

Text-Music Mismatches in the *Cantigas de Santa Maria*

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Resumo

Os códices das *CSM* patenteiam muitos casos de combinação defeituosa entre texto e música, nos quais o texto copiado sob a pauta corresponde com dificuldade à música escrita pelo apontador. A discrepância pode ser motivada por erro na cópia textual, ou, pelo contrário, apontar para estruturas métricas atípicas. Alguns casos foram solucionados na pauta por emenda do texto ou da música; outros foram deixados por resolver, ou acabaram por resultar em pautas vazias. Estes casos fornecem importantes indicadores para a dinâmica do texto e para o funcionamento da notação musical. Mostram que o texto e a música não estavam sempre indissolivelmente ligados, antes eram frequentemente conjugados no processo de montagem das páginas manuscritas completas, como parte da fase de ‘compilação’ da produção das *CSM*.

Palavras-chave

Cantigas de Santa Maria; Alinhamento texto-música; Fontes manuscritas; Emendas; Compilação.

Abstract

The manuscripts of the *CSM* show many instances of text-music mismatch, in which the text copied under the staves proves difficult to align with the music supplied by the copyist. The mismatch may arise from miscopying of the text, or may point to atypical metrical structures. Some cases are resolved in the stave by emendation of the text or music; others are left unresolved or result in blank staves. These cases provide important pointers to the dynamics of the text and the workings of the musical notation. They show that text and music were not always indissolubly linked but were frequently brought together in the process of assembly of the complete manuscript pages, part of the *compilation* phase of the production of the *CSM*.

Keywords

Cantigas de Santa Maria; Underlay; Manuscript sources; Emendation; Compilation.

Text and music in the *Cantigas de Santa Maria*

IT HAS ALWAYS BEEN ASSUMED that text and music in the Galician-Portuguese lyric form an indissoluble unit, as implied by the generic term *cantar* and the later label *cantiga*, which imply a musical delivery.¹ The *Cantigas de Santa Maria* (*CSM*) provide many textual

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references to the relationship between text and music, *cobras e son*, typically placed in the opening strophe of a *cantiga*; these assume either the composition of music at the time of textual composition (as in Example 1a), or closely following it (Example 1b).

Textual references to composition:

E dest' un miragre de que fiz cobras e son (64.1.1)²
 avêo mui gran miragre | onde fiz cobras e son (293.1.4)
 Desto ela un miragre | mostrou, que vos eu direi,
 a que fix bon son e cobras | porque me dele paguei (188.1.1-2)
 Desto direi ãu miragre | que en Tudia avêo,
 e porrey-o con os outros | ond' un gran livro é chêo,
 de que fiz cantiga nova | con son meu, ca non allêo (347.1.1-3)

Example 1a. Simultaneous composition of text and music

O ome bõo, que aquesto veer
 foi en vison, muit[o] ouve gran prazer;
 des i começou seu cantar a fazer
 rimado segund[o] el soube mellor.
R
 E segund' as palavras lle fez o son,
 e depois cantó-o con gran devoçon (307.8.1-9.2)

Example 1b. Text followed by music

The reference to 'son meu [...] non allêo' in *Cantiga* 347 confirms what we know independently, that some *cantigas* used music from other sources, though it is not always clear whether the identification of the music predates the composition (a classic *contrafactum*) or whether the composition of the text predates the identification of appropriate music for the metrical structure. At the same time, Ferreira has made a strong case for a compositorial identity of AlfonsoX himself.³

¹ M. BREA, 'Cantar et cantiga idem est', in *Homenaxe ó Profesor Camilo Flores*, edited by T. Garcia-Sabell et al. (Universidade de Santiago de Compostela, 1999), pp. 93-108; J. C. Ribeiro MIRANDA, 'Cantar ou cantiga? Sobre a designação genérica da poesia galego-portuguesa', in *Aproximacións ao estudo do vocabulario trovadoresco*, edited by M. Brea and S. López Martínez-Morás (Santiago de Compostela, Xunta de Galicia - Centro Ramón Piñeiro para a Investigación en Humanidades, 2010), pp. 161-79.

² Textual references are identified by their location in *cantiga*, strophe, verse. The text follows Walter METTMANN, *Alfonso X, Cantigas de Santa Maria*, 3 vols. (Madrid, Castalia, 1986-9), unless otherwise indicated.

³ Manuel Pedro FERREIRA, 'Alfonso X, compositor', *Alcanate*, 5 (2006-7), pp. 117-37.

