ABSTRACT

Musical Techniques in the Compositions of Rumelant von Sachsen and Der wilde Alexander in the *Jenaer Liederhandschrift*

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The *Jenaer Liederhandschrift* is a large fourteenth-century manuscript that serves as the primary source for melodies of German medieval vernacular song. Although scholarship focusing on the poetic texts has enjoyed activity in recent decades, far less attention has been directed to the music, which is as integral as the text in these genres, more specifically known as Minnesang and Sangspruchdichtung. This thesis investigates the musical materials and compositional styles of Rumelant von Sachsen and Der wilde Alexander, two of the thirteenth-century composers represented in this and related manuscripts. Transcriptions into modern musical notation of the entire musical corpus of these individuals, along with translations of selected Middle High German texts into English, enable analyses of the compositional and structural techniques employed. The results show the vibrancy, originality, and breadth of knowledge of these poet-composers, enabling them to synthesize both liturgical and secular musical influences.
Musical Techniques in the Compositions of Der wilde Alexander and Rumelant von Sachsen in the Jenaer Liederhandschrift

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Do durch der werlde vnmvzicheit.
her abe von kynniges kynne schreit.
Daz tichten vnde daz singen

Once there was unmusicalness in the world
Since only from the stock of kings
Poetry and singing came

Von svndehaften sculden ez quam.
Daz daz seiten spil vrlovb nam.
Vnde ivncvrouwen spryngen

From sinful shame it came to pass
That string-playing
And young maidens’ dancing took flight

Do viel ez an die ergeren hant
Ein arme diet sich es vnnder want.
Of daz der kvnste nicht gienge abe

Then it fell into a lower hand
A humble people took it upon themselves
So that the art would not perish

Do trügen die herren durch die kvnst.
Den selben helfbere gvnst.
Vnde nerten sie mit varender habe

Then the lords, for the sake of the art,
Bore up their own generous riches
And nourished it with traveling goods.

– Der Wilde Alexander, “Do durch der werlde vnmvzicheit”
CHAPTER ONE

Introduction

Minnesang and the related genre of Sangspruch are examples of monophonic vernacular music that flourished in German-speaking areas from the twelfth to late thirteenth centuries. As of late, little musicological attention has been granted to the majority of poet-composers who worked in these genres. And yet, great richness of melodic inventiveness, subtle structure, and musical-textual interplay abound in this repertory. Der wilde Alexander (“Alexander the Wild”) and Rumelant von Sachsen, active during the last half of the thirteenth century, represent a musical apogee in the development of Sangspruch after the celebrated Walther von der Vogelweide (c. 1170–1230). Despite their current obscurity, Rumelant and Alexander merit recognition for their impressive uniqueness, creativity, and musical sophistication. The chief aim of this study, therefore, is to contribute to the small quantity of research on these composers and illuminate the musical, textual, and social aspects of this music, providing clues as to its origin, reception, and performance.

The rest of this introductory chapter seeks to contextualize the musical-poetic traditions of Minnesang and Sangspruchdichtung in view of their origin, cultural significance, and transmission, as well as presenting an initial evaluation of recent scholarly approaches to the repertory. Subsequently, manuscript sources and contemporary treatises and accounts will be consulted to provide clues to the origin, reception, and performance of the works of Rumelant and Alexander. Especial attention
shall be granted to the manuscripts that preserve the works of these poet-composers: the 
*Jenaer Liederhandschrift* (the most important musical source for secular, medieval 
German song) as well as the *Codex Manesse* (the most important textual source), and the 
*Wiener Leichhandschrift*. Detailed musical analyses of the entire surviving corpus—
among the most comprehensive produced to date—accompany transcriptions and 
translations of Rumelant’s and Alexander’s compositions. The concluding chapter 
attempts to synthesize this information and testimony into a compelling argument for 
Rumelant and Alexander’s monumental achievements during the last flowering of 
German Minnesang.

*The Development of Medieval Vernacular Song*

Song is a universal part of human experience. Every culture and every era has set 
words to music since time immemorial, from simple songs to delight and entertain 
children, to lengthy epic poems intoned by wizened bards; from religious chants and 
hymns intended to solemnize ritual or incite the believer to piety, to bawdy catches and 
tunes celebrating the pleasures of love. Whether folk song, pop song, art song, hymn, or 
political anthem, the ability of music and text to intertwine and mutually enhance one 
another has proved to be entrancing and indispensable.

Although song has been practiced for millennia, the period of their preservation is 
relatively limited. Oral memory lasts only so long, and even with the technology to notate 
songs and scribes with both the skill and interest to employ it, written works last only as 
long as their materials. Narrowing our interest to preserved songs with both text and 
melody recorded, song repertoire begins only in the ninth century of this era (excluding a 
handful of Ancient Greek examples). The Middle Ages were a time of great conflict and
hardship for Europe. Political and religious controversies raged, shaping and molding the ethnic groups, institutions, and social structures of the Continent. A majority of the population were illiterate peasants, subsisting on meager farms and destined to eke out their lives without ever leaving their birthplaces. Despite the harsh vicissitudes of their existence, culture nonetheless thrived. Art, literature, and music continued to be created and disseminated; music, the most ephemeral of the three, spread at first through oral tradition, lacking complete written notation for centuries. By the first millennium, medieval ideas about spirituality and love (both sacred and profane) had developed elaborate rituals and artistic depictions. The Church, as the dominant institution of learning and culture, created and enshrined many of these in its elaborate liturgies, imposing artworks, and vast repertories of chant. For the last of these, musical notation was created to ensure precise transmission and thereby, a stable musical orthodoxy.

Another kind of monophonic, texted music appeared, neither part of this liturgy nor wholly non-religious. During the eleventh through fourteenth centuries, it flourished in the courts of the nobles and the streets of rapidly growing cities that Europe’s political decentralization allowed and used the spoken language of the people rather than the Latin of the Church. The lyrics—as integral to the music as the pitches themselves—addressed the concerns of the high-minded, touching on religious devotion, politics, and love. Its creators came from not only the noble-born but also the middle and lower classes, and although the earliest of these poet-composers were not remembered by name, their works were increasingly collected and written down. This was the beginning of medieval vernacular monophonic song, and the developments in what is now France served as models for other areas of Europe, notably German-speaking areas.
The French poet-composers were known as *troubadours* in the south and *trouvères* in the north, both names deriving from the verb *trobar* or *trouver*, “to find” or “to invent.” The troubadours, who emerged first, spoke Occitan (or *langue d’oc*) and their work (*art de trobar*) developed first, and flourished in the Midi (south France) from about 1100 to 1300.¹ Their cousins to the north, the trouvères, spoke Old French (*langue d’oïl*) and worked from the mid-twelfth to early fourteenth century. Although the number of both troubadours and surviving troubadour poems exceeds that of the trouvères, far more trouvère melodies survive—about 1400 of 2130 trouvère poems have notated melodies (often transmitted in multiple sources) in comparison with only 250 out of over 2500 troubadour poems.² The trouvères, centered around the vibrant cultural and political capital of Paris, benefited from both increased economic stability as well as access to an educated musical elite that encouraged the production of music manuscripts.³ Nevertheless, the troubadour repertory remains the earliest significant collection of vernacular music.

Through the trouvères, Romance ideas and values, genres of poetry, and even melodies and metrical structures spread eastward during the last quarter of the twelfth century from Gallic territories to be absorbed and blended into native German traditions.⁴

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The French distinction between joglar/jongleur (working musicians who sang and played for hire) and troubadour/trouvère (artistic poet-composers) was mirrored in the Germanic terms spilliute, for the clade of professional musicians and Minnesänger, for those pursuing aesthetic achievement for its own sake. In both areas, however, the two terms were not exclusive: Several joglars and spilliute of non-aristocratic station were elevated to the class of troubadour or Minnesänger according to the merits of their compositions. Although it was unseemly for those of noble birth to perform publicly or for pay, they most likely engaged in private performances or directed others in performances of their works.

The principal subject of these vernacular singer-composers (as with a great majority of non-liturgical music and poetry from ancient times to the present) was that of love. However, this love is an idealized, ambiguous complex of emotions that differs from—yet can encompass—Platonic love, sexual passion, and even religious devotion. Developing out of the stratified nature of feudal society, political nature of marriage, an increasing religious veneration of the Virgin Mary, and the chivalric code, fin’amors or “courtly love” is predominately goal-oriented: Through the pursuit of the beloved, the lover is refined. In most cases, the love is usually unrequited; the beloved is elevated in social class and unreachable and the lover is enriched and refined from merely aspiring to be worth of the beloved and the beloved’s station.


This is not to deny the sensual and erotic underpinning of courtly love—Guilhem de Peitieu remarks bawdily: “Enquer me lais Dieus viure tan/qu’aia mas mans soz son mantel!” (“God let me live long enough to get my hands under her cloak!”)—but poets rarely allowed the fulfillment of sexual desire in their verse. Instead, such actions were seen as transgressions of courtly love, as in Bernart de Ventadorn’s famous Can vei la lauzeta mover, where the lover regrets his overzealous behavior and the consequent loss of the beloved. Although some poets were aware and concerned by of the seeming contradictions between this sensual, profane love and Christian ideals of divine love and chastity, the troubadours successfully exploited the ambiguity and spiritual aspirations of their nuanced conception of love.

From the troubadours, the literary use of courtly love was transmitted to the trouvères (as fine amour) and from there to the Germanic areas as the Middle High

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8Ai las! tan cuidava saber
D’amor, e tan petit en sai,
Car eu d’amar no.m posc tener
Celeis don ja pro non aurai.
Tout m’a mo cor, e tout m’a me,
E se mezeis e tot lo mon;
E can se.m tolc, no.m laisset re
Mas dezirer e cor volon.

Alas! I thought I knew so much about
Love, but known in truth so little,
For I cannot help myself loving
One who gives me nothing in return.
My whole heart, myself,
Herself, and the whole world
She has taken from me, and left me nothing
But desire and a yearning heart.

Bernart de Ventadorn, Con vei la lauzeta mover, 9-16, quoted and translated in Yudkin, Music in Medieval Europe, 259.

9 “[T]roubadour articulations of love were often vague and ambiguous, encouraged by the permeability of erotic and mystical language in the Middle Ages. Just as mystics such as St. Bernard expressed in sensual terms the longing of the soul for union with God, so Jaufré Rudel largely if not exclusively incorporated religious language into a secular longing… Guiarut Riquer addresses a courtly domina in the same language as he does the Virgin Mary. The term fin’amor itself was highly slippery (one has only to compare its use by Marcabru and Bernart de Ventadorn), and meaning was further destabilized by the ubiquitous potential for irony in troubadour lyrics. Some troubadours [Piere d’Alvernha, Folquet de Marselha]… found themselves constrained to choose between carnal and spiritual love, others were happy to fuse them.” Paterson, “Fin’amor and the Development of the Courtly Canso,” 37–38.
German word *Minne*. Although the word initially had the same ambiguity as its French counterpart, and could indicate both sexual desire and simple affection for a lover, platonic friend, or even God, the word eventually became too sexualized and was removed from use. It is from this word that these poet-composers were called *Minnesänger* and their compositions *Minnelieder*. Although these expressions are commonly used as umbrella terms—indeed, this study will use *Minnesang* to refer to the tradition of sung MHG verse as a whole—there are nonetheless finer distinctions to be made.

In the early period of Minnesang composition in the mid-twelfth century, the great majority of the composers were aristocratic and wrote their poetry almost entirely in the courtly love tradition. No music and few texts have survived before the “classic” period of Minnesang from approximately 1190–1210, coinciding with the principal activity of Walther von der Vogelweide (fl. 1190–1230), the most significant and accomplished German poet-composer of the era. Although Walther wrote numerous

10Middle High German (*Mittelhochdeutsch*) refers to the language spoken in what is today central and southern Germany during the 12th-14th centuries, and which emerged as the preeminent literary dialect. While the “middle” in its name refers to its historical position between Old German and New or Early Modern German, the “high” is reference to its geographic realm in the uplands and mountains, in contrast to Low German (*Niederdeutsch*) spoken in the low-lying coastal areas. Peter Frenzel, “Middle High German,” in *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, ed. Timothy J. McGee, A. G. Rigg, and David N. Klausner (Bloomington: Indiana University Press, 1996), 219–220.

11What is referred to as ‘high Minne’ and is also found in other medieval literature (Old Provençal, Old French, Italian), in no way occupies the *entire* Middle High German love song repertory; it is only especially conspicuous and relatively frequent. It is also in no way the case that the Middle High German word Minne only means such a desirous love characterized by complaint or even languishing without requite. The word is much more ambiguous and enigmatic and has also changed meanings over the course of time: It apparently has the base meaning of ‘thinking about something’ and describes in the Middle Ages generally the love for or of a person, be it God or a human. In some cases, the word means exactly the same as the New German ‘Liebe,’ in some cases, however, it has also the limited meaning of ‘unrequited, mournful love’ and thus stands somewhat in opposition to *herzeliebe*, ‘mutual love.’ Over the course of the late Middle Ages it increasingly received a coarsely sexual sense and was extensively avoided in poetry.” Ulrich Müller, “Die mittelhochdeutsche Lyrik,” in *Lyrik des Mittelalters: Probleme und Interpretation*, vol. 2 (Stuttgart: Reclam, 1983), 57. Translated by Zerek Dodson.
Minnelieder, he also cultivated the relatively new genre of *Sangspruchdichtung*. In contrast to Minnelieder, Sangspruchdichtung or Spruch ("saying") could deal with a variety of spiritual, religious, or political topics. Unlike the strophic Minnelied, which sets a series of related strophes to a melody composed expressly for that text, Sprüche are independent (or less frequently, loosely connected) strophes set to a shared melody. Sprüche were heavily cultivated by the increasing number of professional, non-aristocratic poets, to whom the title of *Meister* ("master") was given. The veneration and preservation of certain of their melodies led directly to the emergence of the Meistersinger in the late Middle Ages. Sprüche form the majority of works in the principal Minnesang manuscripts; in contrast to Minnelieder, a majority of the approximately 250 melodies used for Sprüche have survived.\(^{12}\)

*Genres and Manuscripts*

Many of the genres of music and poetry of the troubadours and trouvères found their way to Germany. Among the most common genres were the *canso*, the predominant form of serious love-song; *alba*, a dawn song sung by parting lovers; *sirventes*, a satirical poem almost always set to a borrowed melody (or contrafact), *tenso*; a dialogue between two speakers; *descort*, a variable form often incorporating multiple languages; and the *lai*, a trouvère descendant of the descort that became increasingly long with varied and complex musical settings.\(^{13}\) Several of these have German equivalents, with the


Minnelied typically featuring the same subjects as the canso, the *Wechsel* ("change") appropriating the dialogue form and conventions of the tenso, the *Tagelied* ("day song") in place of the alba, and the *Leich* descended from the lai.\textsuperscript{14} The *Spruch*, as a typically single-strophe didactic song, is somewhat related to the Occitan *cobla*, although blended with the earthy, Germanic folk tradition of sayings an aphorisms.\textsuperscript{15}

All these genres and the entire activity of these poet-composers are known today only through the surviving manuscripts that collected and preserved their work. Of these, only some also transmit musical notation along with the poetic text. The situation is best for the trouvère repertory, where eighteen of the twenty-two major sources transmit music, resulting in preservation of nearly three-quarters of the melodies. The music of the troubadour and Minnesang traditions is considerably less well preserved; only two of the major sources for each have partially notated music and there is virtually no surviving music before the celebrated Walther von der Vogelweide.\textsuperscript{16} However, the total Minnesang poetic repertoire itself is remarkably limited: there are texts for only about 1200 Minnelieder by 110 composers, less than a tenth with music, in contrast to over 2500 by some 460 troubadours.\textsuperscript{17} For purposes of illustration, Figure 1.1 below displays examples of the two Minnesang music manuscripts most important to this study.

\textsuperscript{14}Brunner, "Minnesang."


Most large manuscripts are the result of lengthy compilation, often employing multiple scribal hands. Initials of the poetic lines or stanzas are frequently decorated. In most cases, the poetry was entered before any musical notation, as attested to by the numerous examples of empty staves carefully entered above the lyric text. In the larger manuscripts, the works are grouped by composer (when known), who is usually given in rubrication, sometimes accompanied by an illustration of the poet in question. The great majority of manuscripts employ the square notation familiar from liturgical practice, although other styles and mensural notation (in the latest trouvère sources) are also
possible.\footnote{Aubrey, The Music of the Troubadours, 26–27; Boorman et al., “Sources, MS.”} In strophic forms (which make up the majority of vernacular song), it is common to provide musical notation for only the first strophe, giving the remaining stanzas of text following the music.

The specifics of German Minnesang manuscripts, particularly of the \textit{Jenaer Liederhandschrift}, are discussed in more detail in Chapter Two.

\textbf{Melodies, Texts, and Contrafacts}

As discussed above, German-speaking areas borrowed and adapted the genres and poetic conventions of their French neighbors. Yet musical and poetic forms, and even many of the troubadour/trouvère melodies themselves were also transmitted through the increasing level of international travel encouraged by such developments as the crusades and a busy network of wandering minstrels. Some of the early Minnesang melodies from the most direct period of French influence have been shown to derive from trouvère models, including works by Friedrich von Hausen and Rudolf von Fenis.\footnote{For example, von Hausen’s Si darf mich des zihen niet (MF 45, 37) is a direct contrafact of the trouvère Folquet de Marseille’s En chanten m’aven a membrar (PC 155, 8). Ursula Aarburg, “Melodien zum frühen deutschen Minnesang,” in \textit{Der Deutsche Minnesang: Aufsätze zu seiner Erforschung}, ed. Hans Fromm (Darmstadt, Germany: Wissenschaftliche Buchgesellschaft, 1961), 384–390, 394. A lengthy list of German contrafacts can be found in Burkhard Kippenberg, \textit{Der Rhythmus im Minnesang: Eine Kritik der literar- und musikhistorischen Forschung mit einer Übersicht über die musikalischen Quellen} (Munich, Germany: C. H. Beck, 1962), 156–157.} In the troubadour canso, the typical organization was a frons, consisting of two identical pedes), and a cauda of contrasting material, producing an overall AAB form. This was adapted in Minnesang into an Aufgesang (consisting of two identical Stollen) and a contrasting
Abgesang. This AAB organization was often referred to as Kanzone form (after canso) or “Bar” form and almost always mirrored in the structure of the melody.20

Kanzone form was a particularly flexible and rewarding form, whether in Lieder or in Sängspruchdichtung. The principal of repetition and contrast inherent in the AAB organization was sometimes joined by the principal of recapitulation in the so-called Da Capo Kanzone form AABA, in which the Abgesang contains a recapitulation of the opening Stollen. When serving as a non-repeating, contrasting section, the B of this form was described during this period as a steyg, which is usually rendered in its modern German descendant Steg (“bridge”), or closer to its medieval meaning as Schwellen (“rising”).21 (This second term will be used for analysis purposes in this thesis.) For further discussion of Kanzone form, particularly as relevant to the musical examples, please see Chapter Three.

Despite the fact that melodies for the songs of troubadours, trouvères, and Minnesänger were often omitted from manuscripts, the music was an integral part of the composition. One oft-cited example comes from a cobla by Bertran Carbonel:

Cobla ses so es enaissi
col molis que aigua non a;
per que fai mal qui cobla fà
si son non li don’ atressi;
c’om non a gaug pas del moli,
mas per la moutura que’n tra.  

A cobla without a melody
is like a mill that has no water;
therefore, he who composes a cobla does badly
if he doesn’t give it a melody too;
for one has no pleasure from the mill itself,
but from the meal that one gets out of it.22

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20 Van der Werf, The Chansons of the Troubadours and Trouvères, 60; Müller, “Mittelhochdeutsche Lyrik,” 35–36. Bar form is more appropriately used to discuss the development of this schema by the later Meistersinger, although it is often applied in the Minnesang context.


The Minnesänger also saw poetic and musical form to be inseparable, using the word *Ton* to refer to the complex of melodic form, rhyme scheme, and meter. (In contrast to the French, by the thirteenth century, the majority of the Minnesänger took pride in crafting a unique *Ton*—an original melody and verse structure—for each of their compositions, reserving the derogatory term “*doendiep*” [“Ton-thief”] for those who used other melodies.23) Across Europe, all lyric poetry written in the Middle Ages was intended to be sung to an audience; with few exceptions, the same individual who penned the text also crafted the melody.

Despite the clear importance of music-text interrelationship in vernacular song, it is not immediately clear how these poet-composers related music and text. Modern ideas of word-painting or madrigalisms designed to depict the text in a picturesque way are clearly inappropriate. Since the majority of songs are strophic, the same music will be unavoidably set to different words—or even entirely different poems, as in the case of monostrophic *Sprüche* or contrafacts that borrow pre-existing melodies for new texts. The presence of widespread variants in music and text further obscures an exact, note-for-word correspondence.24 The form of the music may complement the verse structure and rhyme scheme, or it may contrast with it, forming a kind of text/music counterpoint. Unfortunately, there are almost no contemporary treatises that deal with secular music that might illuminate the medieval reception of these works. Aside from the late thirteenth-century Johannes de Grocheio, who analyzed some examples of secular

23Müller, “Mittelhochdeutsche Lyrik,” 36.

monophony through a framework of Aristotelian rhetoric, only a few sparse descriptions of musical performance from the time survive.\textsuperscript{25}

The conclusions by linguistic scholars and musicologists as to the particular value of the music are varied: Günther Schweikle declared that “Minnelieder are, essentially, linguistic art works of a high quality, in which the artistry of form and rhyme, the sound of language and sensual dimensions are ligated into an artistic unit.”\textsuperscript{26} Van der Werf concludes that these works are “first and foremost poems to be performed to relatively unobtrusive melodies which left the performer ample freedom for a dramatic rendition of the text.”\textsuperscript{27} Aubrey sees the melody as “inhabit[ing] a layer superimposed over the poem… the melody moves through time at a pace different from that of the poem, and its effect changes with changing text.”\textsuperscript{28}

The scholarship of Minnesang has long been the provenance of German philology and literature, which has tended to overlook the musical nature of the field and consider only the poetic text while focusing preferentially on a limited number of the most prestigious Minnesänger. As Henry Hope has discussed at length, Minnesang has fallen into a kind of academic no-man's-land, as it were: medievalists and scholars of German literature have downplayed the musical aspect of this repertory for decades, supported by “their disinterest in music and prevailing concern for producing new text editions” and guided by a pervasive belief that the relative absence of musical notation in the

\textsuperscript{25} Aubrey, “Genre as a Determinant of Melody,” 275ff.


\textsuperscript{27} Van der Werf, \textit{The Chansons of the Troubadours and Trouvères}, 70.

\textsuperscript{28} Aubrey, \textit{The Music of the Troubadours}, 87–88.
manuscripts must entail a lack of importance given to the musical performance of its contents. For their part, musicologists have generally avoided consideration of putatively nonmusical elements such as text, poetic form, illustrations and illuminations. The study of other repertoire—such as liturgical music, polyphonic compositions, or the better-preserved melodies of the troubadours and (especially) the trouvères—has often proved more attractive.

Evoking these sentiments almost exactly, Ulrich Müller notes these tendencies rather derisively in his otherwise glowing review of a recently-published edition of Sangspruch melodies:

> It is part of the status quo for German literary-philological studies of lyric poetry from the twelfth to early fourteenth centuries to join in with a kind of whining litany about how few melodies are transmitted for the numerous [Minnesang] texts. That’s partially accurate, but also partially false: for even when melodies are transmitted or are deducible (and those are really not so few), for many literary scholars, the sardonic dictum of Helmut Lomnitzer “close your eyes, when you see notes” even now remains valid. And for the parallel discipline of musicology, which doesn’t grapple with the monophonic song melodies of the Middle Ages particularly intensively anyway—in contrast to polyphony, which bears the reputation of being more demanding, better, and more “modern”—the same dictum holds in reverse: There, it is the texts of the songs which are widely ignored.

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30 Ibid. See also Hope’s dissertation on the broader topic of the history of academic approaches to this repertoire. Henry Hope, “Constructing Minnesang Musically” (DPhil Thesis, University of Oxford, 2013).

These unfortunate trends have ultimately obscured Minnesang's essential musical nature and created a wide chasm between literary and musical disciplines.

As a result of this nebulous and often controversial estimation of music in Minnesang and medieval vernacular song in general, the music and textual-musical interrelationship in this repertory will be carefully considered. The rest of this study will focus on the works of Der wilde Alexander ("Alexander the Wild") and Rumelant von Sachsen, active during the last half of the thirteenth century. The selection of these Sangspruchdichter, who were active during roughly the same time, in not dissimilar geographic orbits, and specialized in the same musical-poetic genres will allow for illuminating comparison and contrast of their styles and influences.

The works of both poet-composers are contained the fourteenth-century manuscript the Jenaer Liederhandschrift and are secondarily preserved in the Codex Manesse and Wiener Leichhandschrift. Chapter Two will introduce these and other principal manuscripts of Minnesang and Sangspruchdichtung, in addition to medieval sources discussing performance issues and reception. Finally, scholarly literature dealing with the Jenaer Liederhandschrift, Alexander, and Rumelant will be surveyed. Chapter Three provides necessary information about the medieval context in which these musical-poetic works must be placed, describing formal structures, metric organization, medieval music theory, and the musical notation used in the manuscripts. At the end of this chapter, editorial decisions used to prepare the transcription, translation, and analysis of the works with musical notation of Rumelant (Chapter Four) and Alexander (Chapter Five) are explained. Chapter Six synthesizes the information discovered, commenting on scribal characteristics of the manuscripts and compositional characteristics of Rumelant
and Alexander across their entire musical corpuses. Brief mention of rhythm and
instrumental accompaniment, referencing medieval accounts and treatises in addition to
modern scholarly findings, is also contributed.

For reasons introduced here and explored in greater depth in the following
chapter, scholarly attention to much of this repertoire has been limited. Thus, the goal of
this study is to contribute to research on these composers and illuminate the musical,
textual, and social aspects of this music, providing clues as to its origin, reception, and
performance. Despite their relative obscurity, Rumelant and Alexander represent a high
point in Sangspruchdichtung after Walther, demonstrating the impressive uniqueness,
creativity, and musical sophistication of the genre.
CHAPTER TWO

*Die Jenaer Liederhandschrift*, Rumelant, and Alexander:
An Overview of Sources and Survey of Scholarship

This chapter will seek to lay out the principal manuscripts in order to contextualize the *Jenaer Liederhandschrift*. Useful reference is made to contemporary medieval treatises and descriptions of music-making, and significant editors, editions, and recent scholarship concerning the works and composers investigated in this study is outlined.

**Principal Manuscripts and Sources**

Several manuscripts dating from the thirteenth to the early fifteenth century preserve the texts without substantial musical notation. Of these text-only manuscripts, the earliest, *Kleine Heidelberger Liederhandschrift*¹ dates from the last quarter of the thirteenth century; along with the early fourteenth-century *Weingartner Liederhandschrift*,² it provides the poetry of the early and middle periods of Minnesang composition. The *Codex Manesse*, also known as the *Manessische Liederhandschrift* or *Grosse Heidelberger Liederhandschrift*³ (siglum C), is the most comprehensive and intricately illustrated of all the Minnesang manuscripts, and was primarily compiled at the beginning of the fourteenth century.⁴ Later manuscripts, such as the late-fourteenth

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¹Universitätsbibliothek Heidelberg, Cod.pal.germ.357.
²Württembergische Landesbibliothek Stuttgart HB XIII,1.
³Universitätsbibliothek Heidelberg, Cod.pal.germ. 848.
⁴Boorman et al., “Sources, MS.”
century *Würzburger Handschrift* and early fifteenth-century *Weimarer Liederhandschrift*, show influences of the beginning Meistergesang tradition.  

Some discussion is merited of the *Carmina burana*, a large manuscript of secular songs compiled in central Germany in the early to mid-thirteenth century. The majority of these works are in Latin, with a few isolated poems in Middle High German or macaronic works alternating between Latin and German. Several songs are notated, wholly or in part, with adiastematic neumes; reconstruction of some pieces, preserved in other sources with either staff notation or heightened neumes, has been successful. Despite its early date, the *Carmina burana* is rarely considered to evidence Minnesang tradition; most of the German songs are fragmentary, and many are copied from other sources, most likely to serve as rhetorical or generic models for the subsequent Latin poems, or to provide vernacular examples of Latin genres.

The specifically musical repertoire of Minnesang survives in four main manuscripts. Most important for this study is the *Jenaer Liederhandschrift* (Thüringer Universitäts- und Landesbibliothek Jena, Ms.El.f.101, siglum *J*), which, dating from the mid-fourteenth century, is the earliest of the Minnesang music manuscripts. Also

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5Universitätsbibliothek der LMU München, 2° Cod.ms.731 (Cim.4).

6Weimar, Herzogin Anna Amalia Bibliothek, Cod.Quart 564.


8München, Bayerische Staatsbibliothek, Clm 4660.


significant is the roughly contemporaneous *Wiener Leichhandschrift*\(^{11}\) (siglum W),
sometimes referred to as the *‘Frauenlob’-Codex* after the composer of the plurality of its
contents, consisting of five notated Leichs and five Minnelieder. The other two
manuscripts—the *Kolmarer Liederhandschrift*\(^{12}\) and *Donaueschinger
Liederhandschrift*\(^{13}\)—date towards the end of the fifteenth century and could more
properly be considered collections of Meistergesang, a later tradition of German
vernacular music adapting and revising earlier musical material. Several fragments also
provide musical notation, particularly for works by Walther von der Vogelweide and
Frauenlob. The most significant of these is the *Münsterer Fragment*\(^{14}\) containing music
and text by Walther (including his famous “Palästinalied”) and Reinmar, which remains
one of the only near-contemporary sources for the melodies of classical Minnesang.\(^{15}\)

These manuscripts thus contain almost the entirety of the Minnesang tradition.
The relative paucity of musical notation for Minnesang, especially when compared to the
plethora of music manuscripts in the trouvère tradition, has led many scholars to question
the importance of music to the genre, and indeed whether the poems (particularly those
contained in text-only manuscripts) were even originally intended to be sung at all. In the
second half of the twentieth century, Ursula Aarburg remarks that this appears to be the

\(^{11}\)Wien, Österreichische Nationalbibliothek, Vind.2701.
\(^{12}\)München, Bayerische Staatsbibliothek, BSB Cgm 4997.
\(^{13}\)Karlsruhe, Badische Landesbibliothek, Cod. Donaueschinger 120.
\(^{14}\)Münster, Landesarchiv Nordrhein-Westfalen/Staatsarchiv, Msc.VII,51.
\(^{15}\)Boorman et al., “Sources, MS”; Kippenberg, *Der Rhythmus im Minnesang*, 42.
general conclusion of the majority of researchers.\textsuperscript{16} However, the evidence clearly supports Minnesang’s fundamentally musical nature: for example, the existence of musical contrafacts from French melodies, contemporary treatises and accounts that mention melody as a crucial feature, and the language used within the poetry itself. The word \textit{tihten} (ancestor of modern German \textit{dichten}, meaning to write poetry) is rarely encountered, with \textit{singen} used more frequently and considered the more difficult and prestigious activity.\textsuperscript{17} The terms \textit{liet}, \textit{sanc}, and \textit{wise} (the first two roughly equivalent to “song” and the third referring more to melody than text) occur regularly, along with occasional references to music theory concepts and instruments.\textsuperscript{18}

That music is not notated in all cases does not necessarily imply a lack of melody; if a melody is widely known, there is little need to notate it, particularly in a context where the musical literacy of both scribes and readers is presumably less common than textual literacy. Texts, especially in the case of strophic songs, are considerably longer and more complex than the melodies, and thus the preservation of texts may be privileged


\textsuperscript{17}Obermaier, \textit{Dichtung über Dichtung}, 289–291. “With the preference for \textit{singen}, the lyricists investigated here accentuate the following three aspects: 1. the music, 2. the orality, and 3. the reproduction through performance. \textit{tihten}, in contrast, places the emphasis instead on the (written) composition from its very first meaning—and thereby (for us the deciding factor) on the means of production… It may be concluded that \textit{singen}, when compared to \textit{tihten}, is not only used more frequently, but also is the semantically comprehensive designation, as it can encompass production as well as reproduction. In any case, the emphasis of the word \textit{singen} lies rather on the side of reproduction, in which the musical element plays a decisive roll.” Ibid., 290-291, translated by Zerek Dodson.

