Johannes Tinctoris

Vostre regart si tresfort m'a feru a 3

Edition and comments by
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http://chansonniers.pwch.dk/CH/CH055.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' chamsonniers

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) https://data.idemdatabase.org/IE9381778/representation?fl_pid=FL9382190
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

Other sources

Florence 176	FFirenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176
Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Sevilla 5-1-43	Sevilla, Biblioteca Capitular y Colombina, MS 5-1-43

Vostre regart si tresfort m'a feru 3v · Tinctoris, Johannes

Appearance in the group of related chansonniers:

*Dijon ff. 27v-28 »Vostre regart si tresfort m'a feru« 3v Tinctoris
*Laborde ff. 79v-80 »Vostre regart si tresfort m'a feru« 3v Jo. tinctoris

Other sources:

*Florence 176 ff. 3v-4 »Vostre regard« 3v
Paris 15123 ff. 120v-121 »Vostre regart si tresfort m'a feru« 3v
Sevilla 5-1-43 ff. 85v-86 »Vostre regart si tresfort m'a feru« 3v

Text: Rondeau cinquain; full text in Dijon and Laborde. After Dijon and Laborde:

Vostre regart si tresfort m'a feru d'un dart poignant bien cler, fort esmoulu jusques au cueur, que ne sçay que je face; 1) si la pitié de vous ou vostre grace ne m'y sequeurt, je me tiens abatu.	Your regard has pierced me so violently by a radiant blinding dart, solidly forged and aimed at the heart, that I do not know what to do; if your pity or your mercy does not save me, I reckon myself crushed.
Si fort m'actaint que parfont l'ay sentu tout a travers si tres roide est venu, que tout pasme en suis cheu en la place. 2)	It hits me so hard that deeply I have felt it has penetrated entirely at such great speed that I at the spot have fallen into stupor.
Vostre regart si tresfort m'a feru *d'un dart poignant bien cler, fort esmoulu* *jusques au cueur, que ne sçay que je face.*	Your regard has pierced me so violently by a radiant blinding dart, solidly forged and aimed at the heart, that I do not know what to do.
Si la doulceur qu'en vous croist et a creu 3) n'envoie confort, que tant j'ay actendu, ne l'a doulcist le grant mal que j'embrasse, 4) vendra la mort qui ung checun amasse et me prendra du lit tout estendu.	If the sweetness, which grows and has grown in you, does not send the comfort, for which I have waited so long, or it has sweetened the great unhappiness that I embrace, let come the death, which amasses everyone, and fetch me from the bed, where I lie stretched out.
Vostre regart si tresfort m'a feru *d'un dart poignant bien cler, fort esmoulu* *jusques au cueur, que ne sçay que je face;* *si la pitié de vous ou vostre grace* *ne m'y sequeurt, je me tiens abatu.*	Your regard has pierced me so violently by a radiant blinding dart, solidly forged and aimed at the heart, that I do not know what to do; if your pity or your mercy does not save me, I reckon myself crushed.

1) Laborde, line 3 "...que je ne sçay que face",
2) Laborde, line 8 "que tout paume ... on la place",
3) Dijon, line 12, "... croist a creu",
4) Dijon, line 14, "... j'ambrace",
– a few additional differences in spelling.

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Evaluation of the sources:

The Dijon scribe copied this song twice using the same exemplar, and in both instances he named Tinctoris as its author. The independence of the Dijon scribe is clearly demonstrated here, as he against all other sources decided that a hexachordal signature of one flat in the tenor did not serve the setting. His exemplar probably had the standard configuration of no signature in the upper voice and a flat in each of the lower voices. The reason for this assumption is the following: When he copied the song into the Dijon chansonnier, he very carefully changed a *semibrevis B* in the contratenor (bar 24.2) into two *minimae* sounding the notes *A-B*, because he wanted to hear an *e*-natural in bar 23.2, thus maintaining this three-part imitative complex (bb. 21-31) without any flattening of the Es. A performance according to his exemplar, which with great probability is preserved in the MS Florence 176, would have a quite different sound at the end of the rondeau's first section, and this influences the balance of the song (see the edition according to Florence 176). Concerning Florence 176, this source was probably copied from a French exemplar, which was contemporary with Dijon and Laborde.[1]

When the Dijon scribe some time later entered the song into Laborde using the same exemplar, he forgot about this needed change in the contratenor, but insisted on omitting the signature in the tenor. In return, he this time included the word "et" in the poem's *tierce* and exchanged the word "pasme" with a synonym "paume".