From the assumption of seamless integration of textual and musical composition it is easy to assume that text and music would have been not only artistically indissoluble but codicologically inseparable, with the normal form of transmission being a *rotulus* containing *cobras e son* in the normal presentation of a fully set first strophe and refrain, as they appear in most MS. The sadly frequent cases of text devoid of music (the *Cancioneiro da Ajuda*, the Florence MS of the CSM, the blank stave of the last Martin Codax poem in the *Pergaminho Vindel*) are in this view exceptions proving the rule, being failures of copyists to reproduce the full exemplar. In the musically complete manuscripts of the CSM, however, the absence of music is something less simple, a breakdown of a more complex process of compilation, which I will show is just the most extreme form of a more common phenomenon of text-music mismatch.

In the study of text, image and music in the CSM we need to distinguish three separate phases of activity, which I have called *collection*, *composition* and *compilation*.⁴ *Collection* is the process of acquiring narrative or literary materials. This should not be seen as a passive process of reception but an active one of procurement (or, in modern commercial parlance, ‘sourcing’). It includes the incorporation of ready-made miracle stories in written or oral form, the borrowing of schematic tales from secular or religious traditions, and the recording of personal recollections. *Composition* is the process of production of narratives. Here it must be recognized that there are three compositional processes involved, resulting in texts, miniatures, and music respectively. Finally, *compilation* is the assembly of the component narratives into the ordered and structured sequences found in the MSS. It is not just a question of the sequence of copying of individual pieces, but includes the processes by which words and music were brought together, the mechanics of the layout of text, music and images, the incorporation of additional textual material such as epigraphs and captions, the construction of indexes, and the formation of appendices or satellite compilations (as found in *To* and *E*). In principle the phases of collection and composition proceed in parallel for the three media represented in the CSM—textual, musical, graphic—and only in the final phase, *compilation*, are all the components of a complete *cantiga* incorporated into the manuscript page. The compilation phase also brings into play numerous paratextual elements (title pages, numbers, rubrics, tables of contents, initials, decorative miniatures, captions).⁵

⁴ Stephen PARKINSON and Deirdre JACKSON, ‘Collection, Composition, and Compilation in the *Cantigas de Santa Maria*’, *Portuguese Studies*, 22 (2006), pp. 159-72.

⁵ Stephen PARKINSON, ‘Front Matter or Text? Prologues and Tables of Contents in the Compilations of the *Cantigas de Santa Maria*’, in *Estudios Celestinescos y Medievales en honor del Profesor Joseph Thomas Snow*, edited by David Paolini, vol. 2 (New York, The Hispanic Seminary of Medieval Studies, 2010), pp. 252-65—on tables of contents. Martha SCHAFFER, ‘Epigraphs as a Clue to the Conceptualization and Organization of the *Cantigas de Santa Maria*’, *La Corónica*, 19/2 (1990-1), pp. 57-88—on rubrics.

From the evidence of incomplete folios in MSS *E* and *F*,⁶ we can identify a number of stages of planning and assembly of the manuscript page, as in Example 2:

1. Calculation of page layout (number of columns) and ruling, allocation of space to rubric, staves and running text, length of refrain repeat;
2. Ruling of staves, with space for illuminated initial;
3. Copy of underlaid text [minimum R + S1, frequently more text in MS *T/F*];
4. Decoration of initials at beginning of strophes and refrains inside underlaid text;
5. Copy of running text;
6. Decoration of initials in running text;
7. Copy of running text refrains and rubric, in red ink;
8. Copy of music for underlaid text.⁷

Example 2. Page planning in compilation

The underlaid text is typically copied in a different way from the body of the poems. In addition to the obvious feature of spacing of the text to allow coordination of text and music, and the lack of coincidence between line division and stave division in the first few staves, we can observe that underlaid text is usually copied with explicit indication of syllable division and elision, to assist the matching of musical figures with metrical syllables.⁸ In running text, by contrast, a larger number of elisions are left inexplicit.

In most cases the text and music are reunited without any discontinuity. In a significant number of cases, however, either the text is copied incorrectly or ambiguously, or the copying reveals hesitation over the precise metrical scheme to be followed in the remainder of the text. If these are

⁶ The four MSS are represented by the following *sigla*: Toledo (*To*) = Madrid, Biblioteca Nacional, MS 10069; *Códice rico* (*T*) = Real Monasterio de S. Lorenzo de El Escorial, T.I.1; Florence (*F*) = Florence, Biblioteca Nazionale, Banco Rari, 20; *Códice de los músicos* (*E*) = Real Monasterio de S. Lorenzo de El Escorial, B.I.2. Stephen PARKINSON, 'Layout in the Códices Ricos of the *Cantigas de Santa Maria*', *Hispanic Research Journal*, 1 (2000), pp. 243-74—on layout.

⁷ The English term *underlay* itself has connotations of musical priority. In the *CSM* it is clear that, in palaeographical terms, the music is *overlaid* on the previously inserted text.

