

Gilles Binchois

Pour prison ne pour maladie a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH205.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

Escorial IV.a.24	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, MS IV.a.24
Florence 2794	Firenze, Biblioteca Riccardiana, Ms. 2794
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
Rome 1411	Roma, Città del Vaticano, Biblioteca Apostolica Vaticana, Ms. Urb. lat. 1411

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
Vienna 2619	Wien, Österreichische Nationalbibliothek, Ms. 2629
Jardin 1501	<i>Le Jardin de plaisance et fleur de rethoricque</i> , Paris, [Antoine Verard, 1501]

Literature

Fallows 1999	David Fallows, <i>A Catalogue of Polyphonic Songs, 1415-1480</i> . Oxford 1999
Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923

Pour prison ne pour maladie 3v · Binchois, Gilles

Appearance in the group of related chansonniers:

*Laborde ff. 69v-70 »Pour prison ne pour maladie« 3v

Other musical sources:

Escorial IV.a.24 ff. 39v-40 »Pour prison ne pour maladie« 3v

Florence 2794 ff. 23v-24 »Pour prison ne pour maladie« 3v

Paris 15123 ff. 87v-88 »Pour presonnee pour maladie« 3v

Paris 4379 ff. 22v-23 »Pour prison ne pour maladie« 3v

Pavia 362 ff. 29v-30 »Pour prison ne pour maladie« 3v

Rome 1411 ff. 18v-19 »Pour prison ne pour maladie« 3v Bincoys

Citations and laude, see Fallows 1999, pp. 321-322.

Text: Rondeau cinquain, perhaps by Alain Chartier; full text in Laborde; also in Escorial IV.a.24, Paris 4379 and Pavia 362; also found in Berlin 78.B.17 ff. 89v-90, ed.: Löpeltmann 1923, p. 138; London 380 f. 239; Vienna 2619 f. 79; Jardin 1501 ff. 61-61v.

After Laborde:

Pour prison ne pour maladie,
ne pour chouse que l'en me die
ne vous peut mon cuer oublier,
et si ne puis ailleurs penser,
tant ay de vous voir grant envie.

Ma vraye puissance et amie,
vous seulle me tenez en vie, 1)
et ne peut mon desir cesser

pour prison *ne pour maladie*.

Ne doubttez ja que vous oublye,
oncquez nulle, tant assovie, 2)
ne feust qui me sceut faire amer
que vous, belle et bonne sans per,
dont Amours point ne me deslie.

Pour prison *ne pour maladie*,
ne pour chouse que l'en me die
ne vous peut mon cuer oublier,
et si ne puis ailleurs penser,
tant ay de vous voir grant envie.

Not for prison, nor for illness,
nor for something one might tell me
can my heart forget you,
and I cannot think about others,
so much I do desire to see you.

My true mistress and friend,
you alone are keeping me alive,
and my desire shall not cease

for prison, nor for illness.

Never fear that I forget you,
there was never any other woman, however noble,
who knew to make me feel love
but you, fair, sweet lady without peer,
so Love will never release me.

Not for prison, nor for illness,
nor for something one might tell me
can my heart forget you,
and I cannot think about others,
so much I do desire to see you.

1) Line 7, "vous seulle je vous tiens envie" (error, meaning?); all other sources: "... me tenez en vie"

2) Line 11, "oncquez nul aultre tant assovie" (error, one syllable too many}

Evaluation of the sources:

This is an old song by Binchois, which was entered into the Laborde chansonnier by its main scribe near songs by Du Fay. It had appeared in black notation in the Italian MS from the late 1440s, Roma, Città del Vaticano, Biblioteca Apostolica Vaticana, Ms. Urb. lat. 1411, and in the early part of MS Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, MS IV.a.24 (1450s). It is without any errors in the music, some ambiguity, however, appears in the wording of the poem (see above).

