

I

Basic information

Trouvère: Hugues d'Oisy

Incipit: *En l'an que chevalier sont / Abaubi*

Numbering: RS 1924a; Li 114, 1; Ti n/a

Base version(s): [M](#)

Type(s): Romance; Tournament

Editions:

Text only: Arthur Jeanroy, 'Notes sur le *Tournoiement des dames*,' *Romania* 28 (1899), 240-44; Andrea Pulega, *Ludi e spettacoli nel Medioevo: I Tornei di Dame* (Milan: La Goliardico, 1970), 3-9, notes at 85-97.

English translation only: David Crouch, *Tournament* (London and New York: Hambledon and London, 2006), 167-71.

Text and music, English translation: Dillon

II

Sources and versions

Sources:

With attribution:

[M 50](#); [T 53v](#)

Variable number and/or verse order: N

Alternative melodic versions: N

Contrafacta (same melody, different text): N

VERSION 3

III

Form

Versification:

Catalogue: Mölk 798, 1

Poetic form:

Number of stanzas: 9

Lines per stanza: 27

Form: *coblas singulares*

Stanza form (by line of poetry):

* For the sake of clarity, I break down the lengthy stanzas into subsections, corresponding to changes in the highly repetitive melodic patterns of the song. Melodic units are indicated in capitals.

(1)[1-6]

Melody:	A	A	A
Rhyme scheme	A b	a b	a b
Syllable pattern:	7 3	7 3	7 3

(2) [7-9]

Melody:	A' A' A'
Rhyme scheme:	b b b
Syllable pattern:	7 7 7

(3) [10-21]

Melody:	A''	A''	A''
Rhyme scheme:	b b b a	b b b a	b b b a
Syllable pattern:	7 4 4 4	7 4 4 4	7 4 4 4

(4) [22-27]

Melody:	B	B	B
Rhyme scheme:	a c	a c	a c
Syllable pattern:	6 6	6 6	6 6

Rhyme sounds:

	1	2	3	4	5	6	7	8
a:	-ont	-oit	-a	-aigne	-a	-i(eïs)	-i(eiz)	-ent
b:	-i	-er	-ant	-ent	-on(t/m)-a	-oi(ai)	-é	
c:	-er	-ant	-ent	-on	-é	-er	-art	-a

Musical form(s):

(1): A A A
 (2): A' A' A'
 (3): A'' A'' A''
 (4): B B B

Rhyme words:

[to add]

IV

Song's environment

[NOT YET FILLED IN FOR THIS SONG – IT'S A DIFFERENT BEAST – SEE THE PDF IN THE PACK WITH IDENTIFICATION OF THE HISTORICAL LADIES IN THE SONG]

WHO:

Trouvère (self-referencing): Y/N
[details]

Other trouvères: Y/N
[details]

People (identified): Y/N
[details]

People (unidentified): Y/N
[details]

Personifications: Y/N
[details]

Literary characters: Y/N
[details]

Animals: Y/N
[details]

PLACE:

Places (specified): Y/N
[details]

Places (unspecified): Y/N
[details]

Spaces (indoors): Y/N
[details]

Spaces (outdoors): Y/N
[details]

Nature: Y/N
[details]

Objects: Y/N
[details]

WHEN:

Events (historical): Y/N
[details]

Events (imaginary): Y/N
[details]

Temporal cues: Y/N
[details]

Tenses/MOODS: Y/N
[details]

Seasons: Y/N
[details]

Weather, temperature: Y/N
[details]

SOUNDS:

Performance (singing): Y/N
[details]

Performance (singing, avian): Y/N
[details]

Performance (speaking): Y/N
[details]

Dialogue: Y/N
[details]

Reported speech or song: Y/N
[details]

Other sounds: Y/N
[details]

ADDRESS:

[Y/N for the categories; then include summary of envois and sources]

Direct address: Y/N
[details]

Envois: Y/N
[details]

Dispatch language: Y/N
[details]

SOCIAL CUES:

Feudal language: Y/N
[details]

Titles: Y/N
[details]

Family designations: Y/N
[details]

Religious designations: Y/N
[details]

THOUGHTS, FEELINGS, SENSATIONS:

Memory, remembrance: Y/N
[details]

Joy: Y/N
[details]

Fear: Y/N
[details]

Separation: Y/N
[details]

FORMULAE:

[TBC – could we explore capturing key formulae as a separate category, or build it into the preceding categories?]

V

Song networks

Citation in other songs: Y/N

Citations of other songs: Y/N

Shared versification: Y/N

[details] (could this be done through Mölk searches?)

Citation in romances: Y/N

Other citations: Y/N

VERSION 3

VI

Other things

Total number of transmissions in song-only contexts:

Total number of transmissions in non-songbook sources:

Total number of verse orders:

Total number of melodic versions:

Total number of contrafacta:

Total number of romance citations:

Total number of other citations:

Dateable evidence: Y

VII

Notes and follow-up

Notes, observations:

Things to follow up on:

VIII

Key bibliography

IX

Reflections

LOG