet (55). Note that vowels deemed rhymable in one text may not be so in another; in other words, the motet poet seems on occasion to have allowed himself some latitude in determining what could rhyme with what. Thus, *vous* may rhyme with *jours* in one place (57), while *prou*s is apparently differentiated from *labours* in another (55). (Such variability in rhyming is not, need we add, unknown in modern English.)

Other occurrences of vocalic variation involve the word for “woods”—either *bois* (30) or the Picard form *bos* (38)—and the feminine form for “good”—either *bone* (12) or, much more commonly, Picard *boine* (41); the masculine form of the adjective appears only as *boin* (6); also

2. The Noailles manuscript is not one of the texts informing Gossen’s work, but a number of its linguistic features are detectable in the *Grammaire* and clearly belong to the same field of observations. Note that two of the chansonnier’s motets (11, 28) include a number of words drawn from Occitan, the language of the south of France.
3. The numbers in parentheses here and elsewhere in the text are those identifying the motets in the Noailles songbook.

entailing a post-vocalic *-i-* are such words as *saige* (67) and *changaisse* (44). The noun *orguel* (2) is also spelled *orgoill*, a form that rhymes with *voil*, *oel*, and *duel* in a single text (18). Elsewhere, within a single line, the adjective *vieus* is repeated as *viés* (56).

There are a few items of grammatical interest to note. While the first-person singular pronoun may take the form of *je* (2), it usually appears as Picard *jou* (12); similarly, *çou* (18) is normal for the neuter demonstrative pronoun, whereas *ce* appears only occasionally, sometimes in the same text as *çou* (14, 15Q).⁴

Another case of grammatical interchangeability involves the third-person imperfect ending. It usually takes the Central form of *-oit* but may also appear as *-ot*; in fact, both flexions may occur in a single text (69).

Among the **consonants**, the most glaring inconsistencies are those involving, on the one hand, the typically Northeastern *-c-* before a back vowel rather than Central *-ch-* and, on the other, the typically Northeastern *-ch-* before a front vowel instead of the Central *-c-*. As in the case of variably spelled vowels, there is no apparent correlation between spelling and pronunciation; these variously spelled consonants offer no inherent guide to sound. There is, however, one exception to this statement, the noun *dekai* (56), whose *k* surely represents the sound [k].

Examples of the first type: *cant* (37) and *cantant* (15Tr), but *cantoit* and *chanté* in the same text (27); *coisi* (38) for *choisi*; *saicant* (48) for *sachant*; hybrid *chevaucoie* (73) rather than the usual Central *chevauchioie*.

Examples of the second type: *chi* (19) and *ichi* (15Q) for the adverb of place *ci* (70); plural *ochient* (68) alongside singular *ocie* (37); *apercheüs* (74M); *piecha* (a contracted form of the phrase *piece a*, 43); and the numerous instances of *merchi* (19) co-occurring with *merci* (33).

Paralleling the undifferentiated treatment of *-c-* and *-ch-* is the Noailles scribe's approach to *-g-* and *-j-*. Thus, the word for "cheerful" is spelled either *gai* (69) or *jai* (56); in the very same line we find both the infinitive *joïr* and the inflected form *goi* (74M); a verb that would probably appear in Central French as *changeasse* is here *changaisse* (44); and words for which Central French would normally signal a "hard" *-g-* by using the digraph *-gu-* appear in Noailles with a simple *-g-*, as in *begine* (23) and *longement* (14).

4. The letter occasionally following a motet number identifies a particular voice. Q designates the quadruplum, Tr the triplum, and M the motetus.

Another area of variable spelling concerns the consonant *-s-*, which may occur as a single letter or as a double, as in *fauser* (89) or *fausser* (2); likewise, the word for “seated” appears as *asis* (76M), but “enough” is *assés* (3).

Of grammatical interest is the indiscriminate use of the first-person verb endings *-enc* and *-ent*, as in *repenc* (1) and *repent* (55), or *senc* (45) and *sent* (73). Note, similarly, *serc* (15M) for *serf*, and *douc* (43) for *dout*. Also note that, in the first-person singular present, *venir* occurs as *vieng* (65), whereas *tenir* gives *tieg* (52).

With such inconsistency in spelling and indifference to any clear distinction between the majority of Central and minority of Northeastern components of the Noailles motet corpus, it is not at all clear how performers are to pronounce the words in question. We offer a simple, practicable solution: Pronounce all words, whatever their spelling, as if written in the usual Old French—that is, Central French—manner. For example, read *amor* as *amour* and pronounce accordingly; *boine* as *bon(n)e* and pronounce accordingly; *chevaucioie* as *chevauchioie* and pronounce accordingly; *merchi* as *merci* and pronounce accordingly, and so forth.⁵

**Table IA Strophic Structure: Meter and Rhyme
Sequential Data**

(without indication of internal rhymes, with indication of unvoiced feminine *-e*)

| Line/ Motet | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|----------------|------|-----|------|-----|------|------|-----|------|-----|-----|-------|
| 1 | 10a' | 10b | 10a' | 10b | 10a' | 10a' | 10c | 10a' | 10c | | |
| 2 | 7a' | 7b | 7a' | 7b | 7a' | 7b | 7a' | 7b | 7a' | 8b | |
| 3 | 5a' | 5b | 6b | 7c | 7c | 7a' | 6a' | 2b | 3d | 4b | 7d |
| 4 | 7a | 7a | 7b | 7b | 4a | 7b | 7a | 3a | 3c | 4a | 3a |
| 5 | 8a | 5a' | 5a | 5b | 5b | 4a | 7b | 5a | 5a | 5a | 5a |
| 6 | 7a | 4b | 7b | 7b | 7a | 7a | 7a | 3b | 7b | 7a | 4b |
| 7Tr | 5d' | 7a | 6d' | 3d' | 7a | 6d' | 5d' | 5d' | 5d' | 6d' | 5d' |
| 7M | 3a | 7a | 6b' | 5b' | 7a | 6b' | 5c' | 6c' | 6c' | 5c' | 5b' |
| 8 | 7a' | 7b | 7b | 7a' | 7b | 7b | 3b | 6a' | 7a' | 7b | 7b |
| 9 | 7a' | 7b | 7b | 7b | 7c | 5c | 5c | 7c | 5a' | 5b | |
| 10 | 6a | 4b' | 6b' | 5a | 3a | 4c | 6a | 3c | 4b' | 3c | 7b(') |

5. There are various works offering guidance in the pronunciation of Old French. See, for example, ROSENBERG, SWITTEN, and LE VOT, 1997, 30–31.