\textsuperscript{18}Ibid., 303–316. Solfege is occasionally referred to, and Rumelant mentions the Guidonian Hand. Instruments are frequently referred to, both as important to the singer's craft (as in Alexander's directive to practice the playing of string instruments in II.13) as well as an integral part of the song. The well-known Tannhäuser even uses the breaking of fiddle strings as a stock device to justify the ending of three songs (Tannhäuser III-V). Ronald J. Taylor, “Minnesang—Performance and Interpretation,” in \textit{Formal Aspects of Medieval German Poetry: A Symposium}, ed. Stanley N. Werbow (Austin: University of Texas Press, 1969), 20.
over preservation of melodies. This can be seen even today in the case of lyrics to hymns and popular songs, which frequently circulate without any musical notation despite the clear intention of sung performance. Furthermore, that relatively few examples of notated music for the Minnesang repertory survive may be a matter of happenstance; a 1437 catalogue (*Ordo librorum*) for the Allerheiligenkapelle in Wittenberg records five manuscripts of German poetry as “cum notis,” with musical notation, three of which are described as large books (“liber mangnus”). Four are certainly lost; the second entry in the catalogue may be the *Jenaer Liederhandschrift*. Writing with a focus narrowed to Sangspruch, Helmut Tervooren remarks that “[h]ow much has actually disappeared cannot even be estimated…. The great portion of our knowledge of Sangspruchdichtung is dependent on two manuscripts, *C* and *J*. If they had been lost, Sangspruch as a historical development with identifiable, categorizable traits would not exist.”

Virtually all of the Minnesang manuscripts postdate the main period of Minnesang and Sangspruchdichtung composition, and represent an attempt to retrospectively consolidate an older tradition; that melodies are absent may reflect that many of them—transmitted orally—have been forgotten; centuries later, the Meistersinger Adam Puschman (d. 1600) would fear that the 350 melodies he knew by heart would die with him, as had happened to singers of prior generations.

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20 Tervooren, *Sangspruchdichtung*, 15. Translated by Zerek Dodson.

21 Aarburg, “Probleme,” 100. Aarburg ponders whether early manuscripts that served as *exempla* for the existing sources might not have had staffless neumes, similar to the *Carmina burana*. 

22
vast majority of Minnelieder do indeed lack melodies, for Sangspruchdichtung, which flourished much closer to the date the manuscripts were compiled, the situation is actually quite good: nearly half of the Töne have notated melodies.22

Extremely few accounts of the performance of vernacular song (particularly German vernacular song) survive. Unlike the established traditions of liturgical music or the intellectual and academic underpinnings of medieval polyphony, there was less interest in describing the details of the activity of wandering troubadours and Minnesänger, whose music was orally composed and performed as entertainment. For this reason, the most relevant source for the performance of Minnesang is not a theoretical treatise, but Gottfried von Strassburg’s thirteenth-century epic romance Tristan. Gottfried’s breadth of knowledge was primarily attained through observation of the world, rather than book-learning, and thus his descriptions and metaphors of music-making come directly from the realm of secular court music.23 The only medieval treatise that deals with secular monophonic music is an untitled work by Johannes de Grocheio composed in Paris around 1300, which primarily considers the musical and poetic forms of musica vulgaris through an abstract, Aristotelian lens.24 A manual for creating vernacular song can be found in Eustache Deschamps’s late fourteenth-century work L’art de dictier. Dante Alighieri discusses the lyric forms of both Italy and France

22 Tervooren, Sangspruchdichtung, 17. Nearly all of these melodies are contained in J.


(regrettably, with few references to music) in his masterpiece *De vulgari eloquentia* (1304/8).

*The Jenaer Liederhandschrift, Rumelant, and Alexander*

The Jenaer Liederhandschrift is a relatively large manuscript, measuring 56 by 41cm and consisting of 133 parchment folios out of an original 154. It contains texts (in Gothic miniscule) and ninety-one melodies (in square notation) for Lieder and Sprüche by twenty-eight composers, totaling 104 compositions with nearly a thousand verses.\(^{25}\)

Three scribal hands are detectable in the notation of the music, of which one is only present in notating a single Ton of Rumelant.\(^{26}\)

The origin of the manuscript is uncertain; it was compiled in the middle of the fourteenth century somewhere in central Germany but not recorded until the late 1530s, when it was bound in Wittenberg by a Wolfgang Schreiber. Since at least 1549, the manuscript has resided in the central German city of Jena, and in the library of the University of Jena from the university’s establishment in 1558.\(^{27}\) The inside of the front cover bears an *ex libris* of Johann Friedrich I von Sachsen (1503-1554), who was responsible for founding a *Hohe Schule* in Jena, which was the precursor to the university.\(^{28}\) Various attempts to provide foliation or pagination have occurred over the


\(^{26}\)Rumelant’s Ton V is notated by a supplementary music scribe whose hand appears nowhere else in the manuscript. Welker, s.v. “Jenaer Liederhandschrift”; Robert Lug, “Drei Quadratnotationen in Der Jenaer Liederhandschrift,” *Die Musikforschung* 53, no. 1 (2000): 4, 14.


centuries. An early foliation for the first part of the manuscript occurred before folios (including, upsettingly, the first folio) were lost. A sixteenth-century pagination, probably from the time of binding, includes the remarks “principium” and “finis,” ignoring missing pages. An even later foliation from the eighteenth century, also ignoring page gaps, covers the end of the manuscript.29

As with the manuscript, little biographical information concerning the subjects of this study is extant. While details of the lives and activities often exist for high-born Minnesänger, who penned their works at their own leisure as examples of their aesthetic achievement, both Rumelant and Alexander30 belonged to the professional clade. They traveled between towns and noble courts, composing and performing their songs to earn their living.31 It was their songs that were considered worth remembering and recording in manuscripts rather than their lives, and as such, any biographical information must be extracted from references in their works.

Information about Rumelant von Sachsen, identified only as “Meister Rumelant” or “Rumslant” in the manuscripts, is sparse. However, an autobiographical reference in one of his songs indicates an origin in Saxony in east-central Germany; scholars refer to him as Rumelant von Sachsen to distinguish him from the similarly-named Rumelant von Schwaben. References to various courts and nobles suggest that Rumelant was well-traveled, having visited courts from Bavaria in south Germany to the northern court of Brandenburg, and even further north into Denmark with a series of songs memorializing

29Ibid.
30Note that this ordering of the two poet-composers has been arbitrarily selected to facilitate discussion.
31Müller, “Mittelhochdeutsche Lyrik,” 30–32.
the political crisis surrounding the assassination of a Danish king. The name Rumelant is almost certainly pseudonymous, deriving from Räume das Land (“leave the country”) which perhaps described his itinerant way of life.\(^\text{32}\) One of his songs may suggest that Rumelant was accompanied by an apprentice, or another supporting musician.\(^\text{33}\)

Thanks to a political reference in one of his songs, we know that Alexander (“Der wilde Alexander” in several manuscripts) was active in the second half of the thirteenth century around what is now south Germany and perhaps Switzerland, as one of his Sprüche describes an unfavorable reception in the city of Burgau.\(^\text{34}\) It is likely that Alexander was merely a trade name (possibly a reference to Alexander the Great) to make him appear more conspicuous to noble patrons and employers.\(^\text{35}\) His colorful sobriquet “wild” evokes the nature of his transitory lifestyle, drifting from place to place, and possibly refers to peculiar personal mannerisms.\(^\text{36}\)

Although both Rumelant and Alexander originated from the lower classes, in common with most of the other Sangspruchdichter, they and their contemporaries were

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\(^{33}\) Rumelant VI.12; see commentary on page 83.


\(^{35}\) Horst Brunner, “Alexander (Meister),” in *Die Musik in Geschichte und Gegenwart*, 2 rev. ed., Personenteil 1 (Kassel, Germany: Bärenreiter, 2004), 448–449. The use of pseudonyms for lower-class Minnesänger was quite common, and usually referenced their lifestyles or particular attributes (e.g., Suchenbrot [“seek bread”] or bird names such as Spervogel [“sparrow”]). McMahon, *The Music of Early Minnesang* (Columbia, SC: Camden House, 1990), 17-18.

hardly uneducated. Marner, mentioned frequently by Rumelant, wrote in Latin as well as German. Competitions demonstrating knowledge and poetic skill were frequent, and Rumelant engaged in such a competition with another Sangspruchdichter known as Singauf.37 Rumelant frequently alludes to historical, mythological, and biblical figures, and Alexander appears to have an impressive knowledge of medieval literature and facility for complex allegory.

The primary music scribe for the manuscript notated all the melodies for the Töne of both Rumelant and Alexander, except for Rumelant’s Ton V. Rumelant is represented by ten Töne (nine with music) and Alexander by seven Töne (six with music).38 Tables 2.1 and 2.2 on the following pages catalogue these extant works of Rumelant and Alexander, noting genres, manuscript sources, number of strophes, and other pertinent information. The genres of interest are the Lied (multiple connected strophes), the Spruch (usually unconnected single strophes), and the Leich (lengthy, through-composed). In the tables, J refers to the Jenaer Liederhandschrift, C to the Codex Manesse, and W to the Wiener Leichhandschrift. Grayed-out rows indicate songs for which the melody has not survived in a particular manuscript. All the rows for C are thus greyed-out, as the Codex Manesse does not include any musical notation. On occasion the scribe of the Jenaer Liederhandschrift fails to enter musical notation, despite having laid out staff lines. The spelling of the text incipits is lifted from J, except for the Töne that are only preserved in C.

37Tervooren, Sangspruchdichtung, 37.

The observant reader will note that each Ton has a variable number of strophes associated with it. Sprüche and strophic Lieder in the same Ton are composed with the same metrical structure and are set to the same melody; thus, in the manuscript, there is no need to repeat the music more than once. The melody is provided at the beginning of each section with the text of the first poem or strophe in the Ton underlaid, and it is understood that the subsequent stanzas will be sung to the same melody.\textsuperscript{39} Of the compositions below, only Alexander’s Leich, Ton VII (\textit{Min trureclichez klagen}) is through-composed with different music for each strophe.

Rumelant’s works are also attested in a few surviving fragments of other Liederhandschriften. The \textit{Wolfenbütteler Fragment} (Cod. Guelf. 404.9 [11] Novi, Herzog August Bibliothek Wolfenbüttel) contains portions of Ton IV 7-8, 14-18 and V.2-3, with V.2 underlaid beneath empty staves. The layout, script, and linguistic features of this fragment closely resemble that of the \textit{Jenaer Liederhandschrift}, and scholarly consensus places it in the same \textit{Umfeld} as that manuscript. Interestingly, unlike the \textit{Jenaer Liederhandschrift}, the few surviving rubrics in the fragment alternate between Middle High German and Latin. The \textit{Maastrichter Fragment} (Ms. 237, earlier 167/III.11, Regionaal Historisch Centrum Limburg, Maastricht) originates in northern Germany and contains a portion of Rumelant’s II.6 (without music). Not included in the preceding table is one Ton with music dubiously attributed to Rumelant by the previously mentioned fifteenth-century Meistersinger manuscript the \textit{Kolmarer Liederhandschrift}.\textsuperscript{40}

\textsuperscript{39}Thus, reference to specific works by Rumelant and Alexander will necessarily use the Roman numerals of the Ton, rather than a textual incipit. Excepting Alexander’s two Lieder and Leich, multiple independent poems are set to these melodies, and can appear in various orderings in other manuscripts.

\textsuperscript{40}Whether this is by Rumelant von Sachsen, Rumelant von Schwaben, Frauenlob, or Wolfram cannot be clearly determined. Runow designates this speculatively as Rumelant’s Ton XX. For additional information, see the discussion of this source in Chapter Four.
<table>
<thead>
<tr>
<th>Ton</th>
<th>Incipit</th>
<th>Genre</th>
<th>MSS location</th>
<th>Strophes</th>
<th>N.B.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td><em>Got in vier elementen sich erscheynet</em></td>
<td>Spruch</td>
<td>J fol.47va–49rb</td>
<td>11</td>
<td>I.1-4 (attr. Walther v.d.V.)</td>
</tr>
<tr>
<td></td>
<td><em>(Got der aller wunder)</em></td>
<td></td>
<td>C fol.414ra–414va</td>
<td>4</td>
<td>I.11,5,7</td>
</tr>
<tr>
<td>II</td>
<td><em>Der wise heiden cato</em></td>
<td>Spruch</td>
<td>J fol.49rb–51rb</td>
<td>15</td>
<td>II.10,5,6-8</td>
</tr>
<tr>
<td></td>
<td><em>(Seht bi den guten man daz bose merken sol)</em></td>
<td></td>
<td>C fol.414ra–414rb</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>III</td>
<td><em>Daz gedeones wollen ulius in touwe</em></td>
<td>Spruch</td>
<td>J fol.51rb–51vb</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td><em>Der kuninc nabugodonosor</em></td>
<td>Spruch</td>
<td>J fol.51vb–55rb</td>
<td>28</td>
<td>IV.7,18,1-3,16</td>
</tr>
<tr>
<td></td>
<td><em>(Ren ram rechte rate enrruche)</em></td>
<td></td>
<td>C fol.414va–414vb</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td><em>Ob aller mynne mynnen kraft</em></td>
<td>Spruch</td>
<td>J fol.55rb–56va</td>
<td>8</td>
<td>Alternate music scribe</td>
</tr>
<tr>
<td></td>
<td><em>(Ein tier hat gruwlichen zorn)</em></td>
<td></td>
<td>C fol.414rb</td>
<td>2</td>
<td>V.2-3</td>
</tr>
<tr>
<td>VI</td>
<td><em>Aller gute vuller vlute</em></td>
<td>Spruch</td>
<td>J fol.56va–58va</td>
<td>12*</td>
<td>Missing folio btw. fols. 57&amp;58. *6 complete stanzas lost. VI.7&amp;VI.8 incomplete. VI.12 likely not by Rumelant.</td>
</tr>
<tr>
<td>VII</td>
<td><em>Got herre almechtlich</em></td>
<td>Spruch</td>
<td>J fol.58va–59va</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>VIII</td>
<td><em>Herre unde meyster scheffer myn</em></td>
<td>Spruch</td>
<td>J fol.59vb–61va</td>
<td>12</td>
<td>Blank staff</td>
</tr>
<tr>
<td>IX</td>
<td><em>Daz erste lob an disser wise ich finge</em></td>
<td>Spruch</td>
<td>J fol.61va–62ra</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>X</td>
<td><em>Untruwe slichet also eyn mus</em></td>
<td>Spruch</td>
<td>J fol.62rb–62vb</td>
<td>5</td>
<td>2 Sprüche in Ton of Meister Singauf; “rumelant” in marginal annotation</td>
</tr>
<tr>
<td>XI</td>
<td><em>Ebron daz velt</em></td>
<td>Spruch</td>
<td>J fol.44rb–44va</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>XII</td>
<td><em>Der wibe name grozer ist den vrouwenlob</em></td>
<td>Spruch</td>
<td>J fol.104va</td>
<td>1</td>
<td>1 Spruch in Ton of Frauenlob; “rumelant” in marginal annotation</td>
</tr>
<tr>
<td>XIII</td>
<td><em>Sals ein grus</em></td>
<td>Lied</td>
<td>C fol.414vb–415ra</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>XIV</td>
<td><em>Dise lieben meinen kraft</em></td>
<td>Lied</td>
<td>C fol.415ra–415rb</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>XV</td>
<td><em>Do man sach</em></td>
<td>Lied</td>
<td>C fol.415rb</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

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42 Although the melody for this Frauenlob Ton has been lost in J, it is preserved in other manuscripts.
Table 2.2. Compositions by Meister Alexander

<table>
<thead>
<tr>
<th>Ton</th>
<th>Incipit</th>
<th>Genre</th>
<th>MSS location</th>
<th>Strophes</th>
<th>N.B.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td><em>Herre got, dir sungen schone</em></td>
<td>Lied</td>
<td>J fol.21vb–22ra</td>
<td>3</td>
<td>Blank staff</td>
</tr>
<tr>
<td>II</td>
<td><em>Eyn wunder in der werlde vert</em></td>
<td>Spruch</td>
<td>J fol.22ra–24rb</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C fol.413rb</td>
<td>3</td>
<td>II.1–3</td>
</tr>
<tr>
<td>III</td>
<td><em>Der meie ist komen gar wunnechlich</em></td>
<td>Lied</td>
<td>C fol.413ra–413rb</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td><em>Sion, trure</em></td>
<td>Lied/Spruch hybrid</td>
<td>J fol.24rb–24vb</td>
<td>2</td>
<td>Melody incomplete</td>
</tr>
<tr>
<td>V</td>
<td><em>Hie vor do wir kynder waren</em></td>
<td>Lied</td>
<td>J fol.24vb–25rb</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td><em>Ach owe, daz nach liebe ergat</em></td>
<td>Lied</td>
<td>J fol.25rb–25vb</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>W fol.49r</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td><em>Min trureclichez klagen</em></td>
<td>Leich</td>
<td>J fol.25vb–28rb</td>
<td>22</td>
<td>Melody partially differs from J</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>W fol.44v–49r</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C fol.412va–412vb</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

A single strophe from Alexander’s second Ton (II.11) is contained in the fourteenth-century *Niederrheinische Liederhandschrift*, without music or authorial attribution and evidencing some textual distortion.

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43 Information in this table based on the catalogue in Brunner, “Alexander (Meister).”

44 The literature disagrees on how to classify this. Ostensibly, it is a Spruch, but its two stanzas are more typical of a Lied.

45 Universitätsbibliothek Leipzig, Rep. II. 70a.

Overview of Relevant Editions and Scholarship

Scholarship of the *Jenaer Liederhandschrift* has continued apace since the mid-nineteenth century. This literature review details the most important textual editions, general scholarship concerning the manuscript, facsimile and edited editions, and finally specific scholarship of Rumelant and Alexander. The most authoritative text edition remains the 1952 *Deutsche Liederdichter des 13. Jahrhunderts* (abbreviated *KLD*), edited by Carl von Kraus and prepared for publication following Kraus’s death by Hugo Kuhn.47 (Kraus’s work superseded the portions of Friedrich Heinrich von der Hagen’s monumental *Minnesinger: deutsche Liederdichter des 12., 13. Und 14. Jahrhunderts*, which was the first such treatment of this repertory when it appeared in 1838.48) Virtually all reputable discussions of thirteenth-century Minnesang that have appeared in the intervening years have consulted Kraus’s work for the resolution of textual issues; his reading of difficult words and sections throughout the Minnesang corpus is widely adopted. For the text of Alexander’s poems, another excellent edition is *Lyrik des deutschen Mittelalters*, which allows one to compare the transcribed texts of all manuscripts accompanied with brief commentary and a bibliography.49


The scholar Karl Bartsch published one of the earliest discussions of the provenance and language of the *Jenaer Liederhandschrift* in the 1923 treatise *Untersuchungen zur Jenaer Liederhandschrift*. There, Bartsch established that although the language of the manuscript was consciously *Mittelhochdeutsch* (Middle High German, henceforth MHG), elements of the northern *Mittelniederdeutsche* (Middle Low German) dialect were still detectable, suggesting a more northern geographical origin for the manuscript and positing a reworking into MHG by the compilers of the numerous texts by north German Minnesänger and Sangspruchdichter.\(^{50}\) Later in the century, Erdmute Pickerodt-Uthleb attempted a comprehensive analysis of the manuscript in his 1975 monograph *Die Jenaer Liederhandschrift: Metrische und musikalische Untersuchungen*, although his study subordinates musical aspects to the variety of poetic forms and constructions employed by the composers in the manuscript.\(^{51}\) Helmut Tervooren investigated the thematic connections between Spruch strophes in his 1967 dissertation *Einzelstrophie Oder strophenbindung?: Untersuchungen zur Lyrik der Jenaer Handschrift*.\(^{52}\)

A facsimile edition of the *Jenaer Liederhandschrift* was released in 1963 by Friedrich Gennrich, with another arriving nine years later from the editorship of Helmut Tervooren and Ulrich Müller.\(^{53}\) More recently, the 2008 restoration project resulted in a

\(^{50}\) Karl Bartsch, *Untersuchungen zur Jenaer Liederhandschrift* (Leipzig, Germany: Mayer u. Müller, 1923).

\(^{51}\) Erdmute Pickerodt-Uthleb, *Metrische und musikalische Untersuchungen*.

\(^{52}\) Helmut Tervooren, “Einzelstrophie Oder Strophenbindung?: Untersuchungen zur Lyrik der Jenaer Handschrift” (Ph.D. diss., Reheinischen Friedrich-Wilhelms-Universität, 1967).

digitization of the manuscript, available online, as well as a collection of scholarly essays (entitled Die “Jenaer Liederhandschrift”: Codex – Geschichte – Umfeld) detailing various linguistic, paleographic, and literary aspects of the manuscript.\textsuperscript{54}

Early editions and transcriptions of the music of this manuscript employed various theories that rhythmicized the non-mensural notation. The first published transcription in 1901 (entitled simply Die Jenaer Liederhandschrift) by Georg Holz, Franz Saran, and Eduard Bernoullii still remains the primary edition of the manuscript as a whole.\textsuperscript{55} The first volume (subtitled “Getreuer Abdruck des Textes” and credited to Holz) presents a redoubtably faithful transcription of the musical notation, retaining clef positions and forms, line layout, the four-line staff, and standardized neumes based on the manuscript’s square notation. The text itself is transcribed directly from the manuscript (with some influence from von der Hagen’s edition), mirroring the manuscript’s layout line-for-line. The second volume (“Übertragung, Rhythmik und Melodik,” credited to Bernoulli and Saran) presents a rhythmicized transcription into modern notation. Their transcription uses bass clef (and treble clef less frequently) and organizes the music into bars of duple $\frac{2}{2}$ meter. Bernoulli and Saran justify their approach in a lengthy appendix, in which they review then-current theories of medieval rhythm and outline a detailed system

\textsuperscript{54} Jens Haustein and Franz Körndle, eds., Die “Jenaer Liederhandschrift”: Codex - Geschichte - Umfeld (Berlin: De Gruyter, 2010).

for applying rhythms to both syllabic and melismatic passages, supported primarily by their understanding of metrical structure and inflection of the text.

The next major musical edition of this Minnesang repertoire appeared in Ronald J. Taylor’s 1968 two-volume *The Art of the Minnesinger: Songs of the Thirteenth Century Transcribed and Edited with Textual and Musical Commentaries*. This comprehensive work contains transcriptions of melodies from the *Jenaer Liederhandschrift* and related music manuscripts in volume one and commentary in volume two. Only those works with musical content are considered, with text taken from the *KLD* and the music transcribed into modern, rhythmicized musical notation in either treble or bass clef. Virtually all the melodies are transcribed into triple meter, which Taylor supports by referencing thirteenth- and fourteenth-century treatises on rhythm, the influence of rhythmic modes from the troubadours and trouvères, and natural rhythms in the German language and in metered poetry. The second volume contains brief commentaries for each melody on the music and text (*qua* text, without considering the meaning of the poetry). These commentaries provide analyses of form, range, mode, poetic meter and rhyme, in addition to cataloguing variants across manuscript sources.

An additional edition of Minnesang that includes selected works of Alexander (but not Rumelant) is *The Songs of the Minnesingers* by Barbara Garvey Seagrave and Thomas Wesley with an accompanying recording, published in 1966. The songs are

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57 Ibid., xxii–xxxi.

presented only in modern transcription with free English translations that were made to preserve rhyme scheme and meter, sometimes at the expense of meaning. Although a significant publication at the time, scholars have criticized it for its adherence to outdated theories and lack of bibliographic support, as well as carelessness in selecting and editing the melodies. The deficiencies in the work, however, are somewhat counterbalanced by its effective presentation and ready accessibility to an English-speaking lay audience (as much a rarity today as in the 1960s). The 1979 *Die sangbaren Melodien zu Dichtungen der Manessischen Liederhandschrift* by Ewald Jammers and Hellmut Salowsky presents a transcription of all extant melodies to the texts contained in the Codex Manesse. This edition thus includes slightly less than half of the music of Alexander and Rumelant. The transcription is again rhythmicized, here according to yet another theory of medieval rhythm based on rising and following inflection and a distinction between structural and decorative tones in melismatic passages. Little commentary beyond brief footnotes is provided regarding the music or the methodology of its editors.

A more recent edition of some of the works of Rumelant and Alexander appeared in 2010 as *Spruchsang: Die Melodien der Sangspruchdichter des 12. bis 15.*

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This beautifully printed edition presents, in neutral (unrhythmized) modern notation, works of Rumelant with surviving musical notation (namely, Töne I-VIII and X) and Alexander’s Töne II (Eyn wunder) and IV (Sion trure)—the latter evidently classified by the editors as a Spruch. There is no discussion of these melodies beyond a brief critical report that describes sources and editorial decisions.

Works devoted specifically to Alexander or Rumelant have been relatively rare. The only large-scale studies of Alexander’s repertory are a 1935 monograph by Rudolf Haller (Der Wilde Alexander: Beiträge zur Dichtungsgeschichte des XIII. Jahrhunderts) and a 1970 dissertation by Jürgen Biehl (“Der wilde Alexander: Untersuchungen zur literarischen Technik eines Autors im 13. Jahrhundert”). Although both of these cover the entirety of Alexander’s output and are immensely helpful in their discussion and elucidation of his style and literary influences, they are concerned primarily with the textual content of Alexander’s Lieder and Sprüche. For musical studies of Alexander’s oeuvre, the only published examples appear to be two articles by Lukas Richter. Richter’s observations and remarks are illuminating and deserving of further study; he compares and contextualizes the music of Alexander with music of other Minnesänger, folk traditions, and liturgical chant in “Spruch und Lied,” and considers the use of motivic

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elements and expressive musical devices in Alexander’s oeuvre in “Zu den Liedweisen.”

Rumelant scholarship has been blessed during this decade with two new editions of his complete works, prepared by Holger Runow and Peter Kern. Although they are the first comprehensive investigations of Rumelant’s work since von der Hagen, and provide excellent studies of his poetry and style in addition to invaluable translations into modern German, neither devotes significant space to discussion of the music. Beyond acknowledging its existence, Runow does not consider the music at all. Kern, to his credit, includes transcriptions into neutral modern notation—stemless note-heads on a treble clef staff with slurs indicating ligatures, without measures or time signatures—and provides a simple musical analysis of each Ton that identifies form, cadences, and alternate readings. No detailed analytical articles considering the works of Rumelant of the quality of Richter’s articles on Alexander seem to be extant; it seems that the brief discussions in Kern’s edition and the analyses in Taylor’s *The Art of the Minnesinger* are the most comprehensive to date.

Articles that discuss the notational and other musical features of the principal Minnesänger manuscripts are few and far between, and invariably remark on the need for further scholarship. For example, the most recent consideration of notation in the *Jenaer Liederhandschrift* is Robert Lug’s engaging 2000 article “Drei Quadratnotationen in der

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Jenaer Liederhandschrift." Lug notes with disappointment that the manuscript has received little attention from the musicological community and that existing, decades-old transcriptions would benefit from recent gains in the understanding of medieval musical notation.

The relative paucity of existing scholarship on the musical content of this massive manuscript, combined with the recent accretion of interest in the music and poetry of less well-known Minnesänger and Sangspruchdichter, provides an ideal inspiration and starting point for this study. Chapter Three will provide information concerning the methods and materials (the basics of music theory, notation, and form needed for analysis of this genre, together with editorial and transcription methodology) in preparation for the presentation of the transcriptions and translations in Chapters Four and Five.


66 Ibid., 4–6.

67 In addition to the recent books on Rumelant by Runow and Kern, other scholars have published volumes dedicated to the works of Frauenlob, Heinrich von Mügeln, Bruder Wernher, Boppe, and others. Reprints of nineteenth-century studies have also been released.
CHAPTER THREE

The Medieval World of Rumelant and Alexander

Although the previous two chapters have provided crucial context on the historical development of Minnesang as well as the scope and output of Rumelant and Alexander, the musical works studied in the following chapters are necessarily enmeshed in the medieval traditions of Middle High German poetry and music and bounded by the limitations of available musical notation and the music theory underpinning that notation. An understanding of these areas is necessary in order to fully understand and appreciate the content, function, and interpretation of Rumelant and Alexander’s works.

Kanzone Form

As introduced in Chapter One, Kanzone form was the preeminent structure for MHG song, first appearing in the Lieder of Minnesang and later extended to Sangspruchdichtung.\(^1\) The reception of Romance models during the early period of Minnesang brought with it the adoption of the three-part form of the canso, as well as the expectation of new melodies and metric arrangements for new works and the popularity of multi-strophic compositions. Although high Minnesang rapidly absorbed these aspects, works of lower-class and professional poet-composers resisted these influences until its use by more distinguished composers, in particular Walther von der Vogelweide:

A new step in the formal development of Sangspruch is connected with Walther’s name. He broadened the content of Sangspruch by introducing current themes and expanded its form by extending the principles of unique Töne and stanzaic

construction using Stollen—aspects already in Minnesang introduced from Romance areas…. This coupling raised the artistic level of Sangspruch and undoubtedly also contributed to the questions of legitimacy of the wandering Meister.²

The connection between the construction of the Romance canso and the Kanzone form can even be seen etymologically, with a derivation from the Italian canzone.

German parlance divides the form into two main parts: the Aufgesang, consisting of two identical Stollen, and the Abgesang. In this initial form, the Abgesang is usually longer than a single Stollen, but shorter than the entire Aufgesang. Many variations on this form developed; in most cases, these new forms evinced a desire to recapitulate material from the Aufgesang. In the Rundkanzone, a portion of the Stollen is repeated at the end of the Abgesang. In the Da Capo Kanzone, the entire Stollen (a “third Stollen”) appears after the Abgesang; the Abgesang now serves as contrasting material between Stollen and is commonly called the Schwellen.³ Immediate repetition of the Schwellen is also common, particularly when this material is short. Table 3.1 below describes Kanzone form and its most important variants.

<table>
<thead>
<tr>
<th>Form</th>
<th>Aufgesang</th>
<th>Abgesang</th>
<th>Stollen III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kanzone</td>
<td>A</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Rundkanzone</td>
<td>A</td>
<td>A</td>
<td>B + ½A</td>
</tr>
<tr>
<td>Da Capo Kanzone</td>
<td>A</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td>Da Capo Kanzone with Schwellen repetition</td>
<td>A</td>
<td>A</td>
<td>B</td>
</tr>
</tbody>
</table>

²Tervooren, Sangspruchdichtung, 61.

³Ibid., 60, 68–69. The terminology of "Da capo Kanzone" was coined in the twentieth century by Günther Müller, following Eduard Bernoulli's remark on its similarity with the seventeenth-century Italian Da capo aria. Some scholars, unhappy with this anachronous term, have proffered Reprisenbarform. Erdmute Pickerodt-Uthleb, Metrische und musikalische Untersuchungen, 181.
Nearly all of the Sangspruch contained in J is in Kanzone form, and forty out of seventy of the Kanzone forms—about sixty percent—can be analyzed as Da Capo Kanzone. In some cases, the influence of other repetition principles can be observed, such as the double versicle form common to the Lai or Leich. Although Kanzone form is most readily identifiable through the melodic form of a given song, it applies equally well to the metrical structure and rhyme scheme. The text of a song may be in a clear Kanzone form that the melody does not share.

Poetic Meter in Middle High German Poetry

Most analyses of Middle High German poetry and poetic meter depend on the scholarship of Andreas Heusler, who articulated his theories in the three-volume *Deutsche Versgeschichte* (1925-1929). Despite some criticism, Heusler’s views remain the leading theory for understanding MHG meter.

