

Anonymous

Par dieu, ma dame, c'est a tort a 3

Edition and comments by
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October 2022

<http://chansonniers.pwch.dk/CH/CH116.html>

This edition is extracted from the online project *The Copenhagen Chansonnier and the Loire Valley' chansonniers*, which consists of linked html-files and a great number of single PDF editions. It can be accessed at <http://chansonniers.pwch.dk/>.

Each html-file about a song contains lists of sources, and edition and translation of the poetic texts, discussion of the main sources and comments on text and music. Separate files hold lists of contents and descriptions of the sources. Other files contain papers and notes on related topics. The online edition offers many cross references and links to online facsimile editions. These links had to be simplified in the present edition.

Each version of a song is regarded as a valid performance by a scribe/musician, and therefore they are published separately. In most cases there will be no attempts to imagine the intentions of the composer or to reconstruct exactly what the composer had written when the music left his pen. Rather the aim is to interpret the written music in largely the same way as 15th century performers may have read it. Many details, which in one source are different from other sources, must be accepted by the editor as valid elements in a performance of the actual source. Sources marked by an asterisk * are included in the edition.

Sigla

The related 'Loire Valley' chansonniers

Copenhagen	Copenhagen, The Royal Library, MS Thott 291 8° http://www.kb.dk/permalink/2006/manus/702/dan/0+recto/
Dijon	Dijon, Bibliothèque Municipale, Ms. 517 http://patrimoine.bm-dijon.fr/pleade/img-viewer/MS00517/viewer.html
Laborde	Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier) https://www.loc.gov/resource/ihas.200152631.0/?sp=1
Leuven	Leuven, Alamire Foundation, Manuscript without shelf number (Leuven Chansonnier) http://depot.lias.be/delivery/DeliveryManagerServlet?dps_pid=IE9381778
Nivelle	Paris, Bibliothèque nationale, Rés. Vmc. ms. 57 (Chansonnier Nivelle de la Chaussée) http://gallica.bnf.fr/ark:/12148/btv1b55007270r/f1.image
Wolfenbüttel	Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag. http://diglib.hab.de/wdb.php?dir=mss/287-extrav

Text source

Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
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Par dieu, ma dame, c'est a tort 3v · Anonymous

Appearance in the group of related chansonniers:

*Dijon ff. 125v-127 »Par dieu, ma dame, c'est a tort« 3v

*Nivelle ff. 46v-48 »Par dieu, ma dame, c'est a tort« 3v

Text: Bergerette layé; full text in both sources; also found in Paris 1719 f. 94v.

After Nivelle and Dijon:

Par dieu, ma dame, c'est a tort
que tant vous mettez vostre effort, 1)
par si tresfort, 2)
d'ainsi m'avoir du tout pugny
de vostre grace et forbanny 3)
disant "nenny,
jamais n'avrez de moy confort!".

Que puis je avoir vous mesfait 4)
veu que jamais n'ay riens forfait?
Pourquoy mon fait
ne doye estre beaucoup milleur? 5)

Fault il que je soie desfait,
sans ce que mon veul soit parfait,
mais imparfait
a l'apetit de grant rigueur?

Mourir me fault par desconfort
sans jamais avoir reconfort
en mil lieu fort
ne foible par vueil de soucy,
affin que chacun die aussy 6)
que vivre ainsi
plus ne me fault, je m'en fais fort. 7)

Par dieu, *ma dame*, c'est a tort
que tant vous mettez vostre effort,
par si tresfort,
d'ainsi m'avoir du tout pugny
de vostre grace et forbanny
disant "nenny,
jamais n'avrez de moy confort!".

By God, my lady, it is unjust
that you put so much effort,
very much indeed,
thus to have me totally punished
and banished from your love
saying "No,
you will never get any relief from me!"

What can I have done of wrong to you
as I never in anything have failed?
Why might not my doing
be much better?

Was it that I might be amiss,
without what would make my longing perfect
but imperfect
in desire for great strictness?

I shall die of unhappiness
without ever getting relief
neither strong
nor weak after the pain's wish,
so that everyone can say
that to live like this
I cannot any more, I must try harder.

By God, my lady, it is unjust
that you put so much effort,
very much indeed,
thus to have me totally punished
and banished from your love
saying "No,
you will never get any relief from me!"

1) Dijon, line 2, "que tant avez mis vostre ..."

2) Nivelle, Line 3, missing (error)

3) Dijon, line 5, "de vostre amour ..."

4) Nivelle, line 8, "... avoir vous vous mesfait" (error)

5) Dijon, line 12, "nèn deust estre ..."

6) Dijon, line 21, "--- chacun voie aussi"

7) Dijon, line 23, "plus ne pourroie ..."

