THE EIGHT MONOPHONIC POLITICAL PLANCTUS
OF THE FLORENCE MANUSCRIPT

by

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Abstract

The medieval planctus is a Latin lament, composed in great numbers on Biblical themes as well as for the death of political figures or the destruction of cities. It appeared in both monophonic and polyphonic form, and had counterparts in a number of vernacular languages. The manuscript Biblioteca Mediceo-Laurenziana Pluteo 29.1, known as the Florence manuscript, contains eight monophonic planctus in the memory of well-known public figures of the late twelfth and early thirteenth centuries. This thesis will examine these compositions as a collection.

The monophonic repertoire of the middle ages has been examined in a relatively limited fashion; the florid Latin repertoire, which includes these planctus, has been studied hardly at all. This thesis will provide a musical analysis based upon the text, to prove that the underlying compositional basis for these widely disparate pieces was the same. The planctus span a period of seventy years, and differ greatly in length, textual structure, and musical form. However, as this work will demonstrate, despite their differences, they follow essentially the same inner logic.

The analyses contained in the thesis are based upon study of both the syntax and poetry of the text, and seek to discover the relationship of the music to these textual aspects. Various facets of the music (cadence structure, melodic outline, ambitus, and mode) are included in the study. In the process of this study, other facts about the planctus also come to light: the importance of pitches grouped into melodic phrases; mode as an expressive tool rather than a restrictive set of parameters; and the presence of various forms of descriptive composition, or word-painting, often considered not to exist in medieval music. The thesis draws conclusions regarding these aspects of the music, and how they are all used to the greater expression of the texts. The results of this analysis conclude that the eight planctus, while differing in surface characteristics, are the outcome of a single compositional approach, that of the text as a departure point for the music.
# Table of Contents

Abstract ii

Table of Contents iii

List of Tables iv

List of Figures v

Acknowledgment vii

Chapter One The Planctus of the Florence Manuscript and the Analysis of Medieval Monophonic Song 1

Chapter Two *Omnis in lacrimas* 14

Chapter Three *Anglia planctus itera* 25

Chapter Four *Turmas arment christicolas* 33

Chapter Five *Eclypsim passus totiens* 39

Chapter Six *Iherusalem iherusalem* 45

Chapter Seven *Alabastrum frangitur* 54

Chapter Eight *O mors que mordes omnia* 63

Chapter Nine *Sol eclypsim patitur* 68

Chapter Ten Conclusions 74

Bibliography 78

Appendix Transcriptions 81

*Omnis in lacrimas* 83

*Anglia planctus itera* 86

*Turmas arment christicolas* 88

*Eclypsim passus totiens* 92

*Iherusalem iherusalem* 94

*Alabastrum frangitur* 98

*O mors que mordes omnia* 100

*Sol eclypsim patitur* 102
List of Tables

Table 1  | The contents of the Florence manuscript | 3
Table 2  | The planctus of the Florence manuscript, the subjects, and their death dates | 4
Table 3  | Omnis in lacrimas, structure | 19
Table 4  | Anglia planctus itera, structure | 27
Table 5  | Eclypsim passus totiens, structure | 41
Table 6  | Iherusalem iherusalem, structure | 49
Table 7  | Alabastrum frangitur, structure | 58
Table 8  | Sol eclypsim patitur, structure | 71
Table 9  | Summary of poetic structures | 75
# List of Figures

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figure 1</td>
<td>Some of the subjects of planctus of the Florence manuscript</td>
<td>5</td>
</tr>
<tr>
<td>Figure 2</td>
<td><em>Omnis in lacrimas,</em> text and translation</td>
<td>15-16</td>
</tr>
<tr>
<td>Figure 3</td>
<td><em>Omnis in lacrimas,</em> melodic outline, stanzas 1 &amp; 2</td>
<td>20</td>
</tr>
<tr>
<td>Figure 4</td>
<td><em>Omnis in lacrimas,</em> melodic outline, stanzas 3 &amp; 4</td>
<td>22</td>
</tr>
<tr>
<td>Figure 5</td>
<td><em>Omnis in lacrimas,</em> melodic outline, stanzas 5 &amp; 6</td>
<td>22</td>
</tr>
<tr>
<td>Figure 6</td>
<td><em>Omnis in lacrimas,</em> melodic outline, stanza 7</td>
<td>23</td>
</tr>
<tr>
<td>Figure 7</td>
<td><em>Anglia planctus itera,</em> text and translation</td>
<td>26</td>
</tr>
<tr>
<td>Figure 8</td>
<td><em>Anglia planctus itera,</em> first stanza excerpts (lines 5 &amp; 7)</td>
<td>27</td>
</tr>
<tr>
<td>Figure 9</td>
<td><em>Anglia planctus itera,</em> melodic outline, first stanza, lines 1-4</td>
<td>29</td>
</tr>
<tr>
<td>Figure 10</td>
<td><em>Anglia planctus itera,</em> melodic outline, first stanza, lines 5-9</td>
<td>30</td>
</tr>
<tr>
<td>Figure 11</td>
<td><em>Anglia planctus itera,</em> melodic outline, second stanza, lines 10-12</td>
<td>31</td>
</tr>
<tr>
<td>Figure 12</td>
<td><em>Anglia planctus itera,</em> melodic outline, second stanza, lines 13-18</td>
<td>31</td>
</tr>
<tr>
<td>Figure 13</td>
<td><em>Anglia planctus itera,</em> second stanza excerpts (lines 13-14)</td>
<td>32</td>
</tr>
<tr>
<td>Figure 14</td>
<td><em>Anglia planctus itera,</em> second stanza excerpts (lines 16-18)</td>
<td>32</td>
</tr>
<tr>
<td>Figure 15</td>
<td><em>Turmas arment christicolas,</em> text and translation</td>
<td>34</td>
</tr>
<tr>
<td>Figure 16</td>
<td><em>Turmas arment christicolas,</em> melodic outline, lines 1-2</td>
<td>35</td>
</tr>
<tr>
<td>Figure 17</td>
<td><em>Turmas arment christicolas,</em> melodic outline, lines 3-4</td>
<td>35</td>
</tr>
<tr>
<td>Figure 18</td>
<td><em>Turmas arment christicolas,</em> melodic outline, lines 5-11</td>
<td>36</td>
</tr>
<tr>
<td>Figure 19</td>
<td><em>Turmas arment christicolas,</em> excerpts</td>
<td>37-38</td>
</tr>
<tr>
<td>Figure 20</td>
<td><em>Ecylsisim passus totiens,</em> text and translation</td>
<td>40</td>
</tr>
<tr>
<td>Figure 21</td>
<td><em>Eclypsim passus totiens</em>, melodic outline</td>
<td>42</td>
</tr>
<tr>
<td>Figure 22</td>
<td><em>Eclypsim passus totiens</em>, melodic outline, opening and closing melismas</td>
<td>43</td>
</tr>
<tr>
<td>Figure 23</td>
<td><em>Iherusalem iherusalem</em>, text and translation</td>
<td>47</td>
</tr>
<tr>
<td>Figure 24</td>
<td><em>Iherusalem iherusalem</em>, first stanza excerpts</td>
<td>50</td>
</tr>
<tr>
<td>Figure 25</td>
<td><em>Iherusalem iherusalem</em>, second and third stanza excerpts</td>
<td>51-52</td>
</tr>
<tr>
<td>Figure 26</td>
<td><em>Alabastrum frangitur</em>, text and translation</td>
<td>55</td>
</tr>
<tr>
<td>Figure 27</td>
<td><em>Alabastrum frangitur</em>, melodic outline, first stanza</td>
<td>59</td>
</tr>
<tr>
<td>Figure 28</td>
<td><em>Alabastrum frangitur</em>, melodic outline, second stanza</td>
<td>60</td>
</tr>
<tr>
<td>Figure 29</td>
<td><em>Alabastrum frangitur</em>, melodic outline, third stanza</td>
<td>61</td>
</tr>
<tr>
<td>Figure 30</td>
<td><em>Alabastrum frangitur</em>, excerpt</td>
<td>62</td>
</tr>
<tr>
<td>Figure 31</td>
<td><em>O mors que mordes omnia</em>, text and translation</td>
<td>63-64</td>
</tr>
<tr>
<td>Figure 32</td>
<td><em>O mors que mordes omnia</em>, melodic outline, first stanza</td>
<td>65</td>
</tr>
<tr>
<td>Figure 33</td>
<td><em>O mors que mordes omnia</em>, melodic outline, second stanza</td>
<td>66</td>
</tr>
<tr>
<td>Figure 34</td>
<td><em>O mors que mordes omnia</em>, third stanza excerpt</td>
<td>66</td>
</tr>
<tr>
<td>Figure 35</td>
<td><em>O mors que mordes omnia</em>, third stanza excerpt</td>
<td>66</td>
</tr>
<tr>
<td>Figure 36</td>
<td><em>Sol eclypsim patitur</em>, text and translation</td>
<td>69</td>
</tr>
<tr>
<td>Figure 37</td>
<td><em>Sol eclypsim patitur</em>, opening melisma</td>
<td>71</td>
</tr>
<tr>
<td>Figure 38</td>
<td><em>Sol eclypsim patitur</em>, melodic outline, first stanza</td>
<td>72</td>
</tr>
<tr>
<td>Figure 39</td>
<td><em>Sol eclypsim patitur</em>, opening melisma, second stanza</td>
<td>72</td>
</tr>
<tr>
<td>Figure 40</td>
<td><em>Sol eclypsim patitur</em>, second stanza excerpt</td>
<td>73</td>
</tr>
</tbody>
</table>
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Chapter One

The Planctus of the Florence Manuscript and the Analysis of Medieval Monophonic Song

Throughout the middle ages, it was customary to compose laments commemorating the deaths of important figures. The laments were written in many forms and languages; the largest portion consists of those in Latin, called planctus. Most of the planctus are Biblical in subject, even liturgical; these appear duplicated in many different sources. Laments of Rachel, David, the Virgin, and other Biblical characters such as Samson are common, often related in structure to the lai or sequence; many of the others, composed for the death of public figures or the destruction of cities, survive only as texts without music, or in a number of cases, with only staffless neumes to suggest the melody.\(^1\) One of the earliest such staffless compositions laments the death of Charlemagne in 814.\(^2\) Relatively few of these "political" planctus survive in sources with staff notation; the largest collection, and the one dealt with in the present work, is that found in the tenth fascicule of the Florence manuscript. The Codex Las Huelgas, a Spanish collection similar in size and scope to, but later than, the Florence manuscript, contains four; the remaining political planctus

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\(^1\)Janthia Yearley, "A Bibliography of Planctus," *Journal of the Plainsong and Medieval Music Society* 4 (1981): pp. 15-27. This bibliography is a catalogue of all known planctus and vernacular laments, giving their sources and, where known, their subjects. It also lists available transcriptions and discussions of the music and poetry; however, work done since 1981 is, of course, not included. Yearley’s bibliography is an essential starting point for any research on the Latin planctus and its vernacular counterparts.

\(^2\)This, along with several other planctus from the same source (Paris, Bibliothèque Nationale, ms. 1154) are presented in facsimile and transcriptions in Edmond de Coussemaker, *Histoire de l’Harmonie au Moyen Age* (Paris: Librairie Archéologique de Victor Didron, 1852). As not even pitches can be clearly determined from the staffless notation, it is unclear how Coussemaker arrived at his precisely notated, rhythmic transcriptions; however, it should be remembered that this landmark work dates from over a hundred years ago. The colour facsimiles are extraordinarily clear.
are scattered amongst smaller sources. The vast majority of the extant political planctus with music are monophonic songs; however, a few polyphonic conducti also survive.\(^3\)

The thirteenth-century manuscript Biblioteca Mediceo-Laurenziana Pluteo 29.1, known as the Florence manuscript, is well known as a vast collection of various genres related to the Notre Dame school of Paris. It is one of the principal collections of this important school of the twelfth and thirteenth centuries, and contains the greatest number of organa and conductus of any manuscript of the period (1,023 compositions).\(^4\) Although not the earliest of the Notre Dame collections, it is the largest, and was compiled virtually next door to the cathedral.\(^5\) On the basis of paleographical evidence, Rebecca Baltzer has dated the manuscript from the middle of the thirteenth century. The human figures in the illuminations are not those of the second quarter of the century, nor are they those of the 1260's (as defined by the *St. Louis Psalter*, Paris, Bibliothèque Nationale, lat. 10525); rather, the stylistic affinity is with the *Vie de St. Denis* of 1250 (Paris, Bibliothèque Nationale, nouv. acq. fr. 1098, specifically folio 58).\(^6\) Although the destination of the codex may never be known, it seems clear that it was compiled as a record of the achievements of the Notre Dame school.

The manuscript does not appear to have been intended for use by performers, as can be seen by the layout of the motets, in which the tenors often cannot be read at the same time. Baltzer speculates that the patron may have been a member of the clergy, as the manuscript contains no texts on courtly love, nor indeed, any in the vernacular; the manuscript is also much less elaborately illuminated than is often the case in the manuscripts created for the nobility.\(^7\) The collection is partially retrospective, and could have been compiled as a memorial to a number of important genres that, by the middle of the thirteenth century, were being superseded by newer

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\(^{3}\) Three two-part conducti are found in the Florence manuscript, composed in memory of Geoffrey of Brittany, Henry II of England, and Frederick Barbarossa, Holy Roman Emperor; one three-part conductus, also in Florence, mourns the passing of Archbishop William of Bourge in 1209 (Yearley, pp. 15-27).


\(^{5}\) Wright, p. 244.


\(^{7}\) Baltzer, p. 16.
forms and styles. However, there is no certain knowledge of the whereabouts of the manuscript until it appears in the collection of Piero de' Medici in the mid-fifteenth century.

Table 1 shows the contents of the Florence manuscript, from the earliest two-part conductus of the late twelfth century to the fully-developed three-part motets of the mid-thirteenth century.

Table 1 - The contents of the Florence manuscript

<table>
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<th>fascicule</th>
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| I         | 4-part organa  
           | 4-part conducti  
           | 2- and 3-part clausulæ |
| II        | 3-part organa  
           | 3-part Benedicamus Domino settings  
           | 3-part clausulæ  
           | 3-part Alleluia setting |
| III       | 2-part organa  
           | 2-part Benedicamus Domino settings  
           | 2-part clausulæ |
| IV        | 2-part organa |
| V         | 2-part clausulæ |
| VI        | 3-part conducti  
           | 3- and 4-part motets  
           | textless mensural additions |
| VII       | 2-part conducti |
| VIII      | 3-part conductus motets |
| IX        | 2- and 3- part motets |
| X         | monophonic songs |
| XI        | monophonic songs |

Table 1 shows that the tenth and eleventh fascicules of the manuscript are given over to a sizable collection of monophonic Latin songs. Among these are poems of many different types: the moralizing *admonitio* of Philippe the Chancellor are included, along with songs of praise and
texts that reflect on life, humanity, and death. Included in the tenth fascicule are eight planctus for historical figures of the time.\footnote{Yearley lists nine, including \textit{Divina providentia}, a conductus in honour of William of Longchamp. (Yearley, p. 17.) However, this poem is clearly not a planctus, as it contains no references to death or mourning. Ruth Steiner supports this conclusion, pointing out that while the text commemorates William's early career, it makes no mention of events later in his life. Steiner dates the composition between 1189 and 1192, well before William's death in 1197 (Yearley gives William's death date as 1192). (Ruth Steiner, "Some Monophonic Latin Songs," Ph.D. dissertation, Catholic University of America, 1964, pp. 144-6.)}

The planctus listed in Table 2 span the entire length of the Notre Dame school, from the 1180's to the 1250's. The earliest, \textit{Omnis in lacrimas}, was composed around the same time as the so-called \textit{Magnus Liber Organa} attributed to Leonin (the two-part organa listed in fascicules 3 and 4 of the Florence manuscript in Table 1); the latest, \textit{Sol eclipsem patitur}, comes from the same period as the motets which were to become the dominant genre of the next two centuries.

