

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

Eglal Doss-Quinby
Smith College, edoss@smith.edu

Samuel N. Rosenberg
Indiana University—Bloomington

Follow this and additional works at: https://scholarworks.smith.edu/frn_facpubs

 Part of the [French and Francophone Language and Literature Commons](#)

Recommended Citation

Doss-Quinby, Eglal and Samuel N. Rosenberg, "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." Addendum. Smith ScholarWorks, http://scholarworks.smith.edu/frn_facpubs/4.

This Article has been accepted for inclusion in French Studies: Faculty Publications by an authorized administrator of Smith ScholarWorks. For more information, please contact [href="mailto:scholarworks@smith.edu"](mailto:scholarworks@smith.edu).

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

by Eglal Doss-Quinby, with Samuel N. Rosenberg

Among the richest compilations of thirteenth-century French motets, the ninety-one compositions gathered in manuscript 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 repertory'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 critical apparatus that appears in this edition, focusing on matters of interest to philologists and literary scholars, namely, the textual variants.¹

As detailed in our edition, 54 of the 91 motets in the *Chansonnier de Noailles* have a total of 205 concordances in the thirteenth-century monophonic or polyphonic repertory; 53 of these 91 motets (plus the motet found in the Appendix to our edition) have textual variants.²

The variants given below list readings that differ from those in the edited text, not necessarily from those in the base manuscript. Variants are presented selectively. Orthographic variants,

¹ We have also prepared a complement to the introduction to the texts that appears in this critical edition, focusing on the language of the scribe and the varied modalities of versification. See Samuel N. Rosenberg, with Eglal Doss-Quinby, "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 1: Language of the Scribe and Versification," *Textual Cultures* 10.2 (2017).

² The complete list of sources cited with their shelfmarks can be found in *Motets from the Chansonnier de Noailles*.

whether reflective of dialectal phonological distinctions (e.g., *ce/çou* or *je/jou*) or not (e.g., *ke/que*), are excluded. All others are presented, viz., those that in any way affect sense or meter and those that are of morphosyntactic interest, the latter including most notably all instances of variation in case-flexion.

1. Onques n'amai tant com je fui amee / SANCTE GERMANE

1 com] que *a* – 2 se] si *U*, sil *RW*₂; me] ce *aHer*; peüst] peut *W*₂ – 3 au] a *U* – 4 pour] por tout *W*₂,
por tant por *Her*; tout deduit] toute hounour *a* – 5 le] a *U*, au *aRW*₂; plus bel] millour *U* – 7 ki] ke
U; a soi l'a] assoi la *Her*, la asoi *RW*₂; retenu] detenut *U* – 8 laise com mar fui ains de *U*.

2. Qui loiaument sert s'amie / LETABIMUR

4 leiaument et sanz *W*₂ – 6 doit recouer *Her* – 7 mais *followed by illegible word* de *Her*; mais] et *W*₂
– 9 que que nus *HerMoRW*₂.

3. D'amor trop lointaine / MANERE

(R) 9 nonporquant.

4. Trop longement m'a failli / PRO PATRIBUS

1 Trop mauez ore essalli *W*₂(1) – 3 se n'i] si ni *BaClLambMoR*, si ne *D*, ne ni *W*₂(1), *missing in Her*;
sai] seit *DHerR*, truis *Cl*; nule acheson *W*₂(1) – 4 *last syllable illegible in Her* – 5 ne fi an uers *with li*
added above the line in D – 6 c'un] dun *ClMo*, ke *DHerR*; lion *missing, added in the margin in Mo* – 8
san servi *D* – 9 tant *illegible in Her* – 11 di] die *BaClHerLambW*₂(1) – 12 ens] en
*BaClDLambMoRW*₂(1), *missing in Her*; cancons *Her* – 13 il tous iours ensi *BaDLambMoR*, il ades
ensi *Her*, il *missing issi tor iorz W*₂(1); tous] tout *Cl*.

5. Au departir plourer la vi / DOCEBIT

2 la plus *repeated in MüA* – 9 qant plorant (*piant MüA*) merci *MüAW*₂ – 10 cuer *Her* – 12 tot p.
*MüAW*₂ – 15 onc p. *W*₂.