As a general rule, Middle High German poetic meter alternates stressed and unstressed syllables; trochaic meter (in which the stress falls on the first of two syllables) predominates. Poetry of this period has both quantitative (long versus short syllables) and qualitative or accentual (stressed versus unstressed syllables) features; however, evidence suggests that the accentual aspects were more important in sung performance. There are several possibilities for metrical cadences that end each line. For the purposes of this study, cadences can be masculine (*männlich*), ending on a strong syllable; feminine

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(weiblich), ending on a weak syllable; or klingend ("sounding"), ending on a weak syllable that is lengthened into the following foot. Other important elements are anacrusis, a poetic “upbeat” of an unstressed syllable preceding the first full foot, and the rhyme scheme.\(^7\)

The metrical notation employed in the analysis chapters that follow is a convenient shorthand that indicates 1) presence or absence of an anacrusis, 2) the number of stressed syllables (in trochaic meter, identical to the number of feet), 3) the type of cadence, and 4) the rhyme scheme.\(^8\) The capital letter “A,” if present, indicates an anacrusis. Types of cadences are identified by the initial letter(s) of the German terms: \(m\) for masculine, \(w\) for feminine, and \(kl\) for klingend. The rhyme scheme is identified by lowercase letters, beginning with “a” and reserving the letter “\(x\)” for thorn lines; i.e., isolated lines that do not rhyme. Thus, the designation “A7klb” would describe a line of poetry that begins with an anacrusis, has a klingend cadence, and is concludes with the second rhyme in the poem’s rhyme scheme.

**Principles of Medieval Music Theory**

Although many of the composers of Minnesang were not deeply educated in the music theory of the day (particularly those of lower-class origins who formed the majority of the Sangspruchdichter), medieval music theory underpinned the available notational system that scribes used to record their compositions. Drawing on ancient

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\(^8\)This notation does not derive directly from Heusler, but is used by Taylor and Kern. Its elegant concision recommends its usage in this study.
Greek writings about music, medievalists had codified a system of eight modes by the close of the eleventh century, to which nearly all liturgical chants were assigned, sometimes with modifications in order to fit the system. Every mode has a finalis, or final, which serves to generate the entire mode and is frequently the last note of the melody. These finals were theoretically restricted to the four notes D, E, F, or G, although certain transpositions were recognized. Each of these finals generates two different modes, one that is authentic (in which most notes occur above the final) and one that is plagal (in which the final falls roughly in the center of the notes). A second important note of each mode is the reciting tone, a tone around which the melody often gravitates.

In an attempt to understand ancient Greek sources, medieval theorists assigned Greek names to these modes, providing the four authentic modes with the designations Dorian, Phrygian, Lydian, and Mixolydian; the corresponding plagal mode received the same names with the prefix hypo-.

The note B has two versions, which correspond to the modern B-natural and B-flat; the latter of these was employed to avoid the interval of a tritone, when sung in the vicinity of the note F. Two shapes of the letter b, b rotundum (for B-flat) and b durum (for B-natural), were used to indicate which form of the note should be sung. Other
accidentals rarely occur in medieval music, although non-liturgical music gradually expanded the available accidentals over the course of the era, whether explicitly or implicitly through the concept of *musica ficta* (“false” or “feigned music”), in which performers would follow conventions and performance practice and supply necessary accidentals.\(^\text{13}\)

See Figure 3.1 below for a depiction of the eight modes.\(^\text{14}\) The ranges shown reflect the compass of chant, which rarely exceeds a ninth or tenth. Non-liturgical monophonic music exceeds these boundaries more frequently. In the *Jenaer Liederhandschrift* as well as the *Wiener Leichhandschrift*, B-flat is the only accidental used, and in numerous instances must be supplied through *musica ficta*. The analysis of the works of Rumelant and Alexander presented in future chapters generally considers their music within the context of modal theory. However, pentatonicism and the modern major scale (a favorite of Ronald J Taylor) have also been advanced as theoretical frameworks.

\(^{13}\) According to medieval and Renaissance treatises, such accidentals were necessary to avoid melodic tritons and smoothen melodic lines. The concise rhyme “una nota super la / semper est canendum fa” (one note above la is always to be sung as fa) circulated widely among educated musicians and theorists, among whom Guido’s hexachords were well known. Bruce R. Carvell, “Notes on ‘una nota super la,’” in *Music from the Middle Ages through the Twentieth Century: Essays in Honor of Gwynn S. McPeek*, ed. Carmelo Peter Comberiati and Matthew C. Steel, Musicology series v. 7 (New York: Gordon and Breach Science Publishers, 1988), 94–111.

In this study, ficta are also applied due to the inconsistency in notating accidentals in the manuscript sources.

\(^{14}\) This figure references material found in Burkholder, *A History of Western Music*, 42 and Hoppin, *Medieval Music*, 61.
In vernacular song as well as plainchant, there is a decisive tendency to cadence on the final of the mode, particularly at the conclusion of the work; indeed, this is the origin of the term “final.” Particularly in vernacular medieval music, musical cadences with varying degrees of completeness were exploited to create a sense of form.¹⁵ This musical structure could then reinforce textual phrasing and poetic format. Following

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terminology established by the fourteenth-century, this study will distinguish between closed (resting on the modal final) or open cadences (resting on some other note).\textsuperscript{16}

**Medieval Musical Notation**

The *Jenaer Liederhandschrift* (as well as the majority of both German and French medieval vernacular song manuscripts) is notated using square notation. This notation was originally developed by the Church in order to establish a uniform repertory of liturgical chants that would be free from the evolution and variation engendered by oral transmission. By the ninth century, symbols known as neumes (probably derived from grammatical accents) emerged to describe certain features of melodies.\textsuperscript{17} In their earliest forms, neumes were placed above the text and indicated only the most basic melodic information for the chant—the general direction of the melodic line and the number of notes per syllable.\textsuperscript{18}

Scribes soon refined and developed these neumes and began to use the vertical space above liturgical texts to indicate the direction and size of musical intervals in greater detail. Staffless neumes (also known as *in campo aperto*, “in an open field”), showed the relative orientation of notes without specifying the size of the interval. (The

\textsuperscript{16}This terminology comes from medieval French *ouvert* (open) and *clos* (closed), used to described strains of music by their cadence. Johann Grocheio (and others) used the Latin translations *apertum* and *clausum* to describe music. s.v. “Ouvert,” *Grove Music Online*, edited Deane Root, accessed August 2, 2018, https://doi.org/10.1093/gmo/9781561592630.article.20605.

\textsuperscript{17}David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1995), 365–367. The word derives from the Greek *neuma*, “nod, sign, gesture.” In addition to the “prosodic accent-signs” of the classical grammarians, scholars have also considered medieval systems of punctuation as possible antecedents of neumes.

musical notation in the *Codex buranus* is of this type.) Heightened or diastematic neumes were arranged more precisely, often allowing exact pitch-relationships to be deduced. Staff lines were introduced around the tenth century, developing from a single line scratched in the parchment to multiple lines associated with specific colors and labeled with musical pitch-names. F and C, the notes immediately above the two semitones of medieval modes, were important landmarks and eventually were used as clefs to indicate the pitch level of the staff. Guido of Arezzo (c. 991–1033) is usually credited with the completion of the four-line staff, along with a system of solmization syllables that he claimed would allow singers to learn completely new melodies simply by reading from notation.\(^{19}\)

Square notation, named from the square appearance of the neumes (partially a consequence of the writing style of quill pen, which replaced the slenderer reed pen), originated in the northern France during the twelfth century and became the primary notation for Gregorian chant across Europe by the beginning of the thirteenth century.\(^ {20}\) However, a preponderance of regional varieties of notation using neumes emerged and continued to be used. For the study of German Minnesang, the most important of these are probably Messine neumes and Gothic neumes (also known as *Hufnagel*, “horseshoe nails,” due to the characteristic resemblance of the virga). Messine neumes originated at

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the monastery of Metz in northern France and surrounding areas near the border with Germany. This style of notation influenced musical staff notational styles across Germany to such a degree that later examples from Germanic areas are often termed Messine-German notation. (The *Wiener Leichhandschrift* uses this notation.) Hufnagel notation (related to Messine, but with more German notational characteristics) is especially prominent in later medieval German manuscripts prepared in the north and west of the region, including several Meistersang collections.\(^{21}\)

All the notational systems that were developed for monophonic chant were inherently rhythmless. However, the beginning of increasingly complex forms of polyphony (pioneered by the Notre Dame School in Paris beginning in the twelfth century) required notation that could also encode rhythmic values. Initial developments focused on highly specific combinations of different types of neumes that carried rhythmic significance; later, forms of mensural notation that used different note-shapes were developed. During the Middle Ages, strict rhythmic notation was predicated on the six rhythmic modes, which were various patterns of divisions of perfections (that is, basic time values divisible into three parts) into short and long notes.\(^{22}\)

Although vernacular monophonic music (such as that of the troubadours, trouvères, and Minnesängen) almost exclusively used nonrhythmic, neumatic notation, there are some late examples in modal or mensural notation, frequently side-by-side with

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the rhythmless works. The troubadours have about fifteen melodies (out of approximately 259) notated thusly; the trouvères have around 400 (out of nearly 1400) in mensural notation. For German music, there is even less that is notated rhythmically. Disregarding a manuscript of both monophonic and polyphonic songs by Oswald von Wolkenstein (c. 1377–1445), who arguably stands outside the realm of Minnesang, there is only one example of mensural notation in the Minnesang corpus. The manuscript Ms. germ. fol. 779 (Staatsbibliothek Berlin, mid-fifteenth century, containing works of Neidhart von Reuenthal) contains a single song in a simplified mensural notation, in contrast to surrounding works in Hufnagel notation. However, this notation was entered by a different scribe than the remaining music and probably postdates the manuscript as a whole—which itself was compiled more than two centuries after the life of Neidhart (c. 1190–1237). See Chapter Six for a brief discussion of rhythm and its possible applications to the vernacular repertory.

Neumes in the Principal Manuscripts

Figure 3.2 below displays the neumes used in the music of Rumelant and Alexander in the Jenaer Liederhandschrift and the Wiener Leichhandschrift, as well as each neume’s transcription into modern musical notation. The square notation utilized by the music scribes of the Jenaer Liederhandschrift generally resembles that used in

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23Kippenberg, Der Rhythmus im Minnesang, 41–42. Kippenberg cites Jean Beck’s Die Melodien des Troubadours (Strassburg, Germany: Trübner, 1908) for these figures.


A high-resolution scan of this example (on fol. 159v of Ms. germ. fol. 779) is available from the Staatsbibliothek Berlin at https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN721568572&PHYSID=PHYS_0324&DMDID=DMDLOG_0003.
<table>
<thead>
<tr>
<th>Name of Neume</th>
<th>$J$ (main)</th>
<th>$J$ (Rumelant V)</th>
<th>$W$</th>
<th>Modern Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virga</td>
<td><img src="example1.png" alt="Image" /></td>
<td><img src="example2.png" alt="Image" /></td>
<td></td>
<td><img src="example3.png" alt="Image" /></td>
</tr>
<tr>
<td>Pronenun</td>
<td><img src="example4.png" alt="Image" /></td>
<td><img src="example5.png" alt="Image" /></td>
<td></td>
<td><img src="example6.png" alt="Image" /></td>
</tr>
<tr>
<td>Pronenun with plica</td>
<td><img src="example7.png" alt="Image" /></td>
<td><img src="example8.png" alt="Image" /></td>
<td></td>
<td><img src="example9.png" alt="Image" /></td>
</tr>
<tr>
<td>Pes</td>
<td><img src="example10.png" alt="Image" /></td>
<td><img src="example11.png" alt="Image" /></td>
<td></td>
<td><img src="example12.png" alt="Image" /></td>
</tr>
<tr>
<td>Clivis</td>
<td><img src="example13.png" alt="Image" /></td>
<td><img src="example14.png" alt="Image" /></td>
<td></td>
<td><img src="example15.png" alt="Image" /></td>
</tr>
<tr>
<td>Scandicus</td>
<td><img src="example16.png" alt="Image" /></td>
<td><img src="example17.png" alt="Image" /></td>
<td></td>
<td><img src="example18.png" alt="Image" /></td>
</tr>
<tr>
<td>Climacus</td>
<td><img src="example19.png" alt="Image" /></td>
<td><img src="example20.png" alt="Image" /></td>
<td></td>
<td><img src="example21.png" alt="Image" /></td>
</tr>
<tr>
<td>Torculus</td>
<td><img src="example22.png" alt="Image" /></td>
<td><img src="example23.png" alt="Image" /></td>
<td></td>
<td><img src="example24.png" alt="Image" /></td>
</tr>
<tr>
<td>Porrectus</td>
<td><img src="example25.png" alt="Image" /></td>
<td><img src="example26.png" alt="Image" /></td>
<td></td>
<td><img src="example27.png" alt="Image" /></td>
</tr>
<tr>
<td>Epiphons</td>
<td><img src="example28.png" alt="Image" /></td>
<td><img src="example29.png" alt="Image" /></td>
<td></td>
<td><img src="example30.png" alt="Image" /></td>
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<tr>
<td>Cephalicus</td>
<td><img src="example31.png" alt="Image" /></td>
<td><img src="example32.png" alt="Image" /></td>
<td></td>
<td><img src="example33.png" alt="Image" /></td>
</tr>
</tbody>
</table>

Figure 3.2. Neumes used in $J$ and $W$ for notating the music of Rumelant and Alexander, also demonstrating the modern notation transcription methodology adopted in this thesis.
manuscripts of liturgical music. Due to the predominately syllabic style of vernacular German music, single-neumes predominate. The single-note neumes virga (“rod”) and punctum (“point, dot”) are among the oldest neumes and seem to have developed from the oratorical markings of classical grammarians. After the introduction of the staff, these neumes became synonymous in meaning and one was usually avoided. The *Jenaer Liederhandschrift* employs the virga exclusively, while the *Wiener Leichhandschrift* relies on the punctum.

Multiple notes intended to be sung to a single syllable are expressed by combinations of signs into groupings known as ligatures. The two-note neumes, podatus or pes (both meaning “foot”) and clivis or flexa (“slope” or “bend”), indicate ascending or descending motion, respectively. Three-note neumes express the various possible melodic gestures for three notes: The scandicus (“climb”) represents three notes moving up, and the climacus (“ladder”) indicates three notes moving down, using diamond-shaped notes known as currentes (“runners”) to represent the descending notes. The torculus (“twist”) represents a melodic gesture of three notes moving up and then down, while the porrectus (“stretch”) indicates the opposite motion. The *Jenaer Liederhandschrift* generally avoids using the torculus, but the porrectus is not uncommon.

Ligatures expressing more than three notes are usually combinations of the previously described neumes and ligatures. Other neumes are thought to express various

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vocal ornaments, most important of which are the liquescent neumes—generally thought to be associated with the pronunciation of the text, and often appear on certain diphthongs and semi-consonants. The exact manner of their performance, and whether they are determinant in pitch, remains in dispute. The *epiphonus* (“on the voice”) is a special version of the pes, and the *cephalicus* (“little head”) a liquescent form of the clivis. These neume forms feature a tail-like addition, known as a *plica* (“fold”), a term that can also be used to refer to liquescent neumes in general. The main scribe of the *Jenaer Liederhandschrift* frequently uses the cephalicus, while the music scribe for Rumelant’s Ton V appears to favor an atypical version of the epiphonus. In addition to these neumes, short vertical bars known as *tractus* are occasionally used to indicate breaks or pauses (sometimes aligned with poetic lines). The *custos* (“guard”), written at the end of lines to indicate the first note of the following line of music, is used infrequently and haphazardly in the *Jenaer Liederhandschrift*, and not at all in the *Wiener Leichhandschrift*.

The notation of the *Wiener Leichhandschrift*, as mentioned earlier, uses a dialect of Messine-German neumes. The majority of these neumes share the same functions and names as those introduced in square notation; some neume-forms appear to be characteristic of this specific dialect, as they are not common in other Messine sources or more heavily Gothicized notation. As is typical of Messine style, only the punctum is used to indicate single notes, but here it has lost the ascending stroke that characterizes the traditional *Fliegenfuß* (“fly-foot”) or uncinus shape, and now resembles a modern

---

Use of the rare punctum with a plica is widespread, and the liquescent neumes *epiphonus* and *cephalicus* are similarly unique. The *climacus* is used extensively to notate descending gestures and exists in versions without a stroke through the first punctum and without; there does not appear to be notational significance.

**Editorial Decisions**

As demonstrated in Figure 3.2 earlier in this chapter, this study transcribes the music in the manuscript sources into neutral modern notation. The transcriptions uniformly employ an ottava treble clef (denoting transposition an octave lower than the standard treble clef). When describing musical ranges, lower case letters will be used for the upper octave (c – b), capital letters for the lower octave (C – B), and double capital letters for the lowest pitches (AA – BB). Black, stemless noteheads carry pitch information, while slurs identify the original ligature groups. In *W*, the punctum with plica is indicated by a small notehead below the main note with a slash through the slur connecting them. For both manuscripts the other liquescent neumes are indicated as noteheads with tails. The *climacus* (and its currents) is indicated through a main note followed by smaller noteheads, connected by a slur. Only the accidentals that are explicit in the manuscript appear on the staff next to the note—although when they appear before

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29 The identification of these unusually-shaped neumes (viz. punctum with plica, cephalicus, and epiphonus) in Figure 3.2 follows Carl Parrish’s description of this manuscript in *The Notation of Medieval Music* (p. 53) and Ronald J Taylor’s transcriptions in *The Art of the Minnesinger*. The cephalicus and punctum with plica may be confused; although the general musical interpretation remains the same. Similarly, what is here interpreted as an epiphonus could instead be a variant of the strophic neume apostropha/distropha. In this case, the neume would represent a repeated pitch, rather than a rise in pitch.
groups of notes in ligatures, accidentals are placed next to the note they affect. Ficta are indicated by accidentals above the staff.

The placement of the text-underlay attempts to reflect that of the manuscript, with minimal added hyphenations or extenders. The punctus, the only punctuation used in J and W, has been transcribed as a period. In the rare cases that scribal abbreviations are used, they are expanded. Initials of all types have been transcribed as capital letters. The common use of the tall s (viz. ſ) has been normalized to the modern s, but the distinction between i and j and u and v has been retained. The overring diacritic (used in ũ and ŭ) has been retained. Editorial corrections are set apart using square brackets. In the text and translation section that follows each musical transcription, scribal additions are identified with angle brackets, while deletions are marked by strike-through. All translations from Middle High German or Latin into English are by the author.

It is not this author’s intention either to correct perceived errors nor to establish some authoritative version; rather, it is to recreate a fair interpretation of the content of the manuscript sources in modern notation. Any errors (scribal or otherwise) that appear obvious are noted in footnotes and the accompanying commentary. For faithful transcriptions that replicate the layout of the manuscripts, grades of initials, and square and Messine-German notation, in addition to further notes on scribal corrections and peculiarities, please consult Appendix B.
CHAPTER FOUR
Rumelant’s Works with Notated Music

In light of the information presented in the previous chapter regarding transcription methodology and editorial decisions, the primary musical works by Rumelant and Alexander will now be presented. Having imbibed extensive background material on manuscript traditions and medieval musical and cultural environment of the Minnesänger and Sangspruchdichter, the reader is invited to experience these medieval artworks on their own terms.

The transcriptions are in neutral modern notation, arranged to reflect the structural divisions of the poetry and music while maximizing compactness. Direct transcriptions of the music in square (or Messine-German) notation that follow the layout and general appearance of the manuscripts may be found in Appendix B. A selected portion of the text—usually, the strophe underlaid beneath the music—appears next, with optional comments observing the subject matter of further strophes, as relevant. Finally, detailed commentary and analysis for each Ton are presented. Due to the large size of these images and the desire for an economical presentation that does not sacrifice legibility, the transcriptions are presented in landscape format.

Rumelant’s works are contained in the Jenaer Liederhandschrift (under the name “Meyster Rvmelant”) on fols. 47v–62v, and certain texts in the Große Heidelberger Liederhandschrift (under “Meister Rumslan”) on fols. 413v–415r, and other fragments. The reader is encouraged to revisit Table 2.1 in Chapter Two for all manuscript sources of Rumelant’s works; only the works in $J$ with notated music are investigated here.
Rumelant Ton I, “Got in vier elementen”

Got in vier elementen sich erscheinet.

Ob wir den nicht recht ircken den vns hat gevegehnet.

Al-ler sunden smitten. Werch vns abe syn blit.

Syn veiisch wart durchstochen. sam div erde.

Die myt phlügen wirt tei brechen. Darmach der vil vwer de.

An dem krute mitten hiene syn vruht ist güt.

Der vns sin veiischlich erde in ac-ker brachte.

Tei sate er wart ge phlüget in der marzer.

Do er menschlic-he brüdie-heit be-dachte.

Do wart menscheit ym truter unde tezarter.

Nv kumpt syn erbarmen vns tei-troste.

Sit dar er die vreuden armen gredichliche ir-los-te.

Von das tiv-bels ky-ten ve der helle glüt.
Got in vier elementen
Ob wir den nicht recht irkenten
Aller svnden smitten.

God reveals himself in four elements
Should we not rightly recognize him who has purified us?
The blemish of all our sins his blood washed away.

Syn vleisch wart durch stochen.
Die myt phlügen wirt tzv brochen.
An dem kruze <mitten>1

His flesh was pierced like the earth
That with plowing is broken up, which afterwards becomes plenty.
He hung on the middle of the cross, his fruit is good.

Der vns <sin>2 vleislich erde in acker brachte.

He brought for us his fleshly earth into the field.
As seed he was plowed in martyrdom.

Do er mensliche brüdicheit bedachte.
Do wart menscheit ym truter vnde tzarter.

When he considered human fragility,
Then was humanity dearer and tenderer to him.

Nv kvmpt syn erbarmen vns tzv troste.
Sit daz er die vreuden armen gnedichliche irloste.
Von des tivbels kyten vz der helle glüt.

Now comes his mercy to comfort us.
Since then he has graciously redeemed those poor in joy.
From the devil’s chains out of the fire of hell.

This and the next three strophes form a unit, discussing an extended analogy comparing God’s qualities to the four elements.

This first strophe treats the earth, while the following three deal respectively with air, fire, and water.

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1Inserted by the scribe with a caret.
2Inserted by the scribe, without a caret.
Analysis and Commentary

Below is Table 4.1. The explanation of the table follows below.

Table 4.1. Rumelant’s Ton I

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stollen</td>
<td>a + b</td>
<td>4kla + 2wb</td>
</tr>
<tr>
<td></td>
<td>a’ + c</td>
<td>5kla + 4klt</td>
</tr>
<tr>
<td></td>
<td>d + e</td>
<td>4klt + 3md</td>
</tr>
<tr>
<td>Aufgesang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Stollen</td>
<td>a + b</td>
<td>4klt + 2wf</td>
</tr>
<tr>
<td></td>
<td>a’ + c</td>
<td>5klt + 4klf</td>
</tr>
<tr>
<td></td>
<td>d + e</td>
<td>4klt + 3md</td>
</tr>
<tr>
<td>Schwellen (repeated)</td>
<td>f</td>
<td>A5wg</td>
</tr>
<tr>
<td></td>
<td>g</td>
<td>A5wh</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>A5wg</td>
</tr>
<tr>
<td></td>
<td>g’</td>
<td>A5wh</td>
</tr>
<tr>
<td>Abgesang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recap Stollen</td>
<td>a + b</td>
<td>4kli + 2wj</td>
</tr>
<tr>
<td></td>
<td>a’ + c</td>
<td>5kli + 4klij</td>
</tr>
<tr>
<td></td>
<td>d + e</td>
<td>4kli + 3md^3</td>
</tr>
</tbody>
</table>

As indicated in Table 4.1 above, the first Ton by Rumelant in the *Jenaer Liederhandschrift* (fol. 47v) consists of a thirteen-line, four-stanza form. The poetic division of the lines of the Stollen draws on an ancient German verse form known as *Langzeile* (“long line”), which is divided into two *Kurzzeilen* (“short lines”). The musical material falls neatly into a Da Capo Kanzone form, with repetition of the Schwellen. On inspection, the mode is a clear example of Phrygian transposed to A;

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^4Hench and Estes, “A Metrical Analysis of Medieval German Poetry Using Supervised Learning.”
most, but not all, of the B’s have been provided with the necessary accidental. Two musical lines feature a distinctive falling fifth at their close: E-A in the first line and D-G in the third. These contrast strongly with the otherwise conjunct melodic line. Additional contrast is achieved through range: the high opening gambit in the Stollen (repeated six times in the Ton) is easily distinguished from the much lower range of the third line of the Stollen and the narrow melodic line of the Schwellen. Even though the Schwellen includes contrasting melodic material, there are many motivic links and gestures that recall sections of the Aufgesang. For example, the stepwise ascending fourth from E-A that opens the Ton is recalled in the skip and step ascent from A-D in the first line of the Schwellen. The second line of the Schwellen closely resembles the notes of the third line of the Stollen.

Including the stanza underlaid below the musical notation, there are 11 strophes—seven of which are preserved in C under the name of Walther von der Vogelweide. I.1-4 (Got in vier elementen) consist of a unified whole, comparing the salvific work of God with the features of the four elements. The remainder appear to be self-contained; most are religious in content. I.6 (Loter ritter bose) is a spirited invective against Rumelant’s competitor Minnesänger, and I.9 (Ihesus krist der kristen) is a pious prayer on behalf of the murdered Marner, whom Rumelant also addresses, apparently before his death, in Ton IV. Rumelant’s Ton I, with some slight alterations, is employed in two stanzas in the Augsburger Cantiones-Sammlung, a large manuscript of Latin secular and sacred songs that employs the Töne of multiple contemporary German Minnesänger. The text,

Rumelant Ton II, “Der wise heiden cato”

Der wise heiden cato der nge truf gewan.

Der spricht diewart das sich eyn islich kristen man.

Be denken mac wie das eyn heyden wunde.

Her sprach ich bin den sunden also gar gehae.

Ob nicht die gote sunde rychen wist ich das.

Ob nymer mensche wiste myne sunde.

Dennoch weyt ich die sunde lan.

Sie ist ungesunt von reynicheit geschehen.

Das myner sunde worde nymer nicht gezeit.

Doch liez ich sunde durch der sunden unreynicheit.

Ny pruebe kristen volc die sprach eyn heyden.
Der wise heiden cato der nye touf gewan.
Der sprichet die wort daz sich eyn islich kristen man.
Bedenken mac wie daz eyn heyden vunde.

Her sprach ich bin den svnden also gar gehaz.
Ob nicht die gote svnde rychen wist ich daz.
Ob nymmer mensche wiste myne svnde

Dennoch welt ich die svnde lan.
Sie ist vngesvnt von reynicheit gescheyden.

Daz myner svnde worde nymmer nicht geseit.
Doch liez ich svnde durch der svnden vnreynicheit.
Nu prübe kristen vole diz sprach eyn heyden.

The wise pagan Cato, who was never baptized
He speaks such words, that every Christian man
should wonder how a pagan knew them.

He spoke: "I hate sin so much:
Even if the gods didn't punish sin (if I could know that)
Even if not a single person knew my sin

Nevertheless, I would want to cease my sin
It is unhealthy, separated from purity.

Were that nothing of my sins ever spoken
Yet would I let sin be, because of the impurity of sin."
Now consider, you Christian folk, that thus spoke a pagan.
attributed to Estas (fl. 1300), begins “Mirum mirandum miraculosum,” and is evidently a
Latin reworking of Rumelant’s eleventh strophe. See Chapter Six for further information
and discussion.

Analysis and Commentary

Below is Table 4.2. The explanation of the table follows below.

Table 4.2. Rumelant’s Ton II

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stollen</td>
<td>a</td>
<td>A6ma</td>
</tr>
<tr>
<td></td>
<td>b₁ + b₂</td>
<td>A6ma</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A6klb</td>
</tr>
<tr>
<td>Aufgesang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Stollen</td>
<td>a</td>
<td>A6mc</td>
</tr>
<tr>
<td></td>
<td>b₁ + b₂</td>
<td>A6mc</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A6klb</td>
</tr>
<tr>
<td>Abgesang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Schwellen</td>
<td>b₂</td>
<td>A4mx</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A6kld</td>
</tr>
<tr>
<td>Recap</td>
<td>a</td>
<td>A6me</td>
</tr>
<tr>
<td>Stollen</td>
<td>b₁ + b₂</td>
<td>A6me</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A6kld</td>
</tr>
</tbody>
</table>

As shown in Table 4.2 above, Rumelant’s second Ton (fol. 49r–49v) is also a Da Capo Kanzone musical form, although this Ton evinces great economy of musical

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7Cf. ibid., 289; Runow, Rumelant von Sachsen, Edition – Übersetzung – Kommentar, 202; Taylor, The Art of the Minnesinger, 2:94. It is arguable whether the Schwellen is two lines or a single 10-stress line. Some, but not all, of the stanzas divide syntactically between these stresses, and the first ‘line’ does not end with a rhyming word. However, there is a clear musical division into two lines, which is reinforced by the scribe of J through the use of initials; thus, this arrangement has here been chosen.
material. As can be seen in the musical and metrical form analysis below, the Schwellen is derived from the second half of the second line and the third line of the Stollen. Taylor views this as evidence that Rumelant (and other contemporary Minnesänger) considered the act of musical composition to be “assembling isolated melodic fragments in an assortment of orders, [rather] than inventing extended and autonomous phrase-units and arranging them in a balanced order.”\(^8\) Although the mode could be analyzed as Dorian on D—indeed, the reciting tone A and mediant F are given prominence—it presents as more clearly pentatonic. This is particularly evident in the opening of all three lines of the Stollen, where the melody runs up or down the pentatonic scale, and its final cadence on F, rather than the modal final of D.

The opening three strophes, II.1-3 (Der wise heiden cato), are connected by their comparisons of wise words by Cato, Jesus, and Solomon. II.4 (Nv mż ich dicke liegen) mourns the injustice of the world, while II.5 (Nv daz ist von der armen svnder) through II.11 (Do ihesus gotes svn) all deal with religious and Christological topics. The twelfth through fifteenth strophes take contemporary rulers as their subjects. In II.12 (Vverich in kvnstn wis also plato was) Rumelant laments that, even with the knowledge of Plato, Aristotle, Hippocrates, Galen, Socrates, Virgil, Boethius, Cato, Seneca, Donatus, and Bede, he would not be able to praise highly enough his patron, Albrecht I von Braunschweig, Duke of Brunswick-Lüneburg (r. 1252-1279) (whose name Rumelant has cryptographically scattered throughout the poem).\(^9\) II.13 (Dürch swartze nacht)

\(^8\)Taylor, The Art of the Minnesinger, 2:94.

\(^9\)Including ciphers or other puzzles encoding the name of the patron praised was a common technique among the Minnesänger. Kern, Die Sangspruchdichtung Rumelants von Sachsen, 333.
Rumelant Ton III, “Daz gedeones wollen vlivs”

```
Daz gedeones wollen vlivs in troowe.

quam hymel wucht daz ist die brut. Der waren go-tes myyne.

Her noyse der sach-tei wunder souwe.

Den grünen busch den go-tes trut. Da gotwas selben yune.
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```
Der hymele viwr daryme vn-bran

syn nest und euch sin loub nye wart vlersenget.

Nu wes gegruzet aller hymele vrouwe.

A-a-ron dyn gerte vrechten kan des sich al vracht un-fenget.
```
Daz gedeones wollen vlivs in touwe.
quam hymel vrucht daz ist die brut.
Der waren goites mynne.

Her moyses der sach tzŷ wunder scouwe.
Den grvŷn busch den goites trut.
Da gor was selben ynne.

Der hymele vivr dar ynne vnbran
syn nest\textsuperscript{10} vnd ouch sin loub nye ware vûrsenget.

Nv wes gegruzet aller hymele vrouwe.
Aaron dyn gerte vruchten kan
des sich al vrucht vntfenget.

That woolen fleece of Gideon’s (in the dew
came the fruit of heaven) is the bride
of the true love of God

Prince Moses, who beheld the wondrous sight,
the green bush, [Moses] favored of God,
there God was himself within.

Fire of heaven there burned within,
its branches and also its foliage were not singed.

Now be greeted, lady of all heaven!
Aaron, your rod can bear fruit
of which all fruit [i.e., all useful things] arises

The subsequent strophe continues the typological exegesis, interpreting these already introduced biblical elements (Gideon’s fleece, Moses’s burning bush, Aaron’s staff) as prefiguring the incarnation of Christ through the Virgin Mary.