⁸ A distinction is often made between elision, metrical adjustments signalled by the omission of vowel letters in the MSS, and synaloepha, the same adjustments left unmarked. From the point of view of metrics, these are two variants of the same process of metrical adjustment, which I have elsewhere labelled *conflation*, the former being explicit and the latter inexplicit: Stephen PARKINSON, 'Rules of Elision and Hiatus in the Galician-Portuguese Lyric: The View from the *Cantigas de Santa Maria*', *La Corónica*, 34/2 (2006), pp. 113-33. For discussion of elision and synaloepha, see Celso Ferreira da CUNHA, *Estudos de poética trovadoresca, versificação e ecdótica* (Rio de Janeiro, Instituto Nacional do Livro, 1961); Stephen PARKINSON, 'Concurrent Patterns of Verse Design in the Galician-Portuguese Lyric', in *Proceedings of the Thirteenth Colloquium*, edited by Jane Whetnall and Alan Deyermond (London, Department of Hispanic Studies, Queen Mary University of London, 2006), pp. 19-38; P. Lorenzo GRADIN, 'Hiato e sinalefa na lírica profana galego portuguesa', in *A min dizen quantos amigos ey: Homenaxe ao profesor Xosé Luís Couceiro* (Universidade de Santiago de Compostela, 2008), pp. 265-72; P. Lorenzo GRADIN, 'Sobre el cómputo métrico en la lírica gallego-portuguesa', in *La lírica romanza del Medioevo, storia, tradizioni, interpretazioni; Atti del VI convegno triennale della Società Italiana de Filologia Romanza*, edited by F. Brugnolo and F. Gambino (Padova, Unipress, 2009), pp. 493-508.

not detected and corrected at the time of the textual copying, it will fall to the music copyist to detect (or not) the mismatch and resolve it (or not). Such cruxes give the clearest indications of how the music may have been recorded prior to copying, and whether the text and music were stored separately or together.

Five types of musical response to textual mismatch, representing the possible combinations of textual emendation, musical emendation, and lack of action, are found in the manuscripts:

1. retain music, amend text;
2. retain text, amend music;
3. amend music and text;
4. leave music and text unamended, unmatching;
5. leave staves blank.

We will consider examples of each type in turn.

Textual emendation

Cantiga 76 has a common combination of musical and metrical patterns, in which a symmetrical musical *zajal* pattern is matched with an asymmetrical metrical pattern:

*Quen as sas figuras da Virgen partir
quer das de seu Fillo, fol é sen mentir.
Porend' un miragre vos quer' eu ora contar
mui maravilloso, que quis a Virgen mostrar
por hũa moller que muito [se] fiar
sempr' en ela fora, segund fui oyr.*

Quen as sas figuras da Virgen partir... (R -1.1)

music	A	A'		B	B	A	A'
text	11	11		13	13	11	11
	A	A		b	b	b	a

Example 3. *Cantiga* 76

The musical *vuelta*, in which the music and line-length patterns of the refrain are replicated in the last two lines of the strophe, clashes with the metrical *vuelta* in which the b-rhyme of the *mudanzas* is retained until the third line of the strophe. There is a textual error in the initial strophe in MS *E*, where the final line (1.4) is reproduced as a 13-syllable line *sempre en ela fora segundo fui oyr*.

This case of double hypermetry is avoided in the MS *T* reading used by editors. It would in any case present no great editorial challenge, as the hypermetry is conventionally resolved by imposing

an explicit elision *sempr'* in place of the apparent hiatus or inexplicit synalepha of *sempre en*, and by exercising the metrically appropriate choice of *segun(d)* in place of *segundo*.

The music scribe of MS *E* (Figure 1), with a clear model present in the second line of the refrain, reproduces the music for an 11-syllable line, aligning it with the text to make clear where the adjustment is needed; the surplus vowel of *segundo* is underdotted for deletion (it is difficult to tell by whom) and the elision/synalepha is implied by the spacing of the music.

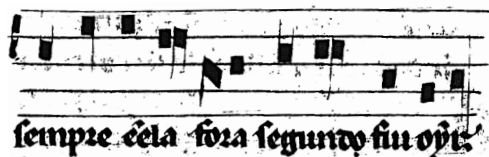


Figure 1. *Cantiga* 76, refrain and strophe 1 (MS *E*)

A similar case is found in *Cantiga* 52:

*Mui gran dereit' é d' as bestias obedecer
a Santa Maria, de que Deus quis nacer.
E dest' un miragre, se Deus m' anpar,
mui fremoso vos quer' ora contar,
que quiso mui grand' a Groriosa mostrar;
oide-mio, se ouçades prazer:
Mui gran dereit' é d' as bestias obedecer*