The Pixérécourt MS (Paris 15123) and Sevilla 5-1-43 both have the same version as Florence 176 with a few variants, primarily concerning cadential decorations.[2]

Comments on text and music:

The depressed and rather heavy-handed poem, a rondeau cinquain, is set for a structural duo of superius and tenor placed an octave apart (*c'-d''* and *d-d'*), which is complemented by a wide-ranging contratenor (*G-d'*) that occasionally crosses above the tenor. The setting is quite syllabic with some melismatic endings; especially the first two lines in the tenor are concisely formulated. The most interesting in this song is the two spots of imitation, in which all three voices participate: the 3rd line (bb. 21-31) where contratenor and tenor start an octave and a fifth below the upper voice, and the 4th line (bb. 32-42) in reversed order and restricted to the octave. As reproduced in Florence 176, the composer surely intended a contrast between the end of the first section with a sound moving towards the flat side and the start of the 2nd section clearly formulated in the rising D-scale displaying natural Es in all voices – recalling the natural E of the opening gesture. The Dijon scribe undid this contrast by his removal of the flat signature in the tenor and by changing a crucial note in the contratenor. Thereby his version, while still sounding well, became more lackluster than Tinctoris probably had wished for.

Florence 176 has two interesting traits not found in other sources: In the contratenor bar 39 a note repetition makes the text underlay smoother, and in bar 54 the breaking up of a *brevis* into note repetitions forces the repetition of the last four syllables of the line –

1 See further the description in my edition *The Complete Works of Gilles Mureau (c1442-1512) – poet-musician of Chartres* at http://www.pwch.dk/Publications/PWCH_Mureau.pdf.

2 see Johannes Tinctoris (ed. W. Melin): *Opera omnia* (Corpus mensurabilis musicae 18) American Inistitute of Mmusicology 1976, p. XIV.

and now the repeated *G*s in bar 53 (also in Dijon, Laborde, and Paris 15123) make sense. If they reflect Tinctoris' intentions, he was a bit more conscious of the placement of the text in the contratenor than many of his contemporaries.

This song was composed while Tinctoris worked in Central France, probably during his years in Orléans in the 1460s, and contemporary with his setting of »Helas, le bon temps que j'avoie« [or "Helas m'a tresparfecte amye").[3]