\textsuperscript{10}est is the correct word. Presumably, the scribe has erroneously duplicated the n from syn.
celebrates the coronation of Ludwig II, Duke of Bavaria (r. 1253-1294) whom Rumelant would later shower with praises in VI.9. II.14-15 (*Ir edelen herren ritter*) lament the death of Barnim I, Duke of Pomerania (r. 1220-1278).\(^{11}\) Thus, Rumelant’s activity can be dated to ca. 1253-1278, and his area of influence from central Germany (the location of Heidelberg, Ludwig II’s capital) north to the territory of Pomerania on the Baltic Sea.

**Analysis and Commentary**

Below is Table 4.3. The explanation of the table follows below.

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stollen</td>
<td>a</td>
<td>A6kla</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>A4mb</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A4klc</td>
</tr>
<tr>
<td>Aufgesang</td>
<td>a</td>
<td>A6kla</td>
</tr>
<tr>
<td>2nd Stollen</td>
<td>b</td>
<td>A4mb</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A4klc</td>
</tr>
<tr>
<td>Abgesang</td>
<td>d</td>
<td>A4md</td>
</tr>
<tr>
<td>Schwellen</td>
<td>e + c’</td>
<td>A6kle</td>
</tr>
<tr>
<td>Recap Stollen</td>
<td>a’</td>
<td>A6kla</td>
</tr>
<tr>
<td></td>
<td>b’</td>
<td>A4md</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A4kle(^{12})</td>
</tr>
</tbody>
</table>

The third Ton (fol. 51r–51v) is in Da Capo Kanzone form, as with the previous compositions, and is analyzed in Table 4.3 above. The mode is Dorian, with an emphasis on the reciting tone, A, the note that begins the first two phrases of the Stollen. Although

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\(^{11}\)Ibid., 336–341.

a B-flat is clearly indicated in line one, it is missing in the analogous sections in lines four and nine; it seems reasonable to carry the B-flat into the repeated sections (as indicated through ficta in the transcription into modern notation), but the ascending contour of the melody could also support a B durum. Third relationships seem to be a key structural element; the melodic scaffolding in all lines is based around some section of the thirds C-A-F-D-B, echoing the “chain of thirds” analysis developed by Curt Sachs for liturgical medieval music and applied to the vernacular repertory (not without controversy) by van der Werf.13

Of the five strophes in this Ton, the first two are unequivocally linked. The opening strophe (Daz gedeones wollen vlivs) makes reference to the Old Testament stories of Gideon’s fleece ( Judges 6:36-40), Moses’s burning bush (Exodus 3), and Aaron’s rod (Numbers 17:8), and the second strophe (Daz vlivs in hymel touwe) presents a typological exegesis of these events as prefiguring God’s work of salvation through Mary’s conception of Jesus. III.3 (De gar gelerten leyeberen pfaffen) is a light polemic against other Sangspruchdichter, who, although not members of the clergy or highly educated, sing about deep theological issues in their songs. III.4 (Ez sprach eyn ivnger kninc) and III.5 (Sich dvnket maniger edele) are didactic poems addressed to a generic authority figure.14

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Rumelant Ton IV, "Der kvninc nabugodonosor"

Der kvninc na-bu-godo-no-sor gesach in syme troume.

Eyn bilde von der erden an den hymel reychen.

Dem was das heubet guldyn wunderlich das nam her gevne.

Die brust und arme si beryn dem selben teygyen.

Syn buch eryn gescellen was, div die vonheren stele ysin die begin.

Die viere erdyn und ysenyn, das bilde bracht maile eingraeystyn.

Der quam ve eygen berge an alle wer alegne.

Der steyn teh rieb daz bilde und al tei brach ez kleyne.
Der kvnine nabugodonosor gesach in syme trovme.
Eyn bilde von der erden an den hymel reychen.

Dem was daz houber guldyn wunderlich des nam her govme.
Die brvst vnd arme silberyn dem selben tzeychen.

Syn buch eryn gescaffen was. Div die von herten stale ysin die beyn.
Die vuze erdyn vnd ysenyn. daz bilde brach tzvä male ein grozer steyn.

Der quam vz eynen berge an alle wer aleyne.
Der steyn tzvä rieb daz bilde vnd al tzväbrach ez kleyne.

The king Nebuchadnezzar saw in his dream
A statue reaching from earth to heaven.

Its head was wonderfully golden, which he perceived,
The breast and arms of this wonder were themselves silver.

Its stomach was fashioned from bronze; its thighs, hard steel; its legs, iron.
The feet, earth and iron. A great stone broke the statue all to pieces.

It came from a mountain forsaken of all help,
The stone crashed into the statue and broke it into little pieces.

The explanation of this biblical story (Daniel 2:31–35) continues in the next two strophes. Rumelant interprets the statue as a metaphor for the Christian: the head is pure and golden, fresh from baptism; but sin through life tarnishes the statue and causes it to become fragile in its legs. God (the stone) sent as Christ from Mary (the mountain) will destroy the sinner, if there is no repentance.
Analysis and Commentary

Below is Table 4.4. The explanation of the table follows below.

Table 4.4. Rumelant’s Ton IV

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
</table>
| 1st Stollen      | a
                  | a’               | A7wa              |
| Aufgesang        | 2nd Stollen     | a
                  | a’               | A7wa              |
| Schwellen        | b₁ + b₂         | b₁ + b₂’          | A8klc + A2md     |
| Abgesang         | Recap Stollen   | a”                | A7kle             |
| (varied)         | a’               | A7kle             |

The melody for the fourth of Rumelant’s Töne (fol. 51v–52r), analyzed in Table 4.4 above) contrasts considerably with the others. While Rumelant’s melodies tend to span ranges around an octave or more, usually have characteristic leaps, and mix syllabic text-setting with neumatic writing, this melody is virtually syllabic, limited to the interval of a sixth (constrained in each phrase to a fourth or even a third), and extremely conjunct. The frequent repeated notes and simple, highly repetitious cadential gestures recall recitational psalmody. The basic melodic construction is a stepwise exploration of the interval of a third—E-G in the Stollen and A-C in the Schwellen—creating a lilting, sing-song effect. Modally, the Ton is centered around F; hypomixolydian could be surmised from the relative significance of its reciting tone, A, at the beginning of the Abgesang.¹⁶

The use of two lines per section, uncharacteristic of Rumelant, is echoed melodically in


the open/closed cadences at the end of each line; the first line of each section cadences on E or G, while the second cadences on the final, F.

Unlike the clear Da Capo Kanzone forms of the previous Töne, this melody does not recapitulate the Stollen precisely, but instead presents further variations of the initial material. Pickerodt-Uthleb considers it a three-part form based on repetition. The metrical scheme is unusual in lines 5 and 6. Persistent interior rhymes that coincide with two adjacent weak syllables (incompatible with the poem’s disyllabic feet) suggest a division into two phrases of eight and two stresses each. Nevertheless, both the semantic and musical structure divide earlier in the line.

This Ton supports by far the most strophes in the Rumelant corpus, with twenty-nine in J. Perhaps the simple, more speech-like melody lent itself more readily to the poet’s facilities of verbal invention. The first three strophes (Der kvninc nabugodonosor) present and interpret the dream of the Babylonian king Nebuchadnezzar (Daniel 2). IV.4-5 (Des wazzers mvchte lichte) present a riddle and a solution, criticizing songs that are composed from an overly intellectual mindset, and IV.6 (Vil lieber marner) directs these complaints to Rumelant’s contemporary Marner. Rumelant admits Marner’s greater learning in both philosophy and music, but defends his own ability:

... ob ich hette den selben phat
Gegen tzv latyn vnde tzv dvitschen also lange.
So dv myn wazzer were ouch starcher myt gesange.

(Rumelant IV.5, 6-8)

Dv has die mvseken an der hant die sillaban an dem
vynger.

Gemezzen des vůrsla die leyen nicht tzv sere.

If I had had the same return
for [studying] Latin and German as long
as you, my water [i.e., artistic content]
would be much stronger, with my song.

You have the music on your hand, have
measured the syllables on your finger,
Don’t deride the laity too strongly on
account of this.

17Erdmute Pickerodt-Uthleb, Metrische und musikalische Untersuchungen, 192.
Dv wiest nich al das got vür mac wie er al syne gabe. You don’t know everything that God can do, how he has apportioned out all his gifts
geteilet hat
Ia git her eyme saxsen also vil also eyme swabe. Indeed, he gives help and counsel to a
helfe vnde rat Saxon as much as to a Schwabian.

(Rumelant IV.6, 3-6)

Of particular note is Rumelant’s allusion to the Guidonian hand and the system of
solmization as evidence of his rival’s learning—which is among the most direct and
intellectual references to contemporary music theory in Minnesang and
Sangspruchdichtung.18 His oblique reference to his own homeland of Saxony (saxsen) is
also the source of his modern designation “Rumelant von Sachsen.” The remaining
stanzas concern various subjects, from riddles to parables and fables, to depictions of the
interaction between various Minnesänger and the lords to whom they were in service (for
example, Heralt eyn singer was genant, IV.26).

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18References to music theory terminology in the work of Minnesingers rarely extends beyond
referencing of solmization syllables. Obermaier, Dichtung über Dichtung, 316.
Rumelant Ton V, “Ob aller mynne mynnen kraft”

Ob aller mynne mynnen -- kraft.

Die hoch ge lobeten werden mynne meister-schaft.

Der mynichlichen vreude gebende mynne.

Der sitzen mynne berende vrucht.

Die den heren geist mit syner gotes tucht.

Al vmme sloe der myn ne meysterynne.

Der wil ich synget mynne sauc.

Das erste lob in di-ser nuwen wise.

Sit gotes toem ir mynne twanc.

Meget maria dv mynne yn hoen prise.

Den starkenget des v-berwant.

Das er durch menschen mynne mensche wart ir kant.

Heil von yesse dem vreude berenden rise.
Ob aller mynne mynnen kraft.
Die hoch gelobeten werden mynne meisterschaft.
Der mynnichlichen vreude gebende mynne.

Der süzen mynnen berende vrucht.
Die den heren geist mit syner gotes tzucht.
Al vmmesloz der mynne meysterynne.

Der wil ich syngen mynen sanc.
Daz erste lob in diser nuwen wise.

Sit gotes tzorn ir minne twanc.
Maget maria dv mynne yn hoen prise.

Den starken got des vberwant.
Daz er durch menschen mynne mensche wart irkant.
Heil von yesse dem vrevde berenden rise.

You, the mistress over the highest love,
overcoming every other, over this highly praised sublime love,
You, the beloved, worthy of love, giving joy

The fruit bringing forth sweet love,
You, whom the Holy Spirit with its divine brood
all enclosed, the mistress of Love.

To you I will sing my song
The first [song of] praise in this new tune.

Because Love urged the wrath of God to her,
The Virgin Mary, Love in high praise.

God compelled the strong,
so that he, through the love of mankind, became known as a man.
Holy the shoot of Jesse bringing forth joy!
Analysis and Commentary

Below is Table 4.5. The explanation of the table follows below.

Table 4.5. Rumelant’s Ton V

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stollen</td>
<td>a₁ + a₂</td>
<td>A4ma</td>
</tr>
<tr>
<td></td>
<td>a₁ + b</td>
<td>A6ma</td>
</tr>
<tr>
<td></td>
<td>c₁ + c₂</td>
<td>A6klb</td>
</tr>
<tr>
<td>Aufgesang</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd Stollen</td>
<td>a₁ + a₂</td>
<td>A4mc</td>
</tr>
<tr>
<td></td>
<td>a₁ + b</td>
<td>A6mc</td>
</tr>
<tr>
<td></td>
<td>c₁ + c₂</td>
<td>A6klb</td>
</tr>
<tr>
<td>Schwellen</td>
<td>b</td>
<td>A4md</td>
</tr>
<tr>
<td></td>
<td>c₁ + c₂</td>
<td>A6kle</td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>A4md</td>
</tr>
<tr>
<td></td>
<td>e</td>
<td>A6kle</td>
</tr>
<tr>
<td>Abgesang</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>A4mf</td>
</tr>
<tr>
<td></td>
<td>c₁ + b</td>
<td>A6mf</td>
</tr>
<tr>
<td></td>
<td>c₁ + c₂</td>
<td>A6kle¹⁹</td>
</tr>
</tbody>
</table>

Rumelant’s fifth Ton (fol. 55r–55v) is analyzed in Table 4.5 above. Most notable in this section is the presence in this Ton of an alternate music scribe, whose hand appears nowhere else in the manuscript. Presumably, the staff for this composition was left blank (as with Rumelant’s Ton IX a few folios later) and the music was entered at some ensuing time. In contrast to the primary music scribe, the notator for this Ton does not employ the *climacus* or *podatus* neumes, but instead prefers to construct multi-note neumes by connecting *virgae*. B-flat (and perhaps B-natural) accidentals are on occasion entered at the beginning of lines prior to actual Bs, presumably acting as a proto-key signature. A G-clef, rarely used in the rest of the manuscript, is employed simultaneous to

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the C-clef. Many neumes are adorned with plica-like tails, although it seems more probable that some of these are simply aspects of this scribe’s notational style than that they convey an extra note or ornament. However, the first virga of most lines is given a lengthy ascending tail considerably in contrast to the treatment of other virgae and strongly suggesting that these are intended as plicae. Assuming this plica hypothesis explains the scribe’s otherwise inscrutable use of the B-durum accidental (which strikingly resembles the modern natural sign). Weakening the plica hypothesis is the use of non-plicated G-A neumes at line 12 and 13 (the second of which was erased and replaced with a plica), though this may be attributable to scribal error.

The melody is slightly more melismatic than other examples in the Rumelant corpus; the opening melodic phrase contains a striking 8-note melisma. Tonally, the melody is centered around C. The persistent B-flats—which occur everywhere except for plicas and within a stepwise melisma in the third melodic phrase—might suggest a Hypomixolydian mode transposed to C. There is emphasis on the mediant (E) throughout, and the reciting tone (F) is the focus of the conclusion of the Schwellen. Many phrases also end with pentatonic gestures. As shown in the table below, the melody is created by combining smaller melodic units, creating a form that does not mirror the line-relationships in the poetry. This is particularly evident in the final stanza, which unlike Rumelant’s other Sprüche is not an exact recapitulation of the Stollen, but instead is varied by incorporating musical material from the Schwellen, creating an overall form of AABA’.

Pickerodt-Uthleb, seeing the partial and varied return of the end of the

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20This approach is observed in the transcription of this Ton in this study. Taylor also interprets these as plica ascendens in The Art of the Minnesinger, 2:97–98. Kern, however, does not mention any of the notational peculiarities of this scribe and silently transcribes the notes in question as single pitches. Cf. Kern, Die Sangspruchdichtung Rumelants von Sachsen, 472.
Stollen, considers this to be either a “primitive” version of the Da Capo Kanzone or a Rundkanzone.\textsuperscript{21} The persistent anacrusis of the poetry is supported melodically by an initial leap of a third (C-E or A-C) or fourth (G-C) in all but two lines.

There are eight strophes, including the text-underlay (presumably the first to be composed, as it declares itself “Daz erste lob in diser nuwen wise”). The first three strophes (\textit{Ob aller mynne mynnen kraft}) comprise a song of praise to the Virgin Mary, introduced in the first, allegorized in the second through the story of a unicorn, and explicitly de-allegorized in the third.\textsuperscript{22} The fourth strophe (\textit{Eyn man dem ere ist angeborn}) defends praising God and exploring theological concepts in his songs, similar to the thought in IV.6. The fifth strophe (\textit{Der durch vns starb}) describes Christ’s three-fold role as secular, military, and spiritual king. The sixth strophe (\textit{Lob aller tugenden}) is another song in honor of Mary, while the seventh and eighth are dedicated to secular rulers. V.7 (\textit{Nv set daz wunder got vûrmac}) is a song of praise to Rudolf of Habsburg on the occasion of his coronation in 1273, and also references the Great Interregnum that occurred after the death of Friedrich II in 1250 and the five competing kings that attempted to gain control in the intervening period.\textsuperscript{23} V.8 (\textit{Got in vil hohen vreuden saz}) is one of three compositions (the others are VI.10 and X.3-5) where Rumelant comments on the assassination of Eric V Klipping of Denmark in 1286 and the subsequent accession of his young song Eric VI Menved. Some scholars (most significantly, Rheinhold

\textsuperscript{21}Erdmute Pickerodt-Uthleb, \textit{Metrische und musikalische Untersuchungen}, 177, 180.

\textsuperscript{22}The unicorn was well-known to medieval audiences as a Christological type, introduced in the second-century \textit{Physiologus}. There, the unicorn could only be captured by the lap of a pure virgin. References to this are common in the works of other contemporary Minnesänger, Sangspruchdichter, as well as later Meistersänger. Runow, \textit{Rumelant von Sachsen, Edition – Übersetzung – Kommentar}, 243–244.

\textsuperscript{23}Dieter Hägermann, \textit{Lexikon des Mittelalters}, s.v. “Interregnum.”
Rumelant Ton VI, “Aller gute. vüller vlüte”

(1) It is unclear whether the Bs here should be lowered to B-flat.
Aller güte. vüler vlüte. vloz in gnaden stramen. kvmpt gevlozzen her vz gotes herrzen griez ortsprvng. Da von trinkent al die syner helfe durstie syn


Her stet tzv vange mit den armen. Im tzur axlen ist syn houber geneyget.

Als her sich wil vber vns irbarmen. vmbevanc vnd kvs her vns irtzeyget.

Svnder wiltu gnade súchen du bist vngeveyget. Dynes herrzen ougen vlút myt 26ruwe trost ofreyget. Da myt wirt gesweyget. Al die lange sorge dyn

The overwhelming flood of all good things in a stream of grace arrives, overflowed from the gravel spring of God's heart. From this, all who through his help are thirsty, drink.

His spirit flows. It has benefits. To whomever can strive after it. So that he regrets his sins, he cries for God’s mercy. Thus he [i.e., God] does not fail to show him help.

He stands to embrace with his arms
His head is bowed to his shoulders

So that he will grant mercy over us,
He offers us his embrace and kiss.

Sinner, if you seek grace, you are uncondemned.
The regretful eye-flood of your heart brings forth comfort.
So that all your long worries will be put to rest.

---

24 Inserted by scribe, without a caret.

25 Deleted by scribe via strike-through.

26 Corrected by scribe, perhaps through erasure of an extra r.
Schröder) posit that these pieces were composed and performed at the Danish court shortly after 1286; regardless, it is clear that Rumelant’s sphere of influence extends farther north into Jutland.\textsuperscript{27}

**Analysis and Commentary**

Below is Table 4.6. The explanation of the table follows below.

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1\textsuperscript{st} Stollen</td>
<td>$a_1 + a_2$</td>
<td>$2wa + 2wa + 4klb$ (8kla)</td>
</tr>
<tr>
<td></td>
<td>$a_1 + b$</td>
<td>8klc</td>
</tr>
<tr>
<td></td>
<td>$a_1' + c$</td>
<td>7md</td>
</tr>
<tr>
<td><strong>Aufgesang</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2\textsuperscript{nd} Stollen</td>
<td>$a_1'' + a_2'$</td>
<td>$2we + 2we + 4klb$ (8kla)</td>
</tr>
<tr>
<td></td>
<td>$a_1 + b$</td>
<td>8klc</td>
</tr>
<tr>
<td></td>
<td>$a_1' + c$</td>
<td>7md</td>
</tr>
<tr>
<td>Schwellen</td>
<td>$d$</td>
<td>A5klf</td>
</tr>
<tr>
<td>(repeated w/</td>
<td>$e$</td>
<td>6klg</td>
</tr>
<tr>
<td>variation)</td>
<td>$d$</td>
<td>A5klf</td>
</tr>
<tr>
<td><strong>Abgesang</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recap Stollen</td>
<td>$a_1 + a_2$</td>
<td>8klg</td>
</tr>
<tr>
<td>(music)</td>
<td>$a_1 + b$</td>
<td>8klg</td>
</tr>
<tr>
<td></td>
<td>$a_1' + c$</td>
<td>$3wg + 4md$\textsuperscript{28}</td>
</tr>
</tbody>
</table>

Unlike most of the other Töne, some strophes in Rumelant’s sixth Ton (fol. 56v–57r) feature a different metrical construction in the first line of the Stollen; some have interior rhymes that divide the line into three parts. The first three strophes divide in this


way, while the remaining strophes do not (apart from the last, VI.12, the text of which is probably not by Rumelant). This discrepancy is indicated in the analysis of this Ton in Table 4.6 above.

The melody is strongly modal, a transposed Phrygian with a frequent emphasis on the reciting tone, E. Variants of the stepwise opening motive E-F-G-(A) appear throughout the Ton, transposed to C, A, or G. Cadences occur on E, G, and A, with the closed cadences on E and G serving to propel the melody to the final cadence on A, which occurs only in the last line of the Stollen, and not at all in the Schwellen. Like most of Rumelant’s works, it is a Da Capo Kanzone form with a repeated Schwellen, although the repetition of the Schwellen is varied.

Although the first six strophes (including the musical notation), the last four, and two partial strophes survive, a page torn from the manuscript between folios 57 and 58 has resulted in the loss of six complete strophes. Thus, ten complete and two incomplete strophes remain, all of which are thematically unconnected, most touching on religious and moralistic topics. VI.9 (Ich en kan des vursten edelicheit) is a glowing song of praise directly addressed to “dem hertzogen lodewige / In beyer lant,” or Ludwig II of Bavaria, whose coronation was previously immortalized in II.13. VI.10 (Alle kvnnige) is an especially sorrowful lament for the assassinated Eric V Klipping of Denmark in 1286, joining V.8 and X.3-5 on the same topic.

The last strophe, VI.12 (An rvmelande), is an intriguing polemic against Rumelant, presumably penned by a competing Sangspruchdichter in Rumelant’s own Ton. Such “Ton-thievery” was not wholly uncommon, especially when replying directly to the thus-quoted singer; Rumelant himself has two examples of this in the Töne of
Singauf and Frauenlob. However, these examples in J are directly attributed to Rumelant through marginal annotations in J, while here the manuscript is silent. The speaker complains that Rumelant, with whom he had enjoyed great friendship, might believe lies spread by a third party ("swachen knechte," a despicable churl) that the speaker had induced Rumelant’s companion ("syn singerlyn") to abandon him. The exact meaning of singerlin is somewhat unclear, literally translating to “little singer;” presumably this was either an apprentice of Rumelant’s, or a skilled performer Rumelant employed for the performance of his songs.29 Either interpretation reveals a more socially complex and less isolated side to Rumelant’s career as an itinerant Sangspruchdichter.

Got herre almechtich. Vär bedeuchtich.

Aller meistershaft und aller dinge.

Du egne meister scheffe bist.

an anegen - ge anende ist dyn ge walt

Dv aller herste. Di das erste.

lob in disre nuuen wize ich singe.

Dyn wisheit aller synne list.

Gewerket hat gemeezen und ge-taelt.
These first four notes on *Wol dir daz aller* may be transposed due to a clef error or confusion with previous passage. See the following analysis.

The text-underlay is ambiguous in the MS; presumably the second syllable of *aller* is intended for the C-B-A climacus.
God, almighty Lord, presciently deliberative,
Of all arts and all things
Are you alone the master and creator.
Without beginning, without end, is your power.
You the Almighty, to you the first
[song of] praise in this new tune I sing.
Your wisdom has the cleverness of all senses
Marked and measured and counted
Hail to you, God, Christ of Christendom.
And hail to us, that we became Christians.
Hail to us, because you have said
That all are children of God
Who are Christians. In the Christian condition.\textsuperscript{30}
Hail to you, hail to us, that we must give praise to you here on earth
Hail to you, that all the host of angels and all your creatures must keep your court

\textsuperscript{30} I.e., living proper Christian lives (baptized, repentant, etc.)
Analysis and Commentary

Below is Table 4.7. The explanation of the table follows below.

Table 4.7. Rumelant’s Ton VII

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aufgesang 1st Stollen</td>
<td>a</td>
<td>A2wa + 2wa</td>
</tr>
<tr>
<td>b</td>
<td>6klb</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>A4mc</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>A5md</td>
<td></td>
</tr>
<tr>
<td>2nd Stollen</td>
<td>a</td>
<td>A2we + 2we</td>
</tr>
<tr>
<td>b</td>
<td>6klb</td>
<td></td>
</tr>
<tr>
<td>c</td>
<td>A4mc</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>A5md</td>
<td></td>
</tr>
<tr>
<td>Abgesang</td>
<td>e</td>
<td>A4mf</td>
</tr>
<tr>
<td>f</td>
<td>A8klg</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>A4mf</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>A10klg (A4mx + A6klg)</td>
<td></td>
</tr>
<tr>
<td>c + h</td>
<td>A7mh</td>
<td></td>
</tr>
<tr>
<td>e’ + d (c + d)31</td>
<td>A9mh (A4mx + A5mh)32</td>
<td></td>
</tr>
</tbody>
</table>

Rumelant’s seventh Ton (fol. 58v–59r, analyzed in Table 4.7 above) exhibits another variation on the standard Kanzone form. The two four-line Stollen of the Aufgesang are followed by an Abgesang that is divided into three sections, the last of which combines material from the Aufgesang with new material. It might be possible to

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31The first four notes of this line are D-E-F-G (as in lines 9 and 11), but the following notes are identical to line 13. Since the notes would be A-B-C-D (as before) if the clef were changed from F-clef to C-clef, it is possible that this difference is a scribal error. Taylor assumes this, while Kern suggests the possibility more cautiously. Taylor, The Art of the Minnesinger, 2:100; Kern, Die Sangspruchdichtung Rumelants von Sachsen, 555.

32Cf. Kern, Die Sangspruchdichtung Rumelants von Sachsen, 555; Runow, Rumelant von Sachsen, Edition – Übersetzung – Kommentar, 259; Taylor, The Art of the Minnesinger, 2:100. The analysis of the Abgesang presented here resembles Taylor’s; Kern and Runow divide the long lines 12 and 14 into two shorter lines, thereby creating orphan rhymes. In most of the strophes, there is a syntactical division in line 12 after the fourth foot, but only weakly and irregularly in line 14. The conspicuous interior rhyme in line 12 of first strophe (the text-underlay) does not appear in any others.
consider the first two of these Abgesang sections as repeated, varied Schwellen, but the extreme contrast in melody and scansion of lines 10 and 12 suggests otherwise. The recapitulating force of the final lines is greatly weakened by using Aufgesang material from the close of the Stollen, although this technique provides a satisfyingly conclusive ending. Pickerodt-Uthleb considers this a combination between Rundkanzone and Da Capo Kanzone forms.\textsuperscript{33}

The mode is clearly Dorian, introduced by the fourfold repetition of the final, D, at the opening of the Stollen. Cadences on the final are avoided until the last line of the Stollen and the last lines of the first and third divisions of the Abgesang, with open cadences on A, G, E, and C. The almost entirely conjunct and lightly neumatic melody is somewhat reminiscent of plainchant, but Rumelant’s interest in recurring motivic units is also evident in the ascending four-note scalar passage opening many of the lines (such as B-C-D-E, A-B-C-D, D-E-F-G, G-A-B-C) and usually balanced by a falling tetrachord.

Five strophes are in this Ton; the first (\textit{Got here almechtich}) is an earnest prayer to God, while the second (\textit{Vür war ich wande}) is Rumelant’s response to envious criticism of his melodies and poetry.\textsuperscript{34} The remaining three strophes deal with the general topic of unfaithfulness and corruption of the authority figures of judges and noble lords.

\textsuperscript{33}Pickerodt-Uthleb (evidently choosing to divide lines 12 and 14) also notes the symmetry; both Aufgesang and Abgesang are eight lines long each. Erdmute Pickerodt-Uthleb, \textit{Metrische und musikalische Untersuchungen}, 177, 181.

\textsuperscript{34}Rumelant clearly describes both the poetic and musical characteristics of his work:

\begin{quote}
\textit{Ez schynfet svmelicher myne dhone vnde mynen sanc. Her singe vnde tichte me. Vnde baz denne ich des wizzen ym die livte danc.}
\end{quote}

\textit{(Rumelant VII.2, 13-14)}
Rumelant Ton VIII, “Herre vnde meyster scheffer myn”

(1) Likely accidental transposition down a step.
Herre vnde meyster scheffer myn.
Got alle creature dyn.
Die hastu dir tzv lobe gedacht.
die engel vnde die livte

Vische. vnde vogele. wûrme. tier.
hastu tzv lobe gescaffen dîr.
Dyn wille werde an vns vûlbracht.
Nv helf myr daz ich hivre

Gedanke dyner werdicheit.
Daz ich dyn lob gesinge.

Dyn ere ist groz an ende breit.
Daz erste lob in disser wise irklinge

Dem herren der ë. was vnde ist.
Vnde ymmer blibet ihesus krist.
Der schûf vns vrde vnde gibet vns vríst.
Got aller scheffenvnge list.
kan vnde werz her meyster aller dinge.

Lord and master, my creator
God, all your creatures
You have devised them for your praise.
Angels and people

Fish and birds, worms and beasts,
you have created for your praise.
Your will shall be fulfilled in us
Now help me, so that I, today,

May give thanks for your worthiness
by singing your praise.

Your honor is great, broad without end.
The first [song of] praise sounds in this tune

To the Lord, who was and is for eternity.
And ever shall remain, Jesus Christ.
Who made peace for us and gave us a respite.
God the art of all creatures
can understand and know: he, master of all things.
**Analysis and Commentary**

Below is Table 4.8. The explanation of the table follows below.

**Table 4.8. Rumelant’s Ton VIII**

<table>
<thead>
<tr>
<th><strong>Formal divisions</strong></th>
<th><strong>Melodic material</strong></th>
<th><strong>Metrical structure</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Aufgesang</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt; Stollen</td>
<td>( a_1 + a_2 )</td>
<td>A4ma</td>
</tr>
<tr>
<td></td>
<td>( a_1 + b )</td>
<td>A4ma</td>
</tr>
<tr>
<td></td>
<td>( c )</td>
<td>A4mb</td>
</tr>
<tr>
<td></td>
<td>( d_1 + d_2 )</td>
<td>A3wc</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Stollen</td>
<td>( a_1 + a_2 )</td>
<td>A4md</td>
</tr>
<tr>
<td></td>
<td>( a_1 + b )</td>
<td>A4md</td>
</tr>
<tr>
<td></td>
<td>( c )</td>
<td>A4mb</td>
</tr>
<tr>
<td></td>
<td>( d_1 + d_2 )</td>
<td>A3wc</td>
</tr>
<tr>
<td><strong>Schwellen</strong></td>
<td>( c' )</td>
<td>A4me</td>
</tr>
<tr>
<td>(repeated w/variation)</td>
<td>( d )</td>
<td>A3wf</td>
</tr>
<tr>
<td></td>
<td>( c' )</td>
<td>A4me</td>
</tr>
<tr>
<td></td>
<td>( d_1 + e )</td>
<td>A5wf</td>
</tr>
<tr>
<td><strong>Abgesang</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Recap Stollen (modified)</td>
<td>( a_1 + a_2 )</td>
<td>A4mg</td>
</tr>
<tr>
<td></td>
<td>( a_1 + b )</td>
<td>A4mg</td>
</tr>
<tr>
<td></td>
<td>( c )</td>
<td>A4mg</td>
</tr>
<tr>
<td></td>
<td>( d_1 + e' )</td>
<td>A4mg</td>
</tr>
<tr>
<td></td>
<td>( c + e' )</td>
<td>A5wf</td>
</tr>
</tbody>
</table>

Rumelant’s eighth Ton (fol. 59v–60r) returns to a more identifiable form of the Da Capo Kanzone, although the seventeen lines share only three unique lines of melody. As can be seen in Table 4.8 above, the Schwellen derives its melodic material from the last two lines of the Stollen with little variation.\(^{35}\) The first line of the recapitulating Stollen transposes a short section down a step in what is presumably a scribal error. More significantly and interestingly, the recapitulating Stollen adds a fifth line, reusing the...
melody of its own third line, as well as modifying the rhyme scheme. In contrast to the rhyme scheme of the Stollen in the Aufgesang, all four lines end with the same rhyme, allowing the fifth to surprise us by diverging to rhyme with the last line of the Schwellen.

