

Guillaume Du Fay

Par le regart de vos beaulx yeulx a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH204.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

Berlin 78.C.28	Berlin, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.C.28
Copenhagen 17	København, The Royal Library, MS Fragmenter 17,1
Escorial IV.a.24	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, MS IV.a.24
FMontecassino 871	Montecassino, Biblioteca dell'Abbazia, Ms. 871
New Haven 91	New Haven, Yale University, Beineke Library, MS 91 (Mellon Chansonnier)
Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Paris 4379	Paris, Bibliothèque Nationale, ms. nouv. acq. fr. 4379
Pavia 362	Pavia, Biblioteca Universitaria, Ms. Aldini 362
Porto 714	Porto, Biblioteca Pública Municipal, Ms. 714
Sevilla 5-1-43	Sevilla, Biblioteca Capitular y Colombina, MS 5-1-43
Trento 93	Trento, Museo Diocesano, Ms. 93 (BL)

Text sources

Jardin 1501	<i>Le Jardin de plaisance et fleur de rethorique</i> , Paris, [Antoine Verard, 1501]
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Literature

Fallows 1999	David Fallows, <i>A Catalogue of Polyphonic Songs, 1415-1480</i> . Oxford 1999
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Par le regart de vos beaulx yeulx 3v · Guillaume Du Fay

Appearance in the group of related chansonniers:

*Laborde ff. 67v-68 »Par le regart de voz beaulx yeulx« 3v

*Wolfenbüttel ff. 36v-37 »Par le regart de vos beaulx yeulx« 3v

Other musical sources:

Berlin 78.C.28 ff. 13v-14 »P« 3v

Copenhagen 17 p. 15 »[Without text]« 1v [3v] (C only)

Escorial IV.a.24 ff. 40v-41 »Par le regard de vous biaux yeulx« 3v

Montecassino 871 p. 266 »Par le regart de vos beaulx yeux« 3v Dufay

Munich 9659 ff. 3v-4 »Par le regart de vous beaulx yeulx« 3v

New Haven 91 ff. 73v-74 »Par le regart de voz beaulx yeulx« 3v Du fay

Paris 15123 ff. 39v-40 »Parlerregart devos biaux yeux« 3v

Pavia 362 ff. 47v-48 »Par le regart de vos beaulx yeulx« 3v

Porto 714 ff. 61v-62 »Per le reguarde vous beaux yeux« 3v Dufay

*Sevilla 5-1-43 f. 49v + Paris 4379 f. 21 »Par le regard de vos beaux yeulx« 3v Dufay (?)

Trento 93 f. 318v »Resone unice / Porle regart« 3v

Citations, intabulations and use of material, see Fallows 1999 p. 307.

Text: Rondeau quatrain; full text in Laborde and Wolfenbüttel; also in Pavia 362 and Sevilla 5-1-43; also found in Jardin 1501, f. 77. After Laborde and Wolfenbüttel:

Par le regart de vos beaulx yeulx
et de vo maintien bel et gent (1)
a vous, belle, vien humblement
moy presenter vostre amoureux.

By a glance from your beautiful eyes
and by your sweet and noble demeanor
I come, fair one, humbly to you
to present myself as your lover.

De vostre amour suis desireux,
et mon vouloir tant s'i consent (2)

I desire your love,
and my will agrees so much

par le regart *de vos beaulx yeulx*
et de vo maintien bel et gent.

by a glance from your beautiful eyes
and by your sweet and noble demeanor.

Or vous plaise, cueur gracieux,
donc moy retenir a present (3)
pour vostre amy entierement,
et je le seray en tous lieux.

Now it might please you, gracious heart,
to receive me at this moment
as your friend completely,
and I will be your friend in all places.

Par le regart *de vos beaulx yeulx*
et de vo maintien bel et gent
a vous, belle, vien humblement
moy presenter vostre amoureux.

By a glance from your beautiful eyes
and by your sweet and noble demeanor
I come, fair one, humbly to you
to present myself as your lover.