\textbf{TABLE 2} - The planctus of the Florence manuscript, the subjects, and their death dates

\begin{tabular}{|l|l|l|}
\hline
\textit{Omnis in lacrimas} & Henry I (the Liberal), Count of Champagne & 1181 \\
\textit{Anglia planctus itera} & Geoffrey, Duke of Brittany & 1186 \\
\textit{Turnas arment christicolas} & Albert, Bishop of Liège & 1192 \\
\textit{Eclipsem passus totiens} & Peter the Cantor & 1197 \\
\textit{Iherusalem iherusalem} & Henry II, Count of Champagne, and his mother, Countess Marie & 1197, 1198 \\
\textit{Alabastrum frangitur} & Philip II (Augustus), King of France & 1223 \\
\textit{O mors que mordes omnia} & Philip Augustus & 1223 \\
\textit{Sol eclipsem patitur} & Ferdinand III, King of Castile & 1252 \\
\hline
\end{tabular}

Most of the planctus were composed for members of the secular nobility; only two were written in memory of members of the clergy. Of these various nobles, all but one (Ferdinand of Castile) were closely related. Figure 1 shows the intermingling of these various figures, and thereby their relationship to the Paris of the Notre Dame composers.
The eight planctus differ considerably in style. While all eight are somewhat melismatic, a few are extremely florid; and although all are centered on G, some employ flats or sharps that take them far from their central modality, or in some cases, alter the mode completely. While some of the planctus cadence often and regularly on G, others do so rarely, ranging far afield within the composition. Most are rhyming two- or three-stanza poems, musically through-composed; however, two contain through-composed texts, and one is in sequence form, employing pairs of versicles. (The sequence was a form commonly used in the composition of the liturgical planctus.) All eight have a fairly wide melodic range (at least an octave), but a few of the most florid contain particularly wide-ranging, rhapsodic lines within single phrases.
In the past, all monophonic Latin songs were classified as conductus, but scholars are now beginning to realize how little some of these compositions have in common with their polyphonic counterparts. John Stevens has suggested that the term "conductus" be reserved for liturgical compositions, while the other, more elaborate works be given the term cantio. These melismatic compositions are clearly different in nature than the more syllabic, often liturgical, works, and the question of rhythm therefore requires different treatment. This issue has been discussed often with regard to both Latin and vernacular song of the twelfth and early thirteenth centuries. The square notation used in the manuscripts of this period is rhythmically enigmatic, particularly as it appears in the monophonic works.

Musicologists have suggested various rhythmic approaches to this monophonic repertoire. Gordon Anderson's editions of conductus make use of mensural rhythm, based on concordances in later manuscripts. Ruth Steiner, however, points out that all of the monophonic conductus found in mensural sources are in syllabic style, and based on her own examination of the sources, suggests that even a modal approach is not suitable for the melismatic conductus. John Stevens is a proponent of the isosyllabic approach, which involves syllabic equality and the rhythmic subdivision of each syllable. He bases this on the principle of syllable-counting, which is discussed by many contemporary sources, and the regular, clear syllabic grouping of the notes within the manuscripts themselves.

However, isosyllabic performance is clearly inappropriate for the highly florid songs, many of which contain lengthy melismas on single syllables, not only at the beginning and ending of phrases, but throughout the works. In an isosyllabic approach, either the long melismas would have to be performed impossibly fast, or the more syllabic passages would have to move so slowly

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12. John Stevens discusses these ideas throughout his book, cited above.
as to lose all meaning. Ernest Sanders quotes the early thirteenth-century portion of the treatise *Discantus positio vulgaris*, which states that ligatures of more than four notes "are not really subject to rules but are performed ad libitum."\(^{13}\) Christopher Page, a proponent of isosyllabic performance in the polyphonic conducti, admits that this approach is unsatisfactory for the *cantio*, in his discussion of the performance of *Anglia planctus itera*; he believes that only polyphony should be considered "measured music": "The monophonic conductus ... demands a different treatment, for its expansive melismas are too luxurious for an isosyllabic approach."\(^{14}\) However, Page's solution, the use of what he terms "the equalist delivery of plainchant", is also less than satisfying.

Hendrik van der Werf also subscribes to the use of free (but not equal-note) rhythm in the interpretation of monophonic song, while even Anderson states that "it should then be understood that the resultant transcriptions are only the basic performance material from which a solo singer may exercise individual variation within the known stylistic framework offered by a close study of the parallel mensural sources," suggesting that he is not entirely easy with some of the results of his application of mensural rhythm to the monophonic works.\(^{15}\) Higini Angles transcribes *Sol eclypsim patitur* and the four planctus from the Las Huelgas manuscript in a more or less free rhythm; Robert Falck does the same for the highly melismatic *Turmas arment christicolas*.\(^{16}\)

Leo Treitler advocates taking textual syntax as a departure point for interpretation. In a number of articles dealing with early chant, he points out the connection of the music to the syntax, rather than the stresses, of the Latin.\(^{17}\) In these articles, he states, "The representational mode of a

\(^{14}\)Christopher Page, Notes to *Music for the Lion-Hearted King*, Gothic Voices; Christopher Page, director, Hyperion CD A66336, 1989.
sign or sign-system depends on both its form and the experience of the reader. Sign systems do not function in a single, invariable mode, because they are communication media and what they say depends in part on the condition of the receiver," and "All the evidence taken together converges on a conception of melody for which the first notations were invented not so much as a sequence of pitches, but as a succession of vocal or melodic movements accompanying the declaiming of syllables of text." He also points out in several places within these writings that the unknown Johannes, writer of the treatise De musica in c. 1100, describes the relationship between text and music as one of punctuation. In another article, "Medieval Lyric," Treitler writes as follows:

But it is on the syntactical level of language that medieval musicians focused most of all in reflecting and enhancing meaning and expression of poetry through melody. And it was about matchings at this level that medieval writers on music were clearest and most explicit when it came to the relations between music and language.

As his analytical examples in this article, Treitler takes four different monophonic songs dating from c. 1100 to c. 1225, two in Latin, one in old German, and one in Provençal.

Dominique Vellard, the director of the Ensemble Gilles Binchois and a scholar and performer of this repertoire, takes a similar approach in his performance of monophonic Notre Dame repertoire:

Even though it is theoretically possible to read the melodies from the modal notation, the musical result is so unconvincing that we have preferred to adopt an interpretation in the great tradition of the [12th century] monodies in conductus form, deducing the rhythm from the relationship of text to music, from the melodic structure, and from the balance of the phrases.

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18Treitler, "The Early History of Music Writing," p. 239.
19Treitler, "The Early History of Music Writing," p. 244.
Wulf Arlt writes of compositions "where the musical formulation points to a manner of performance which resists notation in proportional durational values," and states, "The debate has shown above all, and with absolute clarity, that ... the question of rhythm cannot be approached in isolation from a large number of other aspects." It is clear that when an attempt is made to reconcile the various theoretical approaches with a number of specific examples from the repertoire, the application of any fixed rhythmic system is an unsatisfactory solution to the problems. A greater understanding of the importance of words and rhetoric (the art of the spoken word) to the medieval mind leads one to the conclusion described above: that any solution omitting the importance of the text and its purpose is doing an injustice to the artistry of the music.

Much has been said on the place of written music in the middle ages. It seems likely that there was never any definitive version of a composition in the sense that we would think of it today; Treitler calls the medieval music manuscript "a point of departure" rather than a "blueprint for performance." A single monophonic song may exist in variant versions in a number of different manuscripts; often, the differences from one to another are not structural. It is probable that these versions were based on different performances of a song; clearly, then, much was left to the individual singer. It is unlikely that the performer learned the song from a manuscript; more probably, it was passed along through some form of oral transmission. This would make variant performances certain. Treitler compares this phenomenon to "the living tradition of folksong", in which numerous variant versions of a single traditional song can exist side by side.

This is not to suggest that there was no compositional intent to a given work, or that structure was unimportant. Arlt writes, "Different versions can result from the fact that while poetic and musical strategies were clear, their exact formulation could vary." Clearly, there were aspects of compositions that were considered crucial to the integrity of the pieces; however, precise pitch may not always have been one of these. The existence of numerous variant sources

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23Leo Treitler, "Medieval Lyric," p. 3. Christopher Page takes an opposing view, in his introductory notes to the various recordings of his ensemble, Gothic Voices.
24Treitler, "Medieval Lyric," p. 3.
25Arlt, p. 64.
for many compositions, all containing slight differences, but with the essentials of the overall melodic and cadence structure intact, suggests that these overall structures were often the most important aspect of the music. Then, as now, there were certainly traditions that would have been well known to both composers and performers. The fact that medieval culture was predominantly oral makes these traditions difficult to recover. However, some hint of them is essential to any true understanding of monophonic song.

It seems that it is necessary for students of medieval music to let go of the notion of the manuscript source as an unimpeachable authority, and of the idea that specificity was as important to the medieval mind as it is to the modern one. Not only are these ideas difficult for the modern musician to comprehend, but they make the prospect of detailed study a daunting one. If a song is not a fixed, unchanging work of art, but a constantly evolving life form, how is analysis to be applied? Following the writings of Treitler and Arlt, which emphasize the importance of the text as a starting point, my response to this problem has been to examine each text/music phrase as a unit rather than as a collection of independent pitches. The characteristics of each unit can then be studied, on the assumption that, however specific pitches may have altered from one performance to another, the general cadence structure and melodic outline of the song would have remained intact. Thus, a song becomes a unified collection of musical phrases, and it is the relationship of these phrases to one another that provides the structure. In taking this approach, one must attempt to interpret the song artistically before any analysis can be possible; Arlt writes that "it is appropriate to speak of modal rhythm in monophonic song ... only when the melodic formulation of a song and the relationship between music and text offers a modal conception." Interpretation can be aided further by the clear pitches, text underlay, and durations, in the form of repeated notes over a single syllable, provided in the Florence manuscript; but only an examination of the text will give this information meaning.

The following analysis of these compositions is based upon cadences and melodic outline; these two issues should be discussed here, as the argument has been based upon very specific

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26 Arlt, p. 70.
interpretations. "Cadence" defines any phrase ending (two or more pitches thereof) which comes to a clear resting place, regardless of the pitch involved; however, the sense of repose is subjective in that it depends upon context, both within a melody and within a section of text. These analyses owe much to the belief that textual rhetoric is the guiding principal of these compositions; therefore, part of what defines a cadence is its place in the text. It will be seen that, while a phrase ending on G is generally interpreted as a cadence, there are occasions when, due to textual and other considerations, the melodic line does not actually pause on G, but continues. Important to this thinking is the observation that the "rests" in the manuscript are not consistent in their meaning; although they usually serve as punctuation or breath-marks, they occasionally seem intended only as clarification of crowded ligatures. Furthermore, the presence of a breath mark can mean either a breath or brief pause that does not imped the musical flow, or a full stop in the melodic line.

Although a phrase can cadence upon any note, not all cadences are equal. Once again, the interpretation is somewhat subjective, but follows a certain general hierarchy. A cadence on any note can be made stronger by repetition of the final pitch, as in B-A-G-G. A cadence on G is made stronger if the melody rises to G from below; for instance, F-G. It is even stronger if the melody falls further before rising, as in E-F-G. The longer the resolution takes, the stronger the cadence; for example, a long on E or F would increase the intensity of the cadence. Again, the application of this hierarchy has much to do with the position of a cadence in the text. It is also a relative rather than an absolute system; what is a weak cadence in one context can appear strong in another.

Distinction will be made within the analyses between poetic line, text sentence, text clause, and musical phrase. A poetic line is a single line of text ending in a rhyme sound, as seen in the numbered versions of the poems found within each chapter; while a text sentence is a complete grammatical sentence, which may coincide with a single poetic line, or more frequently, may contain more than one poetic line. Occasionally, a text sentence is extremely short, making up only a part of one poetic line. A text clause is a portion of a text sentence which is a self-contained clause. The rules of Latin word order are so flexible that these do not always match the clauses of the English translations, although the English has been presented as similarly as possible. A
musical phrase is single balanced musical line ending in a cadence (not always a strong cadence; see above on what constitutes a cadence). The distinction between "line" and "musical phrase" will not always be made, in cases where the two coincide, but "musical phrase" will be used in situations in which the two differ.

The analysis will frequently mention melodic balance. There are various ways that balance is achieved between musical phrases. Ambitus is one. A phrase that sits mostly above G, in the authentic mode, may be balanced by a corresponding phrase below G, in the plagal. A rising line may be balanced by a falling line, or a melismatic one contrasted with a syllabic one. All these characteristics are combined to create what is referred to as "balance" of musical phrase, and this balance also serves to emphasize certain groupings of phrases, as do the cadence types discussed above. Graphic representations of the melody are included to demonstrate the melodic phrases; in these graphs, every pitch has been represented, but no distinction has been made between the lengths represented by single and repeated pitches. Only pitches repeated on new syllables of text are shown in the graphs. It must be restated that it is the melodic outline, and not specific pitches, that is important to the analysis; this will be made clear repeatedly by the comparison of one phrase to another, as exact repetition is extremely rare in these compositions.

Some clarification should be added regarding discussions of rhyme scheme and mode. When a rhyme scheme for a given stanza is outlined, each letter refers to a particular rhyme sound for the duration of that stanza only; reference to the same letter in discussion of a succeeding stanza does not necessarily imply the same rhyme sound as in the earlier stanza. As a rule, the poetic form of each stanza is not analyzed in relation to the others.

The discussion of ambitus frequently refers to mode. This discussion eschews the Greek terminology (dorian, phrygian, etc.) and refers instead to the modes by number. In this system, first mode refers to the dorian mode on D, while second mode refers to the corresponding plagal mode. The authentic and plagal modes on E are referred to as third and fourth mode, and so on. Strict modal classification, as it is often applied to chant, is by no means possible here, as the range of the compositions is often such that a given piece may comprise both authentic and plagal forms
of a given mode; also, use of accidentals at times may move a composition away from strict modality.

Complete texts and translations are given near the beginning of each chapter, while complete transcriptions appear in the appendix. The capitalization and punctuation of the texts are given as they appear in the manuscript; capitals are used only at the beginning of stanzas, or occasionally key sections of stanzas, while periods appear to have no grammatical intent. Many of the medieval Latin words have variant spellings; there is little consistency of spelling in the manuscript, and texts and transcriptions do not attempt to provide any. All spelling appears as it is found in the manuscript.

The word \textit{planctus} is a fourth declension Latin noun, and is therefore the same for both the singular and plural form. (\textit{planctus, planctus}, unlike the second declension \textit{conductus}, \textit{conducti})

While it is not the purpose of this work to formulate theories on the interpretation of medieval song, it is clear that an attempt to analyze such compositions in depth involves interpretive issues. In order to present an explanation of the musical structures of the planctus, a number of problems have been examined in the hope that, as the solutions provide the analytical tools, so the analyses will support the solutions.
Chapter Two

*Omnis in lacrimas*

*Omnis in lacrimas* is the earliest of the planctus, dating from 1181; it is also the longest planctus in the Florence manuscript (see Figure 2). It was composed for a count of Champagne, Henry I (the Liberal), who ruled from 1152 to 1181. Henry's attachment to the royal house of France was strong; in the 1140's, he accompanied Louis VII on the unsuccessful Second Crusade, and later married Louis' daughter, Marie. His brother Thibaut also married a daughter of Louis, while Louis himself eventually married Adele, the sister of Henry and Thibaut. It was Adele who would give birth to the next king, Philip Augustus (see Figure 1, p. 5).

Henry was famed for his many gifts to the Church, and for his interest in intellectual and spiritual literature. He is known to have patronized a number of talented and well-known clerics of his time, including Pierre de Celle, Nicolas de Clairvaux, and a mysterious Maître Etienne, whom historians have difficulty identifying with certainty, but who seems to have been a gifted and renowned scholar.\(^1\) Henry is also believed to have commissioned a number of poetic epitaphs in memory of important religious figures, including Bernard of Clairvaux, Abbot Suger of Saint-Denis, and Pope Eugenius III.\(^2\) Henry displayed an interest in and knowledge of theology and philosophy remarkable for a lay nobleman. He corresponded with several noted scholars, including the Englishman, John of Salisbury.\(^3\) His father evidently provided him with a thorough education, and he seems to have been a quick and diligent student.\(^4\)

\(^2\) Benton, p. 570.  
\(^3\) Benton, p. 573.  
\(^4\) Benton, p. 585.
Omnis in lacrimas
uberrimas
solvatur oculus.

fundantque paria
suspiria
clerus et populus,
par sit dolor, par est causa.
mors licenter nimis ausa.
nube tristitie
terras openuit
dum nobis rapuit
solem campanie.

O dies funebris
que tenebris
mundum sic induit.
orbis delicie
fons gratie
totius aruit.
largitae vir serenus.
gratiarum donis plenus.
comes flos comitum
non impar regibus
fatis crudelibus
exsovit debitum.

O dies lapide
nigro notabilis
qua suo flebilis
privatur preside
campania.
lugeat ecclesia
vidua presidio.
clerus patrocinio
militis stipendiis.
pauperes suffragiis.
francia consilio.
Pax regni moritur.
sepulto comite
furens de fomite.
rancoris oritur
discordia.
proeliorum franca
turbine civilium
suis ipsa gladium
agit in visceribus.
cuius totis urbibus
fit pressura gentium.

O si regem puerrum
regert avunculus
fidus regni baiulus.
tantos mutos scelemur
non sentiret populus.

FIGURE 2 - *Omnis in lacrimas*, text and translation

Into tears
most abundant,
let every eye be loosed;
and let the clerics
and the people
pour out equal sights.

Let sorrow be equal, for the cause is equal.
Death unrestrainedly, excessively daring,
with a cloud of sorrow
covered the earth
when it snatched from us
the sun of Champagne.