The minimal melodic material as well as inconsistent B-flat accidentals makes establishing a mode slightly more difficult. The first phrase appears to be Dorian, centered around D and ending with typical cadential gestures on D. However, subsequent lines lower the tonal focus to A, and with the addition of B-flat, the Phrygian mode on A is strongly implied, with strong, elaborated cadences on A at the end of the second Schwellen and recapitulating Stollen.

The twelve strophes in this Ton deal with a variety of spiritual, moralistic, and political themes. As with the previous Ton, the first strophe (Herre vnde meyster scheffer myn) is a heartfelt prayer to God, while subsequent strophes are secular. VIII.2-3 (Der sich so ho geserzet hat) are both addressed to Rumelant’s contemporary Sangspruchdichter and rival Singauf, dealing with a riddle Singauf had posed and calling upon four others to solve it. Rumelant praises Der Meißner, Konrad von Würzburg, Höllefeuer, and Der Unverzagte, the last three of whom Rumelant mentions as still living (“die noch leben”). In the Annales Colmarienses minores (also known as the Kolmarer Annalen, a thirteenth-century chronicle kept by a Dominican priest), Konrad von Würzburg’s death is recorded as August 31, 1287, meaning that these strophes were probably composed prior to this date.36

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VIII.4 (*Myr ist in miner tzit geschen*) mourns the death of Albrecht I von Braunschweig, Duke of Brunswick-Lüneburg (r. 1252-1279), whom Rumelant had praised superlatively as a patron in II.12. VIII.5-7 (*Myr st in miner tzit geschen*) deal with the topic of undependable nobles; a short marginal gloss (in Latin) has been added by a later reader in the fifteenth or sixteenth century identifying the topic with a quote from the Vulgate version of Psalm 145. VIII.8 (*Ich mīs der werlde warden gram*) and VIII.9 (*Sich rîmet maniger syner kunst*) provide moral reproaches against improper behavior. VIII.10 (*Nicht wol ich syn vûr gezzen mac*) mourns the death of Count Gunzelin III of Schwerin, who ruled the north German city from 1228-1274.\(^{37}\) VIII.11 (*Got lobich vnde vûrchte got*) is another prayer of thanks to God, while VIII.12 (*Set an tzwey edel tzabel tier*) is a punning praise to two knights, Zabel von Redichsdorp and Zabel von Plawe, who were active in Mecklenberg in north Germany during the 1270s.\(^{38}\)


Rumelant Ton X, “Untruwe slichet also eyn mvs”

Untruwe slichet also eyn mvs.
In valsches mannes herzen hus.
Der sie myt willen huset
Der wenet das er werde rich.
unle sljnt den angel gielich.
her vos der wile ir misset.

So rat ich das ir umme sen.
Ir müget beslichen werden of der weyde.
Da ir vür liesen unwern bale.
Schynst man den ungetruwen saele.
Ich troste mich der leide.
Untruwe slichet also eyn mvs.
In valsches mannes herrzen hus.
Der sie myt willen huset

Der wenet daz er werde rich.
vnde slynt den angel girichlich.
her voxs der wile ir mȳset.

So rat ich daz ir vmme sen.
Ir mȳgent beslichen werden of der weyde.

Da ir vȕr liesen uwern balc.
Schynt man den vngetruwen scalc.
Ich troste mich der leide.

Deceit creeps in like a mouse.
Into the house of a false man’s heart.
Who houses it willingly

He hopes that he will become rich,
and gobbles the fishhook greedily.
Mr. Fox, while you mouse about [i.e., steal]

I advise that you take a look around
You might be snuck up upon in the meadow

Then you would lose your hide
One would see the evil deceit [i.e., when the hide is removed]
I take comfort [in] that pain.
Analysis and Commentary

Below is Table 4.9. The explanation of the table follows below.

Table 4.9. Rumelant’s Ton X

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stollen</td>
<td>a</td>
<td>A4ma</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>A4ma</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A4klb</td>
</tr>
<tr>
<td>Aufgesang</td>
<td>a</td>
<td>A4mc</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>A4mc</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A4klb</td>
</tr>
<tr>
<td>2nd Stollen</td>
<td>d + d</td>
<td>A4mx</td>
</tr>
<tr>
<td></td>
<td>e</td>
<td>A6kld</td>
</tr>
<tr>
<td>Schwellen</td>
<td>a</td>
<td>A4me</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>A4me</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A4kld</td>
</tr>
<tr>
<td>Abgesang Recap</td>
<td>a</td>
<td>A4me</td>
</tr>
<tr>
<td>Stollen</td>
<td>b</td>
<td>A4me</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>A4kld</td>
</tr>
</tbody>
</table>

Since the musical notation for Ton IX (fol. 61v, incipit “Daz erste lob an disser wise”) is regrettably missing, with the text entered beneath still-empty staves, the next Ton available for musical analysis is Ton X.

The tenth Ton (fol. 62r-62v, analyzed in Table 4.9 above) by Rumelant is another Da Capo Kanzone form, without repetition of the Schwellen. The clean organization with an entirely contrasting Schwellen points toward the later Meistersang repertory; Pickerodt-Uthleb remarks on how it is almost a perfect Bar form. The tonal focus of the melody is on G, and the persistent notation of B-flat strongly suggests the Hypodorian mode transposed to G. Nearly all lines cadence on G, excepting only the central line of each Stollen, which has an open cadence on F. The melody is gracefully stepwise,

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breaking its conjunct shape only on the significant thirds A-C and F-A, as well as the distinctive fourth from B-flat to F in the Schwellen. The pitch content of the opening line recalls the third line of Ton VIII, although the similarity soon evaporates.

Of the five strophes in this Ton, the first two deal with the theme of deception and deceitful individuals, with the first (*Untruwe slichet also eyn mvs*) indulging in fable-like animal references. The last three strophes, X.3-5 (*Die tenschen morder*), join the earlier V.8 and VI.10 in treating the assassination of Eric V Klipping of Denmark in 1286. These are particularly emotive in describing and pouring contempt on the assassins, even suggesting that their act of murder has expunged their status as redeemed Christians and recommending they be executed like heathens.

The intensity and directness of these strophes has led several scholars to believe a composition date slightly later than V.8 (which merely praises the accession of Eric’s son to the throne and VI.10 (which calls for the Danish people to seek justice and punishment for the murderers). X.3-5 seems to have been composed when the nature of the conspiracy and its members were better understood: X.3 provides exact details of when and how the assassination took place, even specifying the number of stab wounds inflicted, and X.4 differentiates between the assassins and those involved in planning the assassination and anticipates an imminent public trial. Such a trial took place on May 25, 1287, convicting nine men and sentencing them to exile. The trial was attended by numerous north German princes who were allied with the Danish crown, including Otto IV of Brandenburg (himself a Minnesänger with works in the *Codex Manesse*). Since Otto had family and professional connections with Barnim I (praised by Rumelant in II.14-15), and Zabel von Redichsdorf and Zabel von Plawe (praised in VIII.12), it is quite
plausible that Rumelant traveled with Otto to Denmark and performed his compositions publicly.\(^{40}\)

**Additional Töne**

As previously mentioned, the *Jenaer Liederhandschrift* also contains three works in the Töne of other Minnesänger attributed to Rumelant through marginal annotations. Two of these (XI.1, *Ebron daz velt die erden truc* and XI.2, *Sygof vier meister hat bekärt*) are in the Ton of Singauf on fols. 44rb–44va. The second of these provides the answer to Singauf’s riddle, as Rumelant had promised in VII.2-3. The remaining poem (XII.1, *Der wibe name grozer ist den vrouwen lob*) is in the Ton of Frauenlob (on fol. 104va) and argues that *wib* is superior to *vrouwen* as the most honorable designation for women, which both coincides with Frauenlob’s works and also puns on his name.\(^{41}\) The melody for this Ton is not present in *J* due to lost folios, but it has been preserved in later sources. Three Minnelieder (Töne XIII, XIV, and XV) are preserved in the *Codex Manesse* on fols. 414vb–415rb without musical notation.

A final example appears in the much later *Kolmarer Liederhandschrift*, a large collection of mostly Meisterlieder compiled around 1460. On fol. 776r, the rubric as *in geswinden ton Meinster Rumslant etlich sprechen Wolframs* (“in the Quick Ton of Master Rumsiant, some say of Wolfram”) introduces the following texts, beginning with *Man fraget hoch wo got behuset were*, and the melody in German Hufnagel notation.


\(^{41}\)Frauenlob penned several poems dealing with the distinction between *wip* and *vrouwe*, arguing that *vrouwe* was most honorable. Besides Rumelant, several other contemporaries (most notably Regenbogen) wrote responses. Karl Bertau, “Zum Wîp-Vrouwe-Streit,” *Germanisch-Romanische Monatsschrift* 59, no. 28 (1978): 225–231.
Complicating things further, a later hand has added *hort dem frauenlob zu ist sein thon* (“belongs to Frauenlob, it’s his Ton.”) It is thus entirely uncertain whether the melody and metrical structure (to say nothing about text authorship) are attributable to Rumelant von Sachsen, the similarly named Rumelant von Schwaben, Wolfram, or Frauenlob. Taylor accepts it as authentic, citing formal and melodic similarities with the rest of the corpus. Runow notes its dubious nature but accepts it into a putative Ton XX, leaving the designations XVI-XIX in his catalogue system empty in order to stress its less authentic nature. Kern omits mention of this Ton and the *Kolmarer Liederhandschrift* entirely.

Further discussion of this manuscript is beyond the purview of this thesis; nonetheless, a facsimile of the relevant folio is provided in Appendix A.


43 Runow further remarks that the linguistic features suggest an origin in the Ostmitteldeutsch speaking region, consistent with Rumelant’s other works, as well as related textual themes. Runow, *Rumelant von Sachsen, Edition – Übersetzung – Kommentar*, 291. For Runow’s explanation of numbering, see ibid., 13.

CHAPTER FIVE
Alexander’s Works with Notated Music

Alexander’s works are contained in the *Jenaer Liederhandschrift* (under the name “Meister Alexander”) on fols. 21v-28r, some texts in the *Große Heidelberger Liederhandschrift* (under “Der wilde Alexander”) on fols. 412r-413r, and Töne VII ("Myn trurichlichiz klagen") and VI ("Owe daz nach liebe gar") in the *Wiener Leichhandschrift* on fols. 44v-49r, following the inscription “*Das ist des wildyn allexandyrs leych.*” The compositions investigated here are those from *J* and *W* with musical notation. Although the *Jenaer Liederhandschrift* does not employ Alexander’s colorful adjective wild, instead using the more respectful term *meister*, the compilers of the manuscript were certainly aware of Alexander’s epithet: immediately preceding Alexander’s Leich, “*Des wildn allexander*” is visible in exceedingly light dry-point.

The music scribe for all of Alexander’s Töne appears to be the same as for Rumelant’s (excepting Ton V). The scribe’s use of the *tractus* to coincide with the line divisions of the poetry is more frequent and consistent in Alexander’s music than in Rumelant’s corpus.
Alexander Ton II, “Eyn wunder in der werlde vert”

Eyn wunder in der werlde vert.

Das sich allen tugenden wert.

Valslich leben ist sin gelust.

Vvan ez hat der syrenen sanc.

Phauen vanwe. und ha fen wanc.

Schafes houbet und vornes brust.

Vn fel de wirt mnyummer büz.

Sin wolpich lib hat hennen vüz.

Syn kemels rücke hat na-teren tsägel.

Von syne kрукen hertzen gat.

Sin ursprinc aller misse-tat.

Vn truwen regen der eren nágel.
After describing this chimerical figure, Alexander continues the topic of the deceitful man and how he should be treated in the following two strophes.

1Deleted by scribe by strike-through.
Analysis and Commentary

Below is Table 5.1. The explanation of the table follows below.

Table 5.1. Alexander’s Ton II

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Stollen</td>
<td>a₁ + a₂</td>
<td>A₄ma</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>(A)₄ma</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>(A)₄m(kl)b</td>
</tr>
<tr>
<td>Aufgesang</td>
<td>a₁ + a₂</td>
<td>A₄mc</td>
</tr>
<tr>
<td>2nd Stollen</td>
<td>b</td>
<td>(A)₄mc</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>(A)₄m(kl)b</td>
</tr>
<tr>
<td>Schwellen</td>
<td>d</td>
<td>A₄md</td>
</tr>
<tr>
<td></td>
<td>a₁ + e</td>
<td>A₄kl(e)</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>A₄kl(m)²</td>
</tr>
<tr>
<td>Abgesang</td>
<td>d</td>
<td>A₄mf</td>
</tr>
<tr>
<td></td>
<td>a₁ + e</td>
<td>A₄mf</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>A₄kl(m)²</td>
</tr>
</tbody>
</table>

Alexander’s first Ton (incipit “Herre got dir svngen schone”) lacks musical notation; the text has been entered beneath empty staves. The second Ton (fol. 22r) is Alexander’s only surviving Spruch-Ton, with twenty-four strophes, and is analyzed in Table 5.1 above. The mode is clearly Dorian, with strong cadences on A and D (the reciting tone and final). The melody is unusually melismatic for a Spruch, and its almost entirely conjunct, arch-like phrases recall the idiom of plainchant. The formal structure (AABB) is also atypical of Spruch; although it can be analyzed as a Kanzone form with

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²Different text strophes have anacrusis for one, two, or three lines of the Stollen; each stanza can be ended with either a masculine cadence or a klingend cadence. Regarding the strophe of the text-underlay, anacrusis is present only in the first line of the Stollen, and has a klingend cadence at the end of the Schwellen. Cf. Taylor, The Art of the Minnesinger, 2:3.
Schwellen repetition (as above), the principle of simple repetition is also observable. Alexander’s use of melody is tightly structured: in all stanzas, the first line cadences on the reciting tone (A), and only the last line cadences on the final without a lower neighbor gesture. The pitches A and D stand as important structural landmarks; nearly every line is an arch-like gesture that spans between these pitches.

Although the Schwellen contrasts with the opening Stollen, there are nonetheless subtle melodic correspondences: the second line of the Schwellen repeats the ascending tetrachord (A-B-C-D) of the opening line; the end of the second lines of both Stollen and Schwellen share a similar melismatic contour; and the last line of both share cadential gestures. The music scribe chooses to notate the final lines of the Schwellen slightly differently, adding an additional virga for the last syllable of hagel at the end of the repeated Schwellen. This extra note was not granted to tzagel at the end of the first Schwellen, raising intriguing interpretative questions—should the second syllable be elided (as suggested by the first notation) or rearticulated (as indicated in the second version).

Unlike the text-underlay, the majority of the following strophes do not require an extra note, as they have their final rhyme on a monosyllabic word with a masculine cadence. Perhaps the scribe is notating the melody from a source that conforms to other stanzas and only noticed or cared to correct the discrepancy because it occurred at the end of the Ton. The scribe’s confusion of alignment between text and melody can be seen

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4 Taylor goes so far as to assert that the final line of the Schwellen “elaborates” the final line of the Stollen. Taylor, *The Art of the Minnesinger*, 2:3.
throughout the manuscript, exacerbated by poetic elisions and other metrical irregularities. Indeed, Alexander’s treatment of the text in the twenty-four strophes of this Ton is highly flexible: Many elisions are required to fit the meter and melody, and different strophes evince variation in the number of anacrusis lines and even cadence types.

The strophes in this Spruch deal with a wide variety of topics. The first three (Eyn wunder in der werlde vert) are unified, describing a chimera of various animals as a metaphor for the dishonest person. II.4 (Eyn hirte bant synen toben den hvnt) is a political riddle, obliquely referencing events that occurred either in 1250 or 1285, providing the only significant dating evidence for Alexander’s work. II.5 (Syn wint wer von babylon) and II.6 (Sit wir nv horen die wynde toben) are political or perhaps religious allegories. II.7-9 (Ich wil des alle vrouwen biten) comprise a Frauenklage, while II.10 (Her ne kan nicht wol rosen phlegen) and II.11 (Eyn mynnen dieb der dieblich stilt) deal with nature imagery and word play.\(^5\) II.12-13 (Do durch der werlde vnmvzicheit) describe the passage of the art of singing from the nobility down to the wandering, professional singers, as well as provide this advice to prospective Minnesänger:

\[
\begin{align*}
&\text{Swer in daz recht vür störtzen wil.} \\
&\text{Der sol vben seyten spil.} \\
&\text{Vnde nuwe lieder singen}
\end{align*}
\]

\[\text{(Alexander, II.13:1-3)}\]

In the preceding strophe, Alexander also makes a clear distinction between \textit{tichten}, composing poetry, and \textit{singen}, performing melodies, indicating Alexander’s conviction

\(^5\)II.11 is also preserved without music and with some textual distortion in the \textit{Niederrheinische Liederhandschrift}, a fourteenth-century manuscript. ‘Eyn minnen dyef, der liefflich stilt’ (N 13), in \textit{Lyrik Des Deutschen Mittelalters (LDM)}, accessed May 23, 2017, http://www.ldm-digital.de/.
that the true art of Minnesang encapsulates poetry as well as musical proficiency—both vocal and instrumental.

II.16 (Ich viel eynen gar sweren val) is an apparently personal recollection of Alexander falling off a horse into a lake to the jeers of onlookers. This somewhat resembles the portrait of Alexander in the Codex Manesse (fol. 412r), where Alexander rides a leaping horse carelessly; however this strophe does not appear among Alexander’s works in C. This bitter strophe, filled with caustic puns, describes how Alexander’s would-be helper “could do nothing but laugh” while Alexander struggles with his wet clothes and breaks off ferns to shield himself from the wind. II.17-21 (Set wie des richen kvninges kynt) is a lengthy, self-contained allegory and homily about worldly temptations; II.19 contains Alexander’s reference to his own “wilde rede” or “wild discourse,” perhaps reflecting his name. II.24 (Her gawin stic noch straze vant), another personal recollection, records Alexander’s dismay at an unfavorable reception in the town of Burgau in southern Germany. This provides the main opportunity to localize Alexander’s sphere of activity and is also a prime example of Alexander’s considerable knowledge of contemporary literature, and his interest in creating comparisons between renowned literary figures and his poetic subjects.

---


7 For example, when describing his unsuccessful attempt to enter Burgau, Alexander references a passage from the early thirteenth-century Arthurian romance Wingalois by Wint von Grafenberg discussing the similarly disastrous journey of Gawain (gawin) to the kingdom of Glois. At the close of the stophe, Alexander compares himself and the ruler of the city to characters from the Harlung saga, who appeared in several epic poems in the middle ages. Jürgen Biehl, “Der wilde Alexander: Untersuchungen zur literarischen Technik eines Autors im 13. Jahrhundert.” (Ph.D. diss., Universität Hamburg, 1970), 19ff.
Alexander Ton IV, “Syon trure”

Sy on trure.

Din burch mure, hat von schwe.

Und eme von winde manigen stoe.

Dar nach weyne.

Dem ort steyne. Der alleyn e.

Dyne wende teil samin stoe

Dem wint men abe mit tragen.

Synen klichen. Nu la toben.

Daz volc la die wachter sla- fen.

Der kynice ist of gegangen.

Unde syn her. An die wer.

Owe wafen ymmer wa - fen
Syon trure.
Din burch mvre. hat von schure.
Vnd auch von winde manigen stoz.

Darnach weyne.
Dem ort steyne, Der alleyn.
Dyne wende tzv’samne sloz

Den wint man [nam] abe mit tzangen.
Synen kloben. Nv la toben.
Daz volc la die wachter slafen.

Der kvninc ist ofgegangen.
Vnde syn her. An die wer.
owe wafen ymmer wafen

Vwaz sol echt nv hie geschen.
Der kvninc wil sen.
Wie sin stat behütet sy.

Son ist ez nicht wan der tot.
owe der not.
er ist ym mit tzorne bi

Noch wachent alle.
vür dem walle.
wachent wol.
Da man wachen sol.

Zion, mourn.
Your fortified walls, from storms
And also from winds, have been greatly battered.

Therefore, cry.
For the cornerstone. The only thing
That sealed your walls together

It the wind took away with tongs.
Its draw-bolt. Now let the people run in panic,
Let the guards sleep.

The king has gone out,
And his army [is] without weapons.
alas! To arms, always to arms!

What should rightly now come to pass here?
The king wants to see
That his city is protected.

Else there is nothing but Death—
alas! the danger! —
He [Death?] is near him [the king?] with anger

Still, all keep watch
for the walls;
indeed, watch,
Where one should watch.

---

8There is a very light strike-through indicating scribal deletion. This deletion can be confirmed by analyzing the metrical structure, as well as noting the lack of musical notation above the word.

9Although these letters do appear to be erased by strike-through, the full word noch makes more sense in context.
Analysis and Commentary

Below is Table 5.2. The explanation of the table follows below.

Table 5.2. Alexander’s Ton IV

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a</td>
<td>2wa</td>
</tr>
<tr>
<td></td>
<td>b₁ + b₂</td>
<td>2wa + 2wa</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>4mb</td>
</tr>
<tr>
<td>A</td>
<td>a</td>
<td>2wc</td>
</tr>
<tr>
<td></td>
<td>b₁ + b₂</td>
<td>2wc + 2wc</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>4mb</td>
</tr>
<tr>
<td></td>
<td>d</td>
<td>A3wd</td>
</tr>
<tr>
<td></td>
<td>e₁ + e₂</td>
<td>2we + 2we</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>5klf</td>
</tr>
<tr>
<td>B</td>
<td>d</td>
<td>A3wd</td>
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<tr>
<td></td>
<td>e₁ + e₂</td>
<td>2wg + 2wg</td>
</tr>
<tr>
<td></td>
<td>f</td>
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<tr>
<td></td>
<td></td>
<td>4mh</td>
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<td>A2mh</td>
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<tr>
<td></td>
<td></td>
<td>4mi</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>4mj</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td>4mi</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>A2wk</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2wk</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>2ml</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A2ml or 3ml¹⁰</td>
</tr>
</tbody>
</table>

¹⁰ Cf. Taylor, The Art of the Minnesinger, 2:5. Taylor (following Kraus) treats the first four stanzas as having four lines each, giving a single line to those indicated here with internal rhymes.
The text of Ton III (incipit “Der meie ist komen gar wunnechlich”), a Minnelied, is preserved (without musical notation) in C, leaving Ton IV as the next candidate for musical analysis. Ton IV is analyzed in Table 5.2 above.

The two strophes of Alexander’s fourth Ton (Syon trure and Owe mynne, fol. 24r–24v) are something of an enigma. The exact genre is disputed; Horst Brunner has categorized it as “standing between Lied, Spruch, and Leich,” and it does seem to contain elements of all three genres.\(^\text{11}\) The relatively lengthy and irregular form (8 stanzas of two or three lines) recalls the organization of the Leich. The subject matter of the first strophe—the impending destruction of Zion, broadly religious and perhaps allegorical—and that the two strophes appear not to be connected, is more characteristic of Spruch.\(^\text{12}\) However, the second strophe is a full-fledged Minnelied, or more precisely, Minneklage, where the speaker pines for an absent lover in the courtly love tradition.

The melody is notated for approximately half of the poem, before breaking off. Although the musical form cannot thus be determined in full, the remaining text suggests a form of paired sections or double versicles (AA BB CC DD). This resembles the liturgical sequence, in addition to following Alexander’s penchant for repetition forms. However, it is also possible that the empty staves were to contain a contrasting Abgesang, thus creating a modified Kanzone form.\(^\text{13}\) The extant music is centered around C, although the only upper B is lowered to B-flat. Taylor assumes the tonality is C major.

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\(^\text{11}\)Brunner, “Alexander (Meister).”

\(^\text{12}\)It is also possible to draw thematic connections with the Tagelied and its religious offshoot, the Wächterlied, which take watching for the dawn or another significant event as their subject matter. Richter, “Zu den Liedweisenvon des wilden Alexanders,” 264.

\(^\text{13}\)Ibid., 265.
throughout; the first section has more of a Hypoionian flavor, and the second section
Dorian.

The opening melisma, with its impressive eleven notes over one syllable, is highly
unusual; it is not only the longest melisma in Alexander’s music but also of all the
melodies in J.\(^{14}\) Primarily constructed through descending and ascending three-note
figures, this melisma recalls the grandeur of liturgical melismatic responses, in keeping
with the liturgically-oriented double versicle form. In its first appearance, it ornaments
the important and expressive word “syon” (and the even more expressive “owe” in the
Minneklage of the second strophe), which suggests that the melisma might serve some
text-expressive purpose. However, this hypothesis is somewhat weakened by the fact that
relatively unimportant syllables carry the melisma when the melody repeats.\(^{15}\) The rest
of the melody tends towards a similarly melismatic character, although some portions are
yllabic. Of particular interest are the central lines in each of the stanzas (phrases b and e
in the diagram below), which propel the line through sequential gestures.

A conjectural reconstruction of the second part of the melody for performance
purposes has been completed by Johanna Földlesi.\(^{16}\)


\(^{15}\)However, Richter does not entirely discount this possibility, claiming that “[t]he bond of the
melody to the textual content in parallel strophes is less close, which is a feature of the typical neutrality of
the music towards the poetry of strophic song in general.” Richter, “Zu den Liedweisen des wilden
Alexanders,” 266. Translated by Zerek Dodson.

\(^{16}\)Johanna Földesi, “The Mystery of Alexander’s Zionlied: A Reconstruction of the Unfinished
Minnesinger Composition Sion Trure by Meister Alexander” (MM Thesis, Fontys University of Applied
Alexander Ton V, “Hie bevorn do wir kinder waren”

Hie bevorn do wir kynder waren.

Von ienen her wider tei desen.

Und die teit was in den iaren.

Da wir understunden, fiol vunden.

Da sicht man nv rynder besen.
All strophes in this Ton comprise a single Minnelied. As the text—by far the most well-known and studied of all Alexander’s compositions—is extremely charming and sophisticated, all seven strophes have been translated below.

I. Hie bevorn do wir kynder waren.
   Vnd die tzit was in den iaren.
   Daz wir liefen of die wesen.
   Von ienen her wider tzv desen.
   Da wir vnder stvnden.
   fiol vunden.
   Da sicht man nv rynder besen.
   Long before now we were children,
   And time was in the years.
   When we ran upon the meadows
   From this part over to that one
   There, we sometimes
   found violets
   There one sees now bitten [e.g., by flies] cattle.

II. Ich gedenk wol daz wir sazen.
    In den blůmen unde mazen
    Vvellich die schoneste mvchte syn.
    Da scheyn vnser kintlich schyn
    Mit den nuwen krantze.
    Tzv dem tantze.
    Alsus get die tzit von hym.
    I remember that we sat
    In the flowers and considered
    Which [girl] might be the most beautiful.
    Then did our childish splendor gleam
    with the new garland
    for the dance.
    Thus passes the time away.

III. Set do liefe wir ertberen sůchen.
     Von der tannen tzv der bůchen
     Vber stoc. vnde vber steyn.
     Der wile daz die svnne scheyne
     Do rief ein waltwiser.
     Durch die riser.
     wol dan kinder vnde get heyn.
     See, there we ran to search for strawberries
     From the fir trees to the beeches
     Over stem and over stone
     All the time that the sun shone
     Then called a forester
     Through the branches
     “Well then, children, and get on home.”

IV. Uvir vntfiengen alle masen.
    Gestern do wir ertberen lasen
    Daz was vns ein kintlich spil.
    We all got stains on us
    Yesterday when we got strawberries
    Which was to us a childish game
Do erhorte wir so vil
Vnsen hirten rüfen.
Vnde wüfen
kynder hie get slangen vil

Then we heard so much
Our shepherd call
And moan
“Children, here there are many snakes.”

V. Ez gienc ein kynt in dem krute.
Daz erscrach vn rief vil lute
Kynder hie lief eyn slang in.

One child walked in the grass.
He started and called very loud:
“Children, here a snake just ran

Der beiz vnser pherierlin [pherdelin]17
Daz ne heilet nymmer.
Ez müz ymmer.
Suren vnde vnsalich syn

“He bit our pony
It will never heal
It must ever
be poisoned and unhealthy.”

VI. Uvol dan get hyn vz dem walde.
Vnde enylet ir nicht balde
V gesicht als ich v. sage.

“Well then, get out of the forest.
And if you don't hurry soon
It will happen as I say.

Erwerbet ir nicht by deme tage
Daz ir den walt rvmen.
Ir vûrsvmen.
Vch vn wirt uwer vreuden klage.

“If you do not take care by the day
That you leave the forest
You will lose your way.
And your joys will become moans.

VII. Uvizzent ir daz vivnf ivncvrouwen.
Sich vûrsvmten in den ouwen
Vnz der kvninc den sal besloz.

“Do you know that five virgins
Lost their way in the meadows
Until the king locked up his hall.

Ir klage vnde ir schade was groz
Vvante die stocwarten.
Von in tzarten.
Daz sie stvnde kleider bloz.

“Their moans and distress were great
The bailiff tore
From those tender ones
So that they stood bare of clothes.”

17The word pherierlin is unclear and has been the subject of much debate. Possible emendations include gfeterlin (“companion, playmate”) after von Kraus and pherdelin (“little horse, pony”) suggested by Blamires and adopted by Dronke. Carl von Kraus and Hugo Kuhn, eds., Deutsche Liederdichter Des 13. Jahrhunderts (Tübingen: M. Niemeyer, 1952), 12; David Blamires, “‘Pherierlin’ in Der Wilde Alexanders ‘Kindheitslied,’” Medium Ævum 45, no. 3 (1976): 269–270; Peter Dronke, The Medieval Lyric, 2nd ed. (New York: Cambridge University Press, 1977), 79.
Analysis and Commentary

Below is Table 5.3. The explanation of the table follows below.

Table 5.3. Alexander’s Ton V

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>a</td>
<td>4wa</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>4wa</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>4klb</td>
</tr>
<tr>
<td>A’</td>
<td>d</td>
<td>4klb</td>
</tr>
<tr>
<td></td>
<td>b’</td>
<td>3wc + 2wc</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>4klb18</td>
</tr>
</tbody>
</table>

Alexander’s Ton V, often referred to as the “Kindheitslied,” appears in the Jenaer Liederhandschrift on fols. 24v–25r. It has attracted by far the most scholarly attention of all of Alexander’s songs. This is largely due to its attractive, well-constructed text and its subject matter of recollections and descriptions of events from childhood—a relatively unusual topic in medieval literature.

As can be seen in Table 5.3 above, this short Lied consists of six lines in a concise AA’ form, consistent with Alexander’s interest in two-part organization. The range of AA – B-flat is unusually low in comparison with both Alexander’s other music as well as other melodies in J; the manuscript employs the infrequently used F-clef to notate the entirety of this Ton. The melody’s behavior is entirely consistent with the Hypodorian mode, but the insistence on the A-C-D motive and avoidance of semitones (E and B, which appear only as embellishing tones) adds a pentatonic flavor. Although it is

tempting to see the form as a pair of contrasting Stollen, most scholars reject this form.\textsuperscript{19} The first line of second section contrasts strikingly with the preceding musical material, as its pitch-content sits considerably higher and declaims on a repeated A. Thus, the initial effect on the listener is that of beginning a contrasting section, implying an AB form. However, by the end of the second line, the melody has resumed its initial appearance, similar to a Rundkanzone.

The construction of the melody and of the verse is intentionally offset. While the music comes to a structural break after the third line, the sense of the poem breaks after the fourth—in effect, the poem is in two stanzas of four and two lines, with the music is in two stanzas of three lines each. The regular rhyme scheme of the poetry is only echoed by the music in that the final line uses the same music as the third line. The musical setting also obscures the metrically irregular lines of the poem—the fifth line is divided into two dissimilar textual lines, but the musical setting is a variant of an earlier line that was continuous both musically as well as syntactically. These subtle idiosyncrasies contribute to the music’s sense of freshness and charm.\textsuperscript{20}

The text of the poem exemplifies Alexander’s style, as described earlier: what seems to be a simple narration of a long-ago childhood idyll is soon broken down and refashioned into a structure of multiple allegories. Although Anton Wallner saw the poem as fragmented and sought to reorder its stanzas in a more chronological sequence, the

\textsuperscript{19}Pickerodt-Uthleb, echoed by many, asserts that this is one of only two forms in the \textit{Jenaer Liederhandschrift} to not use Stollen; the other example is a Spruch by Spervogel. Erdmute Pickerodt-Uthleb, \textit{Metrische und musikalische Untersuchungen}, 194.