1) line 2, Laborde, "de vo maintien tresbel et gent"

2) line 6, Wolfenbüttel, "et tout mon vouloir s'i consent"

3) Line 10, Laborde, "moy tenir or a present"

Evaluation of the source:

Du Fay's rondeau had been in the repertory for decades before it reached the two 'Loire Valley' chansonniers. At least since the late 1450s when it was entered in MS Trent 93, and it was widely circulated. Disregarding ligatures and collocation, there are so many differences in musical details between the Laborde and Wolfenbüttel chansonniers (see S bb. 2.2-3, 4.2-3, 8.1-3, 9.1-2, 10.3, 15.1-2, 22; T bb. 6.3, 8.1, 12, 14-15; C bb. 5.3, 6.3, 8.1) that obviously they belonged to different traditions of transmission. These differences represent a small part only of those appearing in the many sources for this song.¹

An interesting variant appears in two sources, Munich, Bayerische Staatsbibliothek, Mus.Ms. 9659, and the chansonnier split between Sevilla, Biblioteca Capitular y Colombina, MS 5-1-43, and Paris, Bibliothèque Nationale, ms. nouv. acq. fr. 4379, which may have displayed Du Fay's name in its cut-off upper margin. In the first bar of the upper voice, the long note is divided up into three *semibreves* (see the edition of the Sevilla version). This changes the declamation of the poem in a very audible way, and it was something like this version of the song, which Loyset compere knew when he quoted its start in his "Au travail suis" (see further below).

Many of the scribes have been somewhat hesitant about how to indicate the safest start positions by way of hexachordal signatures in order to perform Du Fay's play with hexachordal positions. In Wolfenbüttel the song is completely without any signatures. This means that the singers have to supply quite many B-flats in all three voices. Laborde has a one flat signature in the tenor and contra. The tenor signature, however, disappears in the second section of the rondeau. In this way there is very little for the singers to decide. This disposition is found also in Munich 9659 and in the chansonnier in Berlin, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.C.28. In Sevilla 5-I-43 it has a one flat signature in all voices, making the music slightly monochrome, but not posing any problems for the singers.

Comments on text and music:

A short straightforward poem where a confident lover offers his services; more related to Du Fay's songs for spring and New Year than to the courtly repertory. It is set for a domineering upper voice closely followed by the tenor and the contratenor, both in the same range a fifth below the superius. It is elegant, varied and uses its range (*g-c'*) to great advantage.

The opening of the upper voice in the Sevilla MS (and Munich 9659) changes the text underlay of the first line radically and influences the character of the song as a whole. The three repeated notes underscores the active thrust of the poem and dispels somewhat the lyrical feeling of the music. As hinted at by David Fallows,² this way of performance may have implications for the other versions of the song and the way of singing the lower voices. For example, the Wolfenbüttel version might have been performed as shown in the following example. In any case, this hypothetical version is very close the opening of the song, which Compere quoted in his quodlibet rondeau »Au travail suis sans espoir de

1 For a detailed discussion, see David Fallows, *The Songs of Guillaume Dufay. Critical Commentary to the Revision of Corpus Mensurabilis Musicae, ser. 1, Vol. VI* (Musicological studies & documents 47), Neuhäusen-Stuttgart 1995, pp. 193-200.

2 *Ibid.* p. 197.

confort», which was copied into the French chansonnier in Florence, Biblioteca Riccardiana, Ms. 2794, a few years after the copying of the Wolfenbüttel chansonnier (see further the edition of Compere's song).³

The image shows three staves of musical notation in a single system. Each staff begins with a treble clef and a common time signature (C). The first staff has a flat sign (b) above the second measure. The lyrics are: "1.4. Par le re - gard de". The second staff has an 8va sign below the first measure. The lyrics are: "1.4. Par le re - gard de vos". The third staff has an 8va sign below the first measure. The lyrics are: "1.4. Par le re - gard de vos". The music consists of quarter and half notes, with some notes beamed together.

3 <http://chansonniers.pwch.dk/CH/CH536.html>.

Laborde no. 54

Par le regart de voz beaux yeulx [Du Fay]

Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag., ff. 67V-68

[Superius] Mensura = ♩

1.4. Par le re - gart de voz beaux
 3. Or vous plai - se, cueur gra - - ci -

1.4. Par le re - gart de voz beaux
 3. Or vous plai - se, cueur gra - ci -

1.4. Par le re - gart de voz beaux
 3. Or vous plai - se, cueur gra - ci -

6
 yeulx de vo main - tien tres - bel et gent
 eux, donc moy te - nir or a pre - sent

yeulx de vo main - tien tres - bel et gent
 eux, donc moy te - nir or a pre - sent

yeulx de vo main - tien tres - bel et gent
 eux, donc moy te - nir or a pre - sent

