Johannes Ockeghem

J'en ay dueil que je ne suis morte a 4

Edition and comments by
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http://chansonniers.pwch.dk/CH/CH227.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:

Bologna Q17	Bologna, Civico Museo Bibliografico Musicale, MS Q17
Brussels / Tournai	Bruxelles, Bibliothèque Royale, Ms. IV.90 (S), Ms. IV.1274 (A) & Tournai, Bibliothèque de la Ville, Ms. 94 (T)
Brussels 228	Bruxelles, Bibliothèque Royale, Ms. 228
Florence 2439	Firenze, Biblioteca del Conservatorio Luigi Cherubini, Ms. Basevi 2439
London 20A.xvi	London, British Library, MS Royal 20A.xvi
Petrucci 1504/3	Petrucci, *Canti C numero cento cinquanta*, Venezia 1504

Text sources

Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
Chasse 1509	Saint-Gelais & d'Auriol, *La Chasse et le depart d'amours*, Paris, Vérard 1509

Literature

Fallows 1999	David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480*. Oxford 1999
Françon 1934	Marcel Françon (ed.), *Albums poétiques de Marguerite d'Autriche*. Paris & Cam. Mass. 1934

J'en ay dueil que je ne suis morte 4v · Ockeghem, Johannes

Appearance in the group of related chansonniers:

*Laborde ff. 120v-121 »J'en ay dueil que je ne suis morte« 4v

Other musical sources:

*Bologna Q17 ff. 72v-73 »Je n'ay deul« 4v (high version)
Brussels / Tournai no. 20 »Je n'ay deul que je ne suis mort« 3v (4v); B missing)
Brussels 228 ff. 15v-16 »Je n'ay dueil que je ne suis morte« 4v
Florence 2439 ff. 30v-31 »J'en ay deul« 4v ockeghem
London 20A.xvi ff. 23v-24 »J'en ay dueil que je ne suis morte« 4v
Petrucci 1504/3 ff. 93v-94 »Je n'ay deul« 4v Okenghem

Citations of musical material, see Fallows 1999, p. 206
.
Text: Rondeau quatrain; full text in Laborde; also in London 20A.xvi; also found in Paris 1719 ff. 26v-27, ed.: Françon 1934, p. 267; Chasse 1509 f. Q4. After Laborde:

J'en ay dueil que je ne suis morte; 1) ne doy je pas vouloir mourir? Dueil a voulu mon cueur saisir qui de tous biens me desconforte.	I am sorry that I am not dead; should I not wish to die? Sorrow has wanted to seize my heart and deprives me of all happiness.
Ma douleur est plus que trop forte, car sans avoir aucun plaisir	My pain is more than severe, for without having any pleasure
j'en ay dueil *que je ne suis morte;* *ne doy je pas vouloir mourir?*	I am sorry that I am not dead; should I not wish to die?
Je n'ay rien qui plus me conforte; de oeil ne voy plus que desplaisir. Mort est le plus de mon desir, car quelque chouse qu'on m'aporte,	I have nothing that comforts me anymore; my eye sees nothing but despair. Death is my highest desire, for whatever people bring me,
j'en ay dueil *que je ne suis morte;* *ne doy je pas vouloir mourir?* *Dueil a voulu mon cueur saisir* *qui de tous biens me desconforte.*	I am sorry that I am not dead; should I not wish to die? Sorrow has wanted to seize my heart and deprives me of all happiness.

1) Laborde, line 1, the first words are in the two upper voices spelled "Je n'ay dueil", while the lower voices and the *rentrements* clearly give the correct wording "J'en ay dueil".

Evaluation of the sources:

The four-part rondeau "J'en ay dueil" was added to the Laborde chansonnier by a later hand, LabordeC, who was identical to the main scribe of the French musical manuscript in Florence, Biblioteca Riccardiana, Ms. 2794. The copying of this song belongs to his second session of work on the Laborde chansonnier, which included another song by Ockeghem, »Les desleaulx ont la saison« (ff. 105v-106)[1] – likewise anonymous in Laborde

1 Cf. http://chansonniers.pwch.dk/CH/CH042.html.

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– which was added to the repertory of three-part songs, while "J'en ay dueil" was placed near the four-part compositions in the last section of the chansonnier (his first session resulted in the three songs ff. 101v-104).[2]

The four-part song appears in the Laborde chansonnier, which is the oldest source for it, as a pair of high voices (*g′-g″* and *a-d″*), a low "Bazis" (*G-g*) and a voice filling in above the Bazis (*c-d′*). The two high voices, who never cross and form a self-supporting two-voice texture, are placed at the top of the opening with the highest voice on the left page, and the second unlabelled voice, which fulfils the tenor's functions, is placed on the right. At the bottom left we find "Tenor" and on the right, the Bazis. The designation as "Tenor" of an unmistakable contratenor part is obviously an error due to confusion caused by the unusual disposition of the four voices in a high duo supported by a pair of low voices.