Example 4. *Cantiga* 52

This is a more asymmetrical strophic structure, summarised in (Example 5). It has twelve syllable lines in the refrain, ten-syllable lines in the *mudanzas* and an alternation of 10- and 12-syllable lines in the *vuelta*. Musically the *mudanzas* are set to a variant of the second part of the refrain, before the entire refrain is repeated as the *vuelta*.

music	A	B		B'B'	A	B''
text	12	12		10	10	12 10
	A	A		b	b	b a

Example 5. Musical and metrical structure of *Cantiga* 52

The text scribe for the *E* version has attempted to impose a symmetrical alternation of 10- and 12-syllable lines on the first strophe, replacing the final line with a 12-syllable line: *oyde mio se Deus vos amostre prazer*. The music added above the text (Figure 2) has not been amended, and is

made up of the ten figures needed to underlay a ten-syllable line, randomly spaced in recognition of the mismatch; the text has subsequently been amended by underdotting *Deus vos amostre* and writing the replacement text *ouçades* above it, in alignment with the music, as represented in Example 6.

ou ça des
oyde mio se deus vos amostre prazer

Example 6. Layout of emended text in *E* 52

In the other witnesses of this *cantiga*, we find different orders of textual correction and musical insertion. In *T* (Figure 3) the correct text has been written over an erasure, but out of alignment with the music, which must be assumed to have been inserted before the correction. In *To* (Figure 4) there are signs of erasure under the first word of the corrected text; the correction obviously took place before the music was inserted, since the music is correctly aligned with the text.



Figure 2. *Cantiga* 52, MS *E*

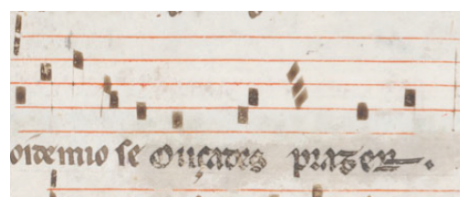


Figure 3. *Cantiga* 52, MS *T*

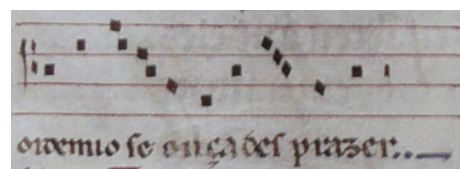


Figure 4. *Cantiga* 52, MS *To*

Musical adjustment

The other main response to text-music mismatch is to adjust the music. A good example of this is found in *Cantiga 77*, which has an asymmetrical structure similar to that of *Cantiga 76*, using *grave* rather than *agudo* lines:

music	A	A'		B	B	A	A'
text	11'	11'		13'	13'	11'	11'
	A	A		b	b	b	a

*Da que Deus mamou o leite do seu peito,
non é maravilla de sãar contreito.*

Desto fez Santa Maria miragre fremoso
ena sa igreij' en Lugo, grand' e piadoso,
por hũa moller que avia tolleito
o mais de seu corp' e de mal encolleito.

Da que Deus mamou o leite do seu peito

Example 7. *Cantiga 77*

Most of the 13-syllable lines of *Cantiga 77* have an intermediate stress on the 7th syllable, and most of the 11-syllable lines have a similar stress on the 5th syllable, implying a division into half lines ($13'=[7'+5']$, $11'=[5'+5']$).

Here the textual problem occurs in the opening refrain, where MSS *E* and *T* coincide in giving a hypometric ten-syllable reading to the first line: *Da que deus mamou leite do seu peito*, which editors have unanimously amended to *Da que Deus mamou o leite do seu peito*.⁹ The music scribes declined to interpret *mamou* as trisyllabic,¹⁰ but realised that *mamou* corresponded metrically to the last three syllables of *maravilla*, and adapted the melody accordingly, so as to make the cadence of the first half line a single figure in the first line and two separate notes in the second, as in Figure 5.

Given that the interval concerned is a descending 5th, the resulting figure is distinctive.¹¹ All the other 11-syllable lines of the poem have either a *grave* ending to the half line or an *agudo* followed by an unstressed word, as in 1.3: *por hũa moller que avia tolleito*.

The redistribution of melodic material over different numbers of figures is a standard device for adapting melodies to lines of variable length. In this case it is applied to a case where the variation in length was itself a scribal mistake, and confirms the anomalous status of the line in question.

⁹ Other cases where *-ou* is read as *-ou o* include 77.6.4 *alongou-o*, 124.1.4, 124.2.3.

¹⁰ The CSM have a few cases of the diphthong *ou* apparently expanded to two syllables by diaeresis, e.g. *coseu* 273.10.2, *encobriu* 273.10.3.