12
 a vous, bel - le, vien hum -
 pour vos - tre_a - my en - - - - - tie -

a pour vous, bel - le, vien hum -
 pour vos - tre_a - my en - tie -

a pour vous, bel - le, vien hum -
 pour vos - tre_a - my en - tie -

17
 - - - ble - - - ment moy pre - sen - ter vos -
 - - - re - - - ment, et je le se - ray

- - - ble - - - ment moy pre - sen - ter vos -
 - - - re - - - ment, et je le se - ray

- - - ble - - - ment moy pre - sen - ter vos -
 - - - re - - - ment, et je le se - ray

21

tre_a - mou - - - reulx.
en tous lieux.

tre_a - mou - - - reulx.
en tous lieux.

tre_a - mou - - - reulx.
en tous lieux.

2a. De vos - tre_a - mour suis de - - - si -
2b. par le re - gart de voz beaulx

2a. De vos - tre_a - mour suis de - - - si -
2b. par le re - gart de voz beaulx

2a. De vos - tre_a - mour suis de - - - si -
2b. par le re - gart de voz beaulx

6

reux, et mon vou - loir tant s'i con - sent
yeulx de vo main - tien tres - bel et gent.

reux, et mon vou - loir tant s'i con - sent
yeulx de vo main - tien tres - bel et gent.

reux, et mon vou - loir tant s'i con - sent
yeulx de vo main - tien tres - bel et gent.

21

tre_a - mou - - - - reux.
en tous lieux.

tre_a - mou - - - - reux.
en tous lieux.

tre_a - mou - - - - reux.
en tous lieux.

2a. De vos - tre_a - - - - mour suis de de - - - - si - - - -
2b. par le re - - - - gart de vos beaulx

2a. De vos - tre_a - - - - mour
2b. par le re - - - - gart de vos si - - - -
beaulx

2a. De vos - tre_a - - - - mour
2b. par le re - - - - gart de vos si - - - -
beaulx

6

reux, et tout mon vou - loir s'i con - sent
yeulx et de vo main - tien bel et gent.

reux, et tout mon vou - loir s'i con - sent
yeulx et de vo main - tien bel et gent.

reux, et tout mon vou - loir s'i con - sent
yeulx et de vo main - tien bel et gent.

Sevilla 5-I-43 no. 59

Par le regard de vos beaux yeux [Du Fay]

Sevilla, Biblioteca Capitulare y Colombina, MS 5-I-43, f. 49v
 + Paris, Bibliothèque Nationale, ms. nouv. acq. fr. 4379, f. 21: Du Fay (?)

[Superius] Mensura = ♩

1.4. Par le re - gard de vos beaux
 3. Or vous plai - se, cuer gra - ci - - -

Tenor

1.4. Par le re - gard de vos beaux
 3. Or vous plai - se, cuer gra - ci - - -

Contratenor

1.4. Par le re - gard de vos beaux
 3. Or vous plai - se, cuer gra - ci - - -

6

yeux et de vo main - tien bel et gent
 eux, moy re - te - nir o - - - re_ad pre - sent

12

a vous, bel - le, viens hum - ble
 pour vos - tre_a - my en - - - tie - re -

17

ment moy pre - sen - ter vos -
 ment, et je se - ray vos -

ment, moy pre - sen - ter vos -
 ment, et je se - ray vos -

ment, moy pre - sen - ter vos -
 ment, et je se - ray vos -

21

tre_a - mou - - - reux.
tre_en tous lieux.

tre_a - mou - - - reux.
tre_en tous lieux.

tre_a - mou - - - reux.
tre_en tous lieux.

2a. De vos - tre_a - mour suis de vos - si - - -
2b. par le re - gard de vos beaux

2a. De vos - tre_a - mour suis de vos - si - - -
2b. par le re - gard de vos beaux

2a. De vos - tre_a - mour suis de vos - si - - -
2b. par le re - gard de vos beaux

6

reux, et mon vo - loir tout s'i con - sent
yeulx et de vo main - tien bel et gent.

reux, et mon vo - loir tout s'i con - sent
yeulx et de vo main - tien bel et gent.

reux, et et mon vo - loir tout s'i con - sent
yeulx et de vo main - tien bel et gent.