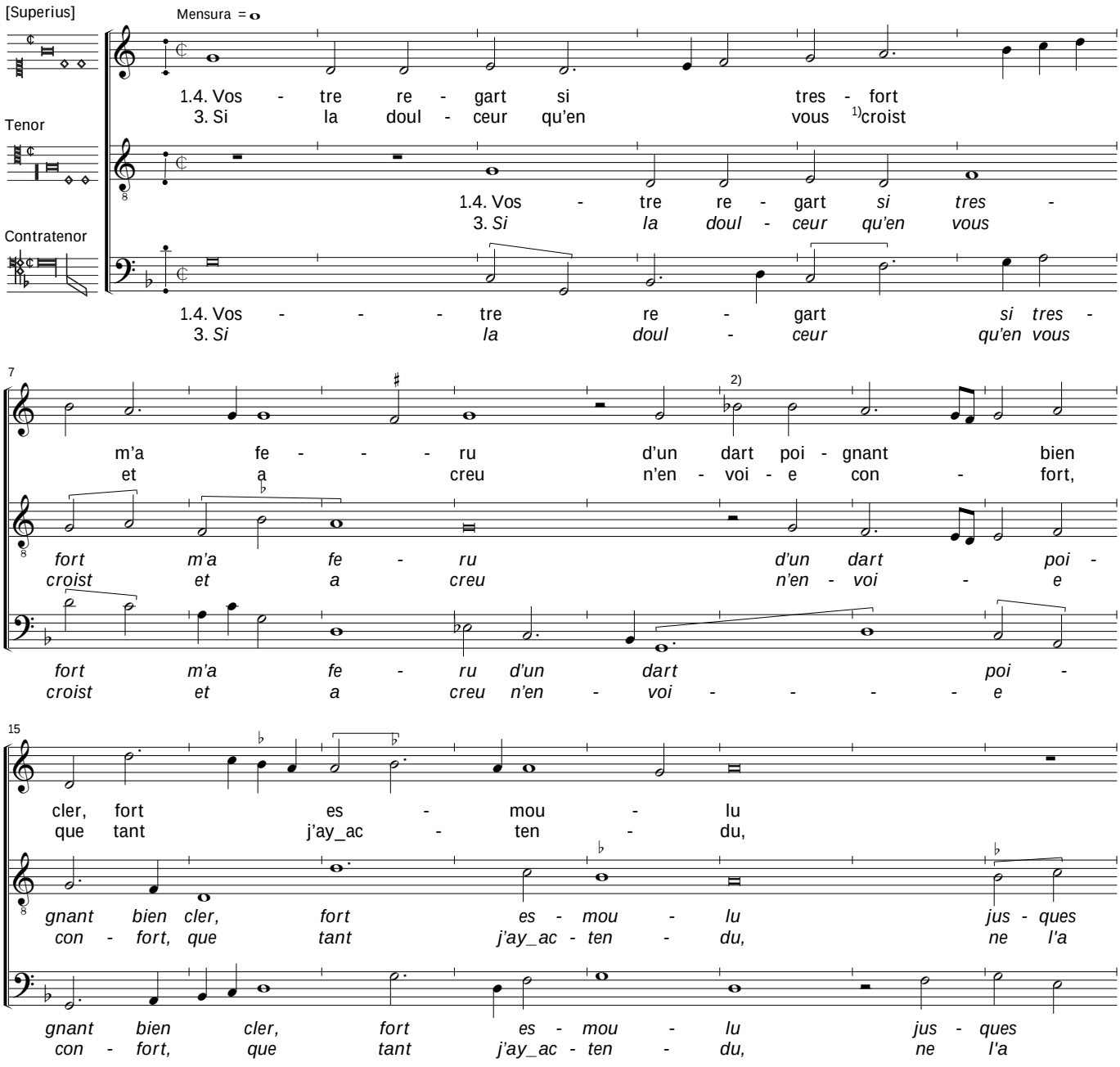
3 Cf. http://chansonniers.pwch.dk/CH_X/Sev5-I-43_60.html.

Dijon no. 23 Tinctoris, *Vostre regart si tresfort m'a feru*

Dijon, Bibliothèque Municipale, MS 517, ff. 27v-28: Tinctoris

Laborde no. 65

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 79v-80: Jo. Tinctoris



1) *Dijon, Superius, text 3,* bar 5.2 "... croist a creu".
2) *Dijon, Superius,* bar 12, Dijon as well as Laborde has the accidental b-sign before *b'*; in Dijon however, the sign continues as a signature for the next two staves below – until b. 51 (error).
3) *Laborde, Contratenor,* bar 24.2, has *semibrevis B.*
4) *Laborde, Superius, text 1,* bars 25 ff "que je ne sçay que face".
5) *Dijon, Superius,* bar 27, the dotted note is a *semibrevis* and a *minima, this is* caused by a change of staff.
6) *Dijon, Superius, text 3,* bar 28 "... j'ambrace".
7) *Dijon, Superius,* bar 40.1, the 1st note is a *minima* (error).