O funereal day,
which has thus
put darkness on the world.
The world's delights,
the fountain of grace
wholehearted has gone dry.
A man bright with largess,
full of the gifts of grace,
not unequal to kings,
to the cruel fates
has discharged his debt.

O remarkable day
of the black stone,
on which wretched Champagne
is deprived
of its protector.
Let the Church mourn,
deprived of his protection,
the clergy, of his patronage,
the army, of his pay,
the poor, of his support,
France, of his judgement.

The peace of the kingdom dies
with the burial of the count.
Raging from the tinder
of rancour, arises
discord.

By the upheaval
of civil battles, France
with its own sword
thrusts in its innermost parts;
in all its cities
is made the pressure of the nation.

O, if only the uncle
had ruled the boy king,
faithful porter of royalty;
so much movement of calamities
that the people would not feel.
belli sitim hanc sedaret
fons virtutum qui non aret
quo nunc gemens orbis caret
comes mundi titulus.

Largitatis corruit
dulce domicilium.
gloria trecensium
qui donandi tenuit
solus privilegium.
largus erat absque pare.
cui datum erat dare.
quasi suum singulare
proprieque proprium.

Quid homo vanis deditus
quid nisi vanum iactitus
quid opes quid nobilitas.
quid gloria mundana.
cuius te torquet ambitus.

Henry died in 1181, at the age of fifty-four, shortly after returning from a pilgrimage to Jerusalem.

The lengthy poem mourns the loss of Henry in passionate but conventional language. The writer of the poem was clearly partisan, and could have been a cleric in one of Champagne's monasteries, or a theologian or poet patronized by Henry and Marie. One stanza discusses the civil upheaval that followed shortly after Henry's death in 1181, and another suggests that this discord could have been avoided, had Henry had more influence over his young nephew, Philip Augustus. When Louis VII became seriously ill in 1179, he arranged for the coronation of his fourteen-year-old son, Philip, and the event became the setting for power plays by Henry II of England, Philip, Count of Flanders, and Henry the Liberal. According to Ralph of Diceto, Henry was decidedly the loser among the antagonists. He writes:

Philip...had Philip count of Flanders as his special official, who bore his sword and arranged the royal feasts...King Henry II of England held the crown on the new king's head, lest, since he was

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5 Marie of Champagne is discussed more fully in Chapter Six.
still young, it injure him, the claims of those more suited to this duty being rejected. This implied that if ever the French needed help they could safely ask for it from one who had helped at their king's coronation.  

At Easter in 1180, Philip married Margaret, the niece of the count of Flanders, presumably at the instigation of the count. Ralph of Diceto describes the civil strife that came about in 1181, the year of Henry the Liberal's death, when Philip of Flanders became enraged at the growing association of Philip Augustus with the English king. The count of Flanders rebelled against his king, and the rebellion was put down only after much devastation, during which the sons of Henry II (Henry, Richard, and Geoffrey) fought in support of the young king of France. The writer of _Omnis in lacrimas_ suggests that, had Philip turned to Henry the Liberal, rather than the king of England and the count of Flanders, this strife would have been averted. The writer's bitterness is further explained by the fact that among the lands devastated were those of Henry's widow, the Countess of Champagne.

The planctus does not appear to have been written for the funeral, as it describes events that must have taken place later than that. Perhaps it was intended as an _admonitio_, as were many of the poems of Philippe the Chancellor, moralizing works intended to teach a lesson or bring about change. It could also have been composed simply as an anniversary piece for performance at a Requiem Mass attended by the loyal subjects of Champagne.

The poem is a sequence, a form commonly found amongst Biblical planctus, implying a clerical composer, rather than a secular poet; it is the only one of the Florence planctus in this form. It consists of three pairs of stanzas and a seventh single stanza; the musical setting conforms to this structure, with the two stanzas of each pair set to the same music. The rhyme scheme and syllable count are irregular, varying from verse to verse. There are no flats or sharps in the planctus, putting it firmly in the seventh mode, with the range mostly between G and g, only

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8 Ralph of Diceto, pp. 166-68.
occasionally dropping below the final. It is only moderately melismatic, with rarely more than four notes per syllable, and frequently less.

There is a high degree of unity between the sentence structure, the poetic structure, and the musical setting of *Omnis in lacrimas*. This relationship is demonstrated in Table 3, the second column of which divides the lines of each stanza into groups according to rhyme scheme and syllable count. The next column provides cadence pitches for each line, which often, but not always, serve to strengthen the relationships shown in the second column. This column also shows the sentence structure, punctuating the phrases in accordance with the text. From this table, it can be seen that both the rhyme scheme and the syllable count of each stanza were chosen to punctuate the text, as do the strong cadences and the melodic outline as seen in Figures 3-6.

The basis for the line groups is made clear by the second column of Table 3. For instance, the first two groups of the first stanza share the same syllable pattern (counts of six, four, and six) and have parallel rhyme schemes (aab and ccb), while the syllable counts and rhyme sounds of the next two lines are set apart, being unique within the stanza. Similarly, the last four lines are equally clear, all being six syllables long, with another distinctive rhyme scheme. In the third stanza, two sections are clear: the first made up of six-syllable lines (abba), and the second made up of seven-syllable lines (cddeed). The four-syllable line in the middle, being a "c" rhyme, appears at first glance to belong with the second group. However, it actually belongs to the first section, because the shorter line is more logical as a "coda" to a section than as the beginning of a new section, as well as for textual and cadential reasons that are examined below. The bases for division of the fifth and seventh stanzas need no elaboration.

Melodic balance throughout the planctus is provided by parallel melodic outlines with rising or falling ambitus (see for example Figure 3, lines 1-3). Another common structural device is the use of contrasting direction (see Figure 3, lines 9-11). Strong cadences are usually created by repetition of the closing pitch of the cadence, in some cases more than once (see Figure 6).
TABLE 3 - *Omnis in lacrimas*, structure

<table>
<thead>
<tr>
<th>stanza</th>
<th>rhyme scheme/syllable count</th>
<th>cadence and sentence structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a(6) a(4) b(6)</td>
<td>d d G;</td>
</tr>
<tr>
<td></td>
<td>c(6) c(4) b(6)</td>
<td>d d G;</td>
</tr>
<tr>
<td></td>
<td>d(8) d(8)</td>
<td>G. d</td>
</tr>
<tr>
<td></td>
<td>e(6) f(6) f(6) e(6)</td>
<td>A F G G.</td>
</tr>
<tr>
<td>2</td>
<td>a(6) a(4) b(6)</td>
<td>d d G.</td>
</tr>
<tr>
<td></td>
<td>c(6) c(4) b(6)</td>
<td>d d G.</td>
</tr>
<tr>
<td></td>
<td>d(8) d(8)</td>
<td>G. d</td>
</tr>
<tr>
<td></td>
<td>e(6) f(6) f(6) e(6)</td>
<td>A F G G.</td>
</tr>
<tr>
<td>3</td>
<td>a(6) b(6) b(6) a(6) c(4)</td>
<td>d A, (-) d c;</td>
</tr>
<tr>
<td></td>
<td>c(7) d(7) d(7) e(7) e(7) d(7)</td>
<td>d, A, G, d, F, G.</td>
</tr>
<tr>
<td>4</td>
<td>a(6) b(6) b(6) a(6) c(4)</td>
<td>d A; (-) d c.</td>
</tr>
<tr>
<td></td>
<td>c(7) d(7) d(7) e(7) e(7) d(7)</td>
<td>d A G d; F G.</td>
</tr>
<tr>
<td>5</td>
<td>a(7) b(7) b(7) a(7) b(7)</td>
<td>G G, A; G G.</td>
</tr>
<tr>
<td></td>
<td>c(8) c(8) b(7)</td>
<td>B, F, D, G.</td>
</tr>
<tr>
<td>6</td>
<td>a(7) b(7) b(7) a(7) b(7)</td>
<td>G G; A, G G,</td>
</tr>
<tr>
<td></td>
<td>c(8) c(8) b(7)</td>
<td>B, F, D, G.</td>
</tr>
<tr>
<td>7</td>
<td>a(8) b(8) b(8) c(7)</td>
<td>A, G, F, G,</td>
</tr>
<tr>
<td></td>
<td>a(8) b(8) c(7)</td>
<td>d. A G,</td>
</tr>
<tr>
<td></td>
<td>a(8)</td>
<td>G.</td>
</tr>
</tbody>
</table>

Comparison of Table 3 with Figures 3-6 shows that the groups created by the rhyme scheme, syllable count, and sentence structure are also found in the melodic structure. For instance, the parallel groups at the beginning of the first stanza (lines 1-3 and 4-6) employ the same music in each case, an example of complete line repetition unique among the Florence planctus. Figure 3 also demonstrates the melodic unity of this group: each musical phrase is in a lower ambitus than the one preceding, and after two cadences on d, the group closes with a very strong cadence on G, created by a threefold repetition of the final. Similar self-contained groups can be seen throughout Figures 3-6, in support of the groups found in Table 3.
FIGURE 3 - *Omnis in lacrimas*, melodic outline, stanzas 1 & 2

Lines 7 and 8 are divided rather than united by cadence structure, because the text belongs to two separate sentences. The two lines are united by rhyme scheme, syllable count, and overall melodic balance; however, the melodic direction and cadences support the textual division of the two lines. Figure 3 shows the strong cadence that concludes the sentence at the end of line 7, and the rising ambitus of line 8 which leads toward the last section and emphasizes the textual union between this line and the next.

The last four lines of the stanza are united in much the same way as the first three; the musical parallelism of lines 9 and 10, with line 11 in opposition, can clearly be seen in Figure 3. The oddity here is that, while line 11 clearly ends with a strong cadence on G, the sentence does not end here. The final line, which combines the authentic ambitus of lines 9 and 10 with the plagal ambitus of line 11, appears almost as a coda; the only possible explanation for this is found in the text of this last line: "the sun of Champagne", which sums up in two words the subject of the stanza, and indeed, the entire planctus.

A brief examination of the sentence structure of the second stanza, which is set to the same music as the first, shows that the match of text to music is close, but not quite as natural as that of
the first stanza. The first two sentences do not balance one another as do those of the first stanza, and give no justification for the musical repetition. The strong cadence at the end of line 7 is not warranted by the text, and in the final phrase, the words "has discharged his debt" do not merit being set apart in the same fashion as do the words "the sun of Champagne". These details are small, but significant in that they suggest that the music was composed to fit the first set of words, and was given to the second only because of the sequence form of the poem. This suggestion will be supported more strongly by succeeding stanzas.

Figure 4 makes the groups of the third stanza very clear, and demonstrates the melodic reasons for the inclusion of line 29 with the first group, rather than the second: the four-syllable line ends in a strong cadence on c, the only strong cadence after the first phrase, and the long melodic phrase created by the combination of lines 27 and 28 seems to lead upward toward this last shorter phrase. The division is further clarified by the text of the first five lines. These five Latin lines can only be subdivided after the second line; the next three lines are intertwined into one long clause in the fashion typical of Latin poetry, in which word order is less important than syllable count and rhyme scheme. From the text alone, the fifth line clearly belongs with the first four, and the musical setting supports this. The remaining lines of the third stanza are a series of individual subordinate clauses, following a single main clause. Figure 4 shows that they are almost all given strong cadences on various pitches, thereby setting each musical phrase slightly apart. They are musically linked by virtue of the cadences on G at the end of lines 32 and 35, which tend to create groups when present, but this is purely to provide some musical structure, for the text shows no strong subdivision at the end of line 32.

Once again, the second of the two stanzas is slightly less well suited to the musical setting. The final six lines are not independent clauses, but form sentences of four and two lines each. If the composer had wished, he could have written weaker cadences to end these lines; and he certainly could have placed a strong G-cadence at the end of line 33, to match the end of the sentence in stanza four, as it makes no difference to the structure of stanza three whether this cadence comes in line 32 or line 33. However, once again, it seems that the music was composed
FIGURE 4 - *Omnis in lacrimas*, melodic outline, stanzas 3 & 4

with the first rather than the second stanza in mind.

The relationship between the poetic structure, text, and music of the fifth stanza can be seen clearly by comparing Table 3 with Figure 5. Stanza six is notable within the planctus, as, whether by accident or design, its sentence structure is almost identical to that of the preceding stanza, and it fits equally well with the musical structure created for stanza five.

FIGURE 5 - *Omnis in lacrimas*, melodic outline, stanzas 5 & 6

The seventh stanza has what is in some ways the most distinctive of the musical settings. Figure 6 shows that every line ends in a strong cadence, almost always with the cadence note
sounding two or three times. The patterns created by the parallel melodic lines and falling ambitus of each musical phrase are also highly audible, a perfect match to the clear pattern of rhyme scheme and syllable count. However, unfortunately for the purposes of analysis, the sentence structure of the text does not entirely coincide with this unified arrangement of rhyme sounds, syllable counts, cadences, and melodic phrases. The end of the first section, at the end of line 68, does not coincide with the end of a sentence; nor does the end of the second section, after line 71. The composer was influenced in this case by the poetic rather than the sentence structure, and it may be that he was simply interested in setting this final stanza apart from the rest of the lengthy poem. It is the only single stanza of the sequence, and its subject matter is also distinctive, dealing with a general lesson in morality and mortality, rather than the specific references to Henry and his times that are contained in the preceding stanzas. It certainly stands apart from the rest of the planctus, both textually and musically, and perhaps this was the composer’s intention.

**FIGURE 6 - *Omnis in lacrimas*, melodic outline, stanza 7**

*Omnis in lacrimas* is notable in its unity of poetic structure, textual syntax, and musical setting. Its tendency to link poetic lines together into longer musical phrases is partly a function of the more syllabic nature of the setting, in which each line contains less notes. The hierarchy of cadences is based upon context, as strong cadences often lead onward, while weaker cadences frequently appear at points of repose. While the musical settings of each stanza work remarkably well for both sets of text, the music seems to have been composed specifically for the first stanza.
of each pair; the flexibility is perhaps a result of the quality of the text rather than any intent of the composer. Although this slight difference in the matching of music to text suggests that the poem was composed prior to the music, it must not be assumed that the poem existed independently of the music; it is not probably that music would have been composed for a text depicting events occurring very far in the past. The poem, being a sequence, was almost certainly intended to be sung from the start.
Chapter Three

Anglia planctus itera

*Anglia planctus itera* has been thought to mourn either Henry II of England or Henry's fourth son, Geoffrey, duke of Brittany;¹ the second solution is more satisfactory, better explaining the presence of the planctus in a Parisian manuscript. Geoffrey, the fourth of Henry's rebellious sons by Eleanor of Acquitaine, was a close friend of the young Philip Augustus and plotted with him against Henry. When Geoffrey was killed in 1186, by a fever according to one source, by a fall during a tournament according to another, Philip was evidently distraught with grief.² Geoffrey was buried, not in England, but at Notre Dame Cathedral in France; the planctus may have been performed at his funeral or soon thereafter. Marie, Countess of Champagne and half-sister of Geoffrey, was present at his Requiem Mass, and established a Mass for the repose of his soul. Either she, a well-known patron of the arts and music, or Philip himself, commissioned the composition of the planctus.

The passionate nature of the text (see Figure 7), in which the deceased is described as "the sun of Paris", makes it clear that the subject is Geoffrey, friend of the French court, and not Henry, France's enemy. (The reference here to the eclipse of this sun has a double meaning; Ralph of Diceto reports that four months prior to Geoffrey's death, almost to the day, a solar

¹Yearley's "Bibliography of Planctus" gives the devotee of this planctus as Henry II; Leo Schrade states that it was written for Geoffrey [Leo Schrade, "Political Compositions in French Music of the 12th and 13th Centuries," *Annales Musicologiques* 1 (1953), p. 15].

FIGURE 7 - *Anglia planctus itera*, text and translation

Anglia planctus itera  
et ad luctum revertere.  
duplex dampnum considera  
dupplici merso sydere.  
mors in te sevit aspere.  
nec iam mortis insultui  
facia potens resistere.  
ergo luctus ingredere.  
semper intenta luctui.  

England, repeat your lament,  
and turn back to sorrow.  
Contemplate your two-fold loss;  
be settled in two-fold immersion.  
Death has raged harshly in you,  
nor now has the power  
been made to resist the insult of death.  
Therefore, enter into sorrow;  
always stretch toward sorrow.

Parisius sol patitur  
eclipsim in britannia  
genraliter cernitur.  
o dies mundo noxia.  
o dies luctus nuntia.  
solem involvens latebris.  
o dies noctis filia.  
o dies carens venia.  
o dies plena tenebris.  