Versification: Strophic Structures, Rhyme and Other Phonic Echoes

The motet, as exemplified in the Noailles chansonnier, offers an expanse of poetic freedom, irregularity, and inventiveness unequaled by any other Old French lyric type. It is characterized by extensive formal variation, as summarized in Tables IA and IB.

Table IA shows the organization of syllable-count (meter) and rhyme of each line of the 91-piece corpus, arranged across the page; the vertical axis shows the sequence of the pieces within the corpus. The numbers at the top of the page represent the lines available for each of the compositions; the maximum number of lines found in the corpus is 26. Table IB presents the same data, now arranged not by place within the corpus, but by syllable-count (meter), going vertically from the lowest syllable count in each initial verse to the highest. The relevant occurrences in the corpus are indicated on the right side of the page. Italics indicate refrains and quotations.

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

2e 7a' 7e 7f' 7f' 5b

4b 7c 8b

5a 5a 7b 8b

5d' 5d' 5d' 6a

6b' 7a 6c' 7a

7a' 7b

4c 7a 7a

Table IA *continued*

| Line/ Motet | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|----------------|-------|------|-----|------|-----|-------|------|-----|-------|-----|------|
| 11 | 10a | 4a | 6b | 10a | 4a | 6b | 6a | 4c | 10c | 4c | 4c |
| 12 | 7a' | 7b | 7b | 7a' | 7b | 7a(') | 4b | 7b | 7a' | 7a' | 3b |
| 13 | 7a | 7a | 5b | 4a | 7a | 4b | 7c | 5c | 5b | | |
| 14 | 7a(') | 4b | 7a' | 3b | 7b | 7a' | 7b | 7a' | 7b | 7a' | 7b |
| 15Q | 6d | 3d | 7f | 10f | 10f | 7d | 9d | 6g | 4d | 7g | 10g |
| 15Tr | 7d | 9e | 7d | 9e | 10e | 10e | 4d | 6d | 4d | 6c | 4c |
| 15M | 8a | 7a | 7b | 7b | 7c | 7c | 4b | 7b | 7b | 7b | 4a |
| 16 | 7a | 4a | 6a | 7a | 8a | 7a | 5b' | 3c | 5b' | 5c | 4c |
| 17 | 5a' | 5b | 7b | 7b | 5a' | 7b | 7b | 2a' | 5a' | 4b | 7b |
| 18 | 9a | 7a | 3b | 7b | 3b | 7b | 7b | 7b | 7a | 7a | 7b |
| 19 | 7a | 3b | 7a | 3b | 7b | 3a | 7c | 4a | 7c | 3a | 4d |
| 20 | 7a | 7a | 7b | 2b | 7b | 7b | 7c | 7c | 7b | 7c | 7c |
| 21 | 10a | 10b' | 10a | 10b' | 10a | 10b' | 10b' | 10a | 10a | 10a | 10b' |
| 22 | 7A | 6B | 7a | 7A | 7a | 6b | 7A | 6B | | | |
| 23 | 7A | 6B' | 7a | 7A | 6B' | | | | | | |
| 24 | 9A | 6B' | 9a | 9A | 9a | 6b' | 9A | 6B' | | | |
| 25 | 7A | 7B' | 7a | 7A | 7a | 7b' | 7A | 7B' | | | |
| 26 | 7A | 9B' | 7a | 7A | 7a | 9b' | 7A | 9B' | | | |
| 27 | 7a | 7a | 7b' | 5b' | 5a | 7a | 5a | 7a | 7c(') | 4c | 7c' |
| 28 | 7a' | 5b | 7a' | 5b | 5a' | 5b | 5b | 5a' | 3c' | 3c' | 7b |
| 29 | 7a' | 3b | 7a' | 7a' | 3b | 7a' | 7a' | 4b | 11b | 7a' | 7a' |
| 30 | 5a | 5a | 7b' | 7b' | 5a | 8b' | 5a | 7b' | 5a | 7a | 5a |
| 31 | 7a | 7b | 7a | 7b | 7a | 4b | 5c | 6c | 6c | 7x | 6c |
| 32Tr | 7b | 7c | 8b | 3b | 7c | 5b | 5c | 7b | 7b | 4c | |
| 32M | 7a | 4b | 7a | 4b | 7a | 4b | 3a | 7a | 3a | 3a | 5x |
| 33 | 7a | 7b | 5a | 5a | 7b | 7c | 7b | 7b | 4c | | |
| 34 | 7a | 7a | 7b' | 7a | 5a | 7b' | 7b' | 5a | 7a | 4a | 8a |
| 35 | 7a | 7a' | 7a' | 7a | 4b | 7a | 6a' | 7a' | 5b | 6a' | 4b |
| 36Tr | 7c | 4d | 7c | 4d | 7e' | 5c | 7c | 6e' | | | |
| 36M | 7a | 4b | 7a | 4b | 7a | 5b | 8b | 8a | | | |
| 37 | 7a | 7a | 7a | 7b' | 7c | 7c | 7b' | 3c | 7a | 7b' | 7b' |
| 38 | 5a' | 5b | 6c' | 5a' | 5b | 6c' | 5a' | 5b | 6c' | 7d | 7d |
| 39 | 7x' | 5a | 5a | 4b | 4c | 3b | 6c | | | | |
| 40 | 7a | 7b | 7b | 7a | 8b | 7a | 6b | 7a | 4c | 7a | 6c |
| 41 | 7a | 4b | 7a | 4b | 7b | 7b | 7c | 7c | 7c | 7b | 4c |
| 42 | 7a | 4b | 7a | 7b | 4a | 7a | 7b | 7c | 7c | 7b | 6d' |

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

6a

7a'

7a' 4b 7b 7a' 3c 3c 7a'

4g 10g 7g 10g

6c 4c 6b 4b 6b 4b 6d 4b 6d 4d 6d

7a 8a

6a 6b' 9a 6b'

7b 4b 5b 5a' 5a' 5b 5a' 5b

5b 5b 7a 9a

3d 3a 4a 7a 4e 11e

7c

7c

5c' 3c(') 4b 5a' 5a' 5b 7b 3b 7x' 7b 7b 3b 5d' 7b 6d'