Evaluation of the sources:

This curious *bergerette* was entered into the Dijon and Nivelles chansonniers by their main scribes after different exemplars. In Nivelles the song stands without errors in the music and quite straightforward, while the Dijon version adds passing notes and dotted figures especially to the upper voice (bb. 7.3, 8.1-2, 14.2, 22.1, 24.1, 35.1), sometimes enlivening the texture, sometimes not – in bar 3 the result is parallel fifths between tenor and contra as well as between superius and tenor. Furthermore. It looks as if the Dijon scribe did not understand the *ouvert-clos* repetition in the couplets. He has marked it with a *signum congruentiae* in superius and tenor above the *brevis* notes that are the last notes in the *ouvert*-ending, and then the music goes on with the *clos*-ending – it means that bar 43 is notated twice. This way of indicating repetition is not any more enigmatic than repetitions in many other instances. The Nivelles version is absolutely clear with fermata or signum over the first note in bar 43 followed by repetition sign in all the voices. Moreover, the Dijon scribe has placed the short text lines that must be sung in bars 37-38 in bars 39-43, and the lines “n'en deust estre ...” and “a l'apetit ...” are written below each other in bars 43-51, and thus showing no awareness of the *ouvert-clos* pattern.

Probably both scribes found it difficult to copy music and text of this song in a satisfactory way. The Dijon scribe misplaced the text in the couplets, and the Nivelles scribe overlooked a short line in the refrain, but the most important difference appears in their use of hexachordal signatures. Dijon has flats in all three voices, while Nivelles only has a flat in the upper voice. It is obvious that B-flats are needed at the beginning and the end of the refrain according to its F-tonality, but otherwise superius and tenor oscillate between the notes B and E in a way that any singer would recognize as fitting within hexachords on G (an interpretation based on Bb-hexachords sends this song off the rails); for long stretches naturals have to sound. How to clarify this situation without resorting to the use of accidentals?

The Dijon scribe offers a conventional solution by indicating signatures of one flat in all voices. However, it is quite easy to see where one has to sing flats that are not indicated, while introducing many naturals is quite demanding. Therefore I think that the Nivelles scribe found the obvious solution by being completely unconventional. In this period songs that waver tonally are as a rule notated with one flat less in the upper voice. Doing the opposite forces the performers to be alert. Any way, it is impossible to perform this song without first trying it out and after some discussions between the singers.

In both sources the music starts with a general pause consisting of a *brevis* and two *semibreves*. The introductory *brevis* bar was not meant to be performed in the realized form, and therefore it is not counted in the edition. It seems to be a device meant to insure absolute notational clarity in the cases where a song starts with an upbeat in all voices and the opening is homorhythmically designed.¹

1 See further my note ‘On chansons starting with a general pause’ at <http://chansonniers.pwch.dk/NOTES/GeneralPause.html>.

Comments on text and music:

This is the song of a scorned lover who really cannot quite understand why he is rejected – he will try to better himself. Maybe his declarations are not completely trustworthy. The form of the poem seems unnecessary convoluted. It is a bergerette layé, a cinquain consisting of five and three lines, in which two short lines are interpolated into refrain and tierce and one short line in each couplet. It makes it difficult for the poet to vary the very rich rimes, close to equivoques, “fort/tort” and “ny/sy” which run through refrain and tierce, while the couplets have “fait” and “-eur”. The lover’s despair becomes shaded by a heavy monotony.

The untrustworthiness is enforced by a setting for male voices with an upper voice ranging between *a* and *a'*, a tenor *b-e'*, and a low contratenor *F-c'* which several times moves above the tenor. A more or less fixed motive permeates the setting, *c-B-c-e* etc., starts in the tenor bar 5 and is then developed by superius and tenor, repeated by the tenor in straight form bars 13-16, and comes – now augmented by a suspension figure – as an octave canon bars 16-19 between superius and tenor and reappears in the couplets’ *ouvert* ending.

The texture lives up to any ideals of variation. It starts in homophony, triple time with upbeat in the first long poetic lines, contains contrasting settings of the short lines with staggered entries of the three voices, passages in double time patterns and strict and free canons. The couplets form a fine contrast by being in *tempus imperfectum* and starting in homophony without upbeat. Normally in a bergerette in triple time we meet couplets in *imperfectum diminutum* in larger note values, that is, in a 3:4 tempo relation which causes a slight slowing down of the activity. Here, with a 3:2 relation and a slight shortening of the note values, we get nearly the same effect. Possibly with a more noticeable slowing down of the speed.

In spite of all this *variatio* it is not possible to overhear that monotony creeps in. The motivic repetitions and the narrow range within which the superius goes back and forth and regularly touches the same top notes, all this along with the overblown poem breeds a suspicion that the song is sarcastic, making fun of lovelorn songs.