¹¹ A search for this figure in the *Lisbon Cantigas de Santa Maria Database* (CESEM, UNL, available locally only) revealed very few other cases, all as cadences.



Figure 5. *Cantiga 77*, MS *E*

The importance of this observation only becomes apparent when we find the same technique applied to what editors have mistakenly taken to be another case of the same phenomenon, in *Cantiga 76*. The similarity of metrical structure between *Cantigas 76* and *77* has already been noted. Given that the two *cantigas* are not found in MS *To* and appear side by side in MSS *T* and *E*, we may assume that they were inserted together at the second stage of compilation, when the initial 100 *cantigas* of *To* were expanded and reorganised into the 200 *cantiga compilatio* of MS *T*; they may have been composed together.

Like *Cantiga 77*, *Cantiga 76* has a number of lines which editors have treated as hypometric.

In strophe 1, line 3 appears in both MSS as the ten-syllable line:

Por hũa moller que muito fiar;

which Mettmann edits as:

Por hũa moller que muito [se] fiar.

Similarly in strophe 2 line 3, *T* has:

tantou ll'andou o dem arredor;

to which Mettmann prefers the longer *E* reading:

E tantou ll' andou o dem' en derredor.

Other hypometric ten-syllable lines, found in both MSS, are

O mund' en poder e disse lle “ Ren (4.3), and
poren m'enviou que entr' ontr' os teus (7.3) *TE*

These lines are rescued in Mettmann's edition by tacitly restoring the elided vowel of *mund(o)* in 4.3, and by overtly restoring the vowel of *entr[e]* in 7.3.

Two 13-syllable lines show similar problems:

E como moller que era fora de sen (4.1)12,
Quand' a moller viu o gran miragre que fez (8.1).

In strophe 4 Mettmann adds a filler word:

E como moller que era fora de [seu] sen

and in strophe 8 he leaves the line unamended, possibly assuming diaeresis in *viu*.

The musical response to this variation is similar to the case of *Cantiga 76*, in that the same melodic material appears as a single figure in the shorter line and as two separate figures in the longer. Figure 6 shows the matching notations of R.1 *figuras* (stave 1) and 1.3 *moller* (stave 6).

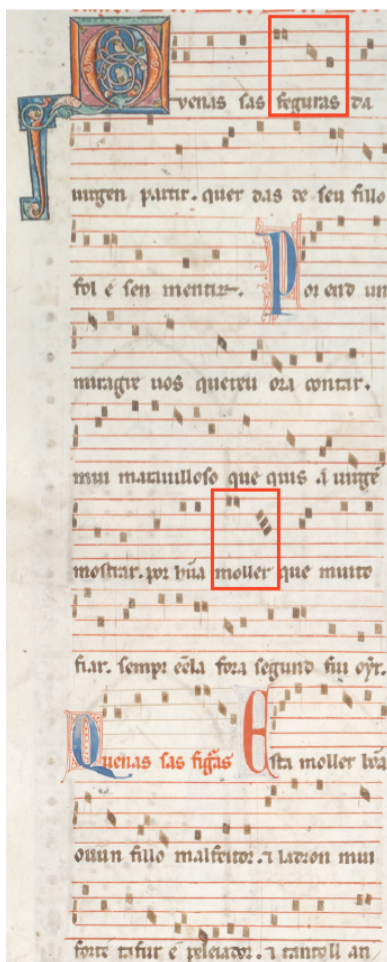


Figure 6. *Cantiga 76*, MS *T*

¹² MS *E* has an additional hypometry, with a decorated initial *C* supplanting the initial *E*: *Como moller que era fora de sen*.

The difference between *Cantigas* 76 and 77 is that in *Cantiga* 76 the two-syllable notation seems to be a derivative of the single figure, rather than vice versa as in *Cantiga* 77. This is the kind of equivalence you expect to find at final cadences, where the same music is applied to *grave* and *agudo* masculine and feminine rhyme. The naturalness of the adjustment, and the fact that it takes place at the mid-point of the line, and not at the point at which editors have made their metrical adjustments, suggests that the apparent hypometry of line 1.3 may in fact be an effect of caesura and not metrical error. This is confirmed by the observation that all the apparently hypometric lines listed above have an *agudo* cadence at their mid point.

The conventional metrics of the *CSM* do not allow for different kinds of cadences at half lines, as this would compromise the principle of isosyllabism which is taken to be the basis of *CSM* metrics: a line with a *grave* cadence at the caesura will be a syllable longer than one with an *agudo* cadence. But this organisation of nominal 11-syllable lines corresponds neatly to the Spanish *verso de arte mayor*, which Duffell has shown to be an accentual rather than strictly syllabic metre, and thus characterised by fluctuating syllable count.¹³

If we can identify *Cantiga* 76 as a precursor of the *arte mayor* form, we can confirm the status of the *CSM* as the repository of most subsequent Spanish metrics, and as a home for the three types of Galician Portuguese metrical practice—syllabic, accentual, and accentual-syllabic.¹⁴

The ease and regularity with which the music scribes accommodate this apparent mismatch shows that it is in fact no mismatch at all.