5b 7a' 7b 7b 7b

7b' 5a 5a 5b' 6a

8a

6b'

7x 4b'

7d 6c' 7c' 7c' 8d 3e 8d 4e

7b 6c

7c 5d'

Table IA *continued*

| Line/ Motet | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|----------------|------|-----|------|-----|-------|-----|-----|-----|-----|-----|-----|
| 43 | 7a | 6b' | 5b' | 7a | 7b' | 7a | 7a | 6b' | 7a | 7a | 9a |
| 44 | 9a | 7b' | 7b' | 7a | 7c | 7b' | 7b' | 7c | 4d | 7c | 4d |
| 45 | 7a | 4b | 3a | 3b | 8b | 7a | 8b | 8b | 4a | 6a | 8b |
| 46 | 4a | 6b | 4a | 3a | 6b | 4b | 6a | 4a | 6b | 10b | 4a |
| 47 | 10a' | 10a | 10a' | 10a | 10a' | 10a | 7a' | 11a | 7a | 7x' | 5a |
| 48 | 7a | 8b | 6c' | 8b | 7a | 7c' | | | | | |
| 49 | 7a | 7a | 7b | 6c' | 6c(') | 7b | 7a | 7a | 6b | 6c' | 6a |
| 50 | 7a | 6b | 6c' | 6a | 6c' | 7b | 6c' | 8b | 6c' | 7a | 8a |
| 51A | 5a | 5b' | 5c' | 3d | 6b' | 5a | 4a | 6d | 7d | 5d | 5a |
| 51B | 5a | 5b' | 9c | 6b' | 5a | 4a | 6c | 7c | 5c | 5a | 9c |
| 52 | 8a | 8b | 8b | 8a | 8b | 8a | 8b | | | | |
| 53 | 5a | 5b | 5a | 8a | 6c | 7b | 7a | 7c | 7c | 9c | |
| 54 | 8a | 4b | 8c | 8c | 5d | 3b | 8a | 8c | 6d | 4a | 8c |
| 55 | 7a | 6b | 5a | 9a | 7b | 7b | 6c | 7b | 4a | 7a | 7c |
| 56 | 7a' | 7b | 7b | 7a' | 7b | 7a' | 7b | 7a' | 7a' | 5b | 7c' |
| 57 | 8a | 6b' | 8a | 6b' | 7a | | | | | | |
| 58 | 5a | 5b' | 5a | 5b' | 3a | 5a | 5b' | 5a | | | |
| 59 | 7a' | 7b | 7b | 7a' | 4b | 7b | 7a' | | | | |
| 60 | 8x | 6y' | | | | | | | | | |
| 61 | 8a' | 8A' | 8a' | 4b | 8A' | 4b | | | | | |
| 62 | 11a | 10a | | | | | | | | | |
| 63 | 7a | 7a | 6b' | 5b | | | | | | | |
| 64 | 3x | 6y' | 3z | | | | | | | | |
| 65 | 7a' | 7a' | 7a' | 4b' | 9b' | | | | | | |
| 66 | 8a | 6b' | 8a | 6b' | 8a | | | | | | |
| 67 | 7a | 6a | 6b' | 6b' | | | | | | | |
| 68 | 7A | 6B' | 7a | 7A | 7a | 6b' | 7A | 6B' | | | |
| 69 | 7a | 5a | 5b | 7a | 5a | 4b | 7a | 7b | 7b | 7a | 7a |
| 70 | 7a | 4b | 7a | 7b | 7b | 3b | 7a | 7a | 7a | 3b | 7b |
| 71 | 7a' | 6b | 8b | 5a | 4c | 7c | 4b | 7a' | 7c | 5d | 6b |
| 72 | 7a' | 7b | 7c | 5b | 7c | 4c | 6b | 6b | 7b | 7c | 6a' |
| 73 | 7a' | 7b | 2a' | 4b | 3c | 7d | 3c | 6e | 2c | 6d' | 5e |
| 74Tr | 3d | 7e | 3d | 7e | 3e | 7b' | 7b' | 5e | 7e | 6d | 4e |
| 74M | 7a | 5b' | 5a | 7a | 4b | 7b' | 4b | 7b | 7b' | 6c | 8b |
| 75 | 7a' | 5b' | 7b' | 5c | 7a' | 7a' | 4c | 3a' | 7c | 7c | 7a' |
| 76Tr | 7c | 7d | 4d | 4c | 7c | 7d | 7c | 7d | 3c | | |

12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

6a

3a 6b 10b

7a 7b 6d 7b 6d

8b

5c' 5a

5a

8a 8c 8a 8a

7b 7c

7a' 4b 7c'

7b 4b 4b 7b

7a 3b 7b 5a 7b 7b 7b 8a

3c 8d 7e 7e 4e 7d 7e 7d 6e

6a'

5e 3d 8e 5f' 5f' 4d 7f' 5d 7d 6f'

7d 3e

4c

7c 7a' 5c 1x 5c

Table IA *continued*

| Line/ Motet | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 |
|----------------|-----|-----|-----|-----|-----|-----|-------|-----|-----|-----|-----|
| 76M | 7a | 9b | 7b | 9a | 9a | 4x | 9b | | | | |
| 77 | 7a | 7b | 7b | 4a | 7b | 7a | 2b | | | | |
| 78 | 7a | 5b' | 7a | 5b' | 7a | 7a | 6b' | 4a | 7b' | 3a | 7b' |
| 79 | 7a | 6b' | 6b' | 7a | 7b' | 7a | 9b' | | | | |
| 80 | 7a' | 7b | 7b | 7a' | 9b | 4b | 3a' | 5b | | | |
| 81 | 7a | 4b | 7a | 4b | 7a | 7a | 4b | | | | |
| 82 | 7a' | 7A' | 7x' | 7b | 7A' | 7B | | | | | |
| 83 | 6a | 5b | 6a | 6b | 7a | 4c | 3b | 7a | 4a | 7a | 9c |
| 84 | 7a' | 7b | 6c' | 9c' | 8a | 6c' | 4c(') | 5u | 4c' | 10v | 6c' |
| 85 | 5a' | 5b | 5a' | 5b | 3b | 3c' | 3d | 3d | 3c' | 5a' | 5b |
| 86 | 6a | 6b | 7b | 4a | 7a | 8a | 8b | 4a | | | |
| 87 | 7a | 9b | 7a | 9b | 7b | 9a | 7a | 7a | 9b | 9b | 7a |
| 88 | 3a' | 3a' | 5b | 3a' | 3a' | 3b | 3c' | 3c' | 2b | 6b | |
| 89 | 5a | 7b | 8a | 4b | 7b | 5a | 5a | 4c | 4c | 7d | 6d |
| 90 | 7a | 7b | 7b | 7a | 7a | 7c' | 7c' | 7a | 7a | 7d | 7d |
| 91 | 8a | 4b | 4c | 4c | 4d | 6a | 4e | 6e | 4b | 8f | 4f |