We encounter again this labelling and arrangement of the voices on the pages in three later chansonniers. They are a French court chansonnier of the late 1480s in London, British Library, MS Royal 20A.xvi, the "Basevi Codex" in Florence, Biblioteca del Conservatorio Luigi Cherubini, Ms. Basevi 2439, which was produced by a Burgundian court scribe 1505-08 for an Italian customer, and Bruxelles, Bibliothèque Royale, Ms. 228, which also was created at or for the Burgundian court during the second decade of the 16th century. In Petrucci's printed collection *Canti C numero cento cinquanta* (Venezia 1504) the second high voice has changed place with the filler part and they are correctly labelled "Tenor" and "Contra". Likewise, in the incomplete set of three part-books produced in Bruges in 1511 (Bruxelles, Bibliothèque Royale, Ms. IV.90 (S), Ms. IV.1274 (A) and Tournai, Bibliothèque de la Ville, Ms. 94 (T)) these two voices are placed in the Tenor and Altus part-books respectively.

The transmission of the song is remarkably consistent, especially given that the sources are spread over four decades. The slight variations in the music are of the kind left to the discretion of the copyist, namely in the use of ligatures and coloration and in a few decorative details. The same exemplar could have been used for the two French sources, which probably were both connected with the French court, and closely related ones were used for for the Flemish collections. Laborde, Florence 2439 and Brussels 228 have the song notated without any hexachordal signatures, while London 20A.xvi and *Canti C* replace the accidentals in the lowest voice with a one-flat signature; only the late source, the incomplete set of part-books, may have had flat signatures in the Tenor, Altus and Bassus parts. London 20A.xvi has a full text underlay in all four parts, and something similar are is aimed at in Brussels 228 and the part-books. Only two sources, Florence 2439 and *Canti C*, attribute the song to Ockeghem.

In the Florentine chansonnier of the 1490s, Bologna, Civico Museo Bibliografico Musicale, MS Q17, the song appears in a different version, also in four parts, but kept within a much narrower tonal space, (*e-g″* against the other version's *G-g′*).The two high voices voices are very similar to what we find in Laborde – with the same types of small variations as we find in the other sources. Even the deepest voice has the same music just notated an octave higher (*e-g′*), it differs from Laborde in bars 28-31 only. A high contratenor (*c′-e″*) begins in the same way like Laborde's "Tenor" transposed up an octave including similar small variations, but in bars 15-21 and from bar 26 to the end it runs its own course navigating between the now more closely spaced main voices. For long

2 See further my article 'The French musical manuscript in Florence, Biblioteca Riccardiana, Ms. 2794, and the 'Loire Valley' chansonniers' at http://www.pwch.dk/Publications/PWCH_Florence2794.pdf.

stretches it weaves around the real tenor part, but it also occasionally crosses below the lowest voice and above the superius. The song is like Laborde without any hexachordal signatures, and it is in Bologna Q17 like in Florence 2439 and *Canti C* provided with text incipits only.

It has been pointed out that the fourth voice probably did not originally belong to the song, that "J'en ay dueil" was conceived as a three-part piece. In the Laborde version, the "Tenor" fills out the space between the high voices' duet and the low Bazis. It's skilfully done without disturbing too much, but it includes a couple of unfortunate dissonances in bars 36 and 53, which all sources agree on. In comparison to the other voices it does not seem to have any independent melodic profile. In the high Bologna version the fourth voice is a typical added voice, made without much regard for the balanced texture of the main voices.[3]

However, the source situation clearly indicates that Laborde's version of "J'en ay dueil" was widespread at the time as a song for four voices, and that it was known under Ockeghem's name as a four-part song at least after 1500. This does not, of course, prevent the song from probably having originally been conceived as a composition for three voices. This hypothetical three-part song, if composed by Ockeghem, most likely consisted of the three core voices as we find them in the Laborde version. That is, two high voices, performing the functions of superius and tenor, and a deep supporting voice, the "Bazis", and not – as assumed in the existing literature – the high Bologna version without the added countertenor.[4]

