

MUSICOLOGICAL STUDIES & DOCUMENTS

45

THE CYPRIOT-FRENCH REPERTORY OF THE  
MANUSCRIPT TORINO J.II.9

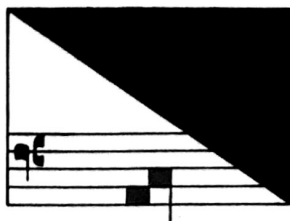
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F. Alberto Gallo

## Annominatio and Introitus: Parallelisms and Intermingling of Rhetorical Figures

Amongst the outstanding features of the Cyprus repertoire collected in the J. II. 9 manuscript held by the National Library of Turin, noteworthy are the direct references made, in the Latin texts of the motets, to the singers performing the compositions.<sup>1</sup> The group of singers is variously referred to as "noster chorus," in the duplum of motet No. 3; "nostra contio," in the duplum of No. 10, "huic clero," in the triplum of No. 14, "istam plebem" and "nostrum consortium," respectively in the triplum and duplum of No. 15, "huncque gregem," in the duplum of No. 17, "noster chorus" once more, in the triplum of No. 33, and "nostra turba," in the triplum of No. 34. The frequency with which these references appear, together with the uniformity of style and structure already noted by other scholars,<sup>2</sup> leads to believe that the Latin texts of the motets were probably drafted by the same author. Moreover, the recurrent use of the adjective "noster" would seem to establish a personal identification with the group of performers. This, together with frequent references to the musical intonation with which the motets were to be performed ("hoc melos" in the triplum of No. 6, "cantica nostra" in the triplum of No. 14, "his cantibus" in the duplum of No. 17), tends to suggest that the single author of the Latin texts, if not the same person as the probably single author of the music,<sup>3</sup> could at least be someone who must have worked in very close collaboration with the composer and the performers.

Generally speaking, information as to the authors of the Latin texts of these types of polyphonic compositions and to their relationship with the composers, is extremely scarce. Not surprisingly, the topic has received little attention. To quote an example contemporary to the

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1 The references are to the edition by Hoppin, TORINO J.II.9, vol. 2.

2 HOPPIN 1957, pp. 102-103.

3 LEECH-WILKINSON 1995.

Cyprus musical repertoire, Johannes Ciconia<sup>4</sup> refers to "Patavina ecclesia" as well as directly to himself ("cum tuo Ciconia") in the duplum of the *Albane, misse celitus - Albane, doctor maxime* motet, and to "patavinus chorus" in the triplum of the *Petrum Marcellum venetum - O Petre, antistes inclite* motet, and again to himself as "qui melon istud edidit" in the duplum of the same motet. In this case there seems to be no doubt that the author of the Latin text and the composer of the music are one and the same person. A clear case of collaboration between text author and composer is afforded by another contemporary example, namely the motet *Argi vice Poliphemus - Tum Philemon rebus paucis*.<sup>5</sup> In the duplum of this motet the author of the text explicitly declares to have made his work available to the composer: "Hec Guillermus dictans favit/Nicolao qui cantavit." If Guillermus can be identified with the prelate Guillaume de Challant<sup>6</sup> and Nicolaus with the papal singer, Nicolaus de Leodio,<sup>7</sup> then a close collaboration between the two can be easily presumed as both were in the retinue of Pope John XXII, and it was in his honor that the motet was composed.

Independently of the customary practices of the time, (that is, whether the composer and the author of the text were one and the same person or whether they worked in close collaboration), and of their possible effects on the work itself, it is most likely that the peculiar conditions of isolation in which the Cyprus repertoire of the Turin manuscript was composed may have favoured a coming together of experiences from both the musical and literary fields. Other scholars have already observed "an interesting parallel between the use of traditional phraseology in the texts and the composition of the music from a common stock of melodic formulas".<sup>8</sup> I shall deal here with several cases of parallelisms and intermingling in the use of rhetorical figures in musical and literary texts.