Table IB Strophic Structure: Meter and Rhyme
Sorted

(without indication of internal rhymes, without indication of unvoiced feminine -e)

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 3a | 7a | 6b' | 5b' | 7a | 6b' | 5c' | 6c' | 6c' | 5c' | 5b' | 6b' |
| 3a' | 3a' | 5b | 3a' | 3a' | 3b | 3c' | 3c' | 2b | 6b | | |
| 3d | 7e | 3d | 7e | 3e | 7b' | 7b' | 5e | 7e | 6d | 4e | 7d |
| 3x | 6y' | 3z | | | | | | | | | |
| 4a | 6b | 4a | 3a | 6b | 4b | 6a | 4a | 6b | 10b | 4a | 3a |
| 5a | 5a | 7b' | 7b' | 5a | 8b' | 5a | 7b' | 5a | 7a | 5a | 7b' |
| 5a | 5b | 5a | 8a | 6c | 7b | 7a | 7c | 7c | 9c | | |
| 5a | 5b' | 5a | 5b' | 3a | 5a | 5b' | 5a | | | | |
| 5a | 5b' | 5c' | 3d | 6b' | 5a | 4a | 6d | 7d | 5d | 5a | 5c' |
| 5a | 5b' | 9c | 6b' | 5a | 4a | 6c | 7c | 5c | 5a | 9c | 5a |

Table IB *continued*

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 5a | 7b | 8a | 4b | 7b | 5a | 5a | 4c | 4c | 7d | 6d | 7e |
| 5a' | 5b | 5a' | 5b | 3b | 3c' | 3d | 3d | 3c' | 5a' | 5b | 6c' |
| 5a' | 5b | 6b | 7c | 7c | 7a' | 6a' | 2b | 3d | 4b | 7d | 2e |
| 5a' | 5b | 6c' | 5a' | 5b | 6c' | 5a' | 5b | 6c' | 7d | 7d | 7d |
| 5a' | 5b | 7b | 7b | 5a' | 7b | 7b | 2a' | 5a' | 4b | 7b | 7b |
| 5d' | 7a | 6d' | 3d' | 7a | 6d' | 5d' | 5d' | 5d' | 6d' | 5d' | 5d' |
| 6a | 4b' | 6b' | 5a | 3a | 4c | 6a | 3c | 4b' | 3c | 7b' | 4c |
| 6a | 5b | 6a | 6b | 7a | 4c | 3b | 7a | 4a | 7a | 9c | 6b |
| 6a | 6b | 7b | 4a | 7a | 8a | 8b | 4a | | | | |
| 6d | 3d | 7f | 10f | 10f | 7d | 9d | 6g | 4d | 7g | 10g | 4g |
| 7a | 3b | 7a | 3b | 7b | 3a | 7c | 4a | 7c | 3a | 4d | 3d |
| 7a | 4a | 6a | 7a | 8a | 7a | 5b' | 3c | 5b' | 5c | 4c | 6a |
| 7a | 4b | 3a | 3b | 8b | 7a | 8b | 8b | 4a | 6a | 8b | 6a |
| 7a | 4b | 7a | 4b | 7a | 4b | 3a | 7a | 3a | 3a | 5x | 8a |
| 7a | 4b | 7a | 4b | 7a | 5b | 8b | 8a | | | | |
| 7a | 4b | 7a | 4b | 7a | 7a | 4b | | | | | |
| 7a | 4b | 7a | 4b | 7b | 7b | 7c | 7c | 7c | 7b | 4c | 7b |
| 7a | 4b | 7a | 7b | 4a | 7a | 7b | 7c | 7c | 7b | 6d' | 7c |
| 7a | 4b | 7a | 7b | 7b | 3b | 7a | 7a | 7a | 3b | 7b | 7a |
| 7a | 4b | 7b | 7b | 7a | 7a | 7a | 3b | 7b | 7a | 4b | |
| 7a | 5a | 5b | 7a | 5a | 4b | 7a | 7b | 7b | 7a | 7a | 7b |
| 7a | 5b' | 5a | 7a | 4b | 7b' | 4b | 7b | 7b' | 6c | 8b | 4c |
| 7a | 5b' | 7a | 5b' | 7a | 7a | 6b' | 4a | 7b' | 3a | 7b' | 2a |
| 7a | 6a | 6b' | 6b' | | | | | | | | |
| 7a | 6b | 5a | 9a | 7b | 7b | 6c | 7b | 4a | 7a | 7c | 7b |
| 7a | 6b | 6c' | 6a | 6c' | 7b | 6c' | 8b | 6c' | 7a | 8a | 8b |
| 7A | 6B | 7a | 7A | 7a | 6b | 7A | 6B | | | | |
| 7a | 6b' | 5b' | 7a | 7b' | 7a | 7a | 6b' | 7a | 7a | 9a | |
| 7a | 6b' | 6b' | 7a | 7b' | 7a | 9b' | | | | | |
| 7A | 6B' | 7a | 7A | 6B' | | | | | | | |
| 7A | 6B' | 7a | 7A | 7a | 6b' | 7A | 6B' | | | | |
| 7a | 7a | 5b | 4a | 7a | 4b | 7c | 5c | 5b | | | |
| 7a | 7a | 6b' | 5b | | | | | | | | |
| 7a | 7a | 7a | 7b' | 7c | 7c | 7b' | 3c | 7a | 7b' | 7b' | 7x |
| 7a | 7a | 7b | 2b | 7b | 7b | 7c | 7c | 7b | 7c | 7c | 7c |
| 7a | 7a | 7b | 6c' | 6c' | 7b | 7a | 7a | 6b | 6c' | 6a | 7a |