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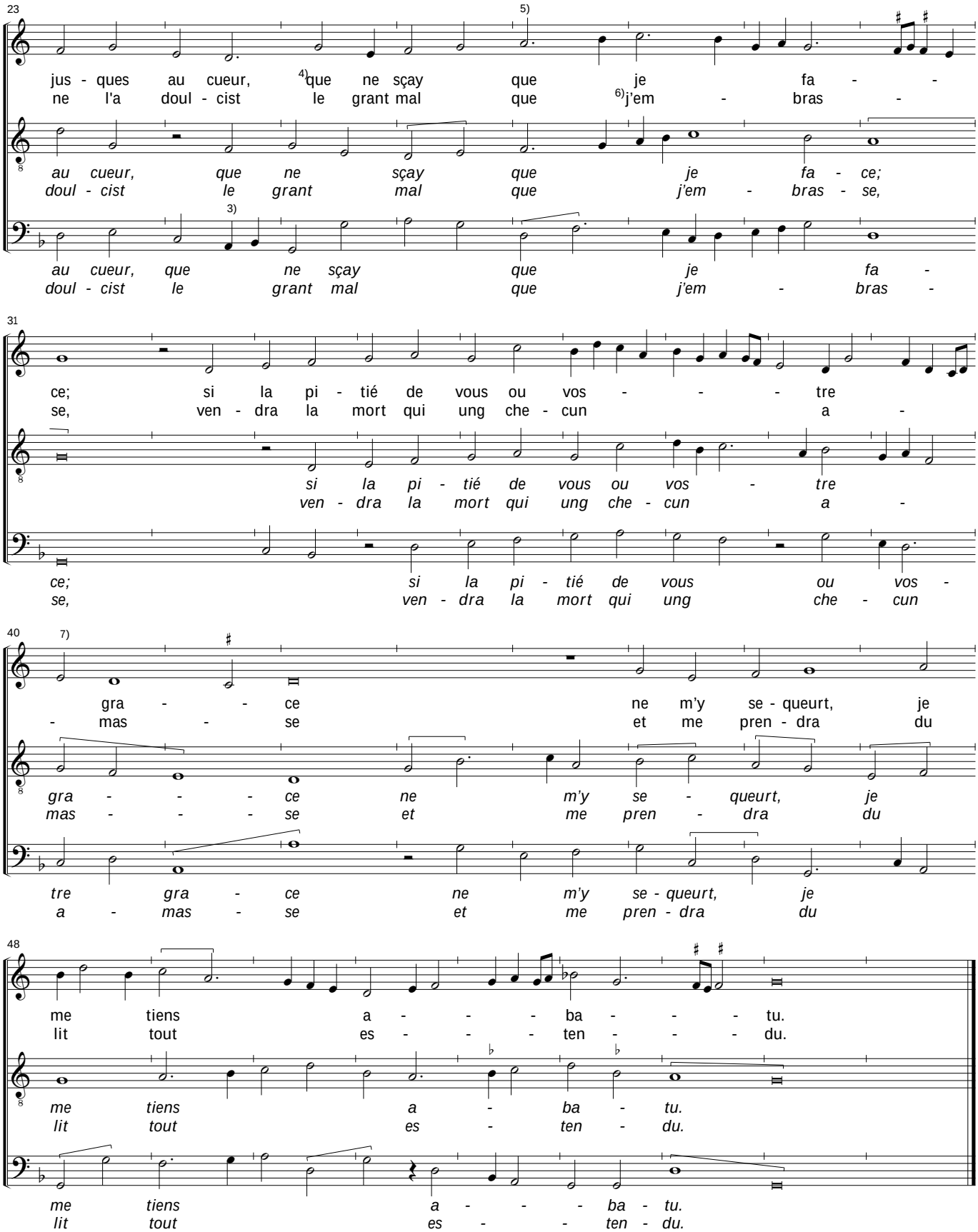

