

Anonymous

Nul ne me doit de ce blamer a 3

Edition and comments by
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May 2023

<http://chansonniers.pwch.dk/CH/CH129.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

Other sources

Bologna Q16	Bologna, Civico Museo Bibliografico Musicale, MS Q16
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Text sources

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
Paris 9223	Paris, Bibliothèque Nationale, ms. f.fr. 9223

Literature

Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923
Raynaud 1889	Gaston Raynaud (ed.), <i>Rondeaux et autres poésies du XVe siècle publiés d'après le manuscrit de la Bibliothèque Nationale</i> . Paris 1889

Nul ne me doit de ce blamer 3v · Anonymous

Appearance in the group of related chansonniers:

*Dijon ff. 142v-143 »Nul ne me doit de ce blamer« 3v

*Leuven ff. 32v-34 »Nul ne me doit de ce blasmer« 3v

Other source:

Bologna Q16 ff. 46v-47 »Nul ne me doit« 3v

Text: Rondeau cinquain by Orvilier; full text in Dijon and Leuven; also found in Berlin 78.B.17 f. 72, ed.: Löpelmann 1923, p. 95; Paris 1719 ff. 91v-92; Paris 9223 f. 14v “Monsr. d’Orvilier”, ed.: Raynaud 1889, p. 21.

After Leuven:

Nul ne me doit de ce blasmer,
se de mon pouvoir vueil amer 1)
celle ou ma plaisance est assise, 2)
quant chascun jour Desir atise
le feu qu’Amours veult alumer.

Elle a fait mon cueur entamer; 3)
pour tant la vueil dame clamer, 4)
ma voulente s’i est submise.

Nul ne me doit de ce blasmer,
se de mon pouvoir vueil amer
celle ou ma plaisance est assise.

C’est mon bien de l’ouïr nommer, 5)
c’est ma douceur sans nul amer, 6)
c’est ma richesse plus requise, 7)
c’est le chief de mon entreprise 8).
Pour tout mon vouloir conformer,

nul ne me doit de ce blasmer,
se de mon pouvoir vueil amer
celle ou ma plaisance est assise,
quant chascun jour Desir atise
le feu qu’Amours veult alumer.

No one may blame me for it,
if I by all might want to love
her in whom my joy is founded,
when any day desire revive
the fire that love will ignite.

She has pierced my heart;
therefore I will claim her as lady,
my will is subject to her.

No one may blame me for it,
if I by all might want to love
her in whom my joy is founded.

It is my happiness to hear her summon,
it is my sweetness without bitterness,
it is my riches most demanded,
it is the aim of my quest.
In order to follow all my wishes

no one may blame me for it,
if I by all might want to love
her in whom my joy is founded,
when any day desire revive
the fire that love will ignite.

1) Dijon, line 2, “... pouvoir vous veul amer” (error)

2) Dijon, line 3, “cest ou ma ...”

3) Dijon, line 6, “... cueur endurer”

4) Dijon, line 7, “pour tant veul ...” (error)

5) Dijon, line 12, “...d’elle ouï nommer”

6) Dijon, line 13, “... sans nul blamer”

7) Dijon, line 14, “c’est ma liesse ...”

8) Dijon, line 15, “c’est mon chef ...”

Evaluation of the sources:

The Leuven chansonnier has the song without any errors in music and text. The Dijon scribe used a different exemplar with small differences in the text and use of coloration and ligatures. However, either his exemplar was full of errors or the Dijon scribe did a sloppy work, for his version has so many errors in the music and the poem that it is impossible to use it for a performance.

Two variants in Dijon are useful: Bar 1 in the tenor is a dotted figure, which makes the dissonance far more tolerable than the two *semibreves* in Leuven; and the contratenor has a hexachordal signature of a flat before *B* removing any doubt about the song's colouring. The textless version in the Italian collection of the late 1480s in Bologna, Civico Museo Bibliografico Musicale, MS Q16, follows Dijon – just without the errors in the music. Also the Bologna version prescribes *tempus imperfectum diminutum*, which may fit the music better than the undiminished double time of Leuven and Dijon.

Comments on text and music:

The happy love poem in *rimes léonines* was quite widely circulated in 15th century France, cf. the sources above. One of the collections, ms. f.fr. 9223 in the Bibliothèque Nationale, Paris, even gives us the name of its author “Monsr. d’Orvilier”. The setting, however, was probably a local produce.

It is set for voices in normal ranges for songs with a low contratenor (*b-d''*, *B-e'*, *F-c'*), but with the contratenor in some places crossing above the tenor. The lyrical song uses imitation sparingly, restricted to the rondeau's second section for variety; a bit of canonic play with short motives “le feu – qu'Amours” (bb. 33 ff) leads to the final flourish. The mode is Mixolydian with a colouring by hexachords on F in the third line (bb. 16 ff), and the second section opens in a Phrygian vein.

All in all combined with the calm flow of the highest voice, it is a nice varied setting. But the tenor is curiously lacking in profile and dependent on the superius, and the contratenor seems clumsy in its aimless filling out. The composer's lack of experience in writing polyphony becomes evident in his dissonant handling of the standard cadence formulas at the end of both sections, which both exhibit 9-8 progressions between the upper voices.

