

Anonymous

*La fiance que j'ay en vous a 3*

Edition and comments by  
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<http://chansonniers.pwch.dk/CH/CH261.html>

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

### *Other sources*

Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
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### *Text sources*

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
London 380	London, BritishLibrary, MS Lansdowne 380

### *Literature*

Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923
Wallis 1929	N. Hardy Wallis (ed.), <i>Anonymous French Verse: An Anthology of Fifteenth Century Poems from Manuscripts in the British Museum</i> . London 1929

*La fiance que j'ay en vous* 3v · Anonymous

*Appearance in the group of related chansonniers:*

\*Nivelle ff. 25v-26 »La fiance que j'ay en vous« 3v

*Other musical sources:*

Paris 15123 ff. 47v-48 »Lefranche que j'ay en vous« 3v

*Text:* Rondeau quatrain; full text in Nivelle; also found in Berlin 78.B.17 f. 94v, ed.

Löpelmann 1923, pp. 149-150; London 380 f. 243v, ed. Wallis 1929, p. 126.

After Nivelle:

La fiance que j'ay en vous,  
mon amy, sans ung autre eslire,  
me fait oublier le martire  
que j'ay et tout mon grant courroux.

The trust that I have in you,  
my lover, without wanting any other man,  
makes me forget the torture  
that I suffer and all my great rage.

Car une foiz nous verrons nous;  
mais qu'est ce qui le me fait dire?

For one day we will see each other;  
but what is it that tells me so?

La fiance *que j'ay en vous*,  
*mon amy, sans ung autre eslire.*

The trust that I have in you,  
my lover, without wanting any other man.

Par dieu, voire, et maugre tous  
ceulx qui ont voulu contredire,  
autre que dieu ne nous puet nuyre  
car a ce j'ay tout mon recours:

By God, for certain, and despite all  
those who wanted to deny it,  
no one but God can harm us  
for I rely completely on this:

La fiance *que j'ay en vous*,  
*mon amy, sans ung autre eslire,*  
*me fait oublier le martire*  
*que j'ay et tout mon grant courroux.*

The trust that I have in you,  
my lover, without wanting any other man,  
makes me forget the torture  
that I suffer and all my great rage.

*Evaluation of the sources:*

Copied by the main Nivelle scribe with a small error in the contratenor only. The slightly later so-called “Chansonnier Pixérécourt” (Paris, Bibliothèque Nationale, ms. f.fr. 15123) has nearly the same version of the music with only the refrain as text. The main differences appear in the contratenor, especially in bars 9.3 to 15.

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 rondeau 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.<sup>1</sup> The case of “La fiance que j'ay en vous” is, as we shall see, different.

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

It is quite obvious that the scribe (or the exemplar) of the Paris 15123 version has tried to make the music a bit easier to perform. Two of the *breves* in the first line have been split up into two *semibreves* each (tenor bb. 1.3-2.1 and contra bb. 2.3-3.1), which certainly must ease the singers' deliberations. And after the second note in bar 13 he has added a *punctus divisionis* that makes clear the shortening of the preceding *brevis* in ligature, even if the expected pattern of perfections has shifted.

*Comments on text and music:*

This song is a joke. A woman assures us of her absolute confidence in her lover, who she has not seen for a long time and who has caused her great anguish. The music tells us that her trust is a lie. Certainly, it is written for a high voice (*c'-e''*) posing as a female speaker and two high tenors in the same ranges (*g-g'* and *g-a'*), that is, in a high tessitura. It is notated in *tempus perfectum* and opens as mentioned with a general pause of a full *brevis* bar followed by two *semibrevis* rests. The only thinkable explanation for this procedure is to assure that all voices are aware of the upbeat in a homorhythmic texture in triple time. But the song is not in triple time, it is only notated in *tempus perfectum*. It is not very homorhythmic, and the upbeat effect is somewhat destroyed by the *brevis* value in the tenor. If one succeeds in performing the song after this notation, in spite of its displaced patterns of perfections and displaced middle and final cadences, it sounds as a lively, quite funny song in double time – as shown in the alternative edition, where the main cadences fall as they are meant to.

Its main gimmick is a fanfare-like canonic imitation on the triad *c'-e'-g'*, in which the three voices are treated as equal. It comes twice, every time intoned by the contratenor, at the start of the second line "mon amy" (b. 6) with two *semibreves* between the entries, and stretto-like at the fourth line (b. 19) with only a *minima* between the voices.

Is it a response to Caron's exquisite and widely known male song »Accueille m'a la belle au gent atour«?<sup>2</sup> It has the same general pauses, same disposition of voices, and it lets the first C-triad 'fanfare' lead to the middle cadence, just like in Caron's song. Maybe it is mocking its model. Or the composer knew the fanfare at the end of Guillaume Du Fay's »Se la Face ay pale«.<sup>3</sup> But a fanfare twice is a little overdone – making fun in sound at the lady's trust?

The real fun is on the pages. The listener would never know that this song appears in a lying disguise, but the reader of the small chansonnier having cracked the notation can chuckle in private. I would suspect Busnoys of being the author of this little joke.