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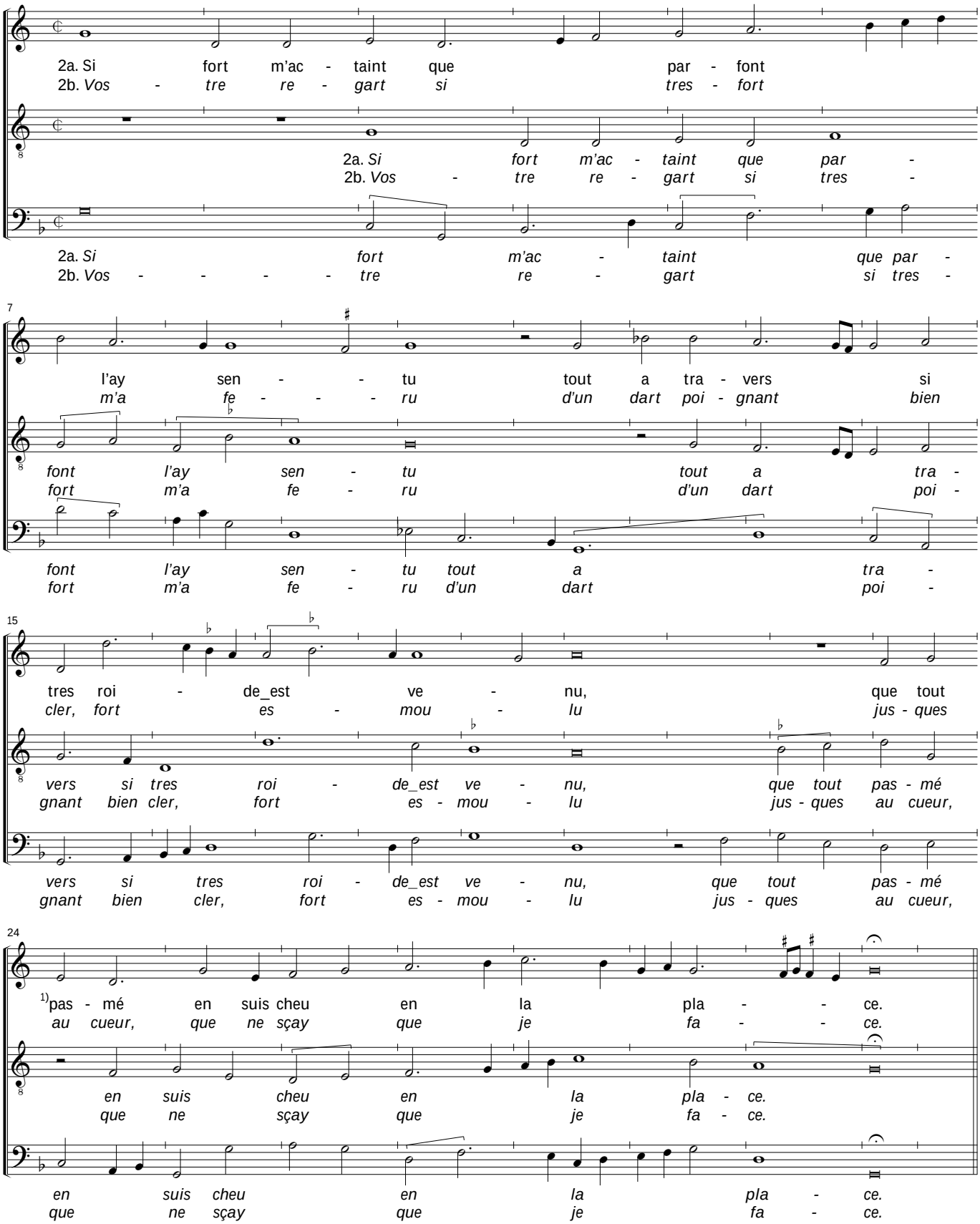

1) *Laborde, Superius, text 2a,* bar 24 ff, "paume ... on la place".