As an heir to Classical tradition, Medieval literary culture was always keenly interested in finding *colores rhetorici* to be used as decorative devices

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4 CICONIA WORKS.

5 PMFC 13.

6 COBIN 1978, p. 269

7 GALLO 1985, p. 79.

8 HOPPIN 1957, p. 103.

in Latin poetic compositions.<sup>9</sup> A close clustered and systematic repetition of the same verbal sounds appears clearly in the Latin texts of motets 1, 5, 14 and 31, especially in the tripla but also, at times, in the dupla. In contemporary rhetorical texts this device is generically defined as "annominatio", a term which refers to the repeated use of the same "nomen." As can be seen in appendix I, the text of motet 1 plays on the words "agnus" and "mors," which appear separately or together. In the text of motet 5, "lux" and "lucere", which can also be found in motet 14, appear together with "probitas" and "probus," "flamma" and "flagrare," "dux" and "ducere," "polus" and "polere," "donum" and "donare" as well as with others. Finally, in motet 31, the pattern is achieved by playing on the words "splendidus," "splendor" and "nubes."

Medieval musical culture was influenced by literary models. Not surprisingly, therefore, from the very origins of polyphonic music attempts were made to decorate musical composition by means of *colores harmonici*.<sup>10</sup> The music of motets 1, 5, 14 and 31 exhibits a systematic use of close clustered sound repetitions, at times imitating, between triplum and duplum, brief melodic and/or rhythmic formulas with pauses in between. The contemporary musical theorist Ugolino da Orvieto<sup>11</sup> calls this method with the term "introitus" (perhaps with reference to the successive "entries" of the voices) and considers it as being one of the *colores* of music. As can be seen in Appendix II, all the four motets feature sections in which the final part of a voice is immediately picked up by the other one ("aliqua pars alicuius cantus finem alterius partis eiusdem cantus assumit," as explained by Ugolino da Orvieto). Moreover, in all four motets these sections appear in correspondence to the end part of the three *taleae* into which each of the motet is subdivided, a pattern which conforms to the guidelines set down by Ugolino ("in fine ergo partium cantus hic habet reperiri processus").

Generally speaking, we are confronted with a rather generic parallelism between the use of literary and musical rhetorical figures. At times, however, as in measures 13-15 and 31-33 of motet 1, and measures 31-44, 88-90, and 160-172 of motet 14, *annominatio* and *introitus* appear

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<sup>9</sup> FARAL 1924, LAUSBERG 1960, MURPHY 1974.

<sup>10</sup> GALLO 1985, pp. 7-10.

<sup>11</sup> UGOLINO, vol. 2, p. 266.

perfectly overlapped. In some cases the two figures intermingle. In measures 13-15 of motet 1, for instance, "Agnus a morte" and "Mortuas" (in the duplum) and "Agni morte" (in the triplum) come to be involved in the play of the melodic imitations between the two voices, while in measures 40-42 and 162-169 of motet 14 "probatos" (in the duplum) and "probitasque proborum" (in the triplum) and "Nos sibi fac gratos, fac nos" (in the duplum) and "fac nos quoque grata ..... Fac nos" (in the triplum) respectively, come to be involved in the play of the rhythmic imitations between the two voices.

In the already cited motet, *Argi vice Poliphemus - Tum Philemon rebus paucis*, the poet and the musician work closely together, thus achieving a perfectly organic artistic entity ("ut sit opus consummatum"). The closeness and awareness of this mutual collaboration and the complex interplay of the various reciprocal influences largely escape, however, the comprehension of the present-day historian.<sup>12</sup> To refer once again to the terminology employed in the aforementioned motet, the rhetorical pattern of the text was normally made to adapt to the sound of the music ("Armonie musicali/nubat sc[h]ema rhetoricum"). Notwithstanding this apparently prevailing trend, however, the opposite can also be true. In fact, as can be seen in the Cyprus motets, it is the sound of the text (the *annominatio*) which is made to blend in with the rhetorical pattern (the *introitus*) of the music.