\textsuperscript{20}“That the balanced outline hardly appears rigid can be attributed to the fact that metrical and musical structures do not coincide synchronously, but rather are counterpointed in tense interplay.” Richter, “Spruch und Lied: Zum Melodiestil des wilden Alexander,” 220. Translated by Zerek Dodson.
charm and masterfulness of the poetry is inherent to this ordering.\textsuperscript{21} Indeed, “there is a deepening of recognition, in which thoughts grow out of imaginative perception yet still remain circumscribed by it.”\textsuperscript{22} The first three stanzas establish an idyllic past, when children ran free, looking for flowers and strawberries, making garlands and dancing. Yet the final line of each stanza adds a note of discord: the contrast between the remembered past and the present is heightened, first by the contrast between the earlier flower-filled meadows and the present pastureland, filled with cattle plagued by insects; and then by the wistful nostalgia of “so the time goes by.” Beginning in the third stanza, the peaceful past is slowly deconstructed, as the forester’s and shepherd’s warnings sound alarm. Venomous snakes and losing one’s way are real dangers, and the poem ends on a moralistic note.

This small poem is rich with allusions. Virgil’s third Eclogue\textsuperscript{23} is often suggested as a possible model, as it also contains descriptions of flower-picking, strawberry-eating, dangerous snakes, and a shepherd’s warning.\textsuperscript{23} Biblical allusions are also prominent, particularly the permanently disabling bite of snake, which evokes the Garden of Eden from Genesis, or, as David Blamires has argued, evokes the Antichrist.\textsuperscript{24} The final stanza


\textsuperscript{24}Taking the reading of pherdelin “pony,” Blamires sees an allusion to Genesis 49:16-17, where Dan is personified as a snake biting the heels of horses, throwing their riders. The idea that Dan was the ancestor of the Antichrist was a common element in medieval religious writings. Blamires, “‘Pherierlin’ in Der Wilde Alexanders ‘Kindheitslied,’” 271–272.
at first seems to recall the parable of the five foolish virgins from Matthew 25, who were disowned by Christ the bridegroom because their lamps went out. But instead Alexander turns to a paraphrase of Song of Songs 5:6-7, where the bride (interpreted as the faithful Church) loses her beloved in the dark and is brutalized by the watchmen of the city. Peter Dronke sees this conflation of both negative (the foolish virgins eternally punished) and positive elements (the bride eventually rewarded for enduring tribulation) as central to the poem’s ambiguity. In any case, the structure of the poem moves from a state of innocence (now lost) to a warning against falling away from the true path.

25““The haunting quality of the poem is bound up with this final enigma. It is, we might say, a poem that recollects and recreates a child’s first moments of dread as it reaches the limits of childhood, uncertain whether the voices in the mind are angels or demons.” Dronke, The Medieval Lyric, 80–81.
Alexander Ton VI, “Owe daz nach liebe gar”

The transcriptions of Alexander’s Ton VI in modern, neutral notation are presented in parallel, in order to allow comparison between the versions in the *Jenaer Liederhandschrift* and the *Wiener Leichhandschrift*. Notably, the version in *W* has an extra word and note at the beginning of the first two lines; otherwise, the musical content is remarkably similar.

**Jenaer Liederhandschrift (J)**

```
*Owe daz nach liebe gat.*
*leit so man ez tribe.
*Nv wil mywre unde ist ir rat.
*Daz ich daz von scribe.
*Sie sprach selbe wider mich.
```

**Wiener Leichhandschrift (W)**

```
*Ach owe daz noch lyb yrget*
*eyn leital als ich daz tribe.
*daz wil dyg rym und ist ir rat*
*daz ich do von lo shribin*
*se sprach selbe weder mich*
```
Scrib dat legt ob allem legde

Swa sich lieb von liebe scheyde.

Trurich und vn Ende lieli.
As a further aid in comparing the versions of the two manuscripts, the transcriptions of the text are presented in parallel. Textual differences between the manuscripts are minimal enough to allow for a single English translation, although the *Wiener Leichhandschrift* includes an extra word (and musical note) in the first two lines. Additions in *W* are indicated in the English translation via parentheses; significantly alternate wording is indicated by parentheses enclosing the translation of the relevant words in *J* and *W*, in that order, separated by a forward slash.

<table>
<thead>
<tr>
<th><em>Jenaer Liederhandschrift (J)</em></th>
<th><em>Wiener Leichhandschrift (W)</em></th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Owe daz nach liebe gat.</td>
<td>Ach owe daz noch ly^b yrgat</td>
<td>(Oh) woe that (still) happens to a lover</td>
</tr>
<tr>
<td>leit so man ez tribe.</td>
<td>eyn leit als ich daz tribe.</td>
<td>(a) sorrow that (one pursues/I pursue)</td>
</tr>
<tr>
<td>Nv wil mynne vnde ist ir rat.</td>
<td>daz wil dy^e mynn vnd ist ir rat</td>
<td>(Now/This) Love desires, and it is her counsel,</td>
</tr>
<tr>
<td>Daz ich da von scribe.</td>
<td>daz ich do von lo shri^b in</td>
<td>That I write about it</td>
</tr>
<tr>
<td>Sie sprach selle wider mich.</td>
<td>se sprach selbe wedir mich</td>
<td>She herself spoke to me:</td>
</tr>
<tr>
<td>Scrib daz leyt ob allem leyde</td>
<td>shri^p eyn leit vor allim leyde</td>
<td>“Write [about] a sorrow beyond all sorrows:</td>
</tr>
<tr>
<td>Swa sich lieb von liebe scheyde.</td>
<td>wo sich ly^p von ly^b scheyde</td>
<td>Whenever lover from beloved parts,</td>
</tr>
<tr>
<td>Trurich vnde vnendelich.</td>
<td>trurik vnde vnendelich</td>
<td>mournful and unending.”</td>
</tr>
</tbody>
</table>

The subsequent four strophes in this Ton (present in the same order in both *J* and *W*) expand on this topic of lovers separated, adopting a personal stance. Alexander describes, in first-person, the pain of separation from his lady—“she lives for me and I live for her” (VI.2) and for whom “a year is a day [and] a day a year” (VI.5). A personified Love insists that Alexander be her slave and shield-bearer.
### Analysis and Commentary

Below is Table 5.4. The explanation of the table follows below.

#### Table 5.4. Alexander’s Ton VI

<table>
<thead>
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<th>Melodic material</th>
<th>Metrical structure</th>
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</thead>
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<td>(J)</td>
<td>(W)</td>
</tr>
<tr>
<td><strong>1st Stollen</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4ma</td>
<td>A4ma</td>
</tr>
<tr>
<td>b</td>
<td>4klb</td>
<td>A4klb</td>
</tr>
<tr>
<td><strong>Aufgesang</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4ma</td>
<td>A4ma</td>
</tr>
<tr>
<td>b</td>
<td>4klb</td>
<td>A4klb</td>
</tr>
<tr>
<td><strong>2nd Stollen</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a</td>
<td>4ma</td>
<td>A4ma</td>
</tr>
<tr>
<td>b</td>
<td>4klb</td>
<td>A4klb</td>
</tr>
<tr>
<td><strong>Abgesang</strong></td>
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<td></td>
</tr>
<tr>
<td>c</td>
<td>4mc</td>
<td></td>
</tr>
<tr>
<td>d</td>
<td>4wd</td>
<td></td>
</tr>
<tr>
<td>e</td>
<td>4wd</td>
<td></td>
</tr>
<tr>
<td>f</td>
<td>4mc</td>
<td></td>
</tr>
</tbody>
</table>

The melody of the sixth Ton is preserved both in the *Jenaer Liederhandschrift* (on fols. 25r–25v) as well as the *Wiener Leichhandschrift*; in *W*, it appears immediately following the Leich, Ton VII (*Myn trurichlichiz klagen*). The form is analyzed in Table 5.4 above. The melody of both versions is nearly identical, although the version in *W* has an extra word (metrically functioning as an anacrusis) and an extra accompanying musical note for the beginning of each line in the Aufgesang. *J* and *C* (in which the text only is contained) agree in omitting the anacrusis, but most scholars follow the suggestion of von Kraus in treating the version of *W* as the original form, and that of the other manuscripts as simplifications.\(^{26}\) Lukas Richter, also considering *W* the more authoritative source, notes the similarities between this Ton and opening gambits in cantigas and laudas, which commonly ascend from the final to the sixth above before

---

cadencing on the reciting tone. Musically, $W$ shows slightly more ornamentation than $J$, especially at cadences.

The melody is clearly centered around A and often outlines the A-E fifth, strongly suggesting the Aeolian mode. However, the B-flats that appear in the last two lines of the Abgesang give the music a distinct Phrygian flavor. Although the form is identifiable as Kanzone, AAB, the repeated two-bar Stollen and the four-bar Abgesang create the impression of a balanced, symmetrical division into two equal parts. Unusually, there is no return of the melodic material from the Aufgesang. Cadences serve to propel the music; the first line ends with an open cadence on E in both Stollen, which is completed by a cadence on A in the second line. In the Abgesang, the cadence on A is delayed until the very end, with cadences on E, C, and F.

The topic of the Minnelied or Minneklage deals with the issue of separation from the beloved; the subject is similar to the Minneklage in IV.2, but here is greatly expanded in scope. The first of the five strophes in this Ton personify Minne, who has separated Alexander from his beloved and forced him to write this sorrowful song as her slave and shield-bearer. In the remaining strophes, Alexander describes, in first-person, the pain of separation from his lady—“she lives for me and I live for her” (VI.2)—and for whom “a year is a day [and] a day a year” (VI.5) because of their great love.

---

Alexander Ton VII, Leich: “Myn trurichlichiz klagen”

The transcriptions of Alexander’s Leich in modern, neutral transcription are arranged according to versicle and presented in parallel to allow comparison between the versions in the *Jenaer Liederhandschrift* and the *Wiener Leichhandschrift*.

<table>
<thead>
<tr>
<th>Jenaer Liederhandschrift (J)</th>
<th>I.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{Myn trurichlichiz klagen. Ist dae dae mich vursneit myneowe.} )</td>
<td>( \text{Eyn trurechithes clagyn ist dae mich vorsnegt myn owe} )</td>
<td>(1)</td>
</tr>
<tr>
<td>( \text{Sol aber ich da tragen. Dae groze hertzte leit ymmere.} )</td>
<td>( \text{Und sal abir ich nu tragen dae groe hertee legt ymmyr me} )</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Wiener Leichhandschrift (W)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{Dae am mir begat. Dernynneu ret. Nygich sol. mich wol.} )</td>
<td>( \text{Das ammyr begat der mymmyn rat neyn ich sal mich wol} )</td>
</tr>
<tr>
<td>( \text{Von dien schaden vil helde untladun. Die ret. Den tot.} )</td>
<td>( \text{Von dessem schadun vil balde ynt labyn. Dy ret der tot} )</td>
</tr>
</tbody>
</table>

(1) As noted previously, this seems a scribal error; this passage should read up a second/third, as in the previous line.
III.

Von mir inge. E. daz ich klage alle tage

Min leit also un-er-de-lich.

Recht als eyn swan der witten kan. Daz ym ankumpt

sin tot dem sing ich glich.


Ia myn stete teinvirsicht. Die tröstet mich und anders nicht.

Ach mynne du has mir gegeben. Eggen lieben wern ein stregis leben.

Sol ich an die vrouwe myn. Doch din schilte ge-verte syn.

vomr inge. e. daz ich clage alle tage

myr liegt als unendlich.

recht al der swan der wisyn kan wen yn an kemt

sin tot dem sing ich glich.

Ach, ym ym ym ym beendir ym ym ym ym wodir ymich lebe.

ya ym stete teu vorsicht trostet mich und andris nicht.

Etwer mynne du hast myr gegeben ym libyn wern ym strengis leben

sall ich an der vrouyn ym dach dynschiff geverte sin
V.

Er mac wol von noten klagen. Swerden schilt miße ey-ne tragen.

So ist dat nit obyr nit.

Wirt getragen kagen ym der schilt. Ob sie sich scheiden ungeschilt.

Ach das ist eyn lebender tot.

VI.

Nu la sie têsamme komen. Da wirft vil icht eyn spil genomen.

Daz vreude vreude birt.

O-war so têt in daernach. Aber ein lange truern scach.

Swen wleb genomen wirt.

(2) This text is unreadable and is here emended following the LDM.
(3) The third note of this neume is difficult to determine. It is quite possibly intended to be C, as in the parallel passage two lines above.
* In light of the more consistent version in \textit{W}, I suggest bringing l.1 through the first note of 1.2 down a third to bring to agreement with ll. 4-5. The more difficult reading of a melodic 7th is supported by its unambiguous notation in \textit{W}. In \textit{J}, the notes are in the same staff position; only the clef has changed (cf. the square notation transcription of this section in Appendix B).
IX.


Hoer myyne of werden lon.


myyne teichin und ir don.

X.

Nun nemet war des ist derschilt. Darunder maniger hat gespilt.

Daf rotyn velde ein hackern kynt. Des ist gekrommet und ist blint.

Von gelde ein stae in eyner hant, und in der andern ist ein brant.

Nun wolat here wederger das herumdeyn dynistman.

hoyr myyn of erdin lon

Daz laaz ich hy wissewy wen y gap und gehyn kan

myyn yr steycin und yr dur.
XI.

Daz kynt hat of den rant gespreit Tewne vlinel nad, snellem vlinge

Der schilt ist in und ve bereit. An dem teyden und an dem tange.

XII.

Hebent ir vornomen. Wie man sinkt kommen. Irwort und ir materie gar.

Schilt unde kynt ist gar ein wynt. Nu nemen auch der glosen war.

(4) This text is unreadable, and is here emended following the LDM (including the conjectural dar from the KLD).

XIII.

Weck of mynne. Speke synne. Tu din recht of daz din her.

Dich irkenne, schwe und brenne. Und lasen wer dir daz wer.

Wer of mynne spee synne tu din recht durch daz din her

dich yr kenne schuys und brenn und sich wer sich din yr weyr
XIV.

(5) Occurring at the end of a folio in the MS, this line ends without metrical and syntactical completion. The scribe seemingly forgot brust and a final A.

XV.

Durch das man ym so künstlich sribit her het kyndyschir tucke vil.
XVI.

Die krenen er treit. Mit werscheit. Der manigen kriinc betuwen hat.

XVII.

Gyt durch schowin liplich vrouwy und lat vch de wiersen.

Kumpt er stille. Der tewier wille. Ach so ist eyn seie geschen.

Eig wycha wiche wy stolte wy rich her obir komt was her bestet.
(6) As before, the text is unreadable, and is emended following the LDM (cf. a similar passage in Versicle XXII).

These versicles are combined here due to a disagreement in line ordering between J and W. W and C are consistent with each other and thus most likely present the correct sequence; this reasoning is also followed in the LDM and KLD. Versicle XVIII ends after the second line in the W transcription, following tobe nicht mit den brande. Arrows are provided to aid in comparing the musical material of the affected lines.
XX.

Ich müss an deyn blootkeit klingen. So man sich eynen swachen tragen.

Doch müss ich dir blootkeit clagen wo man am eynen swachen tragen.

hoer mynnen setz beia-gen.

hoer mynnen setz beia-gen.

Blynt unde bloo war d. din spil. Dea mercke war. dea merck wil.

Bloo unde bloo war d. din spil dea mercke wor dea merck wil.

Sprech ich mer dea war teu wil.
Wunschen und gedenken ist ein getier.
Das kannst du wol lenken hoch und niedir.
Wer mac dir entwenken. Du vluges hyn da vluges wider.
Dyuen schilt la schouwen sin velt ist rot
Swa man durch die vrouwen kommt in die not.
Das eynen lyt vorhoven. Der ander loder snellen rot
(7) cronyn does not rhyme with shone; presumably crone would be more suitable (cf. the beginning of versicle XVIII).

(8) Unreadable text emended following the LDM.

Presumably there is an additional word for the preceding C; perhaps da?
As in the modern transcriptions and the previous Ton of Alexander, the transcriptions of the text are presented in parallel. As before, text differences between the manuscripts are minimal enough to allow for a single English translation. Any significant differences in meaning are indicated in the English translation via parentheses enclosing the translation of the relevant words in the Jenaer Liederhandschrift and the Wiener Leichhandschrift, separated by a forward slash.

<table>
<thead>
<tr>
<th>Jenaer Liederhandschrift (J)</th>
<th>Wiener Leichhandschrift (W)</th>
<th>English translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Des wilnd alexander²⁹</td>
<td>Das ist des wildyn alexandyrys leych</td>
<td>(The Wild Alexander’s/This is Wild Alexander’s Leich)</td>
</tr>
<tr>
<td>Ist daz &lt;daz&gt;³⁰ mich vûrsneit</td>
<td>ist daz mich vorsneyt</td>
<td>(My/A) sad lament</td>
</tr>
<tr>
<td>mynne owe.</td>
<td>myn owe</td>
<td>is that which freezes me</td>
</tr>
<tr>
<td>5 Daz groze hertzzeleit ymmer me</td>
<td>daz groz hertzzeleyt ymmyr me</td>
<td>Should I carry it then,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>great sorrow of the heart, ever further</td>
</tr>
<tr>
<td>II.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daz an mir begat.</td>
<td>Daz anmyr begat</td>
<td>That which happened to me:</td>
</tr>
<tr>
<td>Der mynnen rat.</td>
<td>der mynnyn rat</td>
<td>that counsel of love?</td>
</tr>
<tr>
<td>Neyn ich sol.</td>
<td>neyn ich sal</td>
<td>No, I should</td>
</tr>
<tr>
<td>mich wol.</td>
<td>mich wol</td>
<td>indeed unload myself</td>
</tr>
<tr>
<td>10 von disem schaden.</td>
<td>von desim schadin</td>
<td>from this distress</td>
</tr>
<tr>
<td>Vil balde vntladen.</td>
<td>vil balde yntladyn</td>
<td>very soon.</td>
</tr>
<tr>
<td>Die not.</td>
<td>Dy not</td>
<td>Distress,</td>
</tr>
<tr>
<td>Den tot.</td>
<td>der tot</td>
<td>Death;</td>
</tr>
<tr>
<td>III.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Von mir iage.</td>
<td>vomyr iage.</td>
<td>I cast [them] from me</td>
</tr>
<tr>
<td>15 E. daz ich klage.</td>
<td>e. daz ich clage</td>
<td>Before I lament</td>
</tr>
</tbody>
</table>

²⁹J: This extra authorial attribution is entered very lightly in dry-point (i.e., inkless scratching) directly above the first staff. Since Alexander is already indicated at the beginning of this section, there was no need for this to be rubricated or apparently even entered in ink.

³⁰J: Inserted with caret by scribe.
Min leit also vnendelich.  
Recht als eyn swan.  
Der wizzen kan.  
Daz ym an.  
kvmpt sin tot dem sing ich glich  

IV.  
Ach myner wnnne ein berende rebe.  
Nympt ieman wunder wes ich lebe.  
Ia myn stete tzvúrsicht.  
Die trostet mich vnd anders nicht.  
Ach myynne du has mir gegeben.  
Eynen lieben wan ein strengiz lebn.  
Sol ich an di vrowe myn.  
Doch din schiltgeverte syn  

20  
wen yn an  
kunft sin tot dem singe ich glich  

V.  
Er mac wol von noten klagen.  
Swer den schilt möz eyne tragen.  
So ist daz not vber not.  
Vvirt getragen kegen jm der schilt.  
Ob sie sich scheiden vngespilt.  
Ach daz ist eyn lebender tot.  

25  
er mac wol von [notyn] sagin  
wer der zchilt sal eyne tragin  
so ist daz not obyr not  
wirt getragin keyn jm der zchilt  
ab sy scheydin ungespilt  
ach daz ist eyn lebdir tot  

VI.  
Nu la sie tzv samne komen.  
Da wirt vil lichte ein spil genomen.  
Daz vreude vber vreude birt.  
Owe so tüt in darnach.  
Aber ein langez truren scach.  
Swen vrlub genomen wirt.  

30  
all my days  
My sorrow thus unending.  
Just like a swan  
who knows that his  
death has come to him—  
I sing just as he does.  

31. These words and music were originally omitted by the scribe, who supplied them at the bottom of the folio, using a “II” marker to indicate the placement.

34W: Crossed out by scribe.

38i.e., unconsummated.

39Uncertain translation of *scach/schoch*; other possibilities include *loss, robbery* or *chess-game.*
VII. Mynne ist ir geselle.  
Swer ir dienen welle.  
Hivte sùze morne svr.  
leit ist liebes nachgebur.  
Swer ot e gespilte.  
Vnder mynnen schilte.  
Der leit vbel vnde gut.  
Als noch mynne gerne tût.  

VIII. Vns tzalten.  
die alten.  
Von der senden not.  
wie sich maniger bot.  
In den grymmen tot.  

IX. Nu wol ot her.  
Swer des ger.  
Daz er werd eyn dienestman.  
Hoer mynne of werden lon.  
Dem laz ich hie.  
wizzen wie.  
Er gab vnde geben kan  
mynne [ir] tzeichen vnd ir don.  

X. Nv nemet war daz ist der schilt.  
Darvnder maniger hat gespilt.
Of rotem velde ein nacket kint.
Daz ist gekronet und ist blint.
Von golde ein strale in eyner hant.
Vnd in der andern ist ein brant.

Vnd in der andern ist ein brant.
Daz kynt hat of den rant gespreit
Tzwene vlugel nach snellem vluge
Der schilt ist in vnd vz bereit.
An dem tzeychen vnd an dem tzvge.

Hat yr vurnomyn.
Wy [dar sy] komyn
Der schilt vnd dy materie gar
Schilt vnde kint
Daz ist eyn wint
Yr nemit auch der glosen war.

Schilt vnde kint
Daz ist eyn wynt
Nv nemet auch der glosen war.

A naked child on a red field,
Who is crowned and is blind.
A gleam of gold in his hand.
And in the other is a torch
The child has (unfurled/multicolored) on the edge
Two wings for a fast flight
The shield is (ready/clasped), inward and outward
On the sign and on the band [i.e., front and back]

Do you have the first names prepared,
as is customary,
for your (word/shield) and your material?
Shield and child
(Is barely/That is) a wind
Now notice also the gloss.

(Wake up/Pay out), Love
Peek, Senses
Do your right by which your lord
recognizes you,
Shot and fire
And let [us] see who struggles against you.

Indeed, here comes Amor flying.
He brings torches and bows
His arrow penetrates through all walls.
After he throws the blaze
So comes a fire and a desire
Soon into the breast desirous of Love.

What he does or what he instigates
This is all childish play.
Through this, one writes in such a childish way
He knows a lot of childish vices

36W: This word has been left-out, apparently owing to confusion at a page-turn.
XVI. Die kronen er treit.  
Mit wederkeit.  
Der manigen kvninc betwngen hat.  
la wiche wich.  
Wie starch wy rich.  
Er vberkvmpt swaz er bestat.  

105  
Ia wiche wich.  
Wy stoltz wy rich  
her obirkumt was her bestat  

XVII. Get durch scouwen.  
lieblich vrouwen.  
Vnd lat vch da wider sen  
Kumpt er stille.  
Der tzwier wille.  
Ach so ist eyn scůz geschen.  

110  
Gyt durch schowin  
liplich vrowyn  
vnd lat vch da wider sen  
Kvmt do stille  
ztwyn eyn wille  
ach zo ist eyn shoz geschen  

XVIII. Schone mynne schone.  
Tobe nicht mit der krone.  
[Dv bist in ir lande.  
Tobe nicht mit den brande.]32  

115  
Schone mynne schone  
tobe nicht myt [der cronyn]  
Du bist [in] yr [lande]  
tobe nicht mit den brande  

XIX.  
Dv has nv tzů male.  
Tzwey mit eyner strale.  
Gewunt in dynne stricie.  
Von ir ougen blick.  
Swa brust kvmpt tzů bruste.  
Da schynet von geluste.  
Din vivr an der straze.  

120  
do hast nu tzu male  
ztwey mit eynir strale  
vorwnt in dyn strikke  
mit der ovgin blicke  
wo brust kunst tzu bruste  
do zczunt von geluste  

daz fuwy an der strase  
ys brymnyt ane mane.  

XX. Ich můz ouch dyne blinheit klagen.  
Ouch37 můz ich din blinheit clagan  

32 J: The portion in brackets was entered in the MS two lines below, after Tzwey mit eyner strale. As mentioned in the transcriptions, the ordering presented here follows W and C (as well as the LDM and KLD).  

37 W: This initial beginning this word closely resembles the uncial form of the letter D. Thus, Duch is a possible reading.
Swa man sicht eynen swachen tzagen.
hoer mynnen solt beiagen.
Blynt vnde bloz. was E. din spil.
Daz merke swer. daz merken wil.
Sprech ich me des ist [wer] tzv vil.

\[ 130 \]

\[ XXI. \]
VVunschen vnd gedenken.
\[ ist ein gevider. \]
Daz kanstu gelenken.
\[ ho vnde nider. \]
Du vluges hyn du vluges wider.
\[ Dinen schilt la scouwen. \]
Sin velt ist rot.
\[ 135 \]
\[ 140 \]
Swa man durch die vrouwen
\[ kwmpnt in die not. \]
Daz eyner lit vürhouwen.
\[ Der ander lidet snellen tot \]

\[ XXII. \]
Swer den shilt wil vben.
\[ 145 \]
\[ Ob in daz kint mit der krone. \]
Twinge daz er volge schone.
\[ dem done. \]
\[ Den vns paris vberse. \]
\[ Brachte von den kriechen. \]
\[ An die mynnesiechen. \]
\[ Do die kriechen wunnen troie. \]
\[ Swer da trć der mynnen boye \]
\[ Des kroye. Des kroyen \]
\[ 150 \]
\[ was nicht wen ach vnd owe \]

Wherever one sees a weak man hesitating
He should hunt down Higher Love
Blind and bare, which ever [was] your game.
Let him who is able to notice, notice this.
If I were to speak more, it would be too much.

Wishes and thoughts
are (a/your) feathering
that you can attach
above and below
Who can wrest [them] away from you?
You fly over here, now you fly over there
Let show your shield:
Its field is red
whenever one among ladies
comes into danger.
That one suffered a pounding
The other suffers a quick death

Whoever wishes to wield the shield much
(Should/Can) not be sad
For in this, the child with the crown.
Compels him, that he follows nicely
the Ton
Which our Paris overlooked
Brought\[41\] from the Greeks.
\[ (To/Then) the one ill from Love \]
Then the Greeks won Troy
There, for whomever the chains of Love tarnished;
The battle-cry
was nothing but “oh!” and “alas!”

\[ 33 \]: Crossed out by scribe.

\[ 41 \]Or perhaps: bride
Analysis and Commentary

The somewhat complicated Table 5.5 below attempts to describe the formal, musical, and poetic structure of the Leich as well as to examine the relationship between the two manuscript versions. The columns on the left indicate versicle number and general musical form, clearly demonstrating the construction of each versicle from two identical (or nearly identical) sections. An analysis of the melodic content in J follows, with the analysis for the melodic content in W in the rightmost column. Capital letters indicate the transposition of the material up a step, while lowercase letters indicate a shared pitch-level; in one instance, boldface type is used to designate an even higher transposition. Greek letters are employed in the few instances when the melodic material in W is judged to be more than superficially different from that in J. Between the two columns is the metrical analysis, divided into two columns where J and W differ.

Table 5.5. Alexander’s Ton VII

<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material</th>
<th>Metrical structure</th>
<th>Melodic material</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Versicle I</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>a</td>
<td>A3ma</td>
<td>A</td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>A3mb 3mb</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>2mc</td>
<td>C’</td>
</tr>
<tr>
<td></td>
<td>a</td>
<td>A3wa 4wa A</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b</td>
<td>A3mb</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td>c</td>
<td>2mc</td>
<td>C’</td>
</tr>
<tr>
<td><strong>Versicle II</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>d</td>
<td>3md</td>
<td>D</td>
</tr>
<tr>
<td></td>
<td>e</td>
<td>A2md</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>f</td>
<td>2me + A1me</td>
<td>F</td>
</tr>
<tr>
<td></td>
<td>d’</td>
<td>A2ma</td>
<td>D’</td>
</tr>
<tr>
<td></td>
<td>e’</td>
<td>A3kla</td>
<td>E’</td>
</tr>
<tr>
<td>B’</td>
<td>f’</td>
<td>A1mf + A1mf</td>
<td>F</td>
</tr>
<tr>
<td><strong>Versicle III</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>g1 + g2 + g3 h</td>
<td>2mg + A2mg + 2mg</td>
<td>G1’ + G2’ + G3’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4mh</td>
<td>i’</td>
</tr>
<tr>
<td>C’</td>
<td>g1’ + g2’ + g3’</td>
<td>A2mi + A2mi + A2mx</td>
<td>G1”’ + G2”’ + G3”’</td>
</tr>
</tbody>
</table>
### Formal divisions | Melodic material ($J$) | Metrical structure | Melodic material ($W$)
--- | --- | --- | ---
Versicle IV | i$^{42}$ | A3mh | i’
 | j | A4mj | J’
 | j | Am4j | A4wj | J’
 | k | 4mk | k”
 | k’ | 4mk | k”
 | j | A4wl | J’
 | j | A4ml | A4wl | J’
 | k | 4mm | k”’
 | k | 4mm | k”

**Versicle V**

| l | 4wa | α
| m | 4wa | M’
| n | 4mf | N
| l | 4mn | α
| E | m’ | A4mn | 4mn | M”
| n | 4mf | N

**Versicle VI**

| o | 4mo | O
| p | A4klo | P’
| q | A3mp | 4mp | Q’
| o | 4mq | O
| F’ | p’ | 4mq | P’
| q’ | A4mp | Q’

**Versicle VII**

| r | A3wr | 3wr | R’
| r | 3wr | R’
| s | 4ms | S’
| t | 4ms | A4ms | T’
| r | 3wt | R’
| s | 4mu | S’
| t | 4mu | A4mu | T’

**Versicle VIII**

| X$^{43}$ | A1wy + A1wy | X
| u | 3mf | U
| g₂’ | 3mf | G₂
| v | 3mf | V
| w | A4mw | W’
| x | A1wy + A1wy | X
| u | 3mh | U

---

$^{42}$This melodic phrase closely resembles $h$ transposed up a step. Its pitches are virtually identical to the version in $W$, which was not altered from its appearance two lines earlier.

$^{43}$This melodic phrase is a half-step higher than in $W$, and a full third higher than its later $J$ counterpart in line 6 of this versicle.
### Formal divisions

<table>
<thead>
<tr>
<th>Versicle IX</th>
<th>J</th>
<th>Melodic material</th>
<th>Metrical structure</th>
<th>W</th>
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</thead>
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<tr>
<td>H'</td>
<td>g₂'</td>
<td>3mh</td>
<td>G₂</td>
<td></td>
</tr>
<tr>
<td>v</td>
<td></td>
<td>A3mh 3mh</td>
<td>V</td>
<td></td>
</tr>
<tr>
<td>w</td>
<td></td>
<td>4mw</td>
<td>W'</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>x'</td>
<td>A2mz + 2mz</td>
<td>X'</td>
<td></td>
</tr>
<tr>
<td>y</td>
<td></td>
<td>4maa</td>
<td>U'</td>
<td></td>
</tr>
<tr>
<td>w</td>
<td></td>
<td>4mbb</td>
<td>W''</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>x'</td>
<td>A2moc+ 2moc</td>
<td>X'</td>
<td></td>
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</tr>
<tr>
<td>w</td>
<td></td>
<td>4mbb</td>
<td>W''</td>
<td></td>
</tr>
</tbody>
</table>

### Versicle X

| J       | z    | A4mn  | z    |
| J       | z    | A4mdl | z'   |
| J       | z    | A4mdl | z    |
| J       | z    | A4mw  | z    |
| J       | z    | A4mdl | z    |

### Versicle XI

| K       | aa   | A4mæ  | A4mff | aa' |
| K       | bb   | A4mg  | bb'   |     |

### Versicle XII

| L       | cc   | A2mo + A2mo | cc   |
| L       | dd   | A4mlh      | dd'  |
| L       | cc   | A2mdl+ A2mdl | cc   |
| L       | dd   | A3mlh      | dd'' |

### Versicle XIII

| M       | s'   | 2wii + 2wii | s''  |
| M       | t'   | 4mjj        | t'   |

### Versicle XIV

| J       | z    | A4wll  | A4wll | z    |
| J       | z    | A4wll  | A4wll | z    |
| J       | z    | A4mw   | z     |
| J       | z    | A4mw   | 4mw   | z    |
| J       | z    | A4mmn  | z     |

### Versicle XIV

| K       | aa   | A4wm    | aa'   |

---

44. J ends these lines with gespreit/bereit, while W uses gesprengit/gespengit, with nearly identical meaning. This is the only place where the texts of the two manuscripts do not agree on a rhyming word.