A different variant of this type of adjustment is found in *Cantiga* 109. The text has an unusual alternation between 9- and 10-syllable lines, as illustrated in strophe 1:

Razon an os diabos de fogir
Ant' a Virgen que a Deus foi parir.
 Dereito fazen de s' ir perder
 Ant' a de que Deus quisio nacer;
 ca per ela perderon seu poder
 de guisa que nos non poden nozir.
Razon an os diabos de fogir...

A A b b b a
 10 10 9 9 10 10

Example 8. *Cantiga* 109, R0, S1

¹³ Martin J. DUFFELL, *Modern Metrical Theory and the Verso de Arte Mayor* (London, Queen Mary University of London, 1999). Similarly organised is the French *decasyllabe de césure*.

¹⁴ Dorothy Clotelle CLARKE, 'Versification in Alfonso el Sabio's Cantigas', *Hispanic Review*, 23 (1955), pp. 83-98; see also PARKINSON, 'Concurrent Patterns' (see note 8).

MS *T* has a wrongly amended version in which the nine-syllable lines of the *mudanzas* have been amended to ten syllables, to give a symmetrical metrical scheme.

Razon an os diabos de fogir
Ant' a Virgen que a Deus foi parir.
 Gran dereito fazen de s' ir perder
 Ant' aquela de que Deus quis nacer;
 ca per ela perderon seu poder
 de guisa que nos non poden nozir.
Razon an os diabos de fogir...

A A b b b a
 10 10 10 10 10 10

Example 9. *Cantiga 109*, MS *T*

This emendation was obviously done in the absence of the music, as the music scribe tries two different *ad hoc* devices to bridge the gap. In the first line the inserted initial word *Gran* is left without music; in the second line, where the *T* amendment has made more substantial changes, the first three figures are reorganised, with two figures set above four syllables, and the remaining seven above six. This would suggest that the scribe was reproducing music formatted for the correct text, but separate from it.

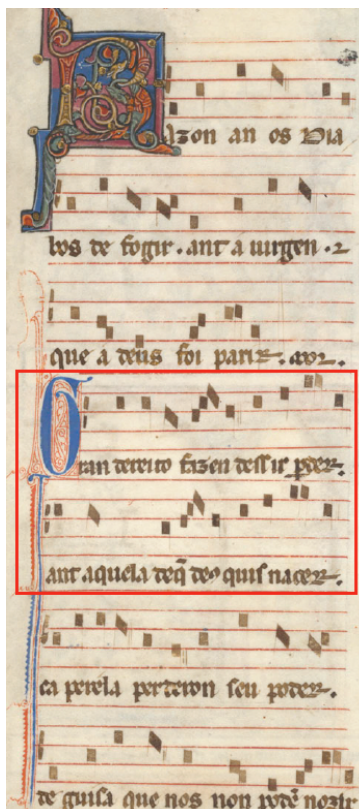


Figure 7. *Cantiga 109*, MS *T*

Emendation of text and music

The clearest example of this is in *Cantiga 267*, which appears twice in MS *E* (as *E 267* and *E 373*), as well as in MS *F*. The incipit *Na que deus pres carne e foi dela nado* was misunderstood in all the MSS, which try to reedit the text to a different construction, *A de que deus pres carne*.¹⁵ In the process the scribes disturb the metrics, usually eliminating the deliberate hiatus of *carne e*, requiring further adjustment to the music. Here the mismatch shows up the textual corruption.