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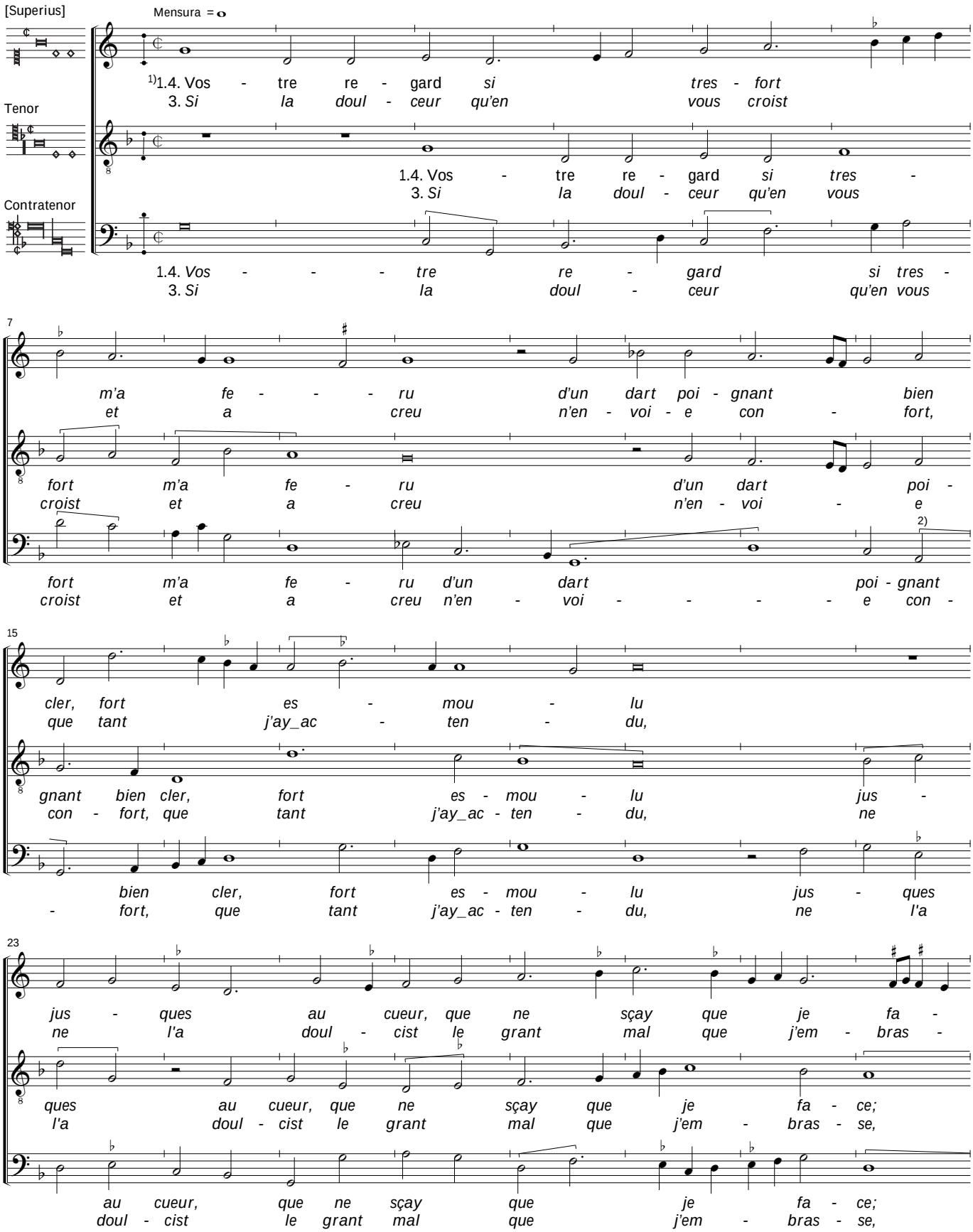
Florence 176 no. 3

Vostre regard si tresfort m'a feru [Tinctoris]

Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176, ff. 3v-4



1) *Superius & Tenor*, text incipits only; the poem is underlaid according to the version found in the chansonniers Dijon and Laborde.