This three-part song (see the hypothetic version appended to the edition of Laborde) could be the result of an early exploration of the use of octave transposition that we encounter in Ockeghem's »Fors seulement l'actente que je meure«, where the tenor ended up sounding an octave higher, or in the double chanson »Fors seulement contre ce qu'ay / Forseullement l'actente« with the same tenor sounding an octave and a fifth lower (see further the commentaries on these songs).[5] Its sound, with the very large distance between the high voices and the supporting bass voice, is not unlike what we hear in "Fors seulement l'actente". Furthermore, both songs are in A mode coloured by b-flats, and both contain passages for only two voices. But most important, "J'en ay dueil" is so cleverly designed that it can be performed in its three-part form exactly as notated, but also with Bazis sung an octave higher or with the high voices sung an octave lower. The composer has ensured that the upper voices form a self-supporting structure without fourths, which must be legitimized by a third voice, and that all three voices move within very limited tonal spaces, each of which stays within an octave and never crosses the other voices – only in the final cadence (bb. 49-53), where the second highest voice (tenor) descends to *a*, are these narrow limits exceeded; here, in the case of octave transposition, the lowest voice must be modified, as we see in the Bologna version.

3 Cf. Martin Picker, *The Chanson Albums of Marguerite of Austria. MSS 228 and 11239 of the Bibliothèque Royale de Belgique, Brussels.* Los Angeles 1965, pp. 61-62, Louise Litterick, 'The revision of Ockeghem's »Je n'ay dueil«' in M.B. Winn (ed.), *Musique naturelle et musique artificielle. In Memoriam Gustav Reese* (Le moyen français 5) Montreal 1979, pp. 29-48, Clemens Goldberg, *Die Chansons von Antoine Busnois. Die Ästhetik der höfischen Chansons* (Quellen und Studien zur Musikgeschichte von der Antike bis in die Gegenwart, Bd. 32) Frankfurt am Main 1994, p. 214.

4 In the discussions by Picker, Litterick and Goldberg mentioned in the preceding note. The three-part version according to Bologna Q17 has published in Goldberg, *Op.cit.,* p. 429.

5 At http://chansonniers.pwch.dk/CH/CH056.html and http://chansonniers.pwch.dk/CH/CH558.html.

"J'en au dueil" would in its three-part version be very attractive performed by a group of boy choristers along with their *maistre* at courtly entertainments, and the song's flexibility through the possibility of octave transposition must have contributed to its usefulness. However, it cannot be ruled out that intonation problems caused by the large distance between the voices may at an early date have prompted someone to stabilize it with the added middle voice, and that the song in this form gained wide distribution.

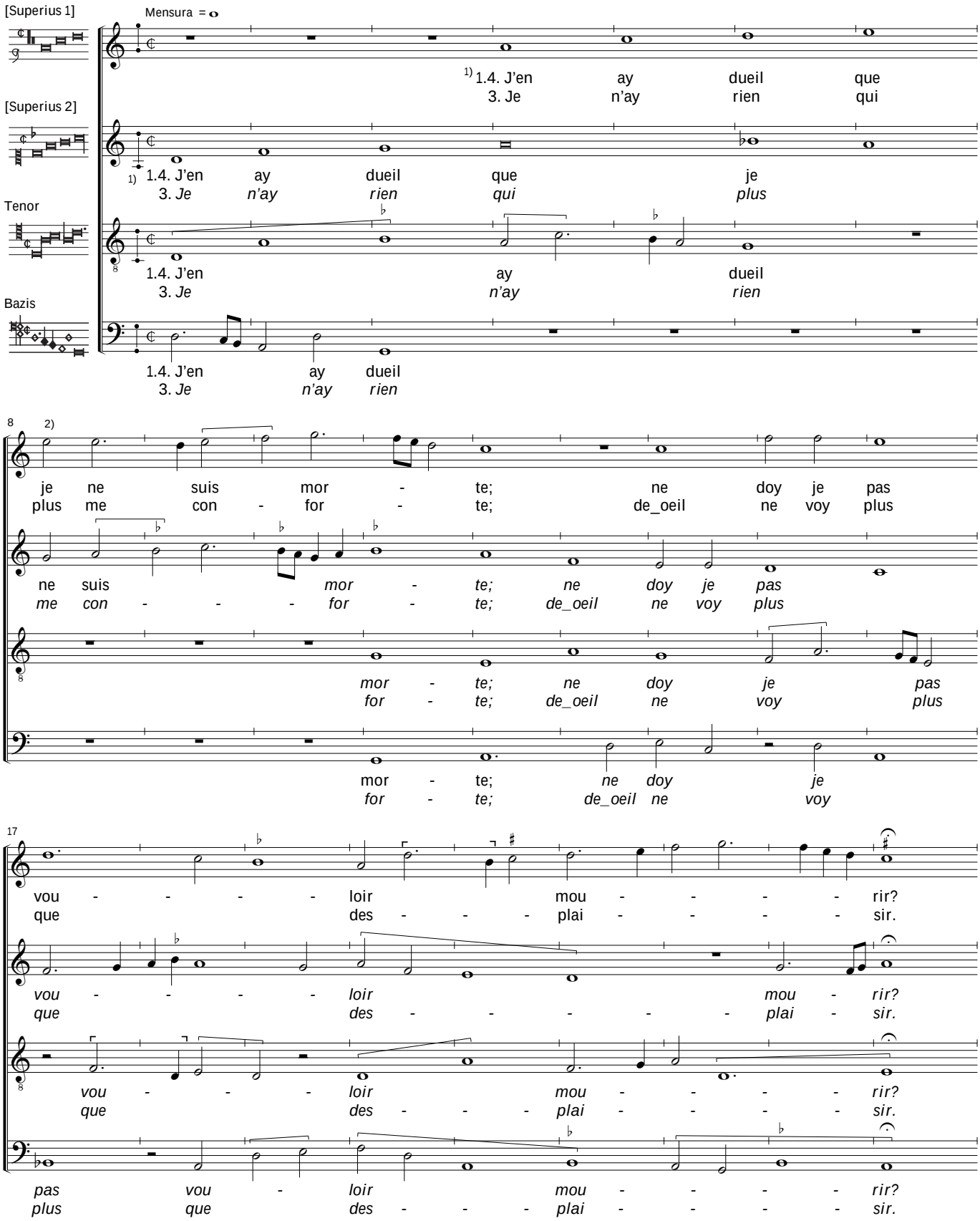
Comments on text and music:

The poem is a traditional love lament – male or female – in rich rimes and with perfect linking of couplet and half-refrain as well as of tierce and the closing refrain. The presumably originally three-part musical setting is nicely balanced with naturally flowing voice-parts conceived close to the words of the poem. There are snatches of imitation between the upper voices and play with motivic interchange (bb. 32-38), and the two sections of the song are parallel as they start by exposing a few important words in the tenor and bazis alone (three and four words respectively) followed by rests in the supporting voice. As mentioned above, the added middle part does not add much other than making the sound fuller and perhaps making the song easier to perform.

Laborde no. 95

J'en ay dueil que je ne suis morte [Ockeghem]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 120v-121



1) *Superius 1 & 2, text 1* begins "Je n'ay" (error).
2) *Superius 1*, bar 8.1 is missing (error).

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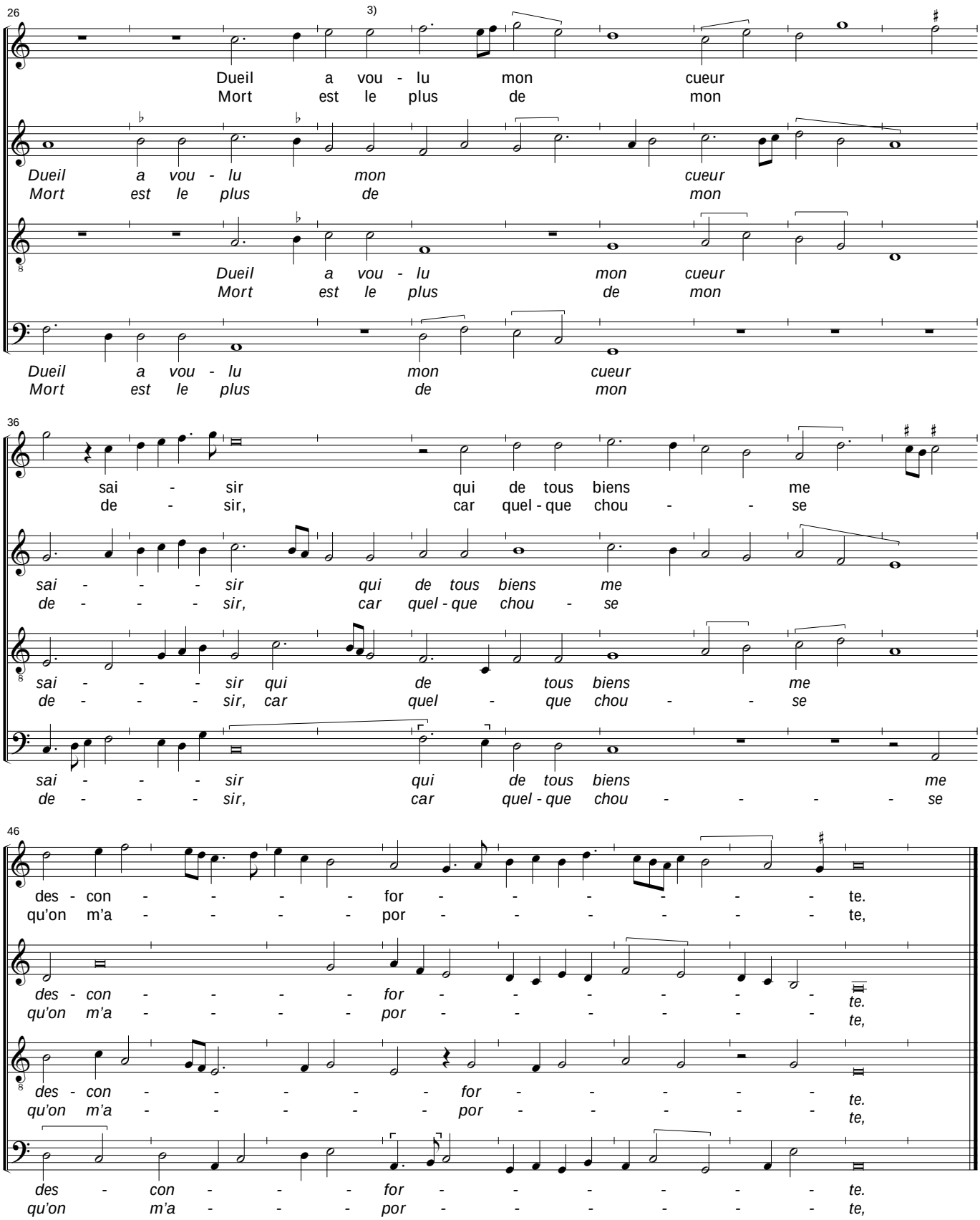

3) *Superius 1*, bar 29.2 is missing (error).

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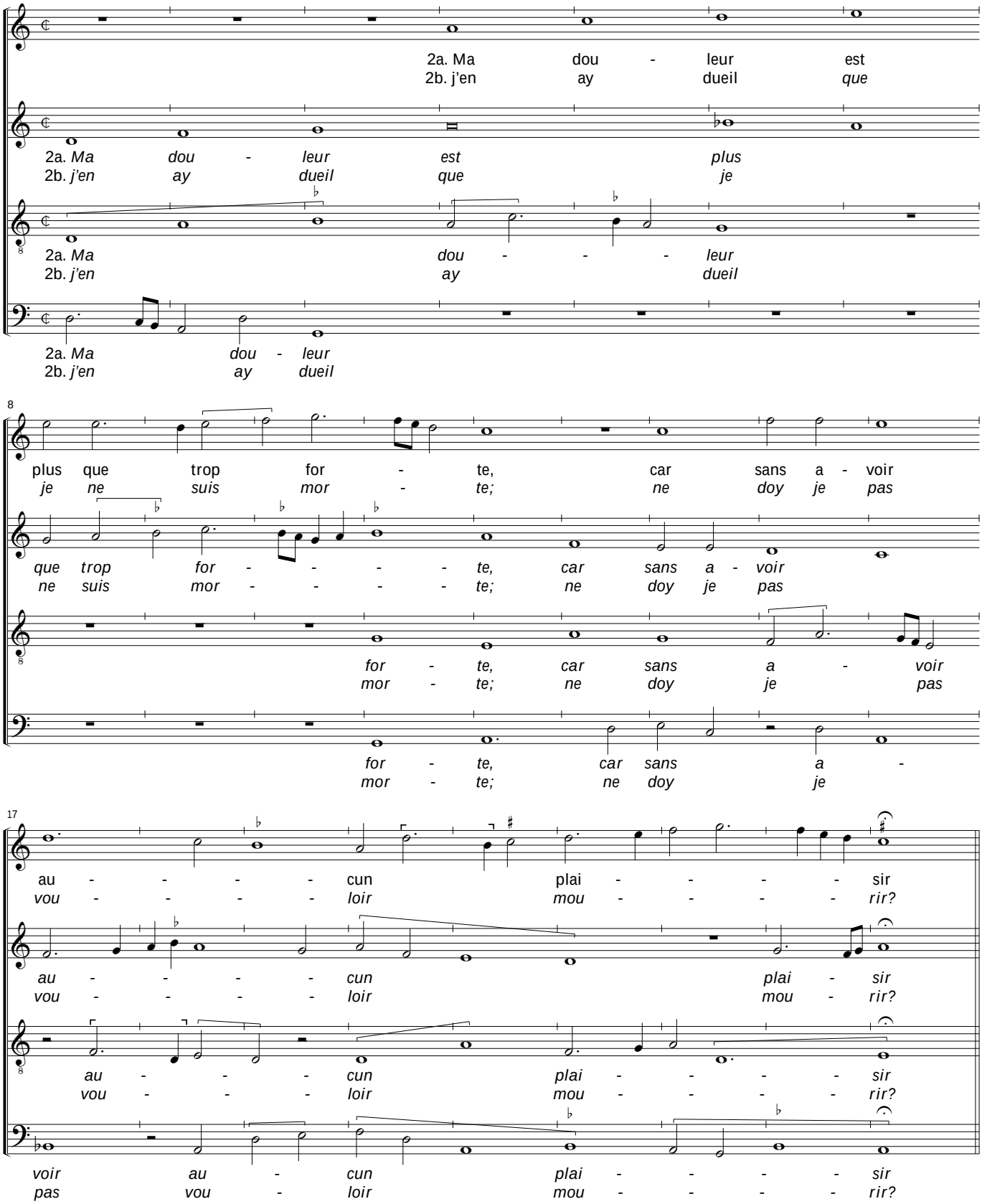