The sun of Paris suffers  
eclipse in Britain;  
it is seen everywhere.  
O day that brings this crime to the world;  
O day, messenger of sorrow,  
covering the sun with subterfuge;  
O day, daughter of night;  
O day, lacking grace;  
O day, full of darkness.

eclipse took place.\(^3\) The line "death has raged harshly in you" could refer to the death three years before of Henry the Young King, heir to the throne of Britain, whom Henry II had crowned in an attempt to dissuade him from rebellion. The Young King was a friend and ally of the youthful Philip Augustus during the civil strife that ravaged France in 1181.\(^4\) The friendship of Geoffrey and Philip make it clear that the planctus is indeed of French provenance; it seems unlikely that the English would have mourned Henry's traitorous son in this fashion.\(^5\)

The planctus is only two stanzas long, but its musical setting is extremely melismatic. Like the other planctus in the Florence manuscript, it has its final on G, but as B-flat appears in the key signature consistently throughout, it is in fact not in the seventh or eighth mode, but in transposed first and second. Each stanza contains nine eight-syllable lines; the rhyme scheme is ababbebbe for both stanzas. However, although the musical structure is governed by the text, it is not based upon the rhyme scheme.

---


\(^4\) Ralph of Diceto, p. 166.

\(^5\) A two-part conductus dedicated to Geoffrey, *Eclipsim patitur*, is also found in Florence, as well as in one of the other principal Notre Dame sources. This is almost certainly of French provenance.
The melodic phrases are divided into groups based upon the sentence structure of the text; these groups are shaped by melodic outline and articulated by strong cadences. As most of the poetic lines are equivalent to text clauses (which is not always the case with Latin poetry), the music is characterized by many strong cadences. There is a hierarchy to these cadences, however; many of the techniques discussed in Chapter One are used to distinguish a pattern of stronger and weaker endings.

**TABLE 4 - Anglia planctus itera, structure**

<table>
<thead>
<tr>
<th>Stanza</th>
<th>rhyme scheme</th>
<th>cadence and sentence structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a b a b</td>
<td>G;G. G;G.</td>
</tr>
<tr>
<td></td>
<td>b c b b c</td>
<td>A;F;A;B;D;G.</td>
</tr>
<tr>
<td>2</td>
<td>a b a</td>
<td>G;D;G.</td>
</tr>
<tr>
<td></td>
<td>b b c b b c</td>
<td>A;F;A;B;D;G.</td>
</tr>
</tbody>
</table>

The cadences on A and F (shown in Figure 8) do not appear particularly strong at first glance; neither is on the final, and neither is emphasized in any way. However, the syllabic melody that precedes each cadence, beginning on F and rising stepwise to c, outlines the

**FIGURE 8 - Anglia planctus itera, first stanza excerpts (lines 5 & 7)**

\[ \text{in te se - vit a - spe - re.} \]

\[ \text{fac - ta po - tens re - sis - te - re.} \]
triad built on the note below the final. This pitch, which is part of almost all of the strongest cadences, is one of the most important pitches in the mode, and gives a sense of half-cadence to the closing note of each phrase.

The musical patterns that define the groups consist for the most part of contrasting melismatic and syllabic lines, the latter often beginning with the rising motive shown in Figure 8. Elsewhere, the melody is characterized by disjunct motion; leaps or drops of a third appear frequently, sixths occasionally, and one phrase in the second stanza begins after a leap of a minor seventh. Balance between musical phrases is also created through contrasting ambitus and direction.

Melismas are often placed for rhetorical reasons. The word ergo ("therefore") at the end of the first stanza is set to a balanced melisma cadencing on G, setting it slightly apart from the text that follows. The five-fold exclamation "O" of the second stanza is set melismatically; the first two melismas parallel one another, while the last three are of increasing length (see Figures 13 and 14 below), crafting an emotive cry of sorrow. The word merso ("immersion") in line 4 of the first stanza is a lengthy descending melisma which falls from c to D before leaping a sixth and descending again; mors ("death") at the beginning of line 5 of the first stanza cries out in an elaborate melisma beginning on e-flat. Syllabic writing is sometimes used in the same way; line 5 ("death has raged harshly in you") follows the word mors with a strictly syllabic, stepwise line that seems to emphasize the word aspera ("harshly"). Line 7, which refers to the power to resist death, is similarly set. However, there are also places where the choice is simply a matter of structural contrast, as with the florid line 8 of the first stanza ("therefore, enter into sorrow"), containing a distinctive octave descent on the final syllable of the verb ingredere ("enter"). This lengthy melisma is set in opposition to the stark and syllabic phrase that precedes it, and the scalar descent contrasts the perfect fourth leap that follows.

The structural outline of the text is echoed by the music in the following manner. The first four poetic lines, each an independent clause, are grouped into two sentences (see Figure 7). Rhetorically, they are set apart from the next lines; they command the country to mourn, while the
next three discuss the inevitability of death. The music treats these first four lines similarly: each is self-contained, with a balanced melodic shape cadencing on G (see Figure 9). The second and fourth cadences are stronger than those preceding them, thus creating two musical groups that coincide with the two text sentences. Within each, a long melismatic phrase is balanced by a shorter syllabic one.

**Figure 9 - Anglia planctus itera, melodic outline, first stanza, lines 1-4**

![Melodic outline of Anglia planctus itera, first stanza, lines 1-4](image)

However, the four lines also form a larger group, distinct from what follows. This group is set off from the next by the opening of phrase 5, which rises to e-flat in a motive that will return twice in the second stanza. The first group is framed by the first and fourth phrases, with their similar endings: the first seems particularly independent, thereby setting off the opening line of text as an introduction to the composition; while the closing phrase, melismatic to balance the first, comprises the entire ambitus of the first three phrases, from D to d. If the first phrase serves to introduce the subject, the last seems to sum up the opening section and bring it to completion (see Figure 9).

The second half of the stanza, opening with its distinctive leap to e-flat, consists of five poetic lines; the first contains a complete clause, but the second and third combine to create a

---

6In his performance of *Anglia planctus itera* with Gothic Voices, Christopher Page interprets the three e-flats as B-flats, presumably under the assumption that the flats indicate a change of clef. However, there is no reason to believe that this is the case, as C-clefs are used consistently in the other planctus. There is also no reason to suppose that a leap of a minor sixth is out of place, as there is a clear minor sixth leap, from D to B-flat, in the fourth phrase of the first stanza. In any case, none of the e-flats in question come in mid-phrase, but all occur at the beginnings of phrases, each time setting off a new section or contrasting phrase. Gordon Anderson, in his transcription of this planctus, concurs with my opinion. [Music for the Lion-Hearted King. Gothic Voices,
single clause, while the final two lines, returning to the structure of the opening, are a balanced pair of parallel commands (see Figure 7). Musically, these five lines are not set apart from one another as are the first four lines of the stanza (see Figure 10). Instead, the first line of text is divided into two musical sections: the long melisma beginning on e-flat setting the word mors, and the starkly syllabic setting of the remainder of the text, as discussed above. The next two lines are combined into a musical setting that echoes the first: a melismatic phrase, followed by a syllabic phrase beginning with the now-familiar rising motive. The final pair of balanced lines are set somewhat apart by the dramatic setting of ergo, starting a perfect fourth above the last note of the preceding section, and followed by the melismatic and disjunct material described above. The final cadence of the stanza is a standard dorian closing figure A G G F G.

**FIGURE 10 - Anglia planctus itera, melodic outline, first stanza, lines 5-9**

The text of the second stanza is structured differently (see Figure 7, second stanza). Lines 10-12 create a sentence, and are musically united in a fashion similar to the musical groupings of the first stanza, beginning with another leap to e-flat, and finishing with a strong cadence on G (see Figure 11).

---

The remainder of the stanza consists of parallel lines beginning with the words *O dies*, with one subordinate clause interjected (see Figures 12-14). Lines 13 and 14, both beginning with *O dies*, balance one another as shown in Figure 13. The contrasting line 15 again rises to e-flat, pointing up its contrasting structure. The pattern of the three final *O dies* phrases, with melismas on *O* increasing in length and parallel settings of *dies*, can be seen in Figure 14. In all five parallel lines shown in Figures 13 and 14, the contrast of melismatic and syllabic writing is again evident, as the florid *O* is followed each time by a more syllabic phrase ending.
The music of *Anglia planctus itera* is clearly based upon the text: the cadences punctuate the clauses and sentences of the text, and the larger groupings are outlined by contrasting melismatic and syllabic lines. The poetic lines are frequently equivalent to the text clauses, and accordingly, strong cadences appear frequently at the end of lines; however, the music is less poetry-based than that of *Omnis in lacrimas*. It is also more melismatic, and along with the melismas, the unusual amount of disjunct motion adds to the inherent emotion of the poem, and there are even descriptive settings of specific words or phrases. It is clear that the purpose of the musical setting is twofold: to enhance the emotion through dramatic contrasts, disjunct motion, and melismas; and to articulate the syntax through cadence placement and melodic groupings.
Chapter Four

*Turmas arment christicolas*

This lengthy, dramatic planctus was composed for Albert of Louvain, Bishop of Liège and brother of Duke Henry of Brabant. Albert was murdered in 1191, allegedly by the agents of the Holy Roman Emperor, Henry VI, who had supported another candidate for the bishopric.\(^1\) It is unclear whether the emperor was actually responsible for the crime, as Albert's successor was not the man Henry had preferred. However, the crime elicited the outrage of the Church, as is clear from this planctus, which is more of a diatribe against the forces of evil than a tribute to Albert, who is praised only briefly in the last few lines of the poem.

The poem is without stanzas and has no particular pattern of rhyme or syllable count. Most lines consist of eight syllables, but lines of seven or four syllables are interspersed without any consistent structural reasons for placement. Roughly the first half of the poem uses five different rhyme sounds, while the second half uses five completely new rhymes; however, the point of division is not notable in any way. The poem is made up of sentences of irregular length, some containing a number of clauses.

The long sentences set in florid style mean that weak cadences appear more frequently within sentences, as the sentences are long enough that they must be broken down musically. The music contains extremely florid passages and contrasting syllabic phrases; leaps of a fourth or a fifth are common, as are triadic figures. As the sentence structure often opposes the poetic structure, so too does the melodic and cadential structure. A single line of text may contain

---

Let the devoted daughters of Zion arm the Christian crowds.
Let the gathering of the triumphant army shake the angels.
May they rise up from the ignominy of lamenting Mother Church, who, shaken by barbarous destruction, languishes, her guardian killed.

Let the gathering of the triumphant army shake the angels.

Immersed by the crisis of a people in this abyss of the world, and with limbs mutilated, she cries, "Avenge, Lord!"
She cries, "By the spattered blood of births and by the contagion of death I have been contaminated. Never have I been inebriated by the fruit of such vines!"

Although at Jerusalem, with most fierce pressure and the most possible wounds, the persecution of the race of the Gentiles strikes me everywhere. I pass over the destruction at hand because he stands out against the struggle; and to the havens of refuge I flee.

But when, with false lips licking me, treason coaxes, discoloured by too much deceit, I am betrayed by a martyr, by a plot. He whom a poisonous deceit of the attendants and soldiers of Satan

snatched from our midst; by whose pontificate Liège outshone the ray of the sun and the lily of the valley.
cadences are stronger. The first three sentences, containing eleven lines of poetry, demonstrate the varying approaches to musical setting taken by the composer.

The first sentence is two lines long, and each line contains a single clause (see Figure 15). The opening word, *turmas*, is set as a separate musical phrase with a balanced melisma cadencing on G. The first line cadences strongly on D, but in doing so, leads toward the B that begins the second line. This line, somewhat more disjunct, cadences on G.

**FIGURE 16 - Turmas arment christicolas, melodic outline, lines 1-2**

![Melodic outline of lines 1-2](image)

By contrast, the second sentence is also two lines long, but is a little less textually divisible, due to the word order of the Latin. Thus, it is set as one long musical phrase, less florid, in which the melody of the first line leads directly into that of the second. This sentence, also unlike the first, cadences on D (see Figure 17).

**FIGURE 17 - Turmas arment christicolas, melodic outline, lines 3-4**

![Melodic outline of lines 3-4](image)

The third sentence is far more complex, consisting of several clauses, and is seven lines long. The first clause is made up of two lines, each set to a long and somewhat self-contained musical phrase; the clause ends with a long melisma and a strong G-cadence (see Figure 18a).
The next clause is irregular in length, consisting of two lines plus the first word of a third, ending on *languet*, with a strong G cadence (see Figure 18b). The final clause takes up the remainder of this line plus two more, and is a florid setting of medium length that cadences on d rather than on G (see Figure 18c). This suggests a transposition of sorts, but the music quickly returns to the lower hexachord, reminding us of the danger of placing too much importance on a central pitch in this florid, highly stylized monophonic music.

**FIGURE 18 - Turmas arment christicolas, melodic outline, lines 5-11**

**Example a)**

![Example a diagram]

**Example b)**

![Example b diagram]

que concus-sa bar-ba-ri-e perni-tie lan-guet

**Example c)**

![Example c diagram]

occiso preside pro-dito-ris tyran-nide et perfide

Despite occasional contradictions, the planctus is clearly in mode seven, with only occasional drops into the plagal mode, and no accidentals. Although it is highly melismatic, there is no lengthy closing melisma to end the piece, only a strong cadence from a repeated F up to G.
Often, the contrasting syllabic settings seem related to specific places in the text; for instance, single words set syllabically are *proditio* (traitor), *martirio* (martyr), and *pressuris* (pressure). Groups of words in largely syllabic settings also seem to be chosen for specific affect, such as *cethus cient celicolas* (let the gathering shake the angels), *sathane satellitum* (attendants of Satan), and *respersa sanguine* (the spattered blood of births).

However, just as often, the syllabic setting constitutes only a part of a word, which is then completed with a short melisma. In these cases, the words chosen can be as varied as *preripuit* (snatched) and *christicolas* (Christian); these syllabic settings seem to have been inserted only as a brief relief from long florid passages.

The long melismas are constructed in three ways: by use of turns or trills, as in Figure 19a; by scalar motion, as in Figure 19b; and by triadic motion, as in Figure 19c. The first construction is the most common, appearing ten times throughout the planctus, while the second type appears seven times, and the third, only three. Occasionally, melismas or phrases are created sequentially, as in Figure 19c, or even by outright repetition, as in Figure 19d.

**FIGURE 19 - Turmas arment christicolas, excerpts**

- **Example a)**

\[ \text{Tur- mas} \]

- **Example b)**

\[ \text{mun- di} \]

- **Example c)**

\[ \text{ec- cle- si- e} \]
It is impossible to break either the text or music of *Turmas arment christicolas* into the type of regular patterns seen in *Omnis in lacrimas* or *Anglia planctus itera*. The lack of stanzas and of regular rhyme scheme or syllable count make any sectionalization of the composition difficult. In essence, it is a single unit, and must be dealt with on a sentence-by-sentence basis. It appears as an anguished outcry, rather than as the more cleverly contrived structures of the first two planctus. However, the melodic phrases, being considerably longer and more florid, lack the balance and melodic grace of many of the less dramatic planctus. Both textually and musically, *Turmas arment christicolas* seems less a personal lament, and more a rhetorical protest at the murder of one of the Church's servants.
Chapter Five

Eclypsim passus totiens

This short planctus was composed for Peter the Cantor, a cantor of Notre Dame and renowned scholar who died in 1197. Little is known of Peter's early career, but he became cantor of Notre Dame in 1183, in which position he held overall responsibility for the choir and choir boys, the performance of the offices, and the maintenance of the song books.¹ A renowned theologian and moralist, Peter also held a prebend in Reims, and was frequently called upon to act as arbitrator in cases involving canon law. He was evidently a man of rigid scruple, which occasionally brought him into conflict with his fellows at Notre Dame.² However, that this made him well-respected by his superiors is evident by the fact that he was one of those chosen to judge the issue of Philip Augustus' contentious divorce from his Danish wife, Ingeborg (see Chapter Seven). He was elected to the bishopric of Tournai in 1191, but for reasons unclear was never consecrated. It was also reported in the chronicle of Ralph of Coggeshall that he was elected to the bishopric of Paris in 1196, but that he refused the position. This may have been because, at about the same time, he was chosen for and prevailed upon to accept the position of Dean of Reims, where he had studied and still held a prebend. However, before the technicalities of his transfer from Paris could take place, Peter became ill. He travelled to a Cistercian abbey not far from Paris, made a will, donned a monk's habit, and died on September 25, 1197.³

²Baldwin, p. 7.
³Baldwin, pp. 9-11.
Peter's extant writings consist of Biblical commentary on the entirety of both the Old and New Testament (the first such Parisian commentary), a collection of *questione* which debated theological issues, and his *Verbum abbreviatum*, which presented his views in a less scholarly fashion than the other writings. These writings are great enough in number that they were probably produced over the entirety of Peter's career, possibly compiled with the help of his students at Notre Dame. These works were famous beyond the confines of Paris, and were reproduced in manuscripts ranging from all across Latin Christendom; they were also cited in a number of theological treatises. Peter was known personally to a number of the renowned intellectuals of his time, men such as Stephan Langton, Jacques de Vitry, and Gerald of Wales, among many others. He was the center of an important group of Parisian intellectuals, whose collected writings explore the totality of theological and philosophical thought.