6. Grevé m'ont li mal d'amors / IOHANNE

1 les maus *W*₂(1); damer *MoR*, *barely legible in Her* – 2 *remainder missing in Her* – 3 ke] car
*MoW*₂(1) – 4 sauroi *W*₂(1) – 5 men set *MoRW*₂(1) – 6 cui] qui *RW*₂(1); seruies *W*₂(1) – 8 nauroi
*W*₂(1) – 9 einsy me c. *W*₂(1).

7. Hare, hare, hie! / Balaan! / BALAAM

(W₂) *Triplum* 2 awan] ou en – 5 godouart – 6 dounerie – 9 nous] moi – 12 le] bon – 15 d’awan] dou an. *Motetus* 2 awan] ou an – 3 le] la – 6 il ont – 7 demi] de un – 8 o por qoi il font – 11 m’est] met – 12 g. auale – 13 ai] est – 14 perdat la c. – 15 ki] quant; b. agoud man.

8. *Li dous termines m’agree* / BALAAM

3 quadonc *Mo* – 4 le plus *Mo* – 8 ne sui mes apareillie *Mo* – 9 remainder missing in *R*; loiaute iai trouee *Mo* – 10 si lemport plus grant *Mo* – 13 cui] qui *Mo*.

9. *Puis ke belle dame m’aime* / FLOS FILIUS EIUS

(*Mo*) 2 destourber ne mi doit nus – 5 amans ne vantanz – 7 ne] nen – 8 n’i] ne.

11. *Molt m’abellist l’amourous pensament* / FLOS FILIUS EIUS

1–3 missing in *Her* – 2 soutinement *Cl* – 3 cuer *ClMo* – 4 et missing in *Her*; mi doint *Cl*, ma dame *Mo* – 5 tant] tout *Mo*; contient *ClMo* – 6 sens *ClHerMo*; et repeated in *Her*; vaillance] valour *Her* – 7 quar quant *ClMo*; recor] remir *ClMo*; son sens *ClHerMo* – 9 ne puis auoir *ClMo* – 11 ioie *ClMo* – 12 alegement *ClHerMo*.

12. *Bone amour sans trecherie* / FLOS FILIUS EIUS

(W₂) 3 nule] nul – 9 ma] sa – 12 s. lamor.

14. *Aucun m’ont par lour envie* / ANGELUS DOMINI DESCENDIT DE CELO ET ACCEDENS REVOLVIT

1 Aucuns *Cl*, Saucuns W₂ – 2 blamez *Cl* – 3 com missing in *Cl* – 4 provez *Cl* – 5 ait] ai *ClMo(1)*, ont W₂ – 8 grant *ClMo(1)W₂* – 9 saucuns W₂ – 10 grant *ClMo(1)W₂* – 14 m’a] mai *Mo(1)W₂* – 16 que nus *ClMo(1)W₂* – 17 missing in *Cl* – 18 cui] au *Mo(1)*; gent *ClMo(1)*; qe iaim trop me W₂.

15. *Le premier jour de mai / Par un matin me levai / Je n’i puis plus durer sans vous* / IUSTUS GERMINABIT SICUT LILIUM ET FLOREBIT

Quadruplum 4 en ce tans *ClMoW₂(1)*; amanz *Cl*; liez *Cl* – 5 et ie *Cl* – 6 nunques *ClMoW₂(1)* – 7 ne ia pour ce ne *MoW₂(1)* – 8 celui *ClMo* – 11 ie naurai iamais nul *Cl*; le cuer *Cl*; iolif W₂(1) – 12 celui prie *Cl* – 13 salue W₂(1); cest romans tant ia *Mo* – 14 que sa lui p. *Mo*; qe si p. W₂(1); que ce li plaist caim *Cl* – 15 caucun *ClMoW₂(1)*; c. prochain aie *Cl*. *Triplum* 1 leva *Mo* – 5 et de fier *HerMoW₂(2)* – 7 ie regardai *Cl*; ou regardoit W₂(1) – 8 maiostroi *Cl*, macointai *Mo*, maioustai W₂(1) – 9 la s.] sel s. *HerW₂(2)*; si la s. *MoW₂(1)*; ie la s. *Cl* – 10 si li dis W₂(1), et si li dis W₂(2) – 14 cuer] cors *Mo*; otrait W₂(1) – 16 dendroit bel W₂(1); esbanai W₂(2) – 17 par foi *HerMoW₂(1)W₂(2)* –