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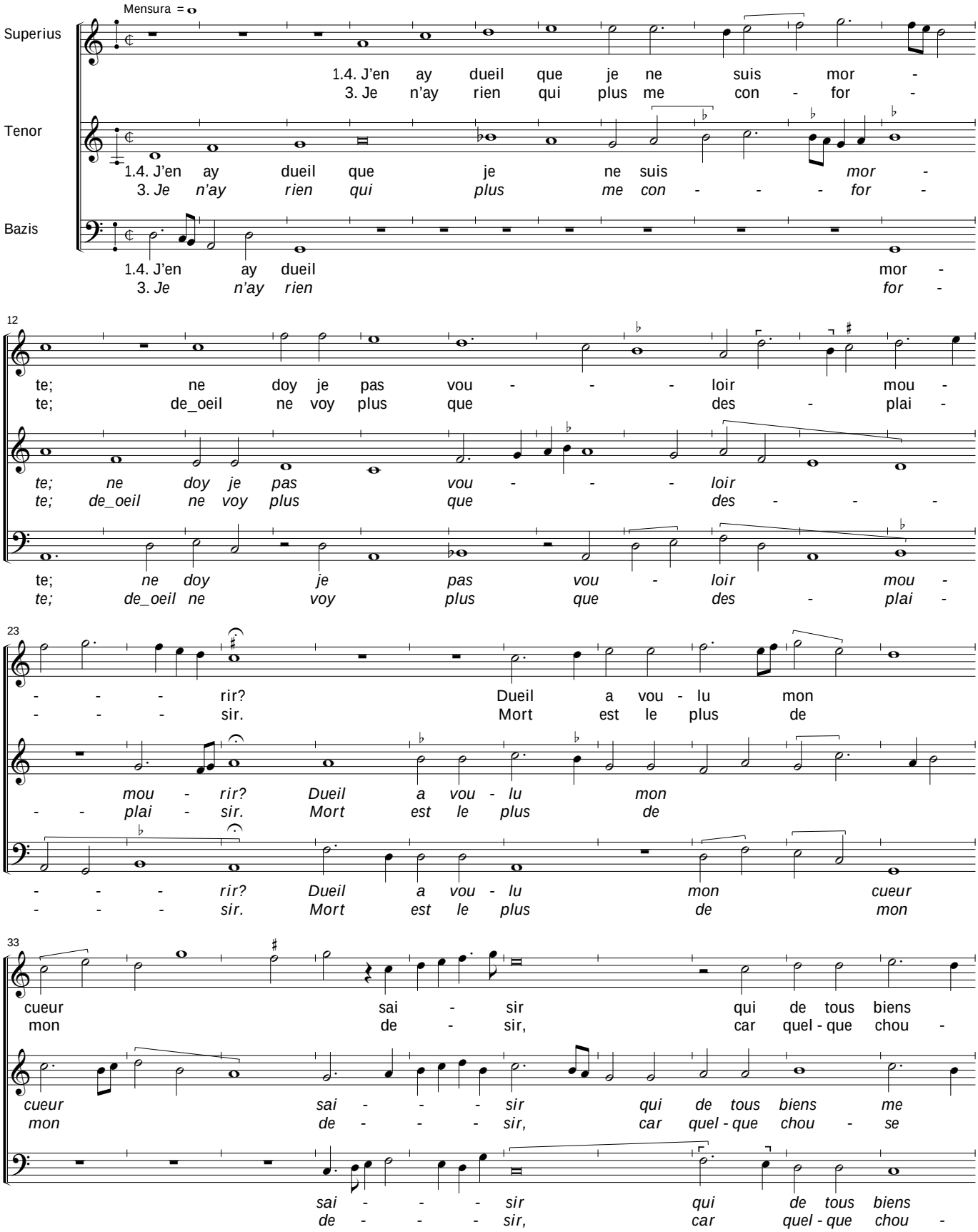
***J'en ay dueil que je ne suis morte* [Ockeghem] · three-part version**