Peter was remarkable as a scholar in that his interest tended away from metaphysical and theoretical issues, and toward the more humanistic side of moral questions. His concerns included such practical issues as usury, tithing, and court service. His writings display little interest in liturgical issues, and tend to deal with doctrine in its relationship to the world, rather than in an isolated theoretical sense.

**FIGURE 20 - *Eclipsim passus totiens*, text and translation**

<table>
<thead>
<tr>
<th>Eclipsim passus totiens</th>
<th>As often as it suffers eclipse,</th>
</tr>
</thead>
<tbody>
<tr>
<td>mundus dolores iteret.</td>
<td>let the world repeat its sorrow.</td>
</tr>
<tr>
<td>preclare lucis patiens</td>
<td>Enduring the setting of a brilliant light,</td>
</tr>
<tr>
<td>occasum luctum reseret.</td>
<td>let it begin lamentation.</td>
</tr>
<tr>
<td>radiabat parisius</td>
<td>Paris used to radiate</td>
</tr>
<tr>
<td>fulgens cantoris radius,</td>
<td>the shining beam of the cantor,</td>
</tr>
<tr>
<td>quem mors videt et invidet</td>
<td>whom death saw and envied,</td>
</tr>
<tr>
<td>dum toti mundo providet.</td>
<td>while he provided for the whole world;</td>
</tr>
<tr>
<td>dum verbum vite seminat.</td>
<td>while he engendered the word of life;</td>
</tr>
<tr>
<td>5</td>
<td>while he shone not under measure.</td>
</tr>
<tr>
<td>10</td>
<td>The sun, raised from the midst of all,</td>
</tr>
<tr>
<td>dum lucet non sub modio.</td>
<td>ends a happy life.</td>
</tr>
<tr>
<td>sublatus sol de medio</td>
<td></td>
</tr>
<tr>
<td>felicem vitam terminat.</td>
<td></td>
</tr>
</tbody>
</table>

*Baldwin, pp. 12-14.*

*Baldwin, p. 17.*

*Baldwin, pp. 17-18.*

*John Baldwin's book cited above is a detailed study of Peter and his contemporaries, and their humanistic ideas.*
This single-stanza planctus is the shortest of the eight, an uncomplicated poem of praise for a widely respected man. It contains now-familiar metaphors of sun and eclipse, and praises the wisdom and generosity of Peter, who "shone not under measure" (he received the fame he richly deserved). The straightforward poetic structure bears only a partial relationship to the syntax of the text. Each line contains eight syllables, and the rhyme scheme creates three groups of four lines each: abab cccb deed. However, while the first group reflects the sentence structure of the text (see Figure 21, lines 1-4), the remainder of the poem is organized differently: lines 5 through 7 are grouped together by virtue of their content; and lines 8 through 10 belong together due to the parallelism of the text (see Figure 20). The last two lines create a separate sentence. The planctus is on the whole a melismatic one, with a number of contrastingly syllabic passages; lengthy melismas on the opening and penultimate syllables frame the composition.

**TABLE 5 - Eclypsim passus totiens, structure**

<table>
<thead>
<tr>
<th>line</th>
<th>rhyme scheme</th>
<th>cadence/sentence structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 2</td>
<td>a b</td>
<td>F , G.</td>
</tr>
<tr>
<td>3, 4</td>
<td>a b</td>
<td>A , G.</td>
</tr>
<tr>
<td>5, 6</td>
<td>c c</td>
<td>A.,G,</td>
</tr>
<tr>
<td>7, 8</td>
<td>d d</td>
<td>A.,G;</td>
</tr>
<tr>
<td>9, 10</td>
<td>e f</td>
<td>A ; B.</td>
</tr>
<tr>
<td>11, 12</td>
<td>f e</td>
<td>A G.</td>
</tr>
</tbody>
</table>

The large number of lines containing complete clauses leads to the regular appearance of cadences; however, the sentence structure, with the parallelism of lines eight through ten, is at odds with both the poetic structure and the musical setting. Strong cadences divide the twelve lines into groups of two; as noted above, some of these groups correspond to the sentence structure (see Table 5, rows one and two). The rhyme scheme supports these two-line musical phrases, as
Table 5 shows. Figure 21 demonstrates that the melodic structure also contributes to these pairings.

**FIGURE 21** - *Eclpysim passus totiens*, melodic outline

![Melodic outline diagram](image)

It can be seen from Table 5 and Figure 21 that this short planctus displays a beautiful simplicity of poetic and melodic structure unlike any of the planctus we have examined thus far. It also differs in that the music is based, not upon the sentence structure or textual intent of the poem, but simply upon the straightforward poetic scheme. The graceful melodic phrases display less
disjunct motion than any of the other planctus, and Figure 21 demonstrates the pattern that linkes
each line with another in pairs; the first line of each pair flows smoothly into the next, which
closes with a strong cadence, almost always on G.

The only compositional complexity of *Eclipsim passus totiens* is the juxtaposition of B-flat and B-natural throughout. The B is flatted throughout the opening melisma, after which it immediately becomes natural for the remainder of the first line. Lines 2 and 3, as well as the opening of line 4, contain B-flats, which become natural midway through the fourth line, and stay that way until the last word of line 11. The final line and closing melisma contain B-flat. The effect of this is an odd juxtaposition of the second, seventh, and eighth modes, all centered on G. There is no obvious textual reason for the specific words chosen to be set in second mode with the use of the flatted B, but that this is intentional is clear from the manuscript, in which the flats are clearly marked in the key signature when present, and the naturals are similarly indicated.

Thus, the planctus is divided modally into three sections. The first section comprises the first four lines, dealing with the sorrow of the world upon the loss of Peter the Cantor, and is characterized by modal instability. The second section, consisting of lines 5 through 10, is the only portion of the composition in an authentic rather than a plagal mode; in the soaring seventh mode, the planctus describes the brilliance of the departed cantor. The final section consists of the last two lines, and returns to second mode for a final mention of the death of Peter, and a closing melisma that closely parallels the opening phrase (see Figure 22).

**Figure 22 - Eclipsim passus totiens**, melodic outline, opening and closing melismas
This subtle shifting of mode, in mid-line and occasionally mid-word, is one of two dominant characteristics of this short planctus. The other notable feature is the simplicity and balance of the poetic and melodic structure, and the dependence of the musical structure upon poetic structure alone. The short melismas within the composition are unremarkable, being mostly of the descending scalar variety, and generally not great in length, except for those that open and close the piece. Nor is the disjunct motion found in many of the longer planctus present here. The poem is an uncomplicated one, in praise of a man universally admired. The music to which it is set is on the surface deceptively simple, but is composed with the elegance and artistry that characterises all of the planctus of the Florence manuscript.
This lengthy planctus, in the florid, dramatic style already seen in *Turmas arment christicolas*, was composed for the Countess Marie of Champagne, widow of Henry the Liberal, and her eldest son, Henry II. After Henry's death in 1181, his widow ruled Champagne as regent for her young son. Shortly after coming of age, the young count departed for the crusades, and again, Marie ruled in his stead.

Henry played an important role in the Third Crusade, particularly at the Siege of Acre, where he was evidently "the undisputed leader of the crusade" before the arrival of Philip Augustus and Richard I of England.¹ Both kings were Henry's uncles, Richard as the son of Marie's mother, Eleanor of Aquitaine, and Philip as the son of Marie's father, Louis VII of France. Henry later participated in the negotiation of a truce with the Muslim leader, Saladin. He was evidently well thought of by the crusading barons, and in 1192, it was suggested that he wed Isabelle, the daughter of Amaury I, king of Jerusalem, who had recently become the widow of Conrad de Montferrat. It was not considered a well-advised marriage, as Isabelle had been divorced from an earlier husband to allow for her politically expedient marriage to Conrad. Conrad himself had been assassinated shortly after being named king of Jerusalem. However, despite all of these concerns, and despite the fact that Isabelle was evidently pregnant by Conrad at the time of his death, Henry

went ahead with the marriage, and was named King of Jerusalem in the autumn of 1192, although Jerusalem was not in the hands of the west at this time.²

Henry held his crown for five years, during which he took an active lead in the attempt to win back Jerusalem from the hands of the Turks. However, tragedy struck in September 1197, when Henry died in a fall from a castle window. The circumstances are somewhat unclear, as accounts vary and are probably exaggerated, but the most dramatic narrative tells us that Henry, who had been leaning in a barred window, left the window and shortly returned to it, moving backward rather than forward. However, he inadvertently headed toward another, barless window, from which he fell to the ground, breaking his neck in the fall.³

However absurd or unsavoury the circumstances of his death, he was evidently a person of some importance to the crusade effort, who had hoped to provide a stable royalty for the future Christian kingdom of Jerusalem. François Suard writes that "his death, decidedly tragic, interrupted prematurely the beneficial work of a man who [strove] for the glory of Christendom and the renown of Champagne."⁴

Henry's mother, Marie of Champagne, was an important woman in her own right, ruling Champagne as regent for a number of years. She was a famous patron of the arts, commissioning several important translations from the Bible, and patronizing a number of important secular poets. She suggested the story of Lancelot to the famed poet Chrétién de Troyes, and was as well a patron of one of the earliest of the northern poet-composers, Gace Brulé. It is also likely that Andreas Capellanus, author of the well-known Art of Courtly Love, a satiric description of the rules of the mythical Court of Love, was employed by Marie in her household.⁵

The planctus (see Figure 23) is in four stanzas of irregular length, syllable structure, and rhyme scheme. The first describes the occupation of Jerusalem by the Turks in figurative language, and links it to the death of Henry in the last line, an unexpectedly literal description of

²Suard, pp. 39-54.
³From L'Estoire d'Eracles, translated from medieval to modern French by Suard, p. 39.
⁴Suard, p. 54.
Iherusalem iherusalem,
que occidis et lapidas
quandiu gentes perfidas
lactabis matera libera.

Jerusalem, Jerusalem,
you who beats and assails,
how often have you nurtured a
perfidious race, free mother?

contra promissum littere
regnat heres adultere.
ridet agar adultera.
legis improperium.
quia risus fidelium
in luctum mundo vertitur.
dum lapsu gravi labitur
henricus heres libere.

Against the promise of law,
the heir of adultery rules.
The adulteress Agar laughs
at the reproach of law,
because the smile of the faithful
on earth is turned into mourning,
while in heavy descent,
Henry, heir of liberty, falls.

O pessima
conditio mortalium
15
dum lacrimatur filium.
nondum repente lacrima
resolvit nos uberrima.
mors in mororis flumina.
in lapsum matris labimur.
ad mariam convertimur.
stella de qua tot lumina
nostris scintiUant seculis.

O worst
condition of mortals!
While lamenting the son,
not yet released from grief,
suddently there is most abundant death.
In the fall of the mother,
we sink into a river of lamentation.
We are turned to Mary,
the star from which so many lights
have shone for our people;
because, weakened,
we leave these jewels of virtue,
and with pious laments, we mourn,
O gracious lady.

Mira loquar cecidit
sol in oriente.
causa solis concidit
in hoc occidente.
tilla lampas campanie
o mater maria gratie
in qua tot luminaria
noctis et umbre nescia
30
tot stelle laudis luxerant.

I will speak of wonders; the sun
fell in the east,
causing the setting of the sun
in this west.
That light of Champagne,
O Maria, mother of grace,
in whom so many lights,
ignorant of night and shadows,
and so many stars of praise shone;
because the eyes of mortals
had not seen rays of such virtue
as in the widow.

What is man? Why do you toss about?
And for what do you struggle in this world?
Beauty, race, wealth,
they are good for the eulogy.
The body which you nourish today,
tomorrow is made food for worms.
Behold our condition!
See lest your right hand be empty,
because, the race having run down,
works continue after death.
his death - "Henry, heir of liberty, falls." Henry, as the heir of liberty, is set in opposition to the Turks, descendants of the adulteress Hagar. The second stanza describes the added grief of Marie's death; the countess is described as "the star from which so many lights have shone for our people", the lights being literary figures such as those mentioned above. The third stanza continues its praise of Marie, while explaining her death as a result of the death in the east of her son ("the sun fell in the east, causing the setting of the sun in this west"). The final stanza is a reflection on mortality similar to the closing stanza of Omnis in lacrimas, giving rise to the possibility that the two planctus for rulers of Champagne might have been written by the same poet. In this poem, the writer comments that, although physical beauty and worldly acclaim die with the body, man's good works live on after his death.

From Table 6, it can be seen that the sentence structure and the rhyme scheme have little to do with one another, and that the lines are mostly of eight syllables, with an irregular scattering of exceptions. Most, but not all, of the clauses are single lines; those that are not are almost always clauses containing two lines only. Although the clauses are short, sentences (as in Turmas arment christicolas) are often long and complex. The third column of Table 6 shows that several lines contain more than one strong cadence; this is the case when a single line contains two clauses or sentences, such as the very first line of the poem, the rhetorical cry of address, "Iherusalem, iherusalem!" The first line of the final stanza, "What is man? Why do you toss about?", is a similar example. In two other cases, a single word has been set apart from the rest of the line, as in the third line, "How often...have you nurtured a perfidious race?", and the twelfth, "Henry...heir of liberty".

The first stanza, bemoaning the situation in the holy land, is only moderately melismatic. The sentence structure is clearly marked by the cadences, as strong pauses are generally punctuated by strong cadences on G. The twelve-line stanza is divided in half by the temporary shifting of the final up to c on the word "ridet" at the beginning of phrase seven, followed by a melisma of moderate length; the sudden rise in pitch and the florid passage suggest the laughter of Hagar described in the text. Overall, the stanza is measured and graceful, with well-balanced melodic
TABLE 6 - *Iherusalem Iherusalem*, structure

<table>
<thead>
<tr>
<th>Stanza</th>
<th>rhyme scheme/syllable count</th>
<th>cadence/sentence structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a(8) b(8) b(8) c(8)</td>
<td>D, B, G, G/D G.</td>
</tr>
<tr>
<td></td>
<td>d(8) d(8)</td>
<td>A, G</td>
</tr>
<tr>
<td></td>
<td>c(8) c(7) e(8) f(8) f(8) d(8)</td>
<td>A D, A, G, A G/G.</td>
</tr>
<tr>
<td>2</td>
<td>a(4) b(8)</td>
<td>- B</td>
</tr>
<tr>
<td></td>
<td>b(8) a(8) a(8) c(8) d(8)</td>
<td>F, G D A G.</td>
</tr>
<tr>
<td></td>
<td>d(8) c(8) e(8) e(8) f(8) f(8) c(8)</td>
<td>D, D B; A D, C, G.</td>
</tr>
<tr>
<td>3</td>
<td>a(7) b(6) a(7) b(6)</td>
<td>D G, F D.</td>
</tr>
<tr>
<td></td>
<td>c(8) c(9) d(8) d(8) e(8)</td>
<td>G, G, B, B, d;</td>
</tr>
<tr>
<td></td>
<td>f(8) f(8) e(8)</td>
<td>B A G.</td>
</tr>
<tr>
<td>4</td>
<td>a(8)</td>
<td>G.D.</td>
</tr>
<tr>
<td></td>
<td>a(8)</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>b(8) c(8)</td>
<td>C, D</td>
</tr>
<tr>
<td></td>
<td>b(8) c(8)</td>
<td>D, G</td>
</tr>
<tr>
<td></td>
<td>d(8)</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>e(8) d(8) e(8)</td>
<td>F, D, G.</td>
</tr>
</tbody>
</table>

phrases such as the cry of "Jerusalem! Jerusalem!", with its pair of short melodies rising to f and falling in an archlike pattern; this is balanced by the phrase which follows, "you who beats and assails", which rises only as far as d before falling to E and cadencing on G from below (see Figure 24a). The lines tend to interact in pairs throughout the stanza; a similar elegance is seen in lines 9 and 10, "because the smile of the faithful on earth is turned into mourning", in which the first line consists of a motive that reaches g and repeats a fourth lower, leading smoothly into the following line, which cadences on G (see Figure 24b). The first stanza is largely in seventh mode, but the music descends well into the plagal in the last line, "Henry, heir of liberty", having plunged all the way from g on the preceding word *labitur* (falls; see Figure 24c).

The second and third stanzas of the planctus, which deal with the death of the Countess Marie, contain some of the most moving and beautiful music of any of the Florence planctus. This coincides with the text, which describes Marie as a star, as the sun, as "gracious lady" and "mother
of grace", and as the "light of Champagne". Unlike the text of the first stanza, these words leave no doubt that Marie is passionately mourned; understandably so, as her son was a young count who had never really ruled his county, while the countess had been a beloved ruler and patroness for many years. Both stanzas contain more florid passages than the first, with the same balance of melismatic with syllabic phrases, while there are fewer strong cadences on G. The ambitus of the phrases tends to be farther-ranging throughout, but with the same predominant seventh mode.