45. The final word (and melody note) of this versicle is missing in W; however, it is almost certainly intended to be identical to the version in J.
<table>
<thead>
<tr>
<th>Formal divisions</th>
<th>Melodic material (J)</th>
<th>Metrical structure</th>
<th>Melodic material (W)</th>
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</thead>
<tbody>
<tr>
<td>Versicle XV</td>
<td>bb</td>
<td>4mø</td>
<td>bb&quot;</td>
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<tr>
<td></td>
<td>aa</td>
<td>A4wm</td>
<td>aa'</td>
</tr>
<tr>
<td></td>
<td>bb</td>
<td>4mø</td>
<td>bb&quot;</td>
</tr>
<tr>
<td>L1</td>
<td>cc</td>
<td>A2mø + A2mø</td>
<td>cc</td>
</tr>
<tr>
<td></td>
<td>dd</td>
<td>A4mhd</td>
<td>dd&quot;</td>
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<tr>
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<td>cc</td>
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<tr>
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<td>dd</td>
<td>A4mhd</td>
<td>dd&quot;</td>
</tr>
<tr>
<td>Versicle XVI</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>M1</td>
<td>s'</td>
<td>2wp + 2wp</td>
<td>s&quot;</td>
</tr>
<tr>
<td></td>
<td>t'</td>
<td>2mq</td>
<td>t'</td>
</tr>
<tr>
<td>M1</td>
<td>s'</td>
<td>2wp + 2wp</td>
<td>s&quot;</td>
</tr>
<tr>
<td></td>
<td>t'</td>
<td>4mq</td>
<td>t'</td>
</tr>
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<td>Versicle XVII</td>
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<tr>
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<td>3wss</td>
<td>z'</td>
</tr>
<tr>
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<td>z</td>
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<td>A3wss</td>
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<td>3wtt</td>
<td>ʒ'</td>
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<td>A3wtt</td>
</tr>
<tr>
<td>Versicle XIX</td>
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<td></td>
</tr>
<tr>
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<td>z</td>
<td>3wui</td>
<td>ʒ'</td>
</tr>
<tr>
<td>J3</td>
<td>z</td>
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<td>A3wwy</td>
</tr>
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<td>ʒ</td>
<td>A3wwy</td>
<td>z</td>
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<td>Versicle XX</td>
<td>s'&quot;</td>
<td>A4ma</td>
<td>A4wa</td>
</tr>
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<td>dd'</td>
<td>A4ma</td>
<td>t'</td>
</tr>
<tr>
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<td>t&quot;&quot;</td>
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<td>β</td>
</tr>
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<td>N</td>
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<td>ee1</td>
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<td>γ'</td>
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</tr>
<tr>
<td></td>
<td>hh</td>
<td>A4mf</td>
<td>hh&quot;</td>
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### Formal divisions | Melodic material | Metrical structure | Melodic material
--- | --- | --- | ---

<table>
<thead>
<tr>
<th>Versicle XXII</th>
<th>(J)</th>
<th>(W)</th>
</tr>
</thead>
<tbody>
<tr>
<td>( G_1' )</td>
<td>( r )</td>
<td>( r' )</td>
</tr>
<tr>
<td>( s' )</td>
<td>( 3 w l b )</td>
<td>( A 3 w l b )</td>
</tr>
<tr>
<td>( t'' )</td>
<td>( 4 w s s )</td>
<td>( t' )</td>
</tr>
<tr>
<td>( i i + j j )</td>
<td>( A 1 w s s + 4 m c )</td>
<td>( i i + j j )</td>
</tr>
</tbody>
</table>

Alexander’s seventh and final Ton is a lengthy Leich, composed of twenty-two mostly through-composed versicles, irregular in both length and metrical organization.

As with the dual transmission of Ton VI ("Owe daz nach liebe gar"), the music for this Ton is preserved in both \( J \) and \( W \). In \( J \), the Leich takes up nearly 6 full sides (fols. 25v–28r)—astonishing, given the fact that Alexander’s six other Töne in this manuscript occupy nearly the same amount of space, inclusive of their text strophes.

In contrast to the close musical correspondence observed in "Owe daz nach liebe gar," the melodies of the two versions appear quite dissimilar at first glance. The version in \( W \), as before in Ton VI, tends towards more melodic elaboration and melismatic. The version in \( J \) is simpler and predominantly syllabic. However, the basic melodic contour is identical in most versicles for both, and seems likely to derive from a single source, despite the substantial differences. Small textual variants—mainly the substitution of synonyms or non-essential words—abound, and the ordering of a few lines in versicles XVIII-XIX differs between the two manuscripts. That the degree of divergence in this Ton should so much greater than for Ton VI is not surprising if one considers that the oral transmission of the relatively short melody of "Owe daz nach liebe gar" (exactly
repeated through five strophes of text) is a far simpler task than the transmission of twenty-two through-composed versicles with little musical repetition.

Interestingly, the melody in \( W \) is written exactly one step higher than in \( J \) from versicles I-IX; from versicles X until the end, the manuscripts agree in pitch and tonality. An opportunity to evaluate this apparent modulation in \( W \) is provided by the beginning of versicle XX, which is identical to Versicle VII. In \( J \), this line consists of primarily the pitches E and A for both versicles, while \( W \) has the pitches F and B (presumably to be altered to B-flat by ficta) in versicle VII, and E and A in versicle XX. As \( W \) has other examples of likely transposition errors, it seems likely that the scribe of \( W \) lowered the pitch after versicle IX. (This hypothesis also explains the sudden appearance of B-flat accidentals in \( W \) beginning in versicle XIII; previously, the half-step relationship between A and B-flat was already provided by the half-step between the pitches B and C in the higher transposition.) While this may have been an oversight or may indicate a switch to a new source for the melody, it is also possible that this change was intended to allow for the notation of the half-step of E-F, which could not be notated in the higher transposition without raising the note F.\(^{46}\) As \( J \) also has a few sections that seem to be erroneously transposed, a comparison of the two melodies might allow for a speculative reconstruction of the original melody.

The tonality of the Leich seems to alternate between the Dorian/Hypodorian mode and Phrygian mode on A. The vast majority of versicles cadence on A, but it sometimes acts as a reciting tone, and sometimes as a final. Although the melodic contour is

\(^{46}\)The scribe initially avoids this problem by omitting F when rising from E to G, leaping the third instead of the stepwise ascent found in \( J \). This skip persists in the later versicles, however, and is likely to be part of \( W \)'s version of the melody rather than any adaption to the limits of notation.
generally stepwise, large leaps enliven the melodic character. Falling fourths and fifths occur with a surprising frequency, and Versicle VIII even has an ascending melodic seventh, an extremely rare and dissonant interval for the style.\(^\text{47}\)

Both manuscripts notate the melody in full, despite the fact that each versicle is constructed out of two repeating subsections, following Alexander’s typical custom, only excepting the tripartite versicles X and XIV. In general, the music of each versicle is unique, as is the length and metrical structure of each individual versicle. However, the music for versicles X-XIII is identical to that of versicles XIV-XVII; in this case, this musical division reflects the sense of the poetry, as X-XII (allegorical description of Cupid) and XIII (direct address to Minne), and XIV-XVI (allegorical depiction of Cupid’s behavior) and XVII (direct address to ladies) contain analogous passages. Versicles X, XIV, XVIII, and XIX are all composed as repetitions of a single musical phrase; primarily syllabic, with an extremely narrow contour centered around A, it seems almost recitational in character. Subtle variants of subphrases also occur in multiple versicles, providing a subconscious sense of unity. The frequent repetition and “remorselessly exploited sequential principle” contribute to a sense of inexorability and even “monotony.”\(^\text{48}\)

\(^{47}\)It is entirely possible that the seventh results from scribal error and should properly be only a fifth. In J, this interval first appears as a fifth and then as a seventh; it is likely that one of these instances is the result of an erroneous transposition by a third. However, restoring the first interval to a seventh would bring J into agreement with W, which unambiguously notates the seventh both times.

One of the melodic phrases (marked s in Table 5.5) appears to be borrowed from the sixth line of Ton VI, *Owe daz nach liebe gar.* This surprising correspondence is shown below in Example 5.1, using examples from the *Jenaer Liederhandschrift* for simplicity. Other motivic connections between these two Töne abound, including the remarkably similar conclusion of both, shown in Example 5.2.

Example 5.1. Comparison of Ton VI, line 6 with selected lines from Ton VII, demonstrating points of musical correspondence.

Example 5.2. Comparison of Ton VI, line 7 with Ton VII, line 155, demonstrating musical correspondence at final cadence.

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These similarities could be coincidental, but it is more likely that Alexander was aware of reusing melodic material given the length of the quotation. It is certainly possible that this was merely for convenience, repurposing melodic material in order to finish the massive composition; the amount of melodic repetition and tendency to recitational formula supports this. However, it is also plausible that this represents a connection between the themes of each of the Töne: the Leich, warning of the perils of Love and the potential for enslavement, closely echoes (yet also deconstructs) the subject of the Lied, where the speaker is in the thrall of Minne and tortured by separation from the beloved. However, the speaker in the Lied sees love as a positive value and treasures his relationship with the beloved, despite the sorrow it occasions. The speaker in the Leich is thoroughly disillusioned. By connecting these two works by musical quotation, Alexander simultaneously evokes an earlier sense of naïveté and recontextualizes the perspective previously articulated in the Lied.

The lengthy text—a total of 144 lines in the twenty-two versicles—is filled with complex imagery and subtext. Love is personified both as a powerful, militant general and as a particularly aggressive Amor—Cupid, following imagery also used by the Roman poet Ovid. Love either forces lovers to serve it by fighting by its side as shield-bearer, or shoots arrows and sets fires that kindle irresistible desires within its victims. Throughout, Alexander manages to blend both ancient and contemporary poetic devices: the allegory of the device on Love’s shield recalls a similar intricate description of Achilles’ shield in Homer’s Iliad, but the allegorical images upon it (and the direction to
interpret it allegorically) are distinctly medieval.\textsuperscript{50} Alexander’s text is filled with advice to the listener to beware the power of love. He warns against becoming either a vassal to Love or being engulfed by the fires of immoderate desire, lest the listener meet the fate of the speaker—doomed to tell his sad tale the rest of his days—or perish, as the mythological Paris did.

\footnotesize\textsuperscript{50}Rupp, Michael, “Narziß und Venus: Der lyrische Blick auf die Antike bei Heinrich von Morungen, Konrad von Würzburg und dem wilden Alexander,” in “Texte zum Sprechen bringen”: Philologie und Interpretation, ed. Anne Auditor and Susanne Borgards (Niemeyer, 2009), 35, 45–47.
CHAPTER SIX

Putting It All Together:
Interpreting Rumelant and Alexander’s Works in Proper Historical Context

Following the detailed musical analysis and textual commentary presented in Chapters Four and Five, this final chapter will synthesize the preceding material into a focused look at the work of Rumelant and Alexander, as well as their place within the last flowering of Minnesang in the late thirteenth century. First, efforts will be made to describe the characteristics of the music scribe for their works in the *Jenaer Liederhandschrift*, before their overarching stylistic traits and compositional characteristics are discussed. A few brief remarks on contemporary reception and performance issues such as rhythmic interpretations and the appropriateness of instrumental accompaniment follow.

**Scribal Characteristics**

The main music scribe of the *Jenaer Liederhandschrift* writes in a relatively clean, eminently readable square notation. Tails on virgae are quite short, generally not longer than the neume-head itself. The clivis frequently shows a slight downward slant. The scribe tends to have a preference for the climacus (or pes-climacus hybrid) to notate any descending stepwise material that occurs on a single syllable. This neume often notates the typical three descending notes, but is occasionally extended to four, five, or
even six notes.¹ The currentes that form the final notes of the neume can sometimes be interpreted as gestural or ornamental, as a result of their function as quick notes in the modal system of Notre Dame.² However this seems unlikely given the scribe’s general reliance on this neume and occasional equivalence with other neume types; no performance implications can be confidently attributed to this use of the climacus.³ Overall, the scribe tends to use simple forms of neumes and ligatures, perhaps as a consequence of the generally syllabic nature of the music. Even in the isolated examples of extended melismas (such as in Alexander IV), the scribe chooses to use combinations of single neumes.

The shapes of the C- and F-clefs used are typical of those used in contemporary chant sources. The only liquescent neume used is the cephalicus, which is indicated conventionally though a diamond-shaped neume-head with a short descending tail. The scribe frequently employs the tractus to indicate the end of musical-poetic lines, somewhat more consistently in Alexander’s music than in Rumelant’s. Occasionally, it is also used to disambiguate text-setting.⁴

The music scribe entered musical notation as one of the last steps in preparing the manuscript, as can be observed in the Töne lacking musical notation. The text-underlay

¹For example, multiple examples of a lengthy climacus occur in Alexander Ton VII (the Leich), with one six-note example at the end of line 35 on folio 26r. The scribe does not insist on entire stepwise figures to use this neume; in Alexander IV, there is a skip between the currentes.


³In the first section of Alexander IV, the scribe first uses a climacus, but in the repetition of the melody uses an extended clivis.

⁴For example, in line 14 of Rumelant Ton VIII (fol. 60r).
was entered first, even before the staff-lines were rubricated. Although great care was
taken to apportion the syllables relative to the number of notes in the music, there was no
attempt to anticipate collisions between the text and music entered at the bottom or top of
the staff. The music scribe has used the ruling of the text-underlay as a ledger line for
pitches above the staff, and flattened neume shapes to enter notes immediately below the
lowest staff line.

Numerous corrections of errors—often exceeding ten corrections per Ton—have
been made by the music scribe in order to align the musical notation correctly with the
text-underlay. Aside from entering notes too high or too low, the scribe appears to be
frequently confused by words that sometimes require apocope, syncope, or other forms of
elision for poetic reasons. It appears from the vast variety of spellings that the text scribe
entered text without regard for the metrical or musical needs of the work, and the music
scribe attempted to enter the musical notes for each syllable in a highly mechanical
fashion. The scribe frequently changes clefs opportunistically, giving little sense of a
carefully planned notational strategy.

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5To point out but one example, in the third line of Rumelant Ton VIII (“Die hastu dir tzv lobe
gedacht”), the scribe evidently did not realize that lobe needed to be pronounced as one syllable, and
entered the climacus for the first syllable of gedacht before realizing and correcting the error.

Confusingly, Pickerodt-Uthleb implies that the music scribe entered extra notes for syllables intended to be
omitted, then erased these extraneous notes. However, the manuscript clearly shows that the music scribe
enters the next neume required by the melody, which is then immediately erased and placed correctly on
the next syllable.

7For example, in Rumelant III on fols. 51r-51v (which sits relatively low in pitch), the scribe
switches between C- and F-clef haphazardly to avoid exceeding the confines of the staff. The first clef (C
on the third staff line) proves inadequate to notate the first Stollen, requiring a switch F-clef for a single
word before finishing the section in C-clef on the top staff line. For the repeat of the Stollen, the scribe
perseveres with this higher C-clef position, but switches to F-clef earlier and finishes the second Stollen in
F-clef.
All of these features suggest that the music scribe is not copying from a musical exemplar, or at least not from one with as clear notation as in the *Jenaer Liederhandschrift*. It seems more likely that the scribe is recording the music from oral memory, transcribing from adiastematic notation, or some combination of the two.\(^8\) The text evinces far fewer corrections; most result from omitting or repeating a word or phrase, which is much more consistent with the process of copying from an exemplar.

The scribe of Rumelant Ton V presents something of an enigma; unlike the scribe for the music of Wizlaw (the third music scribal hand present in the *Jenaer Liederhandschrift*), this scribe is only represented by this single Ton.\(^9\) Presumably a later addition to the manuscript, filling in a staff originally left empty, this Ton evinces a significantly different notational style than that of the main musical scribe. The neume shapes are much thicker and heavier; several separate strokes appear to have been used to construct the neumes, resulting in a neume-head that appears to contract slightly and frequent tail-like extensions. Unlike the main scribe, this scribe employs a somewhat simple form of the epiphonus as the only liquescent neume, taking the form of a virga with the tail extended vertically; the epiphonus is exclusively used at the beginning of phrases. The scribe avoids using neumes other than the virga, pes, and clivis; extended

\(^8\)Quite possible, given that adiastematic/staffless neumes continued to be used throughout the medieval period, such as in the *Carmina burana*. Kippenberg notes that an early theory (“Liederblätter-Theorie”) on the transmission of French and German vernacular song held that the compilation manuscripts drew on notated text (and perhaps music) written by the composer or an educated colleague. Although oral transmission now seems more likely, Kippenberg suggests that musical examples were probably sketched out before being formally copied by a trained scribe. Burkhard Kippenberg, *Der Rhythmus im Minnesang: Eine Kritik der literar- und musikhistorischen Forschung mit einer Übersicht über die musikalischen Quellen* (Munich, Germany: C. H. Beck, 1962), 54–57.

\(^9\)Wizlav’s music and poetry is on fols. 72v-80v, utilizing both a different text and music scribe. In general, many of the features that distinguish the scribe of Rumelant V from the main scribe are shared by the Wizlav scribe, although the overall appearance is much neater.
versions of these neumes are used when necessary. The tractus is used in only three instances, likely to disambiguate the placement of the music with the text-underlay.

Additional evidence supporting the addition of this notation at a later date are notational peculiarities of clefs and accidentals. The scribe fastidiously cancels the notated B-flats with a B-durum sign that closely resembles the modern natural sign. (The main music scribe does not use any accidentals beyond B-flat, presumably relying on the singer’s knowledge of musica ficta in cases of ambiguity.) This scribe also briefly introduces a G-clef that is used simultaneously with a C-clef. G-clefs do not appear in the rest of the manuscript (except for Wizlaw’s section) and were not commonly used until the fifteenth century.⁠¹⁰

**Compositional Characteristics**

To date, no studies of the music of Rumelant and only one of Alexander have attempted to draw general conclusions of musical style across the entirety of the composer’s corpus.⁠¹¹ Although certain Töne of Rumelant and Alexander have not survived with musical notation, an examination of their poetic and metrical structure allows for extrapolation of the musical form and partial comparison with the rest of the corpus. In the tables that follow, these Töne and the extrapolated forms are indicated through italics.

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As in the previous chapters, Rumelant’s and Alexander’s music are considered within the context of the traditional medieval modes—including the expansion of the modal system to include modes based on C (Ionian) and A (Aeolian). While this generally provides for an adequate analysis, many scholars have considered pentatonicism as a valid interpretive framework for certain melodies, presumably drawn from autochthonous German folk elements. Ronald J Taylor has famously claimed that the Minnesänger employ the modern major scale to construct melodies.12

Table 6.1 on the following page provides an overview of musical features (mode, range, cadential notes, and form) in Rumelant’s Töne. As can be seen from the table, Rumelant extensively used the Da Capo variety of the Kanzone form, employing it for all nine Töne with musical notation. Ton IX, lacking musical notation, has poetry in Kanzone form but concludes with stanzas that metrically contrast from the Stollen.13 Although the overall range of each Ton averages a ninth, a typical ambitus in medieval monophonic music both sacred and secular, individual lines often restrict themselves to relatively narrow ranges of a fourth or fifth. As seen in Example 6.1 below, Ton IV’s melodic contour oscillates within the compass of a third for much of its duration.


\[\text{Example 6.1. Opening of Rumelant’s Ton IV, “Der kvninc nabugodonosor,” demonstrating restricted melodic contour.}\]

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Table 6.1. Aspects of Rumelant’s Töne

<table>
<thead>
<tr>
<th>Ton</th>
<th>Mode</th>
<th>Range</th>
<th>Cadences</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Phrygian on A</td>
<td>F – a</td>
<td>A, E, G (G-F)</td>
<td>DC Kanzone with repeated Schwellen</td>
</tr>
<tr>
<td>II</td>
<td>Dorian/pentatonic</td>
<td>C – d</td>
<td>D, A, F</td>
<td>DC Kanzone</td>
</tr>
<tr>
<td>III</td>
<td>Dorian</td>
<td>BB – d</td>
<td>D, A, C</td>
<td>DC Kanzone</td>
</tr>
<tr>
<td>IV</td>
<td>Hypomixolydian</td>
<td>E – c</td>
<td>F, E, G</td>
<td>DC Kanzone/ABA’</td>
</tr>
<tr>
<td>V</td>
<td>Hypomixolydian on C</td>
<td>G – a</td>
<td>C, G, F</td>
<td>DC Kanzone with varied recap Stollen</td>
</tr>
<tr>
<td>VI</td>
<td>Phrygian on A</td>
<td>G – a</td>
<td>A, E, G</td>
<td>DC Kanzone with repeated Schwellen</td>
</tr>
<tr>
<td>VII</td>
<td>Dorian</td>
<td>C – e</td>
<td>D, A, C, G</td>
<td>DC Kanzone/Rundkanzone hybrid</td>
</tr>
<tr>
<td>VIII</td>
<td>Phrygian on A/ Dorian</td>
<td>F – f</td>
<td>A, D, F, G</td>
<td>DC Kanzone with repeated varied Schwellen and varied recap Stollen</td>
</tr>
<tr>
<td>IX</td>
<td></td>
<td></td>
<td></td>
<td>Kanzone with repeated Schwellen</td>
</tr>
<tr>
<td>X</td>
<td>Hypodorian on G</td>
<td>E – d</td>
<td>G, F</td>
<td>DC Kanzone</td>
</tr>
</tbody>
</table>

Rumelant is more interested in motivic development and subtle variation technique than in the construction of his melodies than inventiveness or originality, leading to Töne that show a high degree of melodic economy. As has been noted earlier, Rumelant demonstrates the common medieval technique of constructing phrases from smaller melodic units that can be rearranged or modified. Töne II and VIII use virtually no other musical material than that introduced in the Stollen, and Ton IV is built from only two melodic phrases that are repeated and varied. Rumelant also tends to construct Schwellen (traditionally a highly contrasting section between statements of the Stollen) from the Stollen material, as he does in Töne II, III, V, and VIII. A rising and falling, archlike contour that mirrors the natural inflection of speech is most common.

Rumelant strongly prefers to begin poetic lines with an anacrusis. Of the 125 lines in Rumelant’s ten Töne, 103 (82%) have anacrusis. Seven of the ten Töne only use lines
that begin with anacrusis. Melodically, Rumelant usually chooses to set these with skips or leaps (38 of 89 instances, or 43%) or repeated notes (15 of 89 instances, or 17%). Most of the anacrusis passages that are set with steps are either passing tones filling in skips and leaps, or part of a larger stepwise motive used throughout the Ton (as in IV and VII). While this is not a strong correlation, it is not observed in Alexander’s corpus.

Cadences all occur on the modally important tones of the final (a closed cadence); or the reciting tone, mediant, and subfinal (open cadences). Closed cadences on the final are usually reserved for the end of the stanza or poetic thought, with open cadences concluding preceding lines. Cadences on the final—especially the ultimate cadence of the Ton—usually approach the final from above, creating an even stronger impression of finality. Cadences are frequently decorated by “tone-garlands” (see Example 6.2 below) enclosing the cadence note and emphasizing the notes immediately above and below the cadential note. Setting the last syllable of a text line on a two-note ligature stepping up or down to the cadence note—thus delaying the cadence and stressing a modally dissonant tone—is exceptionally common. Rumelant seems to prefer modes centered on D (Dorian) or A (Phrygian on A), as these constitute six of his nine notated Töne. The semitones between E – F and A – B-flat often attract melodic emphasis, and these modes place them in convenient positions immediately above the reciting tone (Dorian) and above the final (Phrygian).

Example 6.2. Endings of lines 10 and 12 of Rumelant’s Ton VII, “Got herre almechtich,” demonstrating tone-garlands at cadences.
Both Rumelant and Alexander enjoy building great variety and flexibility in their metrical structures. Several Töne have strophes with slight variations in number of stresses, types of cadences, and presence or absence of half-lines. However, Rumelant has a number of Töne (II, III, IV, V, X) that show regular predictable patterns in number of stresses and cadences, while Alexander only resorts to this predictableness for Ton VI and generally shows more willingness to exploit extreme contrasts in line length. Although both composers usually reinforce the poetic form and sense through the music, Rumelant uses music to create a DC Kanzone form in Ton VI that the text avoids, and Alexander misaligns the phrasing of melody and poetry in his Ton V. Both engage in creative and erudite wordplay, using puns, ciphers, and references to scripture, mythology, and contemporary literature and poetry.

Alexander’s most distinguishing feature is his interest in musical-poetic forms based on repetition and symmetry. Unlike Rumelant’s fixation on Kanzone form, only three of Alexander’s seven Töne resemble this form, and these demonstrate Alexander’s interest in symmetry. As observed in Table 6.2 below, Töne II and III (not in J, lacking music) both appear to be Kanzone with a repeated Schwellen; Ton III has an additional short coda segment. The basic structure is a symmetrical AABB, resembling a modern binary form. Ton VI (the Minnelied) is a traditional AAB Kanzone, but the length of the B section is twice that of the A section, again creating a symmetrical effect. Töne IV and VII (the Leich) employ paired versicle structure, also used in the liturgical sequence. This form is expected in the Leich, but very unusual in the Spruch/Lied hybrid of Ton IV. Finally, Töne I (which lacks music) and V (the Kindheitslied) appear to be based on simple repetition, resulting in AAA and AA’ forms. Ton V evinces substantial musical
Table 6.2. Aspects of Alexander’s Töne

<table>
<thead>
<tr>
<th>Ton</th>
<th>Mode</th>
<th>Range</th>
<th>Cadences</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Dorian</td>
<td>C – f</td>
<td>D, A</td>
<td>AAA [?] Kanzone with repeated Schellen/AABB</td>
</tr>
<tr>
<td>II</td>
<td>Hypoionian/Dorian</td>
<td>F – b-flat</td>
<td>C, D, G, F</td>
<td>Paired versicle [presumed] (AABBCCDD)</td>
</tr>
<tr>
<td>III</td>
<td>A – B-flat</td>
<td>D, A</td>
<td>AA’</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>Hypodorian/pentatonic</td>
<td>F – g</td>
<td>A, E, C, F</td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Aeolian/Phrygian on A</td>
<td>D – g</td>
<td>A, G, D, C, E, F</td>
<td>Paired versicle</td>
</tr>
<tr>
<td>VI</td>
<td>(Hypo)Dorian/Phrygian on A</td>
<td>D – g</td>
<td>A, G, D, C, E, F</td>
<td></td>
</tr>
</tbody>
</table>

variation, which might also have been evident in the lost music for Ton I. Yet despite the heavy use of repetition, Alexander generally eschews Rumelant’s reuse of melodic elements. None of the Kanzone forms reuse material from the Stollen; the Leich remains continuously inventive, rarely reusing melodic material and even then, only with variation and transformation. In contrast to Rumelant, Alexander uses the expanded range of an eleventh in most of his Töne. Although individual phrases do not traverse this entire ambitus, they nonetheless usually stretch at least a fifth or sixth. Notably, the Leich (Ton VII) features melodic leaps of a seventh and passages descending nearly an octave (see Example 6.3), as well as sections based on recitation on a single pitch.

Example 6.3. Lines 58–60 of Alexander’s Ton VII (J version), showing leap of a melodic seventh followed by stepwise descent through the octave.

Myne wie das ich. dinen schult unde dich. wol unde mynnischlich.

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14 This table uses the version of the Leich in J for observing modal and cadential features.
As in Rumelant’s works, open and closed cadences occur on modally important notes and serve to underscore the poetic phrasing. Cadences on the final are generally withheld until they coincide with concluding poetic lines and are further delayed and ornamented by tone-garlands, melodic enclosure, and stepwise runs highlighting notes above and below the cadential tone. Like Rumelant, Alexander prefers modes clearly centered on A or D, using these for all but one of his Töne with surviving music. Alexander’s treatment of mode is less straight-forward than Rumelant’s, as several Töne change modes and show a degree of modal ambiguity. Ton IV begins by cadencing on C and G, suggesting Hypoionian; the second section changes register, introduces B-flat, and finally cadences on D, suggesting Dorian. Ton VI begins in a proto-Aeolian, but lowers B to B-flat in the final lines to end in Phrygian transposed to A. The vast Ton VII eventually cadences in Phrygian on A, but not before exploring both the authentic and plagal forms of Dorian.

Lukas Richter, the only scholar to publish focused works on the musical style of Alexander, also draws attention to the use of ligatures and distinctive melodic gestures to emphasize what he sees as important words. Richter closes his first 1978 article with this glowing estimation and summary:

The breadth of his song melodies stretches from short, simple formulas to intertwined combinations, from the inflexible repetition of a reciting tone to circling caesura-melismas, even to an occasional processional vocalise. In the formal structures, [we] encounter the possibilities of partial repetition of segments, the complete repetition of opening sections as in Kanzone-form, [and] paired repetition as in the sequence principle. In the distinction of weighty words and phrases through ligatures, in the correspondence of verses, syntactical connections and melodic forms (not excluding the occasional overlapping of metrical and musical schemes), Alexander very sensitively actualizes the body of the text. He is essentially justified in this matter, without aiming for a deliberate interpretation [of the poetry], which the retention of the same tune in the other strophes prevents. With a mastery of design, he joins a couple fragments into the melodic outline of a phrase whose peak emerges in the
middle. Before Wizlaw. . ., the Minnesang corpus hardly knew a German Liedmeister whose legacy (although but little considering its scope) evinced such subtle compositional techniques and such creative multifacetedness as the wandering poet-musician who gave himself the name of the world-conquering Macedonian king.\textsuperscript{15}

Indeed, the marriage of word and music is clear throughout Alexander’s oeuvre, without any hint of slavish word-painting. The music serves an effective oratorical and emotive purpose to express Alexander’s thematically rich and emotionally compelling texts.

\textit{Reception and Performance Issues}

Minnesang and Sangspruchdichtung ceased to exist as living genres in the mid-fourteenth century; frequently, the demise of the form is dated with the deaths of Frauenlob (d. 1318) and Regenbogen (d. ca. 1320). Preservation of these traditions fell to the developing Meistersinger, who cultivated a conservative style of sung poetry based primarily on Sangspruchdichtung into the nineteenth century. Especially revered were the “Twelve Old Masters” whom the Meistersinger regarded as models.\textsuperscript{16} Rumelant and Alexander were not included in this group, and consequently gradually faded into obscurity until their rediscovery in modern times.

However, they were undoubtedly influential and well-known among audiences of the late thirteenth and fourteenth centuries. Their works appear in the two most important Minnesang manuscripts (\textit{Codex Manesse} and the \textit{Jenaer Liederhandschrift}). Rumelant’s compositions are included in fragments (\textit{Wolfenbütteler Fragment} and \textit{Maastrichter...})

\textsuperscript{15}Richter, “Zu den Liedweisen des wilden Alexanders,” 267. Translated by Zerek Dodson.

Fragment) of other important manuscripts, and selected compositions of Alexander are included in the Wiener Leichhandschrift. More distantly, other works bear their influence.