18 iames ne *HerMoW₂(2)* – 20 dist sire non *ClW₂(1)*, bel sire non *W₂(2)*, biaux dous sire non *Her*;
tres ieu voz ferai *Mo* – 22 que ie aim *ClMo*; cui iaim de cuer uerai *W₂(1)W₂(2)*; vrai] gai *Cl*.

Motetus 1 n'i] ne *ClMoW₂(1)* – 2 beaus] biau *Cl*, fins *Mo* – 4 effroi] esmai *Cl* – 6 leiaument *W₂(1)* –
10 ne *missing in W₂(1)* – 11 me *missing in Cl*.

16. Je quidai mes maus celer / IN SECULUM

(*W₂*) 6 a fins – 7 formant a. – 12 la penser.

17. Ma loiaus pensee / IN SECULUM

(*Mo*) 2 tient mon cuer ioli – 3 amie] amee – 4 maudit – 5 acusee] acelee – 7 de moi – 17 ber va.

19. Ma loiautés m'a nuisi / SECULUM

1 leiaute *W₂* – 3 celui *Cl*, cele *W₂* – 4 ior *W₂* – 5 liez *Cl*, liee *W₂*; ma douleur *MoW₂* – 7 tartarins *W₂* –
8 ke] car *BaClMoW₂* – 9 ki] que *Ba*; hastiement *BaMoW₂*, hastiuent *Cl* – 11 pensa *W₂* – 12 lamoi
Cl – 14 honi] trahi *BaClMo* – 15 ki] quant *BaClMoW₂*; li] lui *Cl* – 17 regart *Cl*; b. trahy ma *W₂*.

20. Chascuns dist ke je foloi / IN SECULUM

1 Chascun *W₂*; foloie *Cl* – 2 ne·l] ne *Cl*, nou *W₂*; set] sot *Cl* – 3 novel *Cl*; amor *W₂* – 7 se] quant
ClW₂ – 9 fui onques si *Cl*, fu onc nus si *W₂* – 10 napres moi nus ne sera *ClW₂* – 11–12 li douz
regarz de la bele mocirra *ClW₂*.

26. Bien doit joie demener / IN DOMINO

1–5 *missing in R*.

27. Main s'est levee Aëlis / MANSUETUDINEM

1–3 *missing in MüA* – 4–5 seule tint sa voie lés *missing in X* – 5 uers un *MüA* – 9 cele] ele *MüAR*;
sous] sus *MüA* – 10 ot haut] en haut *X*, a haut *MüA* – 12 i jut] muir *MüAX*.

28. Quant voi la flour en l'arbroie / ET TENUERUNT

5 oisiaus *MoW₂* – 6 p. may *Mo* — 11 ioie fesant *MoW₂* – 12 ki] si *MoW₂* – 13 et si r. *MoW₂* – 17 il
entent *W₂* – 18 ili r. *W₂* – 20 veez *Mo* – 25 espringuaz *W₂*.

29. Hui matin a l'ajornee / NOSTRUM

(*R*) 7 cortoise sage.

30. Au douç tans seri / ET TENUERUNT

(R) 4 la ramee – 6 me une – 8 par mi la – 12 qui iai – 13 nainc ne – 16 cele.

31. Hui main au douç mois de mai / HEC DIES

1 de moi W_2 – 2 desouz Mo ; s. luisant W_2 – 3 un *missing* R – 4 deiouste R – 6 rose W_2 – 8 la pri Mo – 10 natoucheres MoR , natoucheroiz W_2 .