Great care is taken in the setting of these two stanzas. Particular words are chosen for melismatic settings: "O", "death", "star", "Marie", "wonders", and whole lines such as "O
gracious lady" and "that light of Champagne". The mood is set immediately by the mournful descending longs used to set the opening, lamenting "O", followed by a haunting fifth leap which leads to the succeeding text "worst condition of mortals" (see Figure 25a). One of the most dramatic moments of the composition comes when the poet describes how the people of Champagne, still reeling from the death of their count, are further plunged into grief at the death of Marie. The long, melismatic section plunges from the distinctive high f of the seventh mode all the way down to the low D of the plagal eighth mode, on the words "death, into a river of lamentation" (see Figure 25b). The final two phrases of the second stanza evoke a most poignant sense of loss, as the words "and with pious laments we mourn" are set in a line that falls gently from a single syllable on g to the F below the final, then rises syllabically to c, emphasizing unstable rather than stable notes; this is followed by the melismatic phrase "O gracious lady", in which the melismas on "O" and "gratiosa" similarly emphasize instabilities before the final florid "domina" cadences on G (see Figure 25c). Perhaps the starkest evocation of grief comes in the third stanza, on the words "O Marie, mother of grace", in which the "O" is set to a brief melisma pausing on F, and the words "mater Maria" rise in a completely syllabic line from G to d, followed by the word "gratie", which falls in a brief, graceful melisma to a cadence from F to G (see Figure 25d).

FIGURE 25 - Iherusalem Iherusalem, second and third stanza excerpts

Example a)

\[ \text{Example a) } \]

Example b)

\[ \text{Example b) } \]

Example c)

\[ \text{Example c) } \]
These emotional high points do not detract from the overall grace and balance of the composition as a whole. The writing in the second stanza is for the most part stepwise, with very little disjunct motion, and makes use of elegant sequential motives and florid turns throughout. The third stanza is increasingly disjunct, and more syllabic in general style, with melismas of varying length providing balance and flow. The third stanza closes on the strongest cadence of the composition, which falls in a melisma from A to E before cadencing through F to G. It brings to a close two stanzas of lamentation for a much loved countess.

The final stanza of the planctus is the rhetorical conclusion to the lament that reflects on man's mortality, in the same way as the last stanza of the planctus composed earlier for Marie's husband, Henry the Liberal. In this stanza, the pitch is the highest yet; much time is spent in the higher hexachord above c. The opening line is set almost completely syllabically, but the writing grows more florid throughout. The music spends no significant time in the original, lower range until line 44, which explains that the body man nourishes today, "tomorrow is made food for worms". After this, the music ranges far and wide, leading to the final line, the point of the whole stanza, "works follow death", which is set to an exceedingly long and wide-ranging melisma consisting of several musical phrases, which eventually cadences from above on G.

Iherusalem iherusalem, while long and informally organized in the same fashion as Turmas arment christicolas, shows more discipline in the use of florid writing, and is more artful and purposeful in its choice of style, ambitus, and pitch. The musical phrases, with the exception of the final melisma of the work, are not too long for grace, balance, or sense. The composition contrasts two stanzas of typical rhetoric and the appropriate musical setting with two stanzas of intense personal mourning and hauntingly beautiful music; the most successful and memorable
portions of the composition are found in the two stanzas that mourn Marie. It seems likely that this planctus was composed by some member of Marie's personal chapel, or at least by someone who had known the benefits of her patronage. It is an exceptional tribute to a woman most unusual for her time.
Chapter Seven

Alabastrum frangitur

This planctus and the one considered in Chapter Eight both mourn the death of Philip II (Augustus), king of France from 1179 to 1223. Philip Augustus, whose name appears in connection with the subjects of several other planctus (see particularly Chapters Two and Three), was one of the most important of the later Capetian kings; under Philip, the seeds of modern France were sown. He expanded French territory through both inheritance and conquest; equally important, he consolidated the power of the French throne by centralizing much of his bureaucracy at Paris, and by increasing the demesne lands of the crown at the expense of the English. His centralized government strengthened the Parisian economy, and he himself supported the formal establishment of the University of Paris. He increased both the efficiency of his government and the personal power of the crown, confirming the stability of a hitherto insecure dynasty.¹

The planctus praises Philip in extravagant and poetic terms (see Figure 26); however, it is a somewhat impersonal and even dispassionate lament. The first stanza consists of metaphor, while descriptions of actual grief do not appear until the second stanza. The final stanza describes the joy of St. Denis, the patron saint of the kings of France, upon receiving Philip, and the honour shown to the dead king by the dignitaries in attendance at his funeral. The poem is not deeply sorrowful, and a touch of humour appears at the end of the first stanza: the reference to baldness (calvitium) is a Biblical metaphor for loss and destruction, suggesting the cutting of Samson's hair

FIGURE 26 - *Alabastrum frangitur*, text and translation

| Alabastrum frangitur. | The casket is broken and the torch is extinguished, while Philip dies. |
| et lampas extinguitur. | |
| dum philippus expirat. | The oil is poured out, Bethlehem is annotated, Jerusalem exhales. |
| oleum effunditur. | The comet, a presage of the kingdom's throne changing, obscures the sun of the world. |
| bethlehem inungitur. | This rising represents your destruction, Zion, and its hair, your baldness. |
| iherusalem respirat. | |
| coronet presagium | |
| regni mutans solium. | |
| mundi solem obscurat. | |
| ortus hic excidium | Be shaven, daughter. |
| et coma calvitium | Let the church mourn the curator of justice. |
| tuum sion figurat. | Let the army mourn. |
| Decalvare filia | And let the students mourn the author of their peace, whose disparate aspects, |
| lugeat ecclesia | were now grave, now merry, according to the time. |
| iustitie cultorem. | You might compare none to him, Charlemagnes or Caesars; everyone yielded to him. |
| lugeat militia. | |
| lugeant et studia | |
| sue pacis auctorem. | |
| vulus cuius disparae | |
| 20 nunc graves nunc hylares | |
| pro tempore fuerunt. | |
| nullos ei compares | |
| karulos aut cesares. | |
| omnes ei cesserunt. | |
| Gaudet dionysius. | St. Denis rejoices, and mother Paris does not begrudge him honour. |
| et mater parisius | Rightly, the martyr has his soldier as guest, whom he has made a victor. |
| non invidet honorem. | In the funeral, this debt to the curator of the church is increased in public display, because regal dignity |
| iure suum militem | and the sanctity of a legate were not lacking in his honour. |
| martyr habet hospitem. | |
| quem fecerat victorem. | |
| augetur in munere | |
| fenus hoc in funere | |
| ecclesie cultori | |
| quod regalis dignitas | |
| 35 et legati sanctitas | |
| non defuit honori. | |
| non defuit honori. | |

and the loss of strength that resulted. While Samson's loss is representative of that of France, who has lost both her king and her strength, the word *calvitium* can also be taken more literally. While on crusade, Philip (along with Richard I) fell victim to a scurvy-like disease that plagued the camp and caused its sufferers to lose all of their hair.\(^2\) This wording does not suggest a personal sense of loss.

In the second stanza, Philip is described as "curator of justice" and "author of peace"; the Church and the military are told to mourn him. However, neither institution may have held Philip in such high esteem. In 1193, Philip took as his second wife the Danish princess Ingeborg, whom he repudiated and divorced almost immediately; shortly thereafter, he married a third time. However, the pope did not recognize the divorce, and he laid the royal demesne under interdict, thereby denying the sacraments to the population, before Philip finally yielded to the will of the Church. In addition to this clash with the papacy, Philip's reluctance as a crusader must have dismayed both prelates and soldiers. He delayed his departure on the Third Crusade for almost three years, allegedly due to concern for the health of his heir, born the same year as the fall of Jerusalem. He finally left for the holy land in 1190, but remained there less than a year and a half. A contemporary chronicler, Ralph of Diceto, writes:

But Philip was absolutely determined to leave, and against the objections of his own men and to the outrage of the whole Christian army he took ship with a few companions to sail home.\(^3\)

Philip Augustus was one of the great monarchs of the middle ages. He schemed and fought against three successive kings of England, and finally defeated the last of them, John, reconquering Normandy and Angevin France once and for all. He defeated the Holy Roman Emperor and his allies, John of England and a number of Philip's own rebellious barons, in a spectacular victory at Bouvines, thereby establishing the power of the French crown. However, he was never the popular king that Richard I of England was. "A balding king, psychologically scarred by illness contracted on the crusade; a remarkably capable, if nearly illiterate, ruler with an aversion to swearing and public entertainers – this is hardly a distinctive portrait of one of the great kings of medieval France."\(^4\)

The occasion for the composition of this planctus is unclear. Like Omnis in lacrimas, it could not have been composed for the funeral of its subject; in this case, the last few lines of the


\(^4\)Baldwin, p. 359.
poem describe the funeral and put it clearly in the past tense. It is possible that the lament was intended for use at a mass on the anniversary of Philip's death; this type of service was not uncommon in the middle ages.

The melody of *Alabaustrum frangitur* is neither highly melismatic nor particularly wide-ranging. There are only a few places in which the composer indulges himself; and, while the overall ambitus is more than an octave, the individual phrases are generally contained within the range of a fifth or a sixth. Where the composer of *Alabaustrum frangitur* demonstrates his brilliance is in the wedding of the music to the poetry. The relationship seen earlier in *Eclypsim passus totiens* occurs to a far greater extent in this extremely formalized, structured work.

Both the poem and the music are clearly divided into three stanzas; within each, four groups of three lines each are also outlined poetically and musically. These groups are defined by both the melodic phrases and the poetic lines (see Table 7). The third stanza is distinguished from the first two by its slightly differing rhyme scheme and by the abrupt change in musical structure and tonal center that takes place in the first part of this stanza. Each phrase in the planctus consists of seven syllables; this and the rhyme scheme create highly regular poetry. As Table 7 demonstrates, the cadence structure outlines that of the poetry, but both of these structures are often at odds with the sentences; strong cadences do not always coincide with strong rhetorical breaks.

The music of the first stanza outlines its structure to perfection and can be charted according to Figure 27. With the exception of a modest melisma on the opening of each half of the stanza, the music is largely syllabic, with usually only one or two three-note melismas per line. Throughout the stanza, each three-line group is distinguished by a statement/statement/response pattern in the musical line, as the direction, range, or cadence pitch of the first two lines of each unit are set in opposite to those of the third. The second group, with its simplicity of melody, is a particularly fine example; the first two lines, suggesting a descending sequence, are answered by a drop of a fifth and a contrasting rising line, creating an almost classical balance that is perfectly in harmony with the rhyme scheme (see Figure 27, lines 4-6). The first group is exceptional in that
TABLE 7 - *Alabastrum frangitur*, structure

<table>
<thead>
<tr>
<th>Stanza</th>
<th>rhyme scheme</th>
<th>cadence/sentence structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stanza 1</td>
<td>aab</td>
<td>G, G, G.</td>
</tr>
<tr>
<td></td>
<td>aab</td>
<td>B, A, G.</td>
</tr>
<tr>
<td></td>
<td>ccd</td>
<td>C A, G.</td>
</tr>
<tr>
<td></td>
<td>ccd</td>
<td>A F G.</td>
</tr>
<tr>
<td>Stanza 2</td>
<td>aab</td>
<td>G, A D.</td>
</tr>
<tr>
<td></td>
<td>aab</td>
<td>C, A G.</td>
</tr>
<tr>
<td></td>
<td>ccd</td>
<td>F D, D.</td>
</tr>
<tr>
<td></td>
<td>ccd</td>
<td>C, B, G.</td>
</tr>
<tr>
<td>Stanza 3</td>
<td>aab</td>
<td>D, D.</td>
</tr>
<tr>
<td></td>
<td>ccb</td>
<td>G B, G.</td>
</tr>
<tr>
<td></td>
<td>dde</td>
<td>C D D.</td>
</tr>
<tr>
<td></td>
<td>ffe</td>
<td>A F G.</td>
</tr>
</tbody>
</table>

each of the three lines has its own cadence on G; however, as the music begins on F rather than on G, and rises to c in the second line, the final is not clearly understood until the last cadence of the group, so the effect is the same as if there were only one G cadence (see Figure 27, lines 1-3).

The changing subject matter divides the text of the stanza into two halves, and this division is emphasized by the suggestion of a mirror image in the second half. While the outlines of the second and third groups clearly mirror one another, the fourth group recalls the first in beginning on the note below the final. The positioning of the two melismas and the cadences at the end of each group also suggest a major division at the half-way point. The first and third cadences are the weakest, dropping to the final from B. However, the second, at the end of the first half, is stronger, dropping from B and A to F before rising to the final; while the closing cadence of the stanza is the strongest of all, falling all the way down to E, and remaining there on a long before rising through F to the final. This strong cadence clearly brings the first stanza to a close.
After this strong ending, we might expect the second stanza to open with an appropriate flourish, but it does not do so. Instead, as the stanza opens with its exhortation to grief, the first phrase is starkly syllabic, beginning on c and falling to G. This stanza is also divided into two textual halves: the first commands the kingdom to mourn Philip, while the second praises the deceased king. The music elaborates this division even more clearly than in the first stanza, for the cadences on the final only occur at the end of each half; the first and third groups end with interior cadences on d (see Table 7).

The greater melodic range of this stanza contrasts that of the first. In the first stanza, the highest note is d; here, however, the music rises to f, and spends a great deal of time in the higher hexachord above c, in contrast to the first stanza, which is mostly contained in the hexachords between C and c. The melodic material of this stanza is also somewhat more angular than that of the first, making more frequent use of melodic thirds and fourths, including some notable leaps to
dissonant notes. The second half of the stanza, which praises Philip, is quite florid in comparison to the first half, and spends even more time in the upper hexachord.

Figure 28 shows a number of melodic parallels between the two halves of the stanza. Both halves begin with phrases that outline the space between C and G; however, the second, in keeping with the mood of the text, begins with a lengthy melisma. The interior cadences at the end of the first and third groups include a leap of a fourth to the high note, f, before falling to the cadence on d. The second and fourth groups are similar to one another in outline, finishing with an identical cadence on G.

Fewer cadences on the final in the second stanza eliminate the need for a particularly strong close; the repeated closing cadence is the weaker B to G cadence most frequently used in the first stanza. Despite this, however, there is no question as to when we arrive at the opening of the third stanza. Suddenly, the final moves up to d, and an F-sharp appears in the key signature. The longest melisma of the entire composition opens the section, predictably on the word gaudet.

**Figure 28 - Alabastrum frangitur,** melodic outline, second stanza

![Melodic outline](image-url)
("rejoices"), and the tone is suddenly brilliant and soaring. The music is now firmly entrenched in the upper hexachord, and remains there almost uninterrupted for four lines of poetry; the highest pitch of the piece, g, appears frequently.

The final stanza, which describes the joy of St. Denis in the first half and the honour accorded to Philip in the second, is the most melismatic of the composition (see Figure 29). The frequent appearance of melismas within lines disturbs the sense of balance that has pervaded the piece thus far. This disturbance is increased by the combination of the second and third lines into one long musical phrase, a combination made clear by the lack of a breath mark after the word Parisius, and by the instability of the ligature on that word, as it falls toward G (see Figure 30). This brief drop back to G makes the cadence on d that follows seem, not like a cadence on the final, but rather, like one of the interior d-cadences of the previous stanza. The melody then rises to g and returns to f-natural; a swift descent back into the lower hexachord follows, and once more, a cadence on G. Thus, the final has been reestablished for the remaining half-stanza.

**Figure 29 - Alabastrum frangitur, melodic outline, third stanza**

![Diagram of melodic outline](image)
The last half of the stanza begins the process of final descent back into the lower hexachord in which the piece opened, and a return to something of the structural balance of the opening. The third group is still partially in the higher hexachord, and the interior cadence on d is an echo of the one from the first half of the stanza, with the f-sharp now an f-natural. However, the last three lines bring the music back down toward the final: the first opening with a melisma that falls from e down to A, and featuring a melodic-fifth drop from d to G; and the second ending on the F below the final (its first appearance since the first stanza). The closing line moves in quintessential G-mode fashion: it drops a fifth to the final, then ends with a melisma that falls to E and cadences on the final from below, echoing the closing cadence of the first stanza.