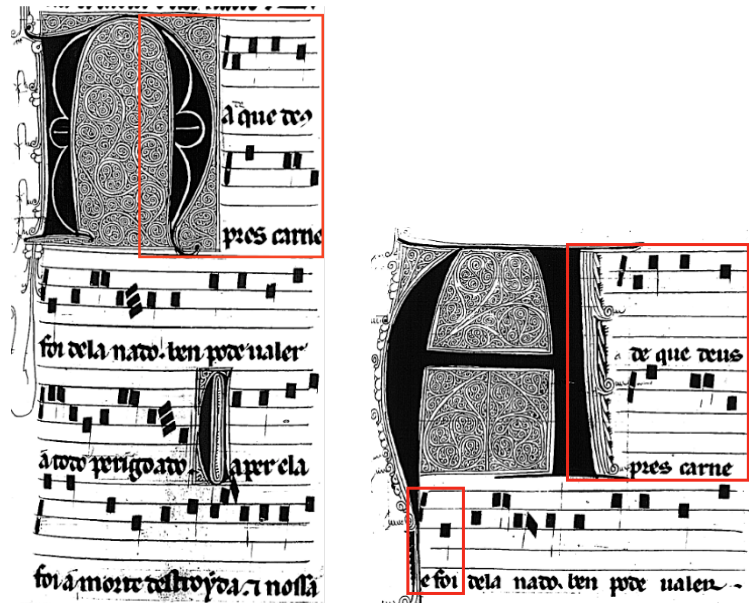


Figure 8a-b. *Cantiga 267*, MS *E*

No adjustment

Cantiga 276 gives a good example of the music scribes leaving well alone in not attempting to remedy an apparent text-music mismatch. As in the case of *Cantiga 76*, the scribe's action in fact shows that an apparently anomalous textual structure is correct.

<i>Quen a Virgen por sennor</i>	7
<i>tever, de todo mal guarrá.</i>	8
<i>Ond' un miragre que fez</i>	7
<i>vos direi, saboroso,</i>	6'
<i>en Prad' a Sennor de prez,</i>	7
<i>en un logar viçoso_u á</i>	8 [6' 2]
<i>Quen a Virgen por sennor...</i>	

Example 10. *Cantiga 276*

¹⁵ This case is studied at length in Stephen PARKINSON, 'Para uma nova edição das *Cantigas de Santa Maria*: Duas leituras novas', in *Literatura y cristiandad, homenaje al prof. Jesús Montoya Martínez* (Granada, Universidad, 2001), pp. 387-94.

Cantiga 276 has a unique double metrical structure in which the final line must be read both as an 8-syllable line, to match the second line of the refrain, and as a combination of 6-syllable and 2-syllable lines with independent rhymes:

en un lugar viçoso_u a 8
 en un lugar viçoso u a 6' + 2¹⁶

The music scribe aligns the seventh figure with (*viço*)so u to make the conflation clear. Once again the lack of *ad hoc* adjustment confirms that the irregularity is part of the verse form.



Figure 9. *Cantiga* 276, MS E

Omission of music

Very few *cantigas* in MS E lack music.¹⁷ One such example is *Cantiga* 365. The poem occurs at a major codicological break,¹⁸ and is preceded by a poem (364) which has its music but is missing various strophes, perhaps as a result of poor coordination between two copyists. Relevant to our

¹⁶ Stephen PARKINSON, 'Questões de estrutura estrófica nas *Cantigas de Santa Maria*: Estruturas múltiplas, assimetrias e continuações inconsistentes', in *Estudos de edición crítica e lírica galego-portuguesa*, edited by Marinha Arbor Aldea and Antonio F. Guiadanes (Santiago de Compostela, Verba, 2010), pp. 315-36. In other strophes, not underlaid in the sole witness, MS E, this composite line is made up of 6'+1.

¹⁷ *Cantigas* 113, 298, 365.

¹⁸ Gemma AVENOZA, 'Codicología afonsí: el *Códice de los Músicos* MS. Esc. B.i.2', paper given at the *Medieval Hispanic Text and Manuscript Seminar* (St Peter's College, Oxford, 28 January 2011).

purpose, *Cantiga* 365 itself gives some examples of textual error. Its incipit is reproduced in Figure 10, with a transcription and conventional edition of the first strophe in Example 11.

15' [7'+7']

Ben tira santa maria pe

la sa gran piedade ao pe

cador de dulta & de maa torpidade E so

br aquest ù miragre ora v9 cõtar querria

q' por un mõe noviço mostrou a uirgẽ

maria. q' era dum moesteiro q' chamã

de fonte fria que no arçobispado de

narbona a Cidade.