Table IB *continued*

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| 7a | 7a | 7b | 7b | 4a | 7b | 7a | 3a | 3c | 4a | 3a | 4b |
| 7a | 7a | 7b' | 5b' | 5a | 7a | 5a | 7a | 7c' | 4c | 7c' | 7c |
| 7a | 7a | 7b' | 7a | 5a | 7b' | 7b' | 5a | 7a | 4a | 8a | 6b' |
| 7a | 7a' | 7a' | 7a | 4b | 7a | 6a' | 7a' | 5b | 6a' | 4b | |
| 7a | 7b | 5a | 5a | 7b | 7c | 7b | 7b | 4c | | | |
| 7a | 7b | 7a | 7b | 7a | 4b | 5c | 6c | 6c | 7x | 6c | |
| 7a | 7b | 7b | 4a | 7b | 7a | 2b | | | | | |
| 7a | 7b | 7b | 7a | 7a | 7c' | 7c' | 7a | 7a | 7d | 7d | |
| 7a | 7b | 7b | 7a | 8b | 7a | 6b | 7a | 4c | 7a | 6c | |
| 7A | 7B' | 7a | 7A | 7a | 7b' | 7A | 7B' | | | | |
| 7a | 8b | 6c' | 8b | 7a | 7c' | | | | | | |
| 7a | 9b | 7a | 9b | 7b | 9a | 7a | 7a | 9b | 9b | 7a | 4b |
| 7a | 9b | 7b | 9a | 9a | 4x | 9b | | | | | |
| 7A | 9B' | 7a | 7A | 7a | 9b' | 7A | 9B' | | | | |
| 7a' | 3b | 7a' | 7a' | 3b | 7a' | 7a' | 4b | 11b | 7a' | 7a' | 5b |
| 7a' | 5b | 7a' | 5b | 5a' | 5b | 5b | 5a' | 3c' | 3c' | 7b | 5c' |
| 7a' | 5b' | 7b' | 5c | 7a' | 7a' | 4c | 3a' | 7c | 7c | 7a' | 7c |
| 7a' | 6b | 8b | 5a | 4c | 7c | 4b | 7a' | 7c | 5d | 6b | 3c |
| 7a' | 7a' | 7a' | 4b' | 9b' | | | | | | | |
| 7a' | 7A' | 7x' | 7b | 7A' | 7B | | | | | | |
| 7a' | 7b | 2a' | 4b | 3c | 7d | 3c | 6e | 2c | 6d' | 5e | 5e |
| 7a' | 7b | 6c' | 9c' | 8a | 6c' | 4c' | 5u | 4c' | 10v | 6c' | 11d |
| 7a' | 7b | 7a' | 7b | 7a' | 7b | 7a' | 7b | 7a' | 8b | | |
| 7a' | 7b | 7b | 7a' | 4b | 7b | 7a' | | | | | |
| 7a' | 7b | 7b | 7a' | 7b | 7a' | 7b | 7a' | 7a' | 5b | 7c' | 7a' |
| 7a' | 7b | 7b | 7a' | 7b | 7a' | 4b | 7b | 7a' | 7a' | 3b | 7a' |
| 7a' | 7b | 7b | 7a' | 7b | 7b | 3b | 6a' | 7a' | 7b | 7b | 7a' |
| 7a' | 7b | 7b | 7a' | 9b | 4b | 3a' | 5b | | | | |
| 7a' | 7b | 7b | 7b | 7c | 5c | 5c | 7c | 5a' | 5b | | |
| 7a' | 7b | 7c | 5b | 7c | 4c | 6b | 6b | 7b | 7c | 6a' | 6a' |
| 7a' | 4b | 7a' | 3b | 7b | 7a' | 7b | 7a' | 7b | 7a' | 7b | 7a' |
| 7b | 7c | 8b | 3b | 7c | 5b | 5c | 7b | 7b | 4c | | |
| 7c | 4d | 7c | 4d | 7e' | 5c | 7c | 6e' | | | | |
| 7c | 7d | 4d | 4c | 7c | 7d | 7c | 7d | 3c | | | |
| 7d | 9e | 7d | 9e | 10e | 10e | 4d | 6d | 4d | 6c | 4c | 6c |
| 7x' | 5a | 5a | 4b | 4c | 3b | 6c | | | | | |
| 8a | 4b | 4c | 4c | 4d | 6a | 4e | 6e | 4b | 8f | 4f | 4b |

Table IB *continued*

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
|------|------|------|------|------|------|------|------|-----|-----|------|----|
| 8a | 4b | 8c | 8c | 5d | 3b | 8a | 8c | 6d | 4a | 8c | 8a |
| 8a | 5a' | 5a | 5b | 5b | 4a | 7b | 5a | 5a | 5a | 5a | 5a |
| 8a | 6b' | 8a | 6b' | 7a | | | | | | | |
| 8a | 6b' | 8a | 6b' | 8a | | | | | | | |
| 8a | 7a | 7b | 7b | 7c | 7c | 4b | 7b | 7b | 7b | 4a | 7a |
| 8a | 8b | 8b | 8a | 8b | 8a | 8b | | | | | |
| 8a' | 8A' | 8a' | 4b | 8A' | 4b | | | | | | |
| 8x | 6y' | | | | | | | | | | |
| 9A | 6B' | 9a | 9A | 9a | 6b' | 9A | 6B' | | | | |
| 9a | 7a | 3b | 7b | 3b | 7b | 7b | 7b | 7a | 7a | 7b | 5b |
| 9a | 7b' | 7b' | 7a | 7c | 7b' | 7b' | 7c | 4d | 7c | 4d | |
| 10a | 10b' | 10a | 10b' | 10a | 10b' | 10b' | 10a | 10a | 10a | 10b' | |
| 10a | 4a | 6b | 10a | 4a | 6b | 6a | 4c | 10c | 4c | 4c | 6a |
| 10a' | 10a | 10a' | 10a | 10a' | 10a | 7a' | 11a | 7a | 7x' | 5a | |
| 10a' | 10b | 10a' | 10b | 10a' | 10a' | 10c | 10a' | 10c | | | |
| 11a | 10a | | | | | | | | | | |

Free, wide-ranging variation is evident first of all in **stanza length**. The 98 single-stanza texts that constitute this collection of 91 motets (6 pieces are double- or triple-texted) range in length from a mere 2 lines each (60, 62) to as many as 26 (28, 84), with all intervening positions filled but for the penultimate three. As shown in Table IIA, the number of lines per stanza gradually but irregularly increases to a maximum at 12 and gradually falls off from there. Note that this statistical profile bears no relation whatever to the order of the pieces in the collection; from text to text, there is no stanza-length predictability.