This planctus differs from many of those in the Florence manuscript, which frequently ignore the poetic structure in favour of impassioned musical phraseology or rhetorical flourishes. Table 7 and Figures 27-29 show that, although the strongest cadences tend to coincide with the ends of sentences, it is the poetry that is outlined most closely by the music. *Alabastrum frangitur* is not an impassioned song of mourning, either textually or musically. It is a ceremonial poem, almost certainly written by a Parisian cleric in praise of a king who may not always have behaved in a fashion endearing to the hearts and minds of the church, but who was a powerful ruler at a key time in the history of France. That the organization and parallelisms of the melodic structure can be seen so clearly in the above graphs is eloquent testimony to the unusually strict attention paid to poetic form by the composer of this music.
Chapter Eight

*O mors que mordes omnia*

*O mors que mordes omnia* is the second of two compositions written in honour of Philip Augustus, who is the only person to have two laments in his honour immortalized in the Florence manuscript. This planctus is similar to the first in that it is made up of three stanzas, and each line contains eight syllables. Again, the stanzas are of equal length, ten phrases each in this case. The first stanza addresses death, reflecting that everyone is treated equally under its power. The second stanza describes the sorrow of France upon the loss of Philip, the most virtuous of kings. The final stanza exhorts the Church to mourn Philip's loss, but to rejoice in "the testimony of Rome," which, as Anderson points out, refers to Philip's absolution by the Pope after his recalcitrance in the matter of his marriage to Ingeborg (see Chapter Seven).  

<table>
<thead>
<tr>
<th>O mors que mordes omnia</th>
<th>nulli dignaris parere,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>nam cunctos sine venia</td>
</tr>
<tr>
<td></td>
<td>tuo prosterminis vulnere,</td>
</tr>
<tr>
<td>5</td>
<td>non se palpet plus paupere</td>
</tr>
<tr>
<td></td>
<td>dives pro sua gloria,</td>
</tr>
<tr>
<td></td>
<td>non te vi vel pecunia</td>
</tr>
<tr>
<td></td>
<td>possess reges evadere</td>
</tr>
<tr>
<td></td>
<td>in omnes pari pondere</td>
</tr>
<tr>
<td></td>
<td>tua fertur sententia.</td>
</tr>
</tbody>
</table>

|                         | De te male conqueritur |
|                         | nece sine causa gallia |
|                         | que tam dolenda patitur |

|                         | O death, you who devour all, |
|                         | you deign to spare no one; |
|                         | for without mercy, |
|                         | you overthrow all together by your blow. |
|                         | The rich may not flatter himself more, |
|                         | according to his glory, than the poor. |
|                         | By force or with money, |
|                         | kings cannot evade you. |
|                         | Everyone is brought to equal weight |
|                         | by your judgement. |

|                         | Of you in vain complains, |
|                         | not without reason, Gaul, |
|                         | which suffers such sorrow |

sui regis dispendia

dum philippi presenta

tua sorte subtrahitur.

qui si regum deductur

in communi victoria

macte virtutis gratia

super omnes atollititur.

in the loss of its king.

When the presence of Philip

is dragged down by your lot,

who, if one traces kings,

in common victory

by the grace of glorified virtue

is raised up above all.

Plange mater ecclesia.

indue te cilicio.

que sedes in tristitia

tanto privata filio.

qui suo forti brachio

teo nitum in gaudio

pro bono muta ratio.

nam rome testimonio

securus est de venia.

Lament, mother Church.

Put on yourself the covering

of one who sits in mourning.

deprived of so great a son,

who, with his strong arm,

warmed you in harmony.

But now, change lamentation into joy.

for good reason.

For from the testimony of Rome,

mercy will follow.

The poem has the simplest rhyme scheme of any of the planctus, with only two rhyme

sounds per stanza. The pattern is essentially the same for all three stanzas, with a slight variation

in the third. This last stanza is also set apart by the appearance of a B-flat key signature

throughout. The sentence structure of the first and second stanzas matches the ab-based rhyme

scheme, by creating pairs of lines throughout, but this pattern also changes in the third stanza. The

strong relationship between cadence placement and sentence structure, seen in so many of the

planctus, is not present here. Rather, musical links created by motivic repetition support large

sections of interconnected text.

As Figure 32 shows, the first stanza is characterized by unusually conjunct motion, even in

the movement from one line to the next. Lines 3 through 6 are linked musically through the

melodic parallelism seen in Figure 32 (compare lines 3-4 with lines 5-6), while lines 7 through 10

are linked through melodic direction. In Figure 31, the textual connection of these lines is clear:
death overthrows all together, rich and poor alike, despite all the money and power that can be

brought to bear.

In the second stanza, all the lines of text are connected in one long sentence, which is

emphasized by the intricate pattern of motivic repetition in the music. There are three types of

cadence in this stanza: cadences on G, cadences on d, and cadences which repeat the final pitch.
These cadences are used, along with melodic parallelism, to create an elaborate interweaving of connected lines which cannot easily be broken into units. Figure 33 shows that lines 11 and 12 are linked to lines 16 and 17 by their parallel cadential and melodic structures, while line 17 is linked to line 18 by similar cadences on G and c, and line 18 is linked to line 19 by melodic outline, as the closing c of line 18 leads directly to the opening B of line 19, which then cadences on d. This type of interlocking makes division of melodic phrases difficult; the text is equally difficult to divide, as the "who" of line 17 refers to Philip, back in line 15, while line 18, "in common victory", really belongs at the end of the stanza (see Figure 31).

Modal instability is the dominant characteristic of the third stanza, in which regular pairing of poetic lines is not a factor. The B-flat of this stanza makes its entrance immediately, on a long melisma on the word *plange* ("lament"), and a strong B to G cadence concludes this line, establishing transposed first mode. However, in lines 24 and 25, the music seems to move
temporarily to second mode on D (see Figure 34). The two lines which follow move the music back to the final on G, which arrives on the word *iam* ("now"; see Figure 35). However, the line cadences on C, and although G returns, the music continues to depart from its G center until the final melisma and cadence.

**FIGURE 34 - O mors que mordes omnia, third stanza excerpt**

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... tan-to pri-va-ta fi-li-o. qui su-o for-ti bra-chi-o
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**FIGURE 35 - O mors que mordes omnia, third stanza excerpt**

```
te fo-vit in con-cor-di-a. sed iam luc-tum
```
*O mors que mordes omnia* is balanced by melismas at the beginning and end of each stanza; these and the few other melismas stand out amid the predominantly syllabic style of the composition. The relationship between the poetry and the cadence structure is inconsistent, as strong cadences do not always coincide with endings of sentences; nor is the poetic structure emphasized, as is the case in *Alabastrum frangitur*. The guiding principle of the planctus seems to be simplicity of poetry and melody, with only two rhyme sounds per stanza, little florid writing, and repetition of motivic material to interlock the various lines of text.
Chapter Nine

Solv eclipse patitur

The unusual planctus, Sol eclipse patitur, is dedicated to the memory of "Ferdinand of Spain", whom Anderson identifies as Ferdinand II of León, who died in 1188. However, this identification would only make sense if the music was written much later than the text; for reasons that will be given during the course of this chapter, it is clear that this is a mid-thirteenth century composition. Therefore, Yearley's assignation of the planctus to Ferdinand III, king of Castile, who died in 1252, seems more logical.

Ferdinand III was a key ruler at an important time for the formation of modern Spain; in the middle ages, the Spanish peninsula contained a number of smaller kingdoms and was still partly in Muslim power. When Alfonso VIII of Castile died in 1214, he left a young son, Henry, as a minor king. Henry's regent was his elder sister, Berenguela, who had been briefly and unhappily married to Alfonso IX of León, Castile's chief Spanish rival. When Henry died in 1217, Berenguela's son by Alfonso was acclaimed King Ferdinand III.

The first year of Ferdinand's reign was beset with civil war and threats from León, but he made peace with his father in 1218, and spent the ensuing years taking charge of his kingdom. When Alfonso died in 1230, Ferdinand gained control of all the lands under the control of León; these lands were never to be separated again. With a stable and powerful kingdom behind him, Ferdinand began his battle against Muslim strongholds in Spain, taking control of a number of

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them, including Córdoba in 1236 and Seville in 1248. Upon his death in 1252, he left a patchwork of territory to his eldest son, Alfonso X (known to history as el Sabio, "the Wise").

This poem in Ferdinand's memory consists of two stanzas of unequal length, with most lines of eight syllables. The exception is found in the first four lines, which alternate between seven and six syllables. The first, shorter stanza contains metaphors of darkness, such as eclipse, sunset, and cloud. The second stanza sings the praises of the dead king, and describes his new life in the palace of God as a triumph over death.

**FIGURE 36 - Sol eclypsim patitur**, text and translation

| Sol eclypsim patitur | The sun suffers eclipse |
| ex mortis obiectu. | from the opposition of death. |
| mundi lux extinguitur | The light of the world is extinguished |
| solis in defectu. | in the eclipse of the sun. |
| in celum sol iustitie | The sun of justice is in heaven, |
| raptus dum terras deserit. | carried off as he abandons the earth, |
| orbem nube tristitie | concealing the world at sunset |
| solis occasus operit. | in a cloud of sorrow. |

| Dum fernandus hispanie | When Ferdinand of Spain, |
| laus. decus. apex glorie. | praise, honour, apex of glory, |
| sol virtutum. fons gratie. | sun of virtues, fountain of grace, |
| qui regum sceptrum tenuit. | who holds the sceptre of kingship, |
| quem nec potestas domuit. | whom neither power tamed |
| nec martis horror terruit. | nor the horror of Mars terrified, |
| heu mortis iugo subditur. | alas, is subdued by the yoke of death. |
| sed mors in morte morituir. | But death dies in death |
| dum mors in vitam vertitur. | when death turns into life, |
| dum pro superno bravio | when for the heavenly prize, |
| imo mutato solio. | indeed, the throne is changed, |
| in regis regum regia | In the palace of the king of kings, |
| stola fulget rex regia. | the king shines in the robe of kings. |

Musically, this planctus is unique amongst those in the Florence manuscript both in its use of full barlines in addition to the short strokes common to the rest of the tenth fascicule and in its use of duplex longs. The full-length barlines are characteristic of motets of the middle to late thirteenth century, including the motets in the Florence manuscript, and suggest the possibility of a

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modal transcription of this piece. However, the duplex longs are not consistent with modal notation, as the longs in modal polyphony were understood from context, rather than solely from physical shape. Also, the same stylistic arguments against modal performances of the other florid Latin songs apply to this planctus.

A plausible explanation for the notation is tied to the question of the presence of Sol eclypsim patitur in the Florence manuscript. The other seven planctus in the manuscript are in honour of people with ties to either the French crown or the French ecclesiastical community; the inclusion of this planctus in honour of a king of Spain is therefore puzzling. It seems possible that it was performed for the community at Notre Dame by a visitor from Spain, and as a recent composition in honour of a person of note, was taken down and added to the mostly-completed manuscript. It is in a different hand than the rest of the manuscript; the new scribe used the latest notational style to interpret the performance of this piece.

The placement of the barlines consistently suggest rhetorical pauses, rather than the phrase divisions, breath marks, or even division of words that the shorter strokes suggest in various places. The duplex longs tend to appear in circumstances where there is not a two-note ligature involved – either at the beginning of a group of notes, or alone, although this is not consistent. Generally, a long attached to a two-note ligature is indicated by two breves on a single pitch, as in the other planctus.

The first eight-line stanza has a B-flat in the key signature and remains in the plagal second mode throughout, giving emphasis to the darkness-oriented text. The proliferation of longs throughout the stanza seems to slow the melodic motion, giving a heaviness to the music. Melismas at the beginning of the first and fifth lines, on the words sol and in, cadence on G and are set off by barlines; in both cases, the barlines are followed by a single pitch, before the remainder of the text begins, leading to the conclusion that the opening words are meant to be repeated (see Figure 37). The ligatures over repeated notes represent duplex longs.

These melismas, along with the poetic structure, divide the stanza into two halves (see Table 8). While each line is a single clause, the poetic groupings are supported by the text, in
FIGURE 37 - *Sol eclypsim patitur*, opening melisma

![Musical notation](image)

which the first and second sentences parallel one another, and lines 4 through 8 are a single sentence (see Figure 36). The first group of four lines, containing two related sentences, is subdivided as shown in Table 8; the first sentence ends in a weak cadence on A, showing its connection with the second sentence, while in the second, the two lines are combined into one musical phrase with a single cadence on G. In lines 4 through 8, the first and fourth lines cadence strongly on G from a repeated or lengthened F, while the two internal phrases cadence more weakly on G from A. Thus the groups, made clear by the text, are strengthened by the musical setting. Figure 38 shows that the melodic phrases of each half closely parallel one another, so that the two halves are very similar in outline.

**TABLE 8 - *Sol eclypsim patitur*, structure**

<table>
<thead>
<tr>
<th>Stanza</th>
<th>rhyme scheme/syllable count</th>
<th>cadence/sentence structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a(7) b(6) a(7) b(6)</td>
<td>G A. - G.</td>
</tr>
<tr>
<td></td>
<td>c(8) d(8) c(8) d(8)</td>
<td>G, G, G G.</td>
</tr>
<tr>
<td>2</td>
<td>c(8) c(8) c(8)</td>
<td>G, D, G,</td>
</tr>
<tr>
<td></td>
<td>d(8) d(8) d(8)</td>
<td>D, B, G,</td>
</tr>
<tr>
<td></td>
<td>a(8) a(8) a(8)</td>
<td>C, G, D,</td>
</tr>
<tr>
<td></td>
<td>e(8) e(8)</td>
<td>G, F,</td>
</tr>
<tr>
<td></td>
<td>f(8) f(8)</td>
<td>B, G,</td>
</tr>
</tbody>
</table>

In the second stanza, B-natural replaces B-flat, and the music shifts to the brighter seventh mode, to praise Ferdinand and rejoice in his triumph over death. The stanza is introduced by an
elaborately ornamented melisma on the word *dum* ("when"), followed by the same suggestion of repetition of the word on the next G (not set off by a single barline, this time, but by a pair of short strokes; see Figure 32). The only drop to the plagal mode in the stanza comes abruptly in line 14, "nor the horror of Mars terrified", which drops from a B down to a D and rises slowly back to B. The next line, "alas, is subdued by the yoke of death," begins with an elaborate melisma on the word "alas" and rises as high as d; the following triumphant line, "but death dies in death," rises immediately to the high f of the authentic mode (see figure 33).

**FIGURE 39 - Sol eclypsyim patitur, opening melisma, second stanza**
In this stanza, the strongest cadences, those rising to G from a repeated F, are not used to emphasize textual division, but to set off the two halves of the stanza, which come in accordance with the poetry rather than the sentence structure. As in the first stanza, long melismas begin each half, the difference being that, instead of divisions of four lines and four lines, the "halves" of the second stanza consist of six and seven lines each.

Despite the notational differences, probably due to very recent developments in notation around the time of the composition of this planctus and possibly to a particularly slow and measured performance, the compositional structure of this piece is similar to those seen in other planctus of the Florence manuscript. The considered use of mode to express the text, the measured balancing of phrases, and the dependence of the melodic structure upon the poetic scheme of the work, all are common to many of the planctus in this manuscript. This lament for a Spanish king is well worthy of inclusion in a collection of Parisian masterpieces.
Chapter Ten

Conclusions

In the preceding chapters, the eight monophonic planctus of the Florence manuscript have been examined in detail. It has been shown that, although details of approach vary, the guiding compositional principles remain the same in all eight planctus, despite the seventy-year span between the first and last of the laments. All eight are melismatic to at least some extent; none are in the predominantly syllabic style of many of the courtly vernacular songs of the time. In every case, the music is based upon either the sentence structure of the text, or the structure created by the rhyme scheme and syllable count of the poetry (in some cases, the setting reflects both structures). This fundamental of composition did not seem to alter during the span of the Notre Dame school, and the presence of compositions from Spain and Champagne (and possibly Liége) suggests that it was in force in areas other than Paris.

In most cases, the presence of each planctus in the Florence manuscript, which appears to be a retrospective collection of the best compositions of the Notre Dame school, is explained by the connection between the subject of the planctus and the royal house of France (see Figure 1, p. 5). *Alabastrum frangitur* and *O mors que mordes omnia* were actually written for a king of France, Philip II (Augustus); *Iherusalem iherusalem* was composed for Philip's half-sister, Marie, Countess of Champagne, and her son; *Omnis in lacrimas* was written in memory of Marie's husband and Philip's uncle, Henry the Liberal, Count of Champagne; *Anglia planctus itera* was composed for Geoffrey, Duke of Brittany, son of Henry II of England and both friend and co-conspirator of Philip Augustus. Of the remaining three, simple explanations can be found for the
inclusion in the Florence manuscript of two: *Eclypsim passus totiens*, composed for the death of Peter, cantor of Notre Dame for fourteen years; and *Turmas arment christicolas*, written in outraged protest at the murder of Bishop Albert of Liége. This last could have been written by a resident of Notre Dame upon hearing the news of Albert’s murder; it could also have been composed in Liége, and later heard and admired by someone from Notre Dame. Of all the eight planctus, only the inclusion of *Sol eclypsim patitur*, composed in memory of Ferdinand III of Castile, is unclear. It is unlikely to have been composed by a Parisian, as there was no known connection between Ferdinand and either the royal house of France or Notre Dame Cathedral. This example of Spanish musical art must have been transmitted to Paris by a visiting singer or composer, and admired enough to have been included in the newly-compiled Florence manuscript.