32. Quant revient et foille et flors / L'autrier jouer m'en alai / FLOS FILIUS EIUS

Triplum 1 flor $ClMoW_2(1)$ – 2 la saison $ClMoW_2(1)$ – 3 me] mi Cl – 4 qui ma toz iors R ; tous] tot Cl – 5 ma *missing in R*; cortois et doz Mo – 6 ses s. Mo – 7 car sa v. Mo – 8 ma doulor $W_2(1)$ – 9 me v. bien Mo ; bien et henor $W_2(1)$. *Motetus* 1 Lautre ior men R – 2 un dest Cl – 3 uergier $CaClMoW_2(1)$; *missing in D* – 4 flors Ca ; *missing in D* – 5 genti pucelle t. D – 7 cors ot $CaCl$; eus ot uairs et lou cuer gai D – 8 chantoï Cl ; par g. $CaCl$; plain de dousor et chantoit D – 9 *missing in D* – 10 ken $CaClMoRW_2(1)$; dex ke f. D – 11 la fin la fin $MoW_2(1)$; la fins *once in R*.

33. En grant esfroï sui sovent / MULIERUM

5 pitie ne $MoW_2(1)$ – 6 et voit $MoW_2(1)$; li tens Mo – 8 bele aies $MoW_2(1)$; de moi *repeated in Mo*, *first without music*.

34. Au comencement d'esté / HEC DIES

2 flor ou $ClMo$, rose ou $W_2(1)$ – 6 lenuoisie $ClW_2(1)$ – 7 qui a mon cuer et Cl – 8 ne] nel Cl , le $W_2(1)$ – 9 ai troue Mo .

36. De la ville issoit pensant / A la ville une vielle a / MANERE

Triplum 3 marot i uient la d. W_2 ; par] la R – 7 moi] mai W_2 – 8 amie W_2 . *Motetus* 3 cui R ; qi a meintes n. W_2 – 5 oieziz t. W_2 ; la *missing* W_2 – 6 commença a RW_2 – 7 ie uois RW_2 – 8 ni ua RW_2 .

37. Douce dame sans pitié / PORTARE

2 qui Mo – 3 ne laues pas MoW_2 – 8 mont Mo – 9 ai c. W_2 – 10 qi s. W_2 – 11 ie mie R – 12 douz cuers a. mes maus MoW_2 – 13 quil ne mocient MoW_2 .

38. Par main s'est levee / FLOREBIT

1 matin Cl – 2 marot Cl – 3 amours mie Cl – 6 delaciee Cl , deslacies V – 7 *missing in Cl* – 9 ensi bailliee Cl – 10 flourir Cl , flor R – 12 pour ses b. V – 15 uegniez ClV ; fait cil V – 16 a uous de uos me plaing V – 17 *remainder missing in V* – 19 cele ClR ; qui R .

39. Nus ne set mes maus s'il n'aime / REGNAT

(R) 1 mes] les.

40. Nus ne se doit repentir / AUDI FILIA

4 cens Mo – 5 se desespoirs ne len trait R; se de ce pers ne le r. Mo – 6 ne ueut Mo.

41. Amours m'a asseuré / AMORIS

(R) 3 cele – 7 ce croi.

42. En tel lieu s'est entremis / VIRGO4 quil ne Mo(1)Mo(2) – 6 tous *missing* solaz Mo(2); delis] deduis Mo(1) – 8 li aime R – 9 si na plus Mo(1)Mo(2) – 10 quoisiau Mo(1)Mo(2); est *missing in* Mo(1); loin sapert Mo(1)Mo(2) – 11 ramee Mo(2) – 12 n'est *missing in* Mo(1) – 13 qui bien Mo(1)Mo(2)R; laime Mo(1)Mo(2).**43. Robins a la ville va / STYRPS IESSE**

(R) 9 ne] non.

44. Avoeques tel Marion – ia! / MANERE2 pastoriaus *remainder missing in* MüA – 8 ou couient R.**45. É douce dame, pour quoi / ET SPERABIT**

(R) 3 vers moi – 4 vers toz – 6 jeter] faire – 11 Je sent.