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<sup>12</sup> For a similar combination of textual and musical rhetorical figures in the Troubadours repertoire, see GALLO 1992, pp. 41-44.

## Appendix I

T

Innocens agnus ceditur  
agni morte mirifice  
nocens ovis redimitur  
vivit mors honorifice.

Mors cesum facit vivere,  
mors viva salus hostia,  
mors sepultum resurgere,  
mors mortis digna venia.

Redemit nos a vicio  
mortis mors, morte vivimus,  
mors nostra liberatio,  
mortuo grates agimus.

T

Iubar solis universa  
lustrat nec est lux diversa  
una fonte luminis.

Candele lux diffunditur,  
ab illa lux accenditur  
luce non deficiens.

T

Claraque iustorum fax, lux probitasque proborum

Christi divinus ardens in amore caminus  
igniculusque flagrans flammis flagrore peragrans.  
Fulgor cunctorum fulgens quoque flamma rogorum,  
lucida lux lucens, lucem super ethera ducens.  
Semita duxque ducis reducis per gaudia lucis  
semper lucentis nunquam lucere sinentis.

1

D

per mortem mortis exempti.

Agnus a morte redemit  
mortuas oves sanguine,  
mortem dum morte peremit  
crimem vincendo crimine.

Agni per mortem pascitur  
morti ampla redemptio,  
mortuus quando ceditur  
innocens agnus gladius.

Agni mors salus ovium

5

D

Fulgor solis non vilescit,

vultus lucet, sic est certe

14



Luce beatorum splendens et stella polorum,  
polens ethereas stellam polendo choreas.  
Divitibus donis divos donans Eliconis,  
divitiis lata donando dona parata.

Cantica nostra fore fac nos quoque grata favore,  
fac nos optatis opibus gaudere beatis

D

cantus regine nate regisque coronis.  
Ignis in ardentis flammis ardendo probatos  
quo celi radius radians in eam radiavit.  
Nos sibi gratos fac nos sine fine beatos

31

T

D

quo non videtur splendidus.  
Splendor in nubem funditur  
nec a sole divellitur.  
Splendor in nube conditur  
nec a nube minuitur.  
Nubes eodem alitur  
nec alimentem sumitur.  
Nubes interdum patitur  
nec ille splendor pungitur.  
Inest qui splendor textitur

Nam splendor carni additus

*Annominatio and introitus: parallelisms and intermingling of rhetorical Figures*

1

13-15

ce - - di - tur, A - - gni mor - te mi -  
Agnus a mor - te re - de - mit Mortu - as

31-33

- re Mors mor - - tis di - - gna ve -  
- do ce - di - tur In - no - cens a - gnus gladi -

49-51

- tes  
mi

5

40-43

e  
- - scens sa - - - cra -

88-90

- ne. E - a - - - dem est po -  
vin - cta fe - de - re Non di - men -

136-138

- re sim - bo - - -  
- - ci - tur, No - bis de - - - tur

31-44

ho - no - rum, Arx quo - que vir - tu - tum, tem - plum for -

40

mi - di - ne tu - - tum Cla - ra - que ius - to - rum fax, lux

I - - gnis in ar - dentis flam - mis ar - den - do proba - tos

pro - bi - tas - - que pro - bo - rum, Pre - cun - tis na - - tis spe

Teg - mi - na le - den - tis ar - tus mi - ni - me

88-90

e - - the - ra du - - cens, Se - - mi - - ta dux - que

Pro - phi - nus, au - - det Do - te sa - lu - ta - ri vi -

160

165

160-192

Huic as - sis cle - ro fa - veas - que vi - vami - ne ve - ro Can - ti - ca no -

vir - - go de - co - ra, Nos si - bi fac gra - tos, fac

170

- stra fore, fac nos quoque gra - ta favo - re, Fac nos o - pta - tis o - pi - bus gaude - re be -

nos si - ne fi - ne be - a

*Annominatio and introitus: parallelisms and intermingling of rhetorical Figures*

31

64-66

65

ni

100

100-104

Nu bes in-ter

181-183

te-xi tur Al

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