2) *Contratenor*, bar 14.2, *B* (error).

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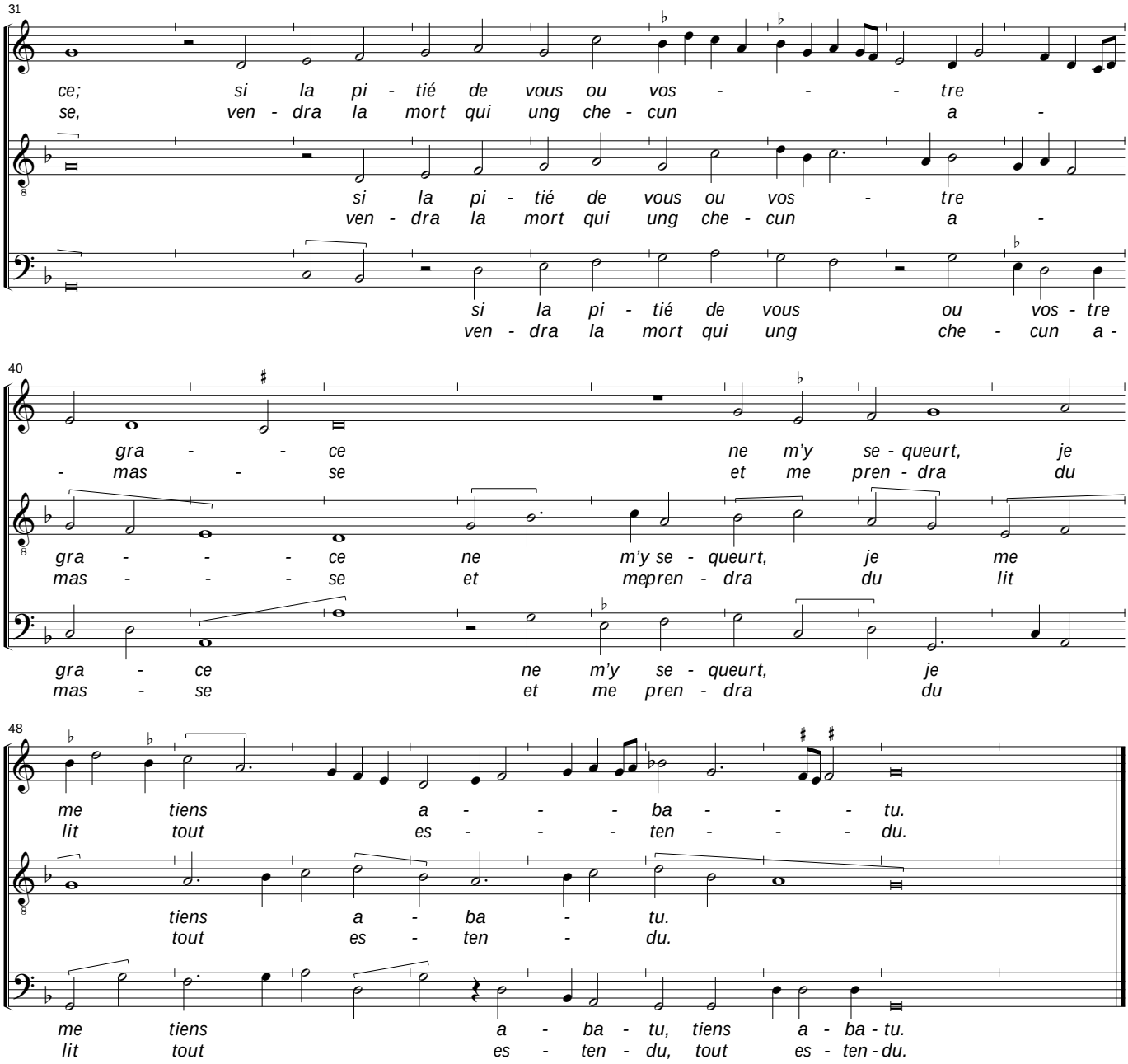