48. Belle, se vous ne m'amés / NOBIS(V) 2 mes cuers ioie – 3 damour – 6 anemie *appears under the next stave, flush with the right-hand margin.***51. Onques ne m'osai / VIRGO DEI GENITRIX VIRGA ES***Unmeasured transcription and Measured transcription with ending 1*

(R) 6 cuit.

Measured transcription with ending 2(R) 5 cuit – 11 sans mentir *missing.***53. Alés cointement! / PERLUSTRAVIT**

(R) 2 ke] car.

58. *Ma dame a douté* / DOMINO

(R) 1 Mamie.

60. *Mieus voil sentir les maus d'amer* / ALLELUYA

(W₂) 1 M. aim mourir des m. – 2 qe uiure sanz a.

64. *A vous pens* / PROPTER VERITATEM

(R) 2 bele douce.

65. *A vous vieng, chevalliers sire* / ET FLOREBIT

(R) 1 chevalier – 3 damors – 5 ia morrai.

66. *Liés est cil ki el païs va* / DOCEBIT

(R) 5 il i a.

70. *Li dous chans de l'oiseillon* / VIRGO DEI

(O) 5 que m. – 8 si ni sai a. – 13 iusque ci – 16 qui p.

74. *Se valours / Bien me sui apercheüs* / HIC FACTUS EST

Triplum 1 Sa W₂ – 3 tout W₂ – 6 qenuoisie W₂ – 7 motoie Ba – 8 que BaMoW₂; prumiere W₂ – 11 uerai W₂. *Motetus* 1 aperceu Mo – 3 bien Ba – 4 ie me BaMo; teus Mo – 7 je ne] nen Ba, ie Mo, ne W₂ – 8 li ne esioiz Mo, li ne ioi W₂ – 9 qe ie W₂; que la voie BaMo – 10 et *missing in* BaMoW₂ – 11 qe ne W₂ – 12 cele que BaW₂, cele qui Mo.

75. *Mercis, de qui j'atendroie* / FIAT FIAT

1 mercit D, merci MoW₂(1); iatandoie DMoW₂(1) – 3 esloigniet D – 6 et si ne D – 7 de lui Mo – 11 ne ie D; ke gi D – 13 an bien D; g. biens W₂(1); ne a la DW₂(1).

78. *Trop m'a amours assailli* / IN SECULUM

3 celui MoW₂(1) – 5 ne na fors Mo, nen oi fors W₂(1) – 7 puis] plus Mo – 9 fors quant Mo, qe quant W₂(1) – 10 si li MoW₂(1); dis W₂(1).

79. *D'amors sont en grant esmai* / ET SUPER

3 et mont W₂ – 5 car uers MoW₂ – 6 quen uers MoW₂.

80. Ier matin me chevaucoie / PORTARE

(Mo) 1 matin] main; me *missing* – 3 et *missing*.

**84. Cele m'a s'amour dounee / ALLELUYA HODIE MARIA VIRGO CELOS ASCENDIT
GAUDETE QUIA CUM CHRISTO REGNAT**

1 ma lamort $W_2 - 3$ vient] aim $W_2 - 4$ qautre m. qautresri mont n. $W_2 - 7$ le mie $W_2 - 14$ Fins
cuers ne $W_2 - 17$ desir uoer $W_2 - 18$ les maus $W_2 - 24$ tres *missing in* W_2 .

87. J'ai trové ki m'amera / FIAT FIAT

3 conques $MoTu$; nus hons $MoTu - 4$ si longuement $MoTu - 7$ la uerrai ie $Tu - 11$ sai t. $Mo - 13$ le]
la Tu .

88. A grant joie / IUSTUS

(W_2) 3 par un – 5 simple et – 8 gente et.

Appendix. En non Dieu, c'est la raige / FERENS PONDERA

1 En on dieus D ; non diu diex $MoW_2 - 2$ damors me tient D ; damer $MoW_2 - 3$ si ne $Mo - 4$ nan
puix $D - 7$ an moi DMo , en mai $W_2 - 8$ la voi *repeated once* D , la voi dex la voi la voi $MoW_2 - 9$
bele blonde Mo .