Laborde's version differs from the other sources, earlier and later, by notating the two low voices with very few ligatures and by splitting up long note values into shorter notes. Thereby the underlay of the words in the low voices becomes much more evident to the performers of those parts – in its way it is a practical edition; one can compare the attached edition according to Laborde with the published editions based on Escorial IV.a.24.¹

“Pour prison ne pour maladie” opens 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 is the only song in which the Laborde scribe has retained the introductory general pause of a full *brevis*-bar – his version uses this special notation just like all other sources do. In two other instances he (or his exemplars) simply suppressed the *brevis*-rests, see »S'il advient que mon deuil me tue« by Michelet and Busnoys' »Quant ce viendra au droit destaindre«. ² This seem 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.³

Comments on text and music:

A love song where the meaning of the poem with its elegant return to the opening words of the refrain in the couplet invites a short refrain after the couplet – the affirmative cadence on the finalis after the refrain's first line clearly supports this solution. It is set for a melodious upper voice (*c'-d''*) supported by two lower voices in the same range (*c-f'*), which often cross each other. Its triple time homophony with upbeat characterize the beginnings of every line – remark the “restart” of the second section (b. 16-17) and again before the final cadence (bb. 26-27) –, but double time phrasing enlivens the flow and displaces the middle cadence (bb. 11-15). Much of the song's charm depends on a polyphony of stresses: when the melody stresses the first beat in the perfection, the lower voices often put a secondary stress on the second beat – and vice versa – until the very long last line where they are in complete accordance.

1 Gilles Binchois (Wolfgang Rehm, ed.), *Die Chansons von Gilles Binchois (1400-1460)* (Musikalische Denkmäler II), Mainz 1957, no. 35, or Martha K. Hanen, *The Chansonnier El Escorial IV.a.24* (Musicological Studies 36), Henryville 1983, no. 22.

2 At <http://chansonniers.pwch.dk/CH/CH026.html> and <http://chansonniers.pwch.dk/CH/CH037.html>.

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

Laborde no. 56

Pour prison ne pour maladie [Binchois]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 69V-70

[Superius] Mensura = ♩

1.) 1.4. Pour pri - son ne pour ma - la -
3. Ne doub - tez ja que vous ou -

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3. Ne doub - tez ja que vous ou -

1.4. Pour pri - son ne pour ma - la -
3. Ne doub - tez ja que vous ou -

5
- di - e, ne pour chou - se que l'en me di -
- bly - e, onc - quez 2) nul - le, tant as - so - vi -

di - e, ne pour chou - se que l'en me di -
bly - e, onc - quez nul - le, tant as - so - vi -

di - e, ne pour chou - se que l'en me di -
bly - e, onc - quez nul - le, tant as - so - vi -

11
e ne vous peut mon cuer ou - bli - er, et que
e, ne feust qui me sceut fai - re_a - mer que

e ne vous peut mon cuer ou - bli - er, et que
e, ne feust qui me sceut fai - re_a - mer que

e ne vous peut mon cuer ou - bli - er, et que
e, ne feust qui me sceut fai - re_a - mer que

17
si ne puis ail - leurs pen - ser, tant ay de
vous, bel - le_et bon - ne sans per, dont A - mours de

si ne puis ail - leurs pen - ser, tant ay de
vous, bel - le_et bon - ne sans per, dont A - mours de

si ne puis ail - leurs pen - ser, tant ay de
vous, bel - le_et bon - ne sans per, dont A - mours de point

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

2) *Superius*, text 3, bars 7,3-8,3. "nul aultre tant" (error).

23

vous point voir ne grant en - - -
me des - - -

vous point voir ne grant en - - -
me des - - -

vous voir ne grant en - - - vi -
me des - - - li -

28

vi - - - e.
li - - - e.

vi - - - e.
li - - - e.

- - - e.
- - - e.

2a. Ma vray - e puis - san - ce_et a - - - mi -

2a. Ma vray - e puis - san - ce_et a - mi - - -

2a. Ma vray - e puis - san - ce_et a - mi - - -

6 e, vous seul - le ³me te - nez en vi -

e, vous seul - - - le me te - nez en vi -

e, vous seul - le me te - nez en vi -

11 e, et ne peut mon de - - - sir ces - ser

e, et ne peut mon de - sir ces - ser

e, et ne peut mon de - sir ces - ser

2b. pour pri - son ne pour ma - la - - - di - e.

2b. pour pri - son ne pour ma - la - di - - - e.

2b. pour pri - son ne pour ma - la - di - - - e.

3) *Superius*, text 2a, bars 8-9, "je vous tiens" (error?).