Ben tira Santa Maria | pela sa gran piedade

ao pecador de dulta | e de maa torpidade

E sobr' aquest' un miragre | ora vos contar querria

que por un monge noviço | mostrou a virgen maria

que era dun moesteiro | que chaman de fonte fria

que é no arçobispado | de Narbona a cidade

Example 11. *Cantiga* 365

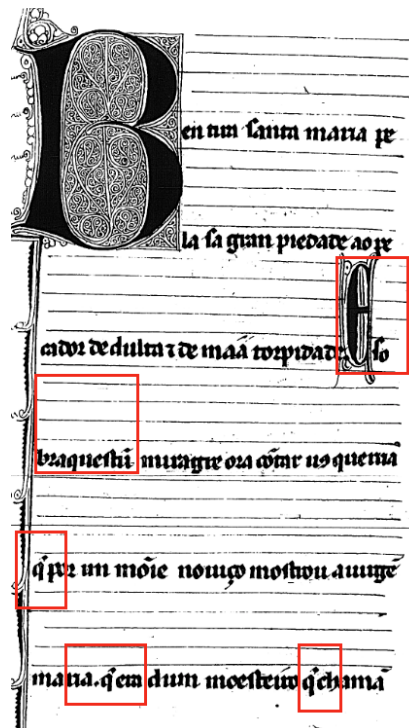


Figure 10. *Cantiga* 365, MS E

In line 3, on the 7th stave, the scribe has erroneously elided *que é* as *que*, perhaps misreading the abbreviation *q' = q(ue)* found twice in the preceding text.¹⁹ This error produces a hypermetric line which requires editorial emendation in modern editions.

¹⁹ PARKINSON, 'Rules' (see note 8), discusses whether the *CSM* consistently respect Cunha's rule of non-elision of *que*.

Later on in the text we find other similar metrical problems which have been resolved by internal correction processes. In Strophe 4, line 3a, another false elision of *que*, in *dissel pois questa alma*, is restored by the insertion of a superscript *e*, to give *diss' el pois que esta alma*. Strophe 6 contains an error not spotted by the correctors, a duplication of *lla* in *Pareceulla lla groriosa*, and has the line *diss' ela estade estade* which will need two further elisions to avoid hypermetry:

e diss' ela _estade _estade or *e diss' el' estad' estade*

Strophe 8 has an omission & *de dulta tirado* rectified by insertion lines and the addition of the missing text in the inner margin.



Figure 11. Cantiga 113, MS T

We shall never know what the music would have been, or how the music scribe would have reacted, as this *cantiga* occurs only in MS *E*. It seems legitimate to hypothesize that the poor state of the text could have been one of the contributory factors in the failure to complete the copy, as it was in the case of *Cantiga* 113. In this *cantiga*, the two witnesses evidence a complex chain of recompositions,²⁰ incorporating several attempts to make sense of a mangled initial refrain and first strophe. MS *E* shows adjustment of both text and music, while MS *T* substantially corrects the text but leaves the staves blank.

The silence of the staves in MS *T*, the *códice rico*, is the only case of missing music in this witness, and confirms the gravity of the textual problem.

Conclusions

To understand complex systems, one needs to have examples of where they break down as well as where they work perfectly. This is true of language, where speech errors and brain damage are an essential source of information on the mental organization of speech. It is also true of complex cultural objects like the pages and quires of musical manuscripts. The incomplete pages of the *Florence* MS of the *CSM*, and to a lesser extent the incomplete folios of the *Ajuda* MS, have been an important source of information on the organisation of the scriptorium. Failures of layout and copying provide information about the planning of the MSS and the exemplars used.²¹ The cases of text-music discussed in this article provide this type of pathological evidence. They show that copying of text and music in the staves of MSS *T*, *To* and *E* is not simply the case of the reproduction of a complex object from exemplar to manuscript page, but a process of active adjustment in which two possibly separate exemplars are combined, and their relationship negotiated so as to maintain an assumption of isomorphy.

The five types of adjustment identified present us with the different courses of action open to a music scribe who has a clear image—written or auditory—of the music, and is tasked with reconciling it with a text which is not of his making. If the scribe is confident that the music is correct, changes will be made to the text, often generating variants not found in other sources and so presumably not part of the exemplar(s) available to the text scribe. If the scribe declines to adjust the text, the music has to be adapted to it, generally in the form of adopting notational variants implementing the same melodic line with different syllabic or rhythmic structure, which is a

²⁰ Stephen PARKINSON, 'The Evolution of *Cantiga* 113: Composition, Recomposition, and Emendation in the *Cantigas de Santa Maria*', *La Corónica*, 37-2 (2007), pp. 227-72.

²¹ Stephen PARKINSON, 'False Refrains in the *Cantigas de Santa Maria*', *Portuguese Studies*, 3 (1987), pp. 21-55.

valuable pointer to equivalence between different notational forms, or the text and music remain unaligned.

The textual editor must be attentive to these cases, which are clear pointers to potential textual issues. In a case like *Cantiga 77* they point to a faulty transmission of the text; in the case of *Cantiga 76*, to a possible misunderstanding of the metrical form of the poem; in the case of *Cantiga 276* to a complex metrical device; and in the case of *Cantiga 109* to the priority of one manuscript witness over another. No assumptions can be made about the assignment of priority either to text or music, as the mismatches perceived by the music scribes may be genuine or illusory.

The issue of whether *cobras* and *son* were created together or separately remains open, and will undoubtedly have different solutions for different *cantigas*. The way in which they are brought together on the manuscript page—happy reunion or blind date—is a source of valuable evidence for the textual editor.

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