The poetic structures of the planctus vary considerably from one to another; only the two planctus composed for Philip Augustus have similar overall structures. These two are among only four of the planctus with a consistent syllable count throughout. The extreme of complexity is *Turmas arment christicolas*, which is not divided into stanzas at all, and which uses many different syllable counts and ten different rhyme sounds. *O mors que mordes omnia* is the simplest of the structures, with three equal stanzas, lines of consistent syllable count, and only two rhyme sounds.

**TABLE 9 - Summary of poetic structures**

<table>
<thead>
<tr>
<th>Planctus</th>
<th>stanza structure</th>
<th>number of syllable counts and rhymes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Omnis in lacrimas</em> (1181)</td>
<td>sequence form, three pairs of stanzas and one single stanza</td>
<td>4; 3, 5, or 6 per stanza</td>
</tr>
<tr>
<td><em>Anglia planctus itera</em> (1186)</td>
<td>two equal stanzas</td>
<td>1; 2 per stanza</td>
</tr>
<tr>
<td><em>Turmas arment christicolas</em> (1192)</td>
<td>through-composed</td>
<td>3; 10</td>
</tr>
<tr>
<td><em>Eclypsim passus totiens</em> (1197)</td>
<td>single stanza</td>
<td>1; 6</td>
</tr>
<tr>
<td><em>Iherusalem iherusalem</em> (1198)</td>
<td>four unequal stanzas</td>
<td>5; 5 or 6 per stanza</td>
</tr>
<tr>
<td><em>Alabastrum frangitur</em> (1223)</td>
<td>three equal stanzas</td>
<td>1; 4 or 6 per stanza</td>
</tr>
<tr>
<td><em>O mors que mordes omnia</em> (1223)</td>
<td>three equal stanzas</td>
<td>1; 2 per stanza</td>
</tr>
<tr>
<td><em>Sol eclypsim patitur</em> (1252)</td>
<td>two unequal stanzas</td>
<td>3; 4 or 5 per stanza</td>
</tr>
</tbody>
</table>
The remainder lie between these two extremes, with no relationship to chronology, the date of the planctus having no bearing upon the poetic structure.

The planctus vary in their overall cohesion of poetic, sentence, and cadence structure. *Alabastrum frangitur*, with its consistent triple-line groupings and clauses a single line in length, is the most concise, utilizing cadences and balance of phrase outline to clarify the structure. *Omnis in lacrimas* is more complex, combining various syllable counts and rhyme sounds with cadences to echo the syntax. Other planctus, such as *Anglia planctus itera* and *Sol eclypsim patitur*, demonstrate similar cohesion, though to a lesser degree. Two of the longest planctus, *Turmas arment christicolas* and *Iherusalem iherusalem*, do not display this type of structural unity. Rather, their music is based strictly upon the sometimes complex sentence structure of the text, as the poetry does not conform to any particular pattern.

On occasion, certain of the planctus display a surprising relationship between the meanings of words and their musical settings. This is not as common in medieval song as it is in the music of the renaissance; however, clear and sometimes moving examples can be found in the planctus, notably in *Anglia planctus itera* and *Iherusalem iherusalem*.

The approach to mode taken by the planctus is another point of contrast. While all of the eight have G as their center, only three remain within the seventh and eighth modes. *Anglia planctus itera* has B-flat throughout, placing it in transposed first and second mode; similarly, the third stanza of *O mors que mordes omnia* also contains B-flat consistently throughout, although the first two stanzas are not transposed. *Sol eclypsim patitur* begins in transposed second mode, but the second stanza drops the B-flat and moves to seventh. *Alabastrum frangitur* is for the most part in the seventh and eighth modes, but the unusual addition of an F-sharp in the third stanza temporarily transposes this mode up to the eighth centered on D. *Eclypsim passus totiens* demonstrates the most artful use of mode, as B-flat comes and goes throughout the planctus, subtly shifting modes between second, seventh, and eighth, matching the changing textual material. Thus, only the three longest planctus have no sharps or flats at all, and remain in the authentic and plagal of a single mode.
The two planctus from Champagne, *Omnis in lacrimas* and *Iherusalem iherusalem*, demonstrate particular similarities, suggesting that they might be attributable to a single composer. Both contain large numbers of stanzas of inconsistent structure (in fact, these two are the longest planctus of the eight). The seven stanzas of *Omnis in lacrimas*, because of the sequence form of the poem, yield four musical stanzas, the same number as *Iherusalem iherusalem*. Both poems discuss political as well as personal issues, and both contain final stanzas that close the poems on a moralizing note not specifically related to the subjects of the planctus. Finally, both seem at times to transcend the formulae of the Latin lament, taking the traditional words of mourning and setting them with an artistry that transforms them into moving memorials to the dead. These two planctus could easily have been composed by a single person, a loyal servant to a much-loved count and countess. The short planctus for Peter the Cantor, *Eclysipim passus totiens*, seems similarly personal, with its unusual use of mode and uncomplicated poetic structure. Others, such as the two planctus for Philip Augustus, are more formalized and less transformed by emotive text and musical language; these seem likely to have been more politically motivated.

These eight compositions are outstanding examples of the artistry and variety to be found in the florid Latin *canto* of the twelfth and thirteenth centuries. The guiding principle of text as a basis for music did not stifle the creativity of these clerical composers; rather, it gave them a freedom not always found in form-dominated genres, a freedom which they used to add to the poetry they set. Because these are laments, the poetry is of a particularly emotional kind, and the musical settings, with their elaborate melismas, flexibility of mode, and variety of structures, are often particularly dramatic, and sometimes highly moving. This repertoire deserves greater examination on its own terms, without the end in mind of imposing rules or structure of a kind found in other repertoires of the time; this music has its own structure, which yields up compositions of the highest order. The great variety found within only eight planctus during the course of this study suggests that this is only the tip of an iceberg; examination of a wider repertoire would certainly reward the researcher with even more possibilities than those discussed here.
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Musical Sources


### Historical Sources


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Appendix

Transcriptions

The transcriptions that follow were made with both performers and musicologists in mind. The compositions are presented in a format easily comprehensible to modern musical eyes, but wherever possible, without the addition of anything not found in the Florence manuscript. The clefs have been unified, although clef changes within a composition are common in the manuscript. The vertical breath marks have been regularized, and placed at the top of the staff, although within the manuscript, they are consistently placed at the same height as the note or ligature directly preceding them. Being hand-written in the manuscript, they are not always consistent in length; they have been made so in the transcriptions, with the exception of the full barlines in *Sol eclypsim patitur*, which have been presented as found in the manuscript. Square brackets represent ligatures, while slurs indicate plicas; the second notes of plicas have not been reduced in size. The texts have been presented exactly as they are found in the manuscript, with spelling, punctuation, and capitalization unchanged, except for the standard abbreviations usual in medieval manuscripts, which have been given in full. Separate texts and translations may be found in the appropriate chapters (see List of Figures, pp. v-vi).

It goes without saying that no rhythmic values have been assigned, beyond the repeated notes found in the manuscript, and the duplex longs used in *Sol eclypsim patitur*. However, these transcriptions will still be useful to the performer prepared to study the songs thoroughly and interpret them according to the concepts discussed within the preceding chapters. It is to be hoped that the availability of rhythm-neutral transcriptions of medieval song will encourage an historic
and creative approach to these works, based on interpretive analysis and a thorough understanding of the medieval song and its textual and musical language.
Omnis in lacrimas

1. Omn'nis in lacrimas uber-ri-mas sol-va-tur o-
2. O di-es fu-ne-bris que te-ne-bris mun-dum sic in-

-cu-lus. fun-dant-que pa-ri-a sus-pi-ri-a cle-rus et
du-it. or-bis de-li-ci-e fons gra-ti-e to-ti-us

po-pu-lus. par sit do-lo-r. par est cau-sa, mors li-cen-ter
a-ru-it. lar-gi-ta-te vir se-re-nus. gra-ti-a-rum

ni-mis au-sa. nu-be tri-sti-ti-e ter-ras o-per-
do-nis ple-nus. co-mes flos co-mi-tum non im-par re-gi-

-it dum no-bis ra-pu-it so-lem cam-pa-ni-e.
-bus fa-tis cru-de-li-bus ex-sol-vit de-bi-tum.

3. O di-es la-pi-de ni-gro no-ta-bi-lis qua su-o
4. Pax reg-ni mo-ri-tur. se-pul-to co-mi-te fu-rens de

fle-bi-lis pri-va-tur pre-si-de cam-pa-ni-a.
fo-mi-te. ran-co-ris o-ri-tur dis-cor-di-a.

lu-ge-at ec-cle-si-a vi-du-a pre-si-di-o. cle-rus
proe-li-o-rum fran-ci-a tur-bi-ne ci-vi-li-um su-is
patrocinio milites stipendiis pauperes sufre
ipso gladiis a-git in visceribus cuius totis ur-
gis. francia consilio. 5. Osi regem puerum
biibus fit presura gentium. 6. Largitatis corr-uit
regaret avunculus fidus regni ba-
iis. tatus motus
dulce domicilium. gloria trecen-sium qui do-nandi
seculum non sentirem populus. belsi sim hanc
tenuit solus privilegi-um. largus erat ab-
se-daret fons virtutum qui non aret quo numem
sque pare. cu-i datum erat dare quasi suum
or-bis caret comes mundi tu-
lus. 7. Quid homovannis
singulare proprioque pro-
sum
de-ditus quid nisi
num iactitas quid opes quid no-
-bilitas. quid gloria mun-
da-nna. cuius te tor-quet amb-
-bitus. quod vanitatum vanitas sit tota sors
humana henrici probat exitus.
Anglia planctus itera

F, ff. 421v-422r

An - gli - a planc - tus i - te - ra. et ad luc - tum re - ver - te - re. du - plex damp - num con - si - de - ra dup - pli - ci mer - so sy - de - re.

mors in te se - vit a - spe - re. nec iam mor - tes in - sul - tu - i fac - ta po - tens re- sis - te - re. er - go luc - tus in - gre - de - re. sem - per in - ten - ta

luc - tu - i. Pa - ri - si - us sol pa - ti - tur

e-clyp-sim in bri - ta - ni - a ge - ne - ra - li - ter
cer - ni - tur. o di - es mun - do no - xi - a. o di -

es luc - tus nun - ti - a. so - lem in vol -

ev - ens la - te - bris. o di - es noc - tis fi - li - a. o

di - es ca - rens ve - ni - a. o di - es ple - na

te - ne - bris.
Turmas armament christicolas

F, f. 431v - f. 432v

devote syon filie ce thus ci -

ent celicos triumphantis militie.

surgant ignominie matris

fleinitis eccle sive.

cus sa barbarie perniti e

languet occiso preside pro di -

to ris tyrannide et perfide

li-cet me ihe-ro-so-li-mis a- cer-ri-mis pres-su-ris et quam plu-ri-mis plagi-s u-bi-que gen-ti-um
gentilium percellat persecutio declinans tam obviun naufragium transili o quod eminet certaminum et ad portus refugium

re fugi o, sed cum me pseudolo bi o

lac tans palpat proditio decolorata

nimi o fraudis trador martirio con-

si lio quem satane satelitum et velitum

cons tante fic ti o. preripuit de me-

di o. cu ius ut solis radi o et limo
convallium leodiunm preful sit pon-

- ti - fi - ci - o.
Eclypsim passus totiens

Eclypsim passus totiens mundus dolores ite ret. preclare

lucis patientens occasum luc tum rese ret.

radiabat parisi us fulgens cantor is

radi us quem mors videt et invidet dum

toti mundo providet dum verbum vitae seminat. dum lu-

cet non modi o. sublat us sol de medi-

o felicem vitam
Iherusalem iherusalem

que occidis et

la pixdas quam di u gentes per fidas lactabibis

ma ter libera contra promissum littere

regnat heres adultere ri det agar

adultera legis imperium

qui aris sus fidelium in lux tum mun do vertitur dum

lapsus gravita bitur henricus heres

li bere. O pessima conditio

*Manuscript damaged at this point.
mortalium dum lacrimantur filium. non-dum repentem laetabatur in lapsum mastra. mors in mororis lumen. in lapsum aematris la-bi-mur. ad mariam convertimus.

stella de qua tot lumen nostris scintillant seculis. quod virtutum carbunculis obtusis nos excedimus. et pio placitus plagimus

gratioosa domina. Mir-

- ra loquar ce-

cidit sol in
ori-ente, cau-sa so- lis con-ci-dit in hoc oc-ci-

den-te, il-la lamp-as cam-pa-ni-

c e o ma-ter ma-ri-a gra-ti-e in

qua tot lu-mina-ri-a noc-tis et um-bre nes-cia-

tot stel-le lau-dis lux-er rant. quod oc-cu-li mor-ta-

li-um tan-te vir-tu-tis ra-di-um in vi-du-

-a non vi-de-rant. Quid est ho-mo quod iac-ti-tas. et qui-bus

mun-do mi-li-tas. for-ma gen-nus di-vi-ti-e

va- lent ad e-pi-thi-phi-um. cor-pus quod nu-tris ho-di-e.
cras fi et ci bus ver mi um. Ec ce no stra
condi ti o vi de ne va cet dex te ra. qui a
decur so sta dio mor
tem se quuntur o pe
ra.
Alabastrum frangitur

F, f.436r-437r

Alabaustrum frangitur et lampas extinguitur. dum philipus expirat. oleum effunditur.

Bethlehem in ungitur. iherusalem respiret. cometes presagium regni mutans solium. mundi sollem obscurat. ortus hic excidium et coma calviti num tum sion figurat. Decalva re filia lugeat ecclesia iustiti e cultorem. lugeat militia.

Lugeant et studia su e pacis auctorem.
Vul-· tus cu·ius dis·pa·res nunc gra·ves nunc hy-
- la·res pro tem·po·re fu·e·runt. nul·los e·i com·pa-
- res ka·ru·los aut ce·sa·res. om·nes e·i ces·se·runt.

Gau·det di·o·ny·si·us. et

ma·ter pa·ri·si·us non in·vi·det ho·no·rem. iu·re su·um mi·li·tem

mar·tyr ha·bet hos·pi·tem. quem fe·ce·rat vic·to·rem. au-

ge·tur in mu·ne·re fe·nus hoc in fu·ne·re ec·cle·si·e

cul·to·ri quod re·ga·lis di·ni·tas et le·ga·ti san·ci-

tas non de·fu·it ho·no·ri.
O mors que mordes omnia

O mors que mordes omni a nulli dig-

na-ris par-ce-re, nam cunctos sile ve-
i-a tuo pro-

ster-nis vul-ne-re, non se pal-pet plus pau-
pe-re di-

ves pro su-a glo-ri-a, non te vi vel pecu-
i-a pos-sunt

re-ges e-vae-re in omnes pa-ri pon-de-re tu-a fer-tur sen-

ti-a. De te ma-le con-que-ri-tur ne-ce

si-ne cau-sa gal-li-a que tam do-len-da pa-ti-tur su-i re-
gis dis-pen-di-a dum phi-li-pi pre-sen-ti-a
tu-a sors-te sub-tra-hi-tur. qui si regum de-duci-tur in
com-mu-ni vic-to-ri-a ma-ce-te vir-tut-is gra-ti-a su-per om-nes
at-tol-li-tur. Plan-ge
ma-ter ec-cle-si-a. in-du-e te ci-li-ci-o. que se-des
in tri-sti-ti-a tan-to pri-va-ta fi-li-o. qui su-o
for-ti bra-chi-o te fo-vit in con-cor-di-a. sed iam luc-tum
in gau-di-o pro bo-no mu-ta ra-ti-o. nam
ro-me te-sti-mo-ni-o se-cu-rus est de ve-
ni-a.
Sol ecliysim patitur

Sol

ecliysim

patitur

ex

mor-tis

ob-iec-tu,
mun-di

lux

extinx-

-gui-tur

so-lis

in

defec-tu.
in

celum

si-

jus-

ti-

e

rap-

tus

dum

teras

des-

rit.

or-

bem

nu-

be

tri-

-

ti-

so-

lis

oc-

sus

op-

rit

Dum

fer-

nand-

dus

hy-

spa-

ni-

e

laus.

decus.

ap-

pe-

rit

sol

vir-

tum.
fons grati - e. qui regum sceptrum te - nu -

- it. quem nec po - te - stas do - mu - it. nec martis hor -

- ter - ru - it. he - u mor - tis iu - go

sub - di - tur. sed mors in morte mor - ri - tur. dum mors in

vi - tam ver - ti - tur. dum pro su - per - no bravi -

-o i - mo mu - ta - to soli - o. in re - gis regum re - gi -

- a sto - la ful - get rex re - gi - a.