Like stanza length, **line length** shows broad variation and, again, no correlation with placement in the manuscript. Only one text (52) is uniformly octosyllabic and only one (54) mainly so. Two texts (1, 21) are exclusively decasyllabic, and none even principally so. Three texts (25, 82, 90) are uniformly heptasyllabic and thirteen predominantly so. See Table IIB for details. The many remaining motets in the collection are markedly heterometric. Here too, then, the most striking feature is variation—unpredictable, unorganized compositional freedom.

| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | Line/ Motet |
|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----------------|
| 8c | 8a | 8a | | | | | | | | | | | | 54 |
| 5a | 7b | 8b | | | | | | | | | | | | 5 |
| | | | | | | | | | | | | | | 57 |
| | | | | | | | | | | | | | | 66 |
| 8a | | | | | | | | | | | | | | 15M |
| | | | | | | | | | | | | | | 52 |
| | | | | | | | | | | | | | | 61 |
| | | | | | | | | | | | | | | 60 |
| | | | | | | | | | | | | | | 24 |
| 5b | 7a | 9a | | | | | | | | | | | | 18 |
| | | | | | | | | | | | | | | 44 |
| | | | | | | | | | | | | | | 21 |
| | | | | | | | | | | | | | | 11 |
| | | | | | | | | | | | | | | 47 |
| | | | | | | | | | | | | | | 1 |
| | | | | | | | | | | | | | | 6 |

The same observation may be made in relation to *line scansion*, that is, the arrangement of the metrical units, or syllabic feet, constituting a given line. To appreciate the extent of variation within this prosodic feature, it suffices to consider the syllabic weight of initial lines. These incipits, as detailed in Table IIC, vary from a minimum of 3 syllables, e.g. *A vous pens* (64) to a maximum of 11, viz. *Renvoisement i vois a mon ami* (62); the others are scattered through all the intervening possibilities, with the greatest concentration of incipits comprising heptasyllables, e.g. *Ma loiautés m'a nusi* (19).

Viewed together, these three measures of formal variation lead to the striking observation that no motet in this entire collection duplicates any other: in other words, each and every text is a unique composition.⁶

6. This conclusion does not preclude acknowledging the presence in the corpus of a structurally coherent set of pieces, the rondeau-motets (22, 23, 24, 25, 26, 61, 68, 82), which, for all their individual differences, are nonetheless recognizable as constituting a distinct category. See a discussion of this matter in the General Introduction to *Motets of the Noailles Chansonnier*, under Rondeau-motets, p. xxix.

Table IIA Versification: Strophic Structures

1. Variation in stanza length

- 2 lines – 60, 62
- 3 lines – 64
- 4 lines – 63, 67
- 5 lines – 23, 57, 65, 66
- 6 lines – 48, 61, 82
- 7 lines – 39, 52, 59, 76M, 77, 79, 81
- 8 lines – 22, 24, 25, 26, 36Tr, 36M, 58, 68, 80, 86
- 9 lines – 1, 13, 33, 76Tr
- 10 lines – 2, 9, 32Tr, 53, 88
- 11 lines – 6, 21, 31, 35, 40, 43, 44, 47, 90
- 12 lines – 11, 12, 20, 27, 32M, 34, 45, 50, 51B, 72, 74M, 78, 83
- 13 lines – 8, 15M, 37, 41, 42, 51A, 55, 74Tr, 87, 89
- 14 lines – 4, 10, 46, 56, 85
- 15 lines – 5, 7Tr, 7M, 15Q, 16, 18, 54, 69
- 16 lines – 29, 30, 49, 75
- 17 lines – 3, 19, 91
- 18 lines – 14
- 19 lines – 17, 38, 70
- 20 lines – 71
- 21 lines – 73
- 22 lines – 15Tr
- 23 lines – 0
- 24 lines – 0
- 25 lines – 0
- 26 lines – 28, 84

2. Variation in line length

exclusively octosyllabic

1 – 52

markedly octosyllabic (at least 8 syllables long) with 1 to 5 different syllable counts

1 – 54 (10/15)

exclusively decasyllabic

2 – 1, 21

markedly decasyllabic

0

exclusively heptasyllabic

3 – 25, 82, 90

markedly heptasyllabic (at least 7 syllables long) with 1 to 4 different syllable counts

13 – 2 (9/10), 6 (8/11), 8 (11/13), 12 (10/12), 15M (9/13), 20 (11/12), 37 (11/13), 40 (7/11), 41 (9/13), 42 (9/13), 43 (7/11), 44 (8/11), 56 (12/14)

3. Variation in line scansion

- 3-syllable incipit – 4 instances
- 4-syllable incipit – 1 instance
- 5-syllable incipit – 11 instances
- 6-syllable incipit – 4 instances
- 7-syllable incipit – 62 instances
- 8-syllable incipit – 9 instances
- 9-syllable incipit – 3 instances
- 10-syllable incipit – 4 instances
- 11-syllable incipit – 1 instance

Along with broad formal variation, the motet texts in Noailles show many other instances of creative irregularity. The first such instance is, as a matter of fact, intimately related to the music, inasmuch as it would be all but invisible and inaudible were it not manifested through musical notation.

Variable treatment of “mute” -e

So-called “mute” *-e* is sometimes treated in Noailles in ways unexpected from the point of view of later, or even contemporaneous, French prosody. That is, it may be unsounded where it would normally be pronounced or sounded where it would normally be silent. The first treatment entails 7 occurrences in feminine rhyme position, e.g. *s'en fust l'amours amenri(e) / un seul denier* (12.6–7). See, too, 10.11, 14.1, 27.9, 28.13, 49.5, 84.7. The second treatment, that is, unexpected pronunciation, also occurs on 7 occasions, either at the rhyme, e.g. *m'amie / É* (84.9–10), *n'aimé / ou* (84.19–20), *coïe / a* (88.5–6); or within a line, e.g. *soïe amis* (71.3). See, too, 17.12, 25.6, 76M.5.

In both cases, the phenomenon may as readily be a matter of inaccurate work by the copyist as of musical license.