In the Codex Manesse (as with the other Minnesänger in the manuscript) they are honored with full page miniature portraits prefacing their poetry (reproduced in Figure 6.1 below). Both composers are pictured with horses: Rumelant is climbing into the saddle, preparing to leave (reflecting his name, Räume das Land = Rumsant). Alexander, clothed in brilliant red, gestures wildly behind him as his black horse leaps brazenly. A collection of men and women, some with musical instruments, all presumably performing the composers’ works, are pictured behind a crenellated wall; Rumelant’s troupe include a three-stringed vielle and transverse flute player, while Alexander’s onlookers are accompanied by a harpist.

Although these images should not be viewed as evidence of contemporary performance practice (the vielle player is holding his instrument in an implausible position), they still provide important information about the reception of these Minnesänger and the fundamentally musical nature of their work. Henry Hope has convincingly argued that these miniatures situate the Minnesänger’s songs within a musical context in at least three ways. The illuminations present the Minnesänger themselves as musicians or within the context of explicit musical performance, represented through the depiction of instruments. They allude to the orality of the poetry either by depicting it through scrolls, or by showing the poets in communication with other figures. . . . By presenting the Minnesänger as experiencing characters within their poetry, as its owners, the miniatures simultaneously assert the Minnesänger’s role as performers.17

17Hope, “Miniatures, Minnesänger, Music: The Codex Manesse,” 182.
The fact that neither Rumelant nor Alexander are playing these instruments is not important; only one Minnesänger (Reinmar der Fiedler, “Reinmar the fiddler”) is pictured playing an instrument in this manuscript. The illustrators of C were more concerned with other details of the Minnesänger’s lives and personalities than their obvious identities as musicians and avoided depictions of them (even the low-born Sangspruchdichter) that might suggest the uneducated, professional minstrel *ioculatores* who were scorned by respectable audiences in the Middle Ages.\(^{18}\) More surprising is the fact that both Rumelant’s and Alexander’s portraits include depictions of actual instrumental

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\(^{18}\)Ibid., 167, 178.
performance—indeed, only twenty of the 137 miniatures in C include instruments in any fashion.\textsuperscript{19}

Evidence of the high esteem in which the Minnesänger and Sangspruchdichter were held as well as the considerable scope of their audience can be seen in the \textit{Augsburger Cantiones-Sammlung}, mentioned earlier in connection to its reworking of Rumelant’s Ton I. This incomplete manuscript contains sixty-six Latin poems and the opening of a sixty-seventh, all of which (according to a prefatory rubric) are set to the melodies of near-contemporary vernacular poets:

\begin{quote}
Hic notantur dictamina a diversis magistris in diversas melodias magistrorum vulgariter dictancia mensrata sicut Vrauenlob, Regenbog, Marner, Popp, Roumzant, Meychsner, Prenwerger etc. \\
Here are notated poems by various masters, measured to various melodies of masters writing in the vernacular, such as Frauenlob, Regenbogen, Marner, Boppe, Rumelant, Meißner, Brennenberger etc.
\end{quote}

Additional works include Töne by König Wenzel and Konrad von Würzburg, as well as several anonymous Töne.\textsuperscript{20}

This level of interaction between the output of educated, Latin-writing elite and that of almost exclusively low-born, itinerant, vernacular German musicians is striking. Although the \textit{Carmina burana} also features examples of vernacular German song with Latin poems, in that manuscript the direction of influence flows from the Latin to the German; the Middle High German songs are inspired and often translated directly from original Latin texts. In the \textit{Augsburger Cantiones-Sammlung}, however, the direction is strictly from the vernacular into Latin, using vernacular genres and Töne as well as adopting similar topics and even directly reworking Middle High German texts. Michael

\textsuperscript{19}Cf. Hope’s Table 7.2., surveying musical features and references in the miniatures of C. Ibid., 184–190.

\textsuperscript{20}Callsen, \textit{Augsburger Cantiones-Sammlung}, 42, 354.
Callsen surmises that the didactic function of the Spruch and the musical-poetic structure of Bar/Kanzone form likely drew these educated elites to appreciate, emulate, and borrow from this genre. Even the names of the authors of the Latin texts (such as Estas, Mersburg, and Tilo) resemble the short designations of many of the traveling Berufsdichter. Although the manuscript contains no musical notation, the Latin term *melodia* is used extensively to reference the material borrowed from vernacular composers.

Rumelant’s Ton I is used in song No. 46 of the *Augsburger Cantiones-Sammlung*, with the rubric *Estas de purification in melodia Roumlant* (“Estas, concerning salvation, in the melody of Rumelant”). Two strophes are thus attributed to “Estas,” whose works can be confidently dated to the turn of the fourteenth century thanks to a reference in another poem to the death of Duke Bolko I and the accession of his son Bolko II (occurring in 1301). Estas is also represented in the *Augsburger Cantiones-Sammlung* using the Töne of Meißner, Konrad von Würzburg, and Frauenlob. Estas’s opening lines

\[
\begin{align*}
\text{Mirum mirandum / miraculosum,} & \quad \text{A wonderful wonder to be wondered at,} \\
\text{mirabilis deus dum / mirabile famosum} & \quad \text{as wondrous God wondrously} \\
\text{mirabilizavit / re rarissima} & \quad \text{worked a wonder in rare way}
\end{align*}
\]

echo the construction and sense of the eleventh and final strophe in Rumelant’s Ton I extremely closely:

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21 Ibid., 22–24. “The connection of this erudite, educational speech-role and the attractiveness of the Kanzone-form for musical and textual reworking made the Sangspruch an appealing sphere of activity for educated Lain poets, for literati.” Translated by Zerek Dodson, ibid., 23.

22 Callsen, *Augsburger Cantiones-Sammlung*, 24–25. Callsen wonders if *melodia* may only be a poor translation for the German *Ton*, and that the Latin poems may only have been modeled after the poetic structure and therefore not intended for sung performance. However, *melodia*, borrowed in ancient times from the Greek *melōidiā* (song, tune, music), is strongly associated with musical content and thus more equivalent to the MHG term *wise* (tune, melody). If the compiler of the manuscript intended to omit the pitch-content of the vernacular tunes, other Latin words (such as *carmen*, *cantus*, and *poema*) with less definitive musical implications were available.
Got der aller wunder. wunder wundert.
Der hat svnderlich besvnder. wunder vz gesvndert.
Daz vůr alle wunder. Michel wunder ist

(Rumelant I.11:1-3)

Beyond the repetition of “wonder”-words in their respective languages, Estas follows Rumelant’s unusual use of *wundert* (indicating a generative activity) by coining a new Latin word, *mirabilizavit*. Although this close textual emulation ends after Estas’s first stanza, both authors treat the identical topic of Mary’s virgin conception and its salvific potency.23 Rumelant’s poetic creativity and originality in wordplay has inspired an emulator—a true sign of artistic greatness and and contemporary esteem.

*Rhythmic Interpretations*

Since the end of the nineteenth century, vast quantities of ink have been spilled and the egos of eminent musicologists pitted against each other in brutal combat over the topic of rhythm in medieval secular monophonic song. A detailed discussion of this issue is beyond the scope of this thesis. However, a cursory overview of the general rhythmic theories and arguments and their applications to Minnesang and Sangspruchdichtung may prove useful.

As discussed in Chapter Three, virtually all melodies in the troubadour and Minnesänger repertory contain no rhythmic information. The paltry few notated in mensural notation coexist in manuscripts with vastly more songs in square notation. Convinced that there must be some secret way to reconstruct the rhythm, various scholars

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23 Cf. ibid., 323–324. Estas’s first strophe meditates on the miraculous pregnancy of the Virgin Mary, and the second on the infant Jesus.
from the end of the nineteenth century into the middle of the twentieth promulgated various theories. There are five major theories of rhythmicizing the German repertory: 24

1. *Textmetrische*: the music assumes the poetic rhythm of the text. This is one of the oldest theories and underlies the modernized transcription of the *Jenaer Liederhandschrift* by Bernoulli, Runge, and Saran. As Middle High German poetry typically alternates stressed and unstressed syllables, this produces music in duple meter.

2. *Viertakttheorie*: building on philological studies of Early and Middle High German verse, Hugo Riemann believed that the principal of four-bar phrases (variously known as *viertaktigkeit*, *vierhebigkeit*, or *viervierteltakt*) formed the basis of Western music. Thus, each melodic phrase must be made to fit into a four-measure framework, regardless of the number of stresses or meter displayed in the text.

3. *Modale*: the meter of the poetry provides some rhythmic information, but the music is organized into one of the six rhythmic modes of the Notre Dame school. This theory was originally applied to the troubadour repertory by the French musicologists Jean Beck and Pierre Aubry. 25 Since the Notre Dame modes all divide the basic time unit into three, transcriptions will invariably be in triple meter. This theory proved to be one of the most popular and successful theories

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during the twentieth century, adopted in whole or part by Friedrich Gennrich, Heinrich Husmann, and Ronald J Taylor, among others.

4. *Rhapsodische*: rhythm is based on the arsis-thesis progression of each musical-poetic phrase, modified “rhapsodically” by the performer. This theory was the special creation of Ewald Jammers.

5. *Oratorische* or declamatory: no perceptible regular rhythm, music precedes in roughly equal note values, as in the current understanding of plainchant. First introduced by Raphael Molitor, this view is shared by troubadour scholar Hendrik van der Werf.

Although the modal theory briefly held sway in the twentieth-century, the immense diversity of vernacular monophonic music resulted in its downfall. Too many modifications and adjustments were necessary to apply it to other regional repertories, prohibiting it from establishing itself as a universal theory. The fundamental basis of the theory—that the modal and mensural underpinnings of later music are latent in unmeasured notation—is highly dubious. Unmeasured notation was created to record music that originated orally. Rhythmic notation was not necessary until the development of complex polyphony, and polyphony quickly became established as a fundamentally written tradition, conforming to the limitations of existing notation. While the six medieval rhythmic modes may have reflected existing musical practice, they are at best a

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26“As scholars accommodated the system to various repertoires by making it more flexible, it was prevented from becoming a unified, universal system. . . . By mid-century, a wave of critics was dismissing the theory, reviewing the feuding past with contempt.” Ibid., 119.

27Kippenberg, *Der Rhythmus im Minnesang*, 63.
highly artificial system based on the medievals’ abstract ideas concerning ratios and proportions.

Can anything, then, be said about the rhythm of Minnesang and Sangspruchdichtung, or of Rumelant’s and Alexander’s music? There almost certainly was some type of rhythm in actual performance. From images in manuscripts and descriptions in medieval literature, these vernacular songs were performed by groups of multiple singers or instrumentalists and were also danced to.28 The entire genre of the Tanzlied, attested in very late Minnesang, was intended to accompany dancing. Unfortunately, Johannes de Grocheio’s discussion of secular music is not helpful in this regard, describing the metric qualities of secular Parisian monophonic song with the much-discussed expression “non ita praecise mensuratam”—“not so precisely measured” in comparison to the motet and polyphonic conductus.29

Regrettably, it is impossible to determine an exact rhythm for the music of Minnesang; that there was one correct way of rhythmic performance is itself probably incorrect, given the temporal and geographic distance involved during the period this repertory was actively performed. As Kippenberg says at the beginning of his discussion of rhythmic theories, all that remains is “the conviction that an honorable ‘nescimus,’

28For example, a woman dances to Reinmar der Fiedler’s playing in the miniature on fol. 312r of the Codex Manesse. The fifteenth-century romance Cleriadus et Meliadice describes many instances of audiences dancing to both vocal and instrumental performances. Christopher Page, “The Performance of Songs in Late Medieval France: A New Source,” in Music and Instruments of the Middle Ages: Studies on Texts and Performance, Variorum Collected Studies (Aldershot, UK: Ashgate, 1997), 442–445.

given the research, provides better services than a renewed, coldly dogmatic conflict of firmly-grasped theories."^{30}

*The Question of Instrumental Accompaniment*

Considering the pivotal role that instruments play in the illustrations of medieval music in general, and their use in the miniatures of Rumelant and Alexander in the *Codex Manesse* in particular, in what ways were instruments used in the performance of this music?

The courtly environment in which both Minnesang and Sangspruch flourished offered instruments of all kinds. Konrad of Megenberg’s fourteenth-century *Economica*, a treatise for princely education, provides a detailed account of musicians and musical instruments. In addition to singers, various string, wind, and percussion instruments are named and associated with different emotions and affects.^{31} The heroes Tristan and Isolde in Gottfried von Strassburg’s early thirteenth-century masterpiece *Tristan* are both depicted as skilled singers and multi-instrumentalists. Tristan accompanies himself on the harp while singing multiple times (especially in ll. 7515-7523).^{32} Together Tristan and

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^{30}Kippenberg, *Der Rhythmus im Minnesang*, 7.


^{32} nu gehörten s'al dort her
süze unde nàch ir herzen ger
eine süze harpfen clingen
und mit der harpfen singen
einen man sog rehte süze,
daz siz in z'eime gruoze
und ze äventüre nämnen
und von der stat nie kämen,
die wîle er harpfete unde sanc.

Now they all heard there
sweetly and pleasing to their hearts
a sweet harp sounding
and with the harping, the singing
of a man so very sweetly
that they took it as a sign to them
of some strange adventure,
and did not move from the spot
while he harped and sang.

(*Gottfried von Strassburg, Tristan, ll. 7515-7523*)
Isolde are described as engaging in “organieren” (l. 17355) and “discantoit” (l. 17371), which may be a reference to improvised polyphony, but is more likely an attempt on Gottfried’s part to use the most advanced musical terms available. Tannhäuser, a Minnesinger contemporary with Rumelant and Alexander, describes musical instruments in a number of his compositions and even uses the breaking of fiddle strings or a bow as a stock device to justify the ending of three songs (Tannhäuser III-V). Alexander advises the potential Minnesinger to practice playing string instruments in addition to singing (Alexander II.13).

Certain scholars interpret extensive melismas in the Berliner Liederhandschrift and other manuscripts—which contain conspicuously more notes than there are text syllables and often occur after decisive cadences—as implying instrumental preludes, interludes, and postludes. Explicit evidence for polyphonic performance using instruments is present in several works by the late fourteenth-century Monk of Salzburg. (The Monk of Salzburg’s compositions embrace a number of late medieval innovations, including polyphony and the rhythmic notation of the Ars Nova; nevertheless, his output remains rooted in the legacy of Minnesang.) Four songs bear names of wind instruments, or alternatively, are the names of tunes or melodic figures associated with the instruments. Several are indicated as “good for wind instruments” (gut zu blasen). Das nachthorn (“Zart libste frau in liber acht”), displayed in Example 6.1 below, has a separate instrumental part intended for the pumhart or bombarde, the bass member of the

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Example 6.4. The Monk of Salzburg, *Das nachthorn*, demonstrating rhythmic notation and two-part polyphony. Upper: Mondsee-Wiener Liederhandschrift (Vienna, Österreichische Nationalbibliothek, Cod. 2856), fols. 185v–186r. The vocal melody is notated across the two folios and the untexted lower part appears at the bottom of the second folio. Lower: Modern transcription of the opening phrase, without text-underlay.\(^{35}\)

\[^{35}\text{Reproduced from Page, “German Musicians and Their Instruments: A Fourteenth-Century Account by Konrad of Megenburg,” 198–199.}\]

shawm family. The accompaniment part is quite simple, mostly alternating between final and reciting tone note-for-note with the vocal melody and producing a counterpoint of perfect consonances flavored with occasional thirds. *Das taghorn* (“Gar leis in senfter
weis”), although without an explicit instrumental part, is almost entirely made from notes of the overtone series, meaning it could be played on the song’s namesake, the natural horn. A vague instruction seems to suggest adding a drone or perhaps octave doubling on the *pumhart*.

Given this evidence, it is reasonable to surmise that performances of Rumelant’s and Alexander’s Sprüche and Lieder included instruments in some fashion. It is likely that they were used to set the mode and provide the Ton for the vocal performance that followed, and perhaps heterophonically embellished the sung melody. Extensive, improvised polyphonic accompaniments for the songs are unlikely. But the occasional use of a drone or very simple counterpoint (in the manner of the Monk of Salzburg, for example) is well within the realm of probability, especially around the time the *Jenaer Liederhandschrift* and the *Wiener Leichhandschrift* were being compiled in the mid-fourteenth century.

Nonetheless, the essential component of Minnesang was always the monophonic vocal melody, which needed no instrumental support. Although the performance practices of the later Meistersinger should not be extended backwards into Minnesang, their insistence on completely unaccompanied and usually solo performance is notable, both as a resistance to evolving musical styles and an attempt to return to the purity of the Sängspruchdichter they sought to emulate.

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Final Thoughts

Over the course of the past six chapters, the music and poetry of Rumelant and Alexander has been contextualized, presented, analyzed, and discussed. The richness of the medieval German vernacular repertory—full of allusions to scripture, contemporary literature and politics, and an overarching personal voice—has been demonstrated. These poet-composers have shown their creativity and inventiveness in crafting a variety of metrical forms and setting meaningful verses to thoughtfully composed music that complements the poetry. Their musical vocabulary encompasses the modal organization, smooth contour, recitation formulas and melismatic decoration of liturgical plainchant, yet also embraces and develops secular forms and structures (including Kanzone form and various genres of both Romance and native German origin) and exceeds the boundaries of medieval modality.

Rumelant’s sober voice, complete with his frequent moralizing, emerges through the consistent use of the Kanzone form and confines itself prudently to subtle variation technique and modest vocal ranges. Alexander’s quixotic musical personality is evident from the unusual formal structures, challenging range and leaps, and the sheer scope and breadth of musical styles—from the decorated, chant-style melismas of Ton II, to the bare, folk-like setting of Ton V, to the contrasting rhapsodic and recitational figures in the Leich (Ton VII).

Despite the minimal attention paid to these figures on the periphery of Minnesang, they represent a well-actualized and surprisingly sophisticated high point in Sangspruch after Walther von der Vogelweide. As has been demonstrated, their music is a crucial component of their works and their personal voices. These well-crafted
masterpieces—standing at the crossroads between anonymous and named authors and between oral and written culture—demand consideration by a broader musical and scholarly audience. By learning, performing, and listening to this works, we can enhance our understanding of Minnesang and, more broadly, medieval vernacular culture. This neglected body of works—until recently encountered only by German philologists, and only as dry texts—connect us to the roots of European music and poetry and are a forgotten gem of our music history.
APPENDICES
APPENDIX A

Man fraget hoch wo got behuset were, fol. 776r in the Kolmarer Liederhandschrift: Rumelant’s Ton XX?
APPENDIX B

Transcriptions in Square and Messine-German Notation

The following transcriptions of the works of Rumelant and Alexander from the
*Jenaer Liederhandschrift* and the *Wiener Leichhandschrift* retain the square and Messine-
German notational styles of the manuscripts, as well as the line and foliation divisions.
Numerous notes indicate points of interest, such as scribal corrections and suspected
errors. The text has been transcribed with the goal of resembling the general appearance,
formality, and level of embellishment in the manuscript; no attempt has been made to
emulate the exact script or formation of the text or the initials.

As in Chapters Three and Four, the transcriptions are presented in landscape
format in order to allow a legible yet space-efficient presentation of the music.
Rumelant Ton I (J, fols. 47va–47vb)

(1) A pair of B-C currentes following the C have been erased. The scribe evidently originally confused this neume for the climacus of the next syllable.
dem krutze <mitten> hiene sig nuott ist

(2)

Mens liehee bru diekeit be dachte.

(3)

Der uns sin vleis lich erde in
güt. Do wart menscheit jm truer

ac ker brach tes. Tzv sate ex wart
vnde tzarter. Nv kumpt sign

(fol. 47vb)

ger phlu get in der marter. er

er bar men uns tzv troste. sit

(2) Inserted by the scribe with a caret.
(3) Inserted by the scribe, without a caret.
(4) An extra C virga (for the final syllable of gnedichliche?) has been erased.
(5) An A virga has been erased.
(6) A B virga has been erased.
(1) An E-F pes has been erased.
(2) A G virga has been erased.
(3) There is a stray mark on the staff here.
(4) There is a hole in the parchment, which the text scribe has carefully accounted for.
(5) This pes was notated unusually in order to minimize collision with the text-underlay.
(6) The scribe originally entered a regular $d$, before erasing it to enter this initial.
(7) An F virga above $ist$ has been erased.
Rumelant Ton III (J, fols. 51rb–51va)

(1) This neume is rhombus-shaped in order to avoid collision with the text-underlay.
(2) A B-flat accidental has been erased.
(3) An C-clef on the topmost staff-line has been erased.
(4) A B-flat accidental has been erased (as in the analogous section on Der waren gotes mynne)
(5) An E-F pes has been erased.
(6) A G virga has been erased.
nije wart viersenget.  

ge gruuet all er hijmele vrouwe.  

A a von diyn gerte vruchtsem kan  

des sich al vrucht unt'enget.
(1) An F virga has been erased.
(2) A C virga (for the second syllable of víže?) has been erased.
(3) An F virga (for the second syllable of berge?) has been erased.
(4) An F virga (for the second syllable of bilde?) has been erased.
Rumelant Ton V (J, fols. 55rb–55va)

(1) The music for this Ton is notated by an alternate music scribe, who appears to be somewhat less competent. Significant features of this scribe’s style (such as the plicas and plica-like extensions) are retained in this transcription. The line above the top staff-line has been rubricated, giving the appearance of a 5-line staff.

(2) This neume is entered outside the margin; the music scribe has extended the E-staff line beyond the margin to permit this.

(3) This tractus appears to be entered to ensure clear text-alignment; the three-note ascending neume was entered relatively close to the final syllable of "mynnichlichen".

(4) An extra punctus has been entered, perhaps a stray mark.
(5) Again, the line above the top staff-line has been rubricated, giving the appearance of a five-line staff.
(6) A C-B clivis has been erased.
(7) A final G at the end of this neume has been erased.
(8) Although including the B-durum accidental, the scribe has chosen not to employ a plica here. However, the additional note is notated as A.
(9) An A has been erased; perhaps the scribe first wrote the neume without a plica, as above at Daz er durch.
Rumelant Ton VI (*J*, fols. 56va–57ra)

(1) This neume shape, a three-note clivis, is unusual for this scribe, who generally prefers to use a climacus to notate this gesture, as in subsequent instances of this melodic phrase.

(2) There is a stray mark immediately above the D virga.

(3) An A virga has been erased.

(4) An E virga has been erased.
(5) Although the scribe previously used a porrectus-clivis neume to notate this phrase (at *orsprunge*), here the scribe employs two separate clives.

(6) The s has been inserted by the scribe, without a caret.

(7) A B virga has been erased.

(8) A C virga has been erased.

(9) A D-C-D porrectus has been erased.

(10) An extra staff-line has been rubricated to allow notating the low F (avoiding collision with the text-underlay) as well as the high E.
(11) An additional staff-line is rubricated, as before.
(12) The $r$ of _ruwe_ has been corrected.
Rumelant Ton VII (J, fols. 58va–59ra)

(1) This neume is lacking a tail due to the closeness of the text-underlay.
(2) A C virga (for the second syllable of *wise*) has been erased.
(3) This neume is lacking a tail due to the closeness of the text-underlay.

(4) This C utilizes the ruling for text-underlay of the line above in lieu of a dedicated ledger line.

(5) This C also uses the text-underlay ruling of the line above.

(6) A D virga (for the second syllable of *hoben?*) has been erased.
Rumelant Ton VIII (J, fols. 59vb–60ra)

(1) This and the following two lines have custodes entered immediately outside the margin, but not on any other lines. These custodes do not resemble the square-type seen elsewhere.

(2) A G virga has been erased

(3) An F-E-D climacus (for the second syllable of lobe?) has been erased.
(4) *breit* is usually a single-syllable word (and must be so here, in order to rhyme with *werdicheit*); nevertheless, two neumes are apportioned to it.

(5) A B-flat-C pes has been erased.

(6) This tractus seems to have been entered to keep the text-underlay unambiguous.

(7) A C-A clivis has been erased; its replacement was entered to the left, probably inspiring the addition of the tractus.

(8) An A-F clivis and G-A pes have been erased.
Rumelant Ton X (J, fol. 62rb)

(1) An F-G pes has been erased.
(2) Two A virgae have been erased.
(3) An A virga has been erased.
(4) A G virga has been partially entered, then erased.
Da ir vår liesen unem

bald. Schijnt man den ungetru

wan scalc. Ich troste mich der leide.
Alexander Ton II (J, fols. 22ra–22rb)

(1) A climacus (consisting of A-B only) has been erased from the second syllable of varwe.
(2) The text scribe has left much more room than is needed for the music, even extending the word wanc beyond the margin.
kemels rucke hat nateren trage.

jon sigme kranke hertzgen gat. sin

urspruch aller missetat. untruch wen

regen der eren ha gel
Alexander Ton IV (J, fols. 24rb–24vb)

(1) The scribe has chosen to change this neume from the climacus used in the opening phrase.
(2) A G virga (for the second syllable of kloben?) has been erased.
(3) An F virga has been erased.
(4) A D virga and an E virga have been erased; this erasure has also removed the tail of the remaining virga.
(5) An C-clef on the third staff-line has been erased.
(6) An F virga (or a D virga, reading from the now erased clef position) has been erased.
(7) This B-flat virga uses the ruling for the text-underlay of the line above, rather than a ledger line.
(8) The letter c has been erased from the end of both her and wer.
(9) The musical notation breaks off at this point, but the text continues into fol. 24vb, leaving six empty staves.
(1) There is a custos at the bottom of this folio. In this instance, there is not a page-turn, as the Ton continues on the recto of the following folio. This is one of only three custos marks in Alexander’s section of J (the others are in Ton VII, on folios 27rb and 27vb); in each case it occurs when the page break splits a word or phrase.

(2) This neume has an unusual shape to avoid collision with the text-underlay.

(3) The final portion of the melody is entered on the right side of the column, separated by a small decorative abstract pen drawing, allowing the text for the subsequent strophes to be entered on the left side.
(1) An A virga has been erased. Below it in the text-underlay, the word is has been erased. The scribe has uncharacteristically attempted to patch the hole in the (rubricated) staff-line with black ink.
(2) In the text, the letter z has been corrected in a slightly lighter ink. The z also lacks its usual stroke, suggesting a different scribal hand.
(3) An E virga has been erased.
(4) The text-underlay from daz through the end of the line has been corrected in an alternate, more angular scribal hand. Note the z lacking its usual stroke.
(5) The staff has been extended beyond the margin (in black ink) to complete the music for leyde.
(6) The text-underlay of lieb has been corrected, perhaps from lid.
(7) This A-B-flat pes has an extra tail; perhaps the A was entered first as a single virga.
Ach owe das noch lyb yrgat eyn leit als ich daz trIBE. daz wil

dyz mynn und ist irrat dass ich do von lo shreibin se sprach selbe

weetrir mich shreib eyn leit vor allim legale wo sich lyb von lybe shey

de trurik und vnende lich
Alexander Ton VII (J, fols. 25vb–28rb)

(1) The word *daz* has been inserted by the scribe with a caret.
(2) An A virga has been erased.
(3) An A virga has been erased.
(4) This section was originally forgotten, and is inserted on a new staff at the bottom of the folio, using the II marker.
(5) A B-D pes was erased.
(6) A C-clef (shaped quite differently from the typical C-clef) has been erased from the top staff-line, along with an A virga.
(7) This B-flat accidental is roughly drawn.
(8) This punctus in the text appears to be a stray mark.
(9) This punctus is also apparently a stray mark.
(10) An extra D virga (for the second syllable of *wnne*?) has been erased.
(11) The B-flat accidental has been mistakenly entered in the D space.
(12) An A virga at the end of the climacus has been erased and considerably smudged. The correct G virga is entered (by necessity) outside of the margin.
(13) An extra D virga (for the final syllable of *getragen?*) has been erased.
(14) An A virga concluding the climacus has been erased, just as before at vber not.
(15) An F virga has been erased; many of the previous lines began with the note F.
(16) In the text-underlay, a t at the end of la has been erased.
(17) Two virgae on the bottom staff-line have been erased. Evidently, the scribe decided to change clef after entering these neumes.
(18) A G-F clivis has been erased; this is the next neume entered on the following line.
(19) An C-clef on the second staff-line has been erased.
(20) An F virga has been erased.
(21) An A virga has been erased
(22) A G virga has been erased
(23) The text-underlay for \( tv \) has been corrected from originally written \( tzv \).
(24) An F virga has been erased.
(25) Stray mark in MS.
(26) These four neumes have been corrected up a step, from originally written notes G F G F-E.
(27) All three of these lines originally had alternate text, erased but still faintly visible, with the correct text entered on top.
(28) An additional G virga (for the second syllable of velde?) has been erased.
(29) An A virga (for the second syllable of golde?) has been erased.
(30) The text-underlay of dir has been corrected from originally written wir.
(31) A G virga has been erased.
A custos has been entered at the bottom of this folio. Although this custos does occur immediately before a page-turn, previous folios have not had any custodes. This is one of only three custos marks in Alexander’s section of J (the others are in Ton V on fol. 24vb, and the next folio 27vb); in each case it occurs when the page break splits a word or phrase.

Next to the custos in the margin appear to be three pen trials.
An A virga (for the second syllable of tobe?) has been erased.
(34) An A virga has been erased.
(35) These three notes have been corrected from the originally written notes E E F.
(36) This climacus has been corrected from an originally written A-G-F climacus.
(37) Another custos has been entered at the end of this folio. In this instance, there is not a page-turn, as the Ton continues on the recto of the following folio.

This is one of only three custos marks in Alexander’s section of J (the others are in Ton V on fol. 24vb, and the previous folio 27rb); in each case it occurs when the page break splits a word or phrase.
(38) The text-underlay of schilt has been corrected.
(39) The text-underlay of velt has been corrected from originally written welt.
(40) These four neumes have been corrected down a step, from originally written notes E E E D-E.
(41) An additional D virga has been erased.
(42) This entire phrase has been corrected up a step.
(43) In the text-underlay, a final $n$ in *troie* has been erased.

(44) In the text-underlay, a final $n$ in *kroye* has been erased.
Das ist des wildyn alexandryvs leych

Eyn truezhites clagyn ist daz mich vor sneyt myn

(1) This passage appears to be a scribal error; to match the preceding line, these neumes should be transposed up a step.

(2) A G has been erased.

(3) There is a stray mark immediately above the C staff-line which almost resembles a neume.

(4) The a in the text-underlay is written above the e in a lighter ink color; perhaps added later.
(5) A hole in the parchment is visible, along with stitch-holes that repaired it during its preparation, prior to the entry of text.
(6) This text is unreadable and is here emended following the LDM.
(7) The other side of the hole in the parchment (seen on the previous folio) is visible here.
(8) A combination G-C clef has been carefully erased.
(9) The rubricator has missed this letter, leaving only the small cue letter originally entered by the main scribe.
(10) There is a spot of discoloration, perhaps a grease spot or corrosion, partially obscuring the n of rotyn.
(11) This text is unreadable and is emended here following the LDM (which itself adopts the conjecture of the KLD of *dar* for the first word).
(12) There is a grease spot here.
(13) In the text-underlay, a *d* has been erased from the end of *bren*.
(14) An unusually-shaped hole in the parchment is visible here, surrounded by stitch-holes.
(15) The text-underlay of *vert* has been corrected from the originally written *wert*.
(16) Rubrication missing.
(17) Rubrication missing.
(18) The text-underlay of *vrowyn* has been corrected from the originally written *wrowyn*.
(19) The text-underlay of *vch* has been corrected from the originally written *pch*.
(20) The other side of the hole in the parchment (seen on the previous folio) is visible here.
(21) This text is unreadable and is emended here following to the LDM.

(22) This flat sign is inexplicable and an unusual shape; it is possible that it is a crude d to serve as a cue letter for the rubricator.

(23) This initial closely resembles other initials for the uncial form of the letter D. An ambiguous cue letter is partially visible within the initial, and another cue letter may be present on the staff above mane. However, there are numerous stray marks in this area of the folio, including ink splattering.

(24) In the text-underlay, a g has been erased from the end of spil.
This text is unreadable and is here emended following the LDM. There was probably an additional syllable beneath the C at the beginning of the line; perhaps “da”?