2 See <http://chansonniers.pwch.dk/CH/CH039.html>.

3 See <http://chansonniers.pwch.dk/CH/CH202.html>.



Nivelle no. 21

La fiance que j'ay en vous [Anonymous]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,  
Chansonnier Nivelle de la Chaussée, ff. 25V-26

[Superius]

Mensura = d

1) 1.4. La fi - an - ce que j'ay en  
3. Par - dieu, voi - re, et mau - gre

1.4. La fi - an - ce que j'ay en  
3. Par - dieu, voi - re, et mau - gre

1.4. La fi - an - ce que j'ay en  
3. Par - dieu, voi - re, et mau - gre

5 vous, mon a - my, sans  
tous ceulx qui ont vou -

vous, mon a - my, sans ung  
tous ceulx qui ont vou - lu

vous, mon a - my, sans ung au - tre\_es -  
tous ceulx qui ont vou - lu con - tre -

9 ung au - tre\_es - li - re, me  
- lu con - tre - di - re, au -

au con - tre\_es - li - re,  
con - tre - di - re,

- - - li - re, me  
- - - di - re, au -

13 fait ou - bli - er le mar  
tre que dieu ne nous puet

me fait ou - bli - er le mar  
au - tre que dieu ne nous puet

fait ou - bli - er le  
tre que dieu ne nous

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

17

ti - - - re que j'ay et tout mon tout  
 nuy - - - re car a ce j'ay tout

ti - - - re que j'ay et tout mon tout  
 nuy - - - re car a ce j'ay tout

mar - ti - - - re que j'ay et tout mon tout  
 puet nuy - - - re car j'ay a ce j'ay tout

22

grant mon cour re - roux.  
 mon cour re - roux.  
 grant mon cour re - roux.  
 mon cour re - roux.  
 grant mon cour re - roux.  
 mon cour re - roux.

2a. Car u - ne foiz nous ver - rons nous;  
 2b. La fi - an - ce que j'ay en en vous,

2a. Car u - ne foiz nous ver - rons nous; mais  
 2b. La fi - an - ce que j'ay en en vous, mon

2a. Car u - ne foiz nous ver - rons nous; mais qu'est  
 2b. La fi - an - ce que j'ay en en vous, mon a -

7

mais mon qu'est ce qui le me fait di - re?  
 mon a - my, sans ung au - tre\_es - li - re.

qu'est ce qui le me fait di - re?  
 a - my, sansung au - tre\_es - li - re.

ce qui le me fait di - re?  
 my, sansung au - tre\_es - li - re.

2) Contra, bar 19.3, a minima is missing (error).

Nivelle no. 21 (double time version)

La fiance que j'ay en vous [Anonymous]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,  
Chansonnier Nivelle de la Chaussée, ff. 25<sup>V</sup>-26

[Superius]

Mensura = d

1) 1.4. La fi - an - ce que j'ay en gre  
3. Par - dieu, voi - re, et mau - gre

1.4. La fi - an - ce que j'ay en  
3. Par - dieu, voi - re, et mau - gre

1.4. La fi - an - ce que j'ay en vous,  
3. Par - dieu, voi - re, et mau - gre tous

7 vous, tous mon ceulx a - my, sans vous  
tous mon ceulx qui ont sans ung au -  
mon ceulx qui my, ont sans ung au -  
ceulx qui ont vou - lu con -

7 vous, tous mon ceulx a - my, sans vous  
tous mon ceulx qui ont sans ung au -  
mon ceulx qui my, ont sans ung au -  
ceulx qui ont vou - lu con -

7 vous, tous mon ceulx a - my, sans vous  
tous mon ceulx qui ont sans ung au -  
mon ceulx qui my, ont sans ung au -  
ceulx qui ont vou - lu con -

13 ung au - tre\_es - li - re, me fait ou - bli -  
lu con - tre - di - re, au tre que dieu

13 - tre\_es - li - re, me fait ou - bli -  
- tre - di - re, au tre que dieu

13 - li - re, me fait ou - bli -  
di - re, au tre que dieu

21 er ne le mar - ti -  
ne nous puet nuy -

21 er ne le mar - ti -  
ne nous puet nuy -

21 er ne le mar - ti -  
ne nous puet nuy -

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



27

re que j'ay et tout mon tout grant mon  
re car a ce j'ay tout mon tout grant mon

34

cour - - - roux.  
re - - - cours:

2a. Car u - ne foiz nous ver - rons nous;  
2b. La fi - an - ce que j'ay en vous, vous,  
2a. Car u - ne foiz nous ver - rons nous;  
2b. La fi - an - ce que j'ay en vous, vous,  
2a. Car u - ne foiz nous ver - rons nous; mais  
2b. La fi - an - ce que j'ay en vous, mon

9

mais qu'est ce qui le me fait di - re?  
mon a - my, sans ung au - tre\_es - li - re.  
mais mon qu'est ce qui le me fait di - re?  
mon a - my, sans ung au - tre\_es - li - re.  
qu'est ce qui le me fait di - re?  
a - my, sans ung au - tre\_es - li - re.