Dijon no. 103

Par dieu, ma dame, c'est a tort [Anonymous]

Dijon, Bibliothèque Municipale, MS 517, ff. 125^v-127

[Superius] Mensura = d

1) 1.4. Par dieu, ma da - me, c'est des a con -
 3. Mou - rir me fault par des - con -

Tenor

1.4. Par dieu, ma da - me, c'est des a
 3. Mou - rir me fault par des - con -

Contraténor

1.4. Par dieu, ma da - me, c'est des a tort
 3. Mou - rir me fault par des - con - fort

5

tort fort que sans tant a - vez mis voir vos tre_ef - fort,
 fort sans ja - mais a - voir re - tre_ef - fort

tort fort que sans tant a - vez mis voir vos tre_ef -
 fort sans ja - mais a - voir re - con -

que sans tant ja - mais a - vez mis voir vos tre_ef -
 sans ja - mais a - voir re - con -

9

par si tres - - - fort, d'ain - si m'a -
 en mil lieu fort ne foi - ble

fort, fort par si tres - - - fort, d'ain - si m'a -
 fort en mil lieu fort ne foi - ble

fort, fort par si tres - - - fort, d'ain - si m'a - voir
 fort en mil lieu fort ne foi - ble par

13

voir du tout pu - - - gny de
 par veul de sous - - - si, af -

voir du tout pu - - - gny
 par veul de sous - - - si,

du tout pu - - - gny de
 veul de sous - - - si, af - fin

1) All voices, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.

2) *Contraténor*, bar 13.3, *g* is a *semibrevis* (error).

17

vos tre_a - mour et for - - - ba - - -
fin que cha - cun voi - - - e_aus - - -

21

ny di - sant "nen - ny, ja - mais n'a - vrez
si que vi - vre_ain - si plus ne pour - roye,

25

de moi con - - - fort!".
je m'en fais fort.

3) *Superius*, text 1, bars 19 ff, the placement of words in MS is not aligned with the music.

29

2a. Que puis je a - voir vous mes - fait veu sans que ja - mais n'ay
 2b. Fault il que je soi - e des - fait, fait, sans ce que mon veul

35

riens for - - - fait? 4) Pour - quoy mon fait n'en
 soit par - - - fait, fait, mais im - par - fait a

40

deust es - tre beau - cop mil - leur? 1. 2. 5)
 l'a - pe - tit de de grant ri - - -

45

6) gueur?
 gueur?
 gueur?

4) *Superius*, text 2a and 2b, bars 37.2 ff, the placement of words in MS is not aligned with the music.

5) *Superius*, text 2a and 2b, the last limes "n'en deust ... / a l'apetit ..." are placed below bars 43-51.

6) *superius*, bar 46.2, f' er en *semibrevis* (error).

Nivelle no. 37

Par dieu, ma dame, c'est a tort [Anonymous]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,
Chansonnier Nivelle de la Chaussée, ff. 46V-48

[Superius]

Mensura = d

1) 1.4. Par dieu, ma da - me, c'est des a con -
3. Mou - rir me fault par des - con -

1.4. Par dieu, ma da - me, c'est des a
3. Mou - rir me fault par des - con -

1.4. Par dieu, ma da - me, c'est des a tort
3. Mou - rir me fault par des - con - tort

5 tort fort que sans tant ja - mais a - voir vos re - tre_ef - fort,
fort fort sans ja - mais a - voir re - con - fort

tort fort que sans tant vous met - tez vos re - tre_ef -
fort fort sans ja - mais a - voir re - con -

que sans tant ja - vous mais met - tez vos re - tre_ef
sans ja - mais a - voir re - con -

9 par si tres - - - fort, d'ain - si m'a -
en mil lieu fort ne foi - ble

fort, fort par si tres - - - fort, d'ain - si m'a -
en mil lieu fort ne foi - ble

fort, fort par si tres - - - fort, d'ain - si m'a -
en mil lieu fort ne foi - ble voir

13 voir du tout pu - - - gny de
par vueil de sou - - - cy, af -

voir du tout pu - - - gny
par vueil de sou - - - cy,

du tout pu - - - gny de
vueil de sou - - - cy, af - fin

1) All voices, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.

17

vos - tre gra - ce_ et for - ban - - -
fin que cha - cun di - e_ aus - - -

de vos - tre gra - ce_ et for - ban - - -
af - fin que cha - cun di - e_ aus - - -

vos - tre gra - ce_ et for - ban - - -
que cha - cun di - e_ aus - - -

21

ny di - sant "nen - ny, ja - mais n'a - vrez
sy que vi - vre_ ain - si plus ne me fault,

ny di - sant "nen - ny, ja - mais n'a - vrez
sy que vi - vre_ ain - si plus ne me fault,

ny di - sant "nen - ny, ja - mais n'a - vrez
sy que vi - vre_ ain - si plus ne me fault,

25

de moy con - - - fort!'.
je m'en fais fort.

de moy con - - - fort!'.
je m'en fais fort.

de moy con - - - fort!'.
je m'en fais fort.