– after Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 120ᵛ-121



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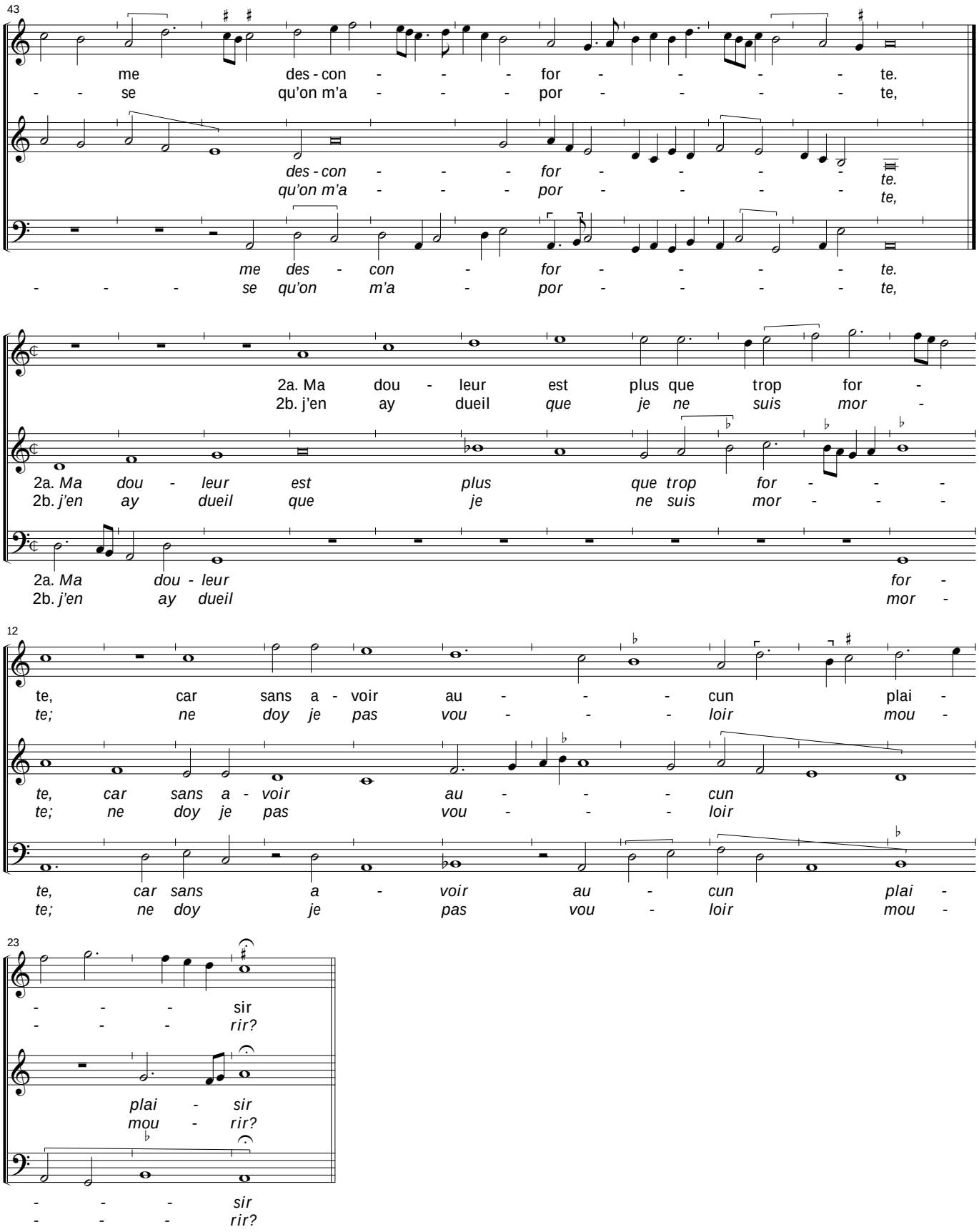