Variable relation between masculine and feminine rhymes

There is a certain playfulness in motet rhyming, a manifestation of which is the almost complete effacement in a few instances of the distinction between masculine and feminine rhymes. One text simply incorporates a masculine rhyme word into a string of feminine forms: *vi / envoisie* (5). In two cases, the differentiation between the genders is effected by a regularly patterned appearance of final *-e*, as in *serain / fontaine* (35) and *honouree / esprové* (47). Finally, there is an occurrence of rhymes that are differenti-

ated not only by final *-e*, but also by the final consonant of the masculine form. Such minimal rhymes are thus related by assonance, as in *joie / bois* (88).

Wide range of phonic echoes

The Noailles corpus is notably marked by the irregular presence of verbal recurrences. These thread through the texts as an unsystematized counterpart to rhyme, reinforcing the music of the motets with the musicality of repeated sounds. Without any regularity of occurrence, such phonic echoes, unlike rhymes, have no rhythmic function, contributing instead, and mightily, to the melodic texture of the collection.

Internal rhyme

Internal rhyme is the most obvious expression of such verbal music. It may take various forms, whether linking a word inside a line with the rhyme at the end of the same line, e.g. *ke je tant desir a tenir* (38); see, too, 72, 91. Or linking a word inside a line with the rhyme at the end of an earlier line, e.g. *prenderoie* rhyming with *trovoie* (10); see, too, 13, 15Tr, 21, 27, 42, 69, 71, 72, 79, 80, 84. Or establishing a wholly internal homophonic pair, independent of line-end rhyme, e.g. *jamais joie mes cuers n'avra / . . . / ne quier joie avoir devant la / ke, moi saichant, soie amés* (48); see, too, such examples as *et talens m'en prent* (53) and the rich instance of phonic echoing in *Hui main au douç mois de mai, / devant le soleill levant, / en un vergier m'en entrai* (31). Cf., as well, the section on Word or stem repetition, below.

Rich rhyme

In both melody and rhythm, the verbal musicality of the Noailles motets is of course effected principally by rhyme. Numerous examples demonstrate that musicality is often enhanced through the occurrence of rhymes that go beyond the minimal recurrence of final vowel and consonant (VC) as in *amour / destour* or final vowel alone (V) as in *ama / boivra*, to include the repetition of preceding sounds, as in CVC *vergier / legier* (15Tr), VCV *ramee / amee* (30), or still earlier echoes, as in *pensament / ensament* (11). Note that there are some instances in which rich rhyme is achieved by traversing word boundaries, as in *assenee / mere nee* (1) or *envie / en vie* (14). There are instances, too, of double rhymes, e.g. *nule raison / nule mesprison*

(4), which, with similar alliteration and further expansion as well, opens the way to the sequence *sert s'amie / servie / sert mie* (2). Note that double rhymes accommodate interruption, as *en trait / s'en retraits* (40) or *m'a assésuré / m'a asséné* (41), as well as the crossing of word boundaries, as in *m'as mis / amis* and *prison / pris hom* (71) or *on l'ot / c'on le lot* (83). We use the term *rich rhyme* inclusively to denote all such cases. See further examples of rich rhyme in Table IIB.3, below.

No rhyme!

Paradoxically, in a corpus that gives so much space to the enhancement of musicality through rich rhyme and other echoing devices, there are as many as 12 texts that include unrhymed lines, that is, metrically correct verses that end in words without rhyming partners. These lines are found in motets 28, 31, 32M, 37, 39, 47, 60, 64, 75, 76M, 82, and 84. They tend to occur in direct speech or, more commonly, in documented quotations. It is noteworthy that, while non-rhyming lines constitute dissonances from the point of view of verbal music, they are very much in tune with the principle of compositional freedom that informs the entire collection.

Similar rhymes

There are examples in the corpus of rhymes that are so closely related as to share the same vowel without, however, losing their autonomy, as would be the case with assonance. Motet 51, for example, distinguishes between *-ai* and *-ee*, but aside from the difference in gender, the two vowels are realized in the same way. Motet 79, too, shows a quite similar vocalic resemblance in its homophonic pattern, in this case not only crossing the divide between rhyme genders but also adding the mark of plurality: the **a** rhyme is masculine singular *-ai*, while the **b** rhyme is feminine plural *-ees*, but note that there is effectively no difference in pronunciation between the two vowels.

Assonance

True assonance, a line-end equivalent of rhyme, occurs but rarely in Noailles. Three of the five lines of motet 65 show the assonating endings *sire / espine / prise*; the others are paired by the assonating words *malade* and *lasse*. In motet 61 *olive* is incorporated into a scheme otherwise con-

sisting of *amie* and *serie*. Beyond those cases, assonance is a not-infrequent internal echoing device, as in *J'ai mon cuer del tout abandoné / a vous, ma douce amie* (24). Or consider the vocalic recurrences in a ten-line text that links internal *douçour*, *so[u]vient*, *tous*, *co[u]rtoise*, and *douce* to the rhyming words *flo[u]rs*, *amours*, *jours*, *secours*, *dolours*, and *honours* (32Tr). See, too, motets 1, 31, 48, etc. Note that the apparently assonating endings in motet 57, *vous / jours / amours*, may in fact all be rhymes. See the Textual Note appended to motet 32 and, in the section on Language of the Scribe, the comments on inconsistencies in rhyming.

Alliteration

If assonance is “not infrequent”, alliteration, its consonantal counterpart, is remarkably abundant in the Noailles corpus, where it is manifested both in word-initial and in syllable-initial positions, as in the sequence *vers ma douce dame / découvrir, / tant l'ai adés doutee . . .*—at which point *d* becomes conjoined with *p* in the new alliterative sequence *ke je perdrai / pour paour de faillir / la riens ke je plus desir; / pour tant puis morir*. Here *d* returns to conclude the composition: *Ja ne li dirai, / ma tres douce dame, / les dous maus ke j'ai* (51). The numerous other examples of alliteration are found in the following texts, along with others as well: 7M, 10, 11, 15Q, 16, 17, 18, 28, 29, 30, 32Tr, 35, 36M, 37, 38, 39, 42, 45, 48, 55, 56, 68, 69, 70, 71, 73, 74Tr, 77, 84, 87.

As quickly becomes evident, the phonic phenomena enumerated here do not constitute closed categories. Examples of alliteration, for instance, may coincide in part with attestations of rich rhyme, just as either or both of those clusters may overlap the examples in any of the categories examined below.