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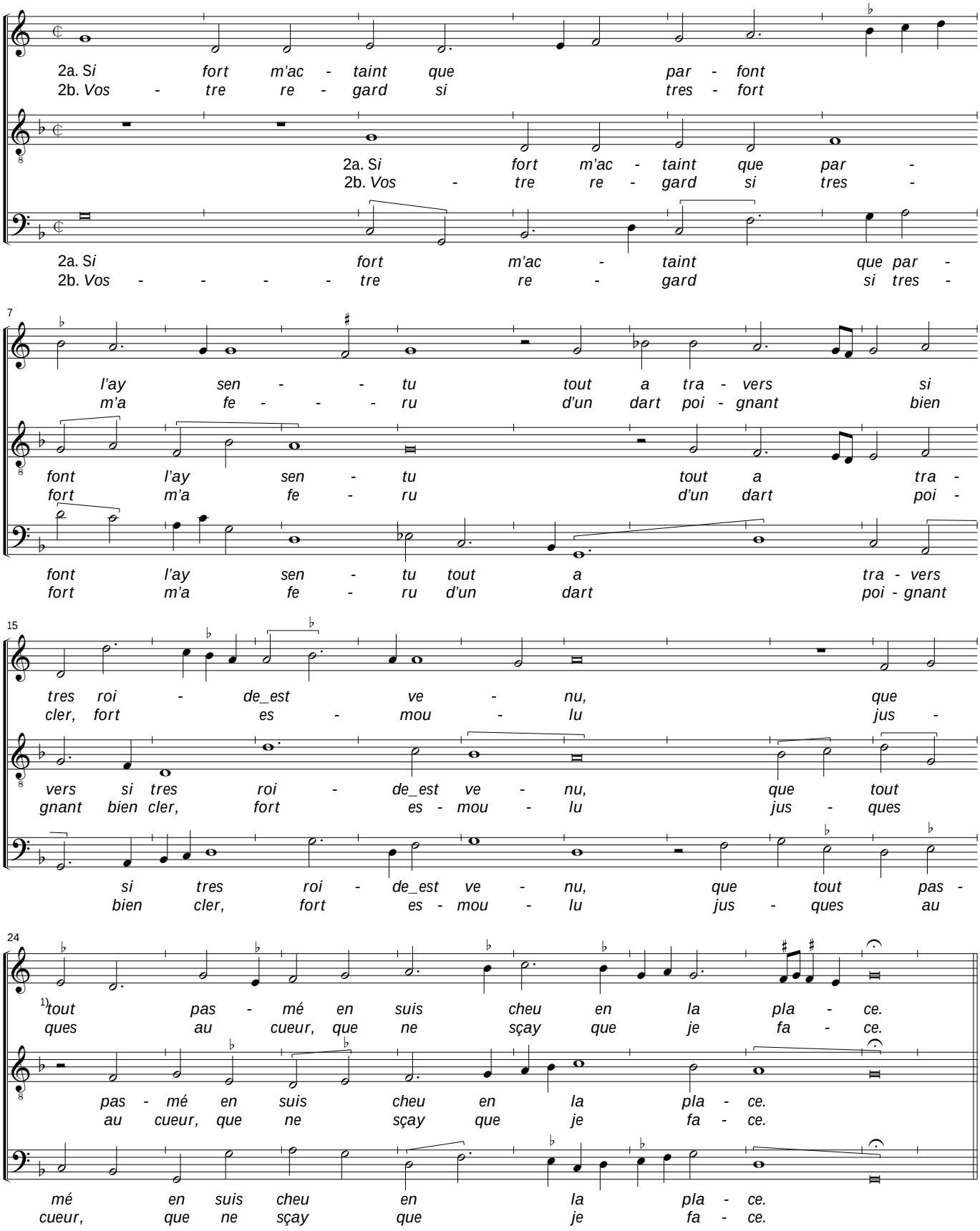

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