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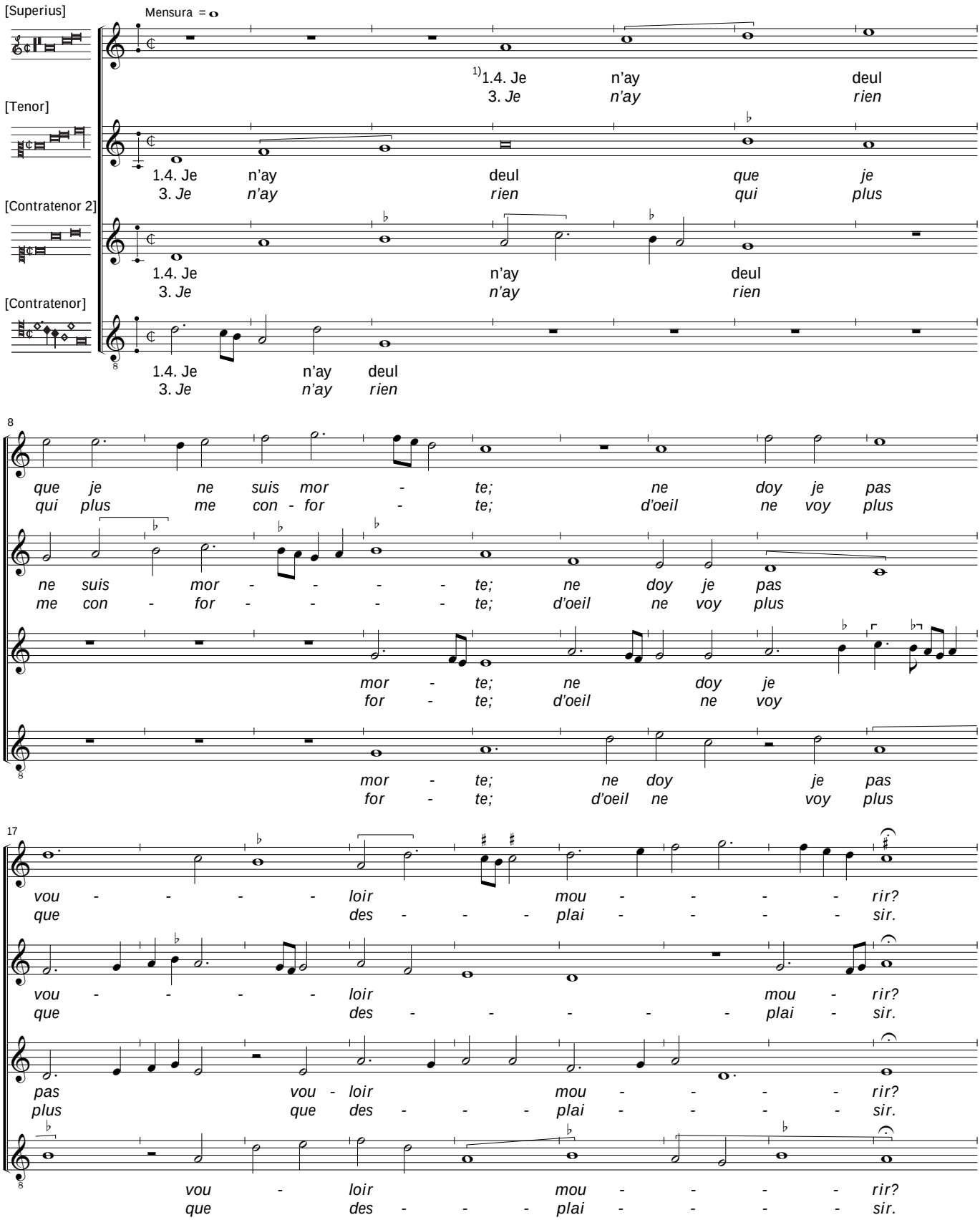
Bologna Q17 no. 66

Je n'ay deul [Ockeghem]

Bologna, Civico Museo Bibliografico Musicale, MS Q17, ff. 72v-73



1) *Text*, all voices have text incipits only; the remainder of the text has been added according to the Laborde chansonnier.

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