

## Abstracts

### Articles

#### The role of music in Jaufrè Rudel's songs of love and crusade

► *Uri Jacob*

*The article provides a close, interdisciplinary reading of the earliest extant vernacular lyrics in which the spheres of crusading and courtly love intersect. This aspect is examined in three cansos by the early troubadour Jaufrè Rudel, probably composed in the period preceding the Second Crusade (1147–1149). As these songs are preserved in notated versions, the analysis focuses on how this thematic intersection goes hand in hand with unusual melodic, modal, and formal means that articulate not only syntactical and rhetorical aspects within their texts, but also key ideas such as longing, distance, and spiritual quest. It is also demonstrated how such multilayered representations of processes shared by the different media inherent of this genre result in ingenious links between different songs, in this case by the same poet-composer. Thus, the joint examination of these three songs demonstrates the extent to which generic interplay takes a significant role in the conveyance of meaning in medieval song.*

#### Attributions et signatures-rébus dans les sources musicales (ca 1400-1530)

► *Guillaume Bunel*

*Substituting musical notes for one or two syllables of a musician's name (Guillaume Du Fay, Matheus Pipelare, Johannes Rezon, etc.), rebus signatures or attributions have been attested in musical sources since the end of the fourteenth century, and are widespread in Flemish, French and Italian sources from c.1400-1530. A marker of individual identity as well as a gesture of self-affirmation, the rebus signature or attribution also indicates the profession of the referent, composer or musician, and constitutes the stereotypical manifestation of the musical profession. Designed to be deciphered in a playful way, it creates a complicity between writer and reader, implicitly integrating the latter into a community of musicians. Used both as phonetic signs and professional emblems, musical notes hark back to important traditions of self-identification in the Middle Ages and the Renaissance: canting arms, printers' marks, mottoes and emblems. More broadly related to the play on sounds and signs typical from the fifteenth century, attributions and rebus signatures are full of ramifications. This article attempts to reveal their rich polysemy, focusing in particular on the study of two sources or groups of sources containing an unusual number of rebus attributions: the manuscript GB-Ob, Ms. Canon. Misc. 213, and the manuscripts from the workshop of Petrus Alamire.*

**Les échos de Farinelli à la Chapelle royale de Madrid :  
Charles III et les Lamentations de Niccolò Conforto (1766)**

► **Luis López Morillo**

*In 1760, Charles III dismissed Farinelli after several decades at the service of the kings of Spain. However, some of the artists who had collaborated in the operas that the castrato had organised at the Spanish Court during the previous reign remained in Madrid at the service of the new king. Among these artists was the Neapolitan composer Niccolò Conforto, who six years after Farinelli's departure composed a complete cycle of nine Lamentations for the Holy Week held in front of the Spanish royal family in 1766. The first part of the article analyses the changes that music underwent at the Spanish Court during the early years of Charles III's reign, as well as the historical and ceremonial context for which these lamentations were intended. The second part is devoted to the singers who first performed these cycle of works. It concludes with an approach to their structure and to the originality of their instrumentation, within the vast repertoires of lamentations composed for the Royal Chapel of Madrid during the eighteenth century.*