Word or stem repetition

This category thus inevitably includes data cited above—or below—under different headings. It nevertheless retains its standing as an isolable feature of textual composition. In this example, the repetition of *jour* gradually develops into a striking alliterative echo: *Le premier jour de mai / . . . / car en tel jour sont amant cointe et lié; / . . . / ja n'aurai mais nul jour mon cuer joli* (15Tr). Elsewhere, as in the sequence *amés / amors / amie / amés* (48), the echo produced by stem repetition is no less effective semantically than it is acoustically. The opening recurrence in *Novellement m'a sospris / nouvelle*

amours, *ki* . . . (13) likewise derives its lyric strength from both lexical repetition and alliteration. Note that stem repetition sometimes entails the appearance of grammatically related forms, as in *clame* / *clamer* (54). For further examples of word or stem repetition, see Table IIB.2, below.

Derivation

Overlapping the preceding category of echoing devices is that of derived structures, that is, polysyllabic verbs or nouns related to simple forms through affixation. A number of the Noailles texts make heavy use of prefixed or suffixed forms, as in the echoing nouns *amours* / *amouretes* (69) or in the rhyming sequence *pris* / *repris* / *pris* / *sospris* (20). For some further examples of derivation, especially in rhymes, see Table IIB.3, below.

Table IIB Versification: Phonic Echoes

1. Examples of rich rhyme

- 1 *assenee* / *mere nee*
- 2 *sert s'amie* / *servie* / *sert mie*
- 4 *nule raison* / *nule mesprison*
- 11 *pensament* / *ensament*; *dolour* / *valour*
- 12 *acointier* / *entier*
- 13 *mis* / *amis*; *hardement* / *coment*
- 14 *envie* / *en vie*; *prové* / *truvé*
- 15Tr *algier* / *vergier* / *legier*
- 15M *longement* / *umlement* (cf. initial *loiaument*)
- 16 *amer* / *clamer*
- 20 *amendement* / *folement*
- 21 *contraire* / *retraire*
- 28 *comencement* / *seulement* / *menant* / *maintenant* / *legierement*; *arbroie* / *broie*
- 30 *ramee* / *amee*
- 40 *repentir* / *sentir* / *consentir* / *mentir*; *en trait* / *s'en retrait*
- 41 *m'a asseuré* / *m'a assené*
- 53 *cointement* / *autrement*
- 54 *amer* / *amer* / *clamer* / *clamer* / *entamer*
- 59 *avoir* / *decevoir* / *de voir*
- 69 *Emmelot* / *dorenlot* / *Emmelot*
- 75 *la voie* / *m'avoie* / *sa voie*; *revenir* / *a tenir* / *devenir* / *avenir*
- 79 *esprovees* / *provees* / *trovees*
- 89 *envoisement* / *entirement* / *joliement*
- ETC.

Table IIB *continued***2. Examples of word or stem repetition**

- 1 Onques n'amai tant com je fui amee;
pour tout deduit et toute joie avoir,
et le plus bel de toute la contree;
- 6 amors / amors; aillours / aillours
- 8 la plus belle ki soit nee
et ki plus a de valour;
s'en sui em plus grant baudour
- 13 Novellement. . . / nouvelle. . .
- 15 Le premier jour de mai
car en tel jour sont amant cointe et lié
ja n'aurai mais nul jour mon cuer joli
- 19 quant l'amai / quant la
- 28 La belle / La belle
- 30 Ke / Ke / K' / Ke / Ke / K'
- 33 Quant / Quant
- 48 amés / amors / amie / amés; joie / joie
- 49 dolent / dolours
- 51 douce dame / douce dame / dous
- 53 talens / talent
- 54 claime / clamer
- 55 confors / confors
- 56 Douce / douce; dame / damoiselle; amors / amors; vieus / viés / viés / viés
- 69 mot / mot; Emmelot / Emmelot
- 70 mains / mains
- 83 Chantés / chantés
- 84 mon cuer. . .; amie. . .; mie. . .; sovent. . .; Deus. . .
- 85 tant / tant; amours / amours / amour
- 86 part / part / part
- 90 amer Loiaument / amerai loiaument
- ETC.

3. Examples of derivation

- 8 jour / sejour
- 13 sospris / pris
- 14 prové / esprové
- 15Tr alegier / legier
- 16 endurer / durer
- 18 sospris / pris / pris / pris / apris / repris / espris
- 40 trait / retrait; sentir / consentir
- 54 entremis / tramis / mis / promis
- 79 esprovees / provees
- 83 revient / covient / sovient / revient
- ETC.

As we have seen, the texts of the motets in the Noailles songbook make use of both Central and Northeastern varieties of 13th-century French, Central being predominant, but Northeastern (essentially Picard) showing a heavy presence. Features of these varieties are not kept apart by song or theme, but are used without respect to any distinguishing principle and often occur within the body of a single text. Within the stated dialectal limits, freedom of choice is unconstrained.

A somewhat similar observation, but one of far greater consequence may be made concerning the entire corpus. That is, freedom of prosodic form and sheer variety of compositional types are concepts so deeply embedded in the collection as to produce 91 motet texts not one of which duplicates the versificatory pattern of any other. Our statistical tables demonstrate the truth of this claim, just as our discussion of rhyme and other rhetorical devices shows the masterful imagination and abilities of the Noailles poet. The chansonnier is the remarkable fruit of two forms of compositional art, one musical and the other textual.

Indiana University and Smith College

Works Cited

- DOSS-QUINBY, Eglal, with Samuel N. ROSENBERG. 2017. "Philological Complement to *Motets from the Chansonnier de Noailles* (BnF f. fr. 12615), music edited by Gaël Saint-Cricq, with texts and translations prepared by Eglal Doss-Quinby and Samuel N. Rosenberg (A-R Editions, 2017). Part 2: Textual Variants" (2017). *Faculty Publications*. Paper 4. http://scholarworks.smith.edu/frn_facpubs/4.
- GOSSEN, Charles-Théodore. 1976. *Grammaire de l'ancien picard*. Paris: Editions Klincksieck.
- ROSENBERG, Samuel N., Margaret SWITTEN, and Gérard LE VOT. 1997. *Songs of the Troubadours and Trouvères*. New York-London: Garland (now Routledge).
- SAINT-CRICQ, Gaël, Eglal DOSS-QUINBY and Samuel N. ROSENBERG, eds. and trans. 2017. *Motets from the Chansonnier de Noailles*. Recent Researches in the Music of the Middle Ages and Early Renaissance 42. Middleton, WI: A-R Editions.