Dijon no. 118

Nul ne me doit de ce blamer [Anonymous]

Dijon, Bibliothèque Municipale, MS 517, ff. 142^v-143

[Superius] Mensura = ♩

1.4. Nul ne me doit de ce bla - - - -
 3. C'est mon bien d'el - le_ou - ir nom - - - -

Tenor

1.4. Nul ne me doit de ce bla -
 3. C'est mon bien d'el - - - le_ou - ir nom -

Contraténor

1.4. Nul ne me doit de ce bla -
 3. C'est mon bien d'el - - - le_ou - ir nom -

7

mer, se de mon ¹⁾po - voir sans veul nul a - - -
 mer, c'est ma doul - ceur sans nul bla - - -

²⁾

mer, se de mon po - voir sans veul nul a - - -
 mer, c'est ma doul - ceur sans veul nul bla - - -

14

mer mer, cest ou ma ma - plai -
 mer, c'est ou ma li - - - es -

19

san - - - - ce_est as - - - - si - se,
 se plus re - - - - qui - se,
³⁾ ⁴⁾

san - - - - ce_est as - - - - si - se,
 se plus re - - - - qui - se,
 3) 4)

san - ce_est as - si - se,
 se plus re - qui - se,

25

quant chas - cun jour De - sir a - ti - se.
c'est le chef de mon en - te - pri - se.

33

le feu tout que_A mon - mours veult loir.
Pour tout mon vou - loir

39

a - lu mer.
con - for - mer,
mer,
a con - lu for - mer.
mer,
mer,
a con - lu for - mer.
mer,
mer,

- 1) *Superius*, text 1, bars 9-10, "pouvoir vous veul" (error).
- 2) *Tenor*, bar 10.1, *minima b* (error).
- 3) *Contratenor*, bar 19.2, the 1st note in the ligature misses a *punctus* (error); bars 19.2-22, are notated a fifth too high (error).
- 4) *Superius*, bar 21.2, *b' - d''* (error).
- 5) *Contratenor*, bar 35.1, rest is missing (error).
- 6) *Contratenor*, bar 37.1, is missing (error).
- 7) *Superius*, bar 39.2, *semibrevis f'* (error).

2a. El - le_a fait mon cuer en - du
 2b. Nul - ne me doit de ce bla - - -

7
 2a. El - le_a fait mon cuer en - du
 2b. Nul - ne me doit de ce bla - - -

14
 mer, ma vou - len - te
 mer, cest ou ma plai -

19
 s'i est sub - - - mi - se.
 san - ce_est as - - - si - se.

8) *Superius*, text 2a, bar 8, "tant veul" (error).

Leuven no. 24

Nul ne me doit de ce blasmer [Anonymous]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 32^v-34

[Superius] Mensura = ♩

1.4. Nul ne me doit de ce blas - - - -
 3. C'est mon bien de l'ou - ir nom - - - -

Tenor

1.4. Nul ne me doit de ce blas -
 3. C'est mon bien de l'ou - ir nom -

Contraténor

1.4. Nul ne me doit de ce blas -
 3. C'est mon bien de l'ou - ir nom -

7

mer, se de mon po - voir sans vueil a - - -
 mer, c'est ma doul - ceur sans nul a - - -

14

mer mer, cel - le_ou ma ma ri - - - plai -
 mer, c'est ma ma ri - - - ches -

19

san - - - - ce_est as - - - - si - se,
 se plus re - - - - qui - se,
 se plus re - - - - qui - se,

25

quant c'est chas - cun jour De - sir a - ti - se.
le chief de mon en - te - pri - se.

quant c'est chas - cun jour De - sir a - ti - se.
le chief de mon en - te - pri - se.

quant c'est chas - cun jour De - sir a - ti - se.
le chief de mon en - te - pri - se.

33

le feu qu'A - mours veult
Pour tout mon vou - loir

le feu qu'A - mours veult
Pour tout mon vou - loir

le feu qu'A - mours veult
Pour tout mon vou - loir

39

a - lu mer.
con - for - mer,

a - lu mer.
con - for - mer,

a - lu mer.
con - for - mer,

2a. El - le_a fait mon cuer de en - ta - - -
 2b. Nul ne me doit de ce blas - - -

2a. El - le_a fait mon cuer de en - ta - - -
 2b. Nul ne me doit de ce blas - - -

2a. El - le_a fait mon cuer de en - ta - - -
 2b. Nul ne me doit de ce blas - - -

7
 mer; pour tant la vueil da - me cla - - -
 mer, se de mon po - voir vueil a - - -

mer; pour tant la vueil da - me cla - - -
 mer, se de mon po - voir vueil a - - -

mer; pour tant la vueil da - me cla - - -
 mer, se de mon po - voir vueil a - - -

14
 mer, ma vou - len - - - te
 mer cel le_ou ma plai -

mer, ma vou - len - - - te
 mer cel le_ou ma plai -

mer, ma vou - len - - - te
 mer cel le_ou ma plai -

19
 s'i est sub - - - mi - se.
 san - - - ce_est as - - - si - se.

s'i est sub - - - mi - se.
 san - - - ce_est as - - - si - se.

s'i est sub - - - mi - se.
 san - - - ce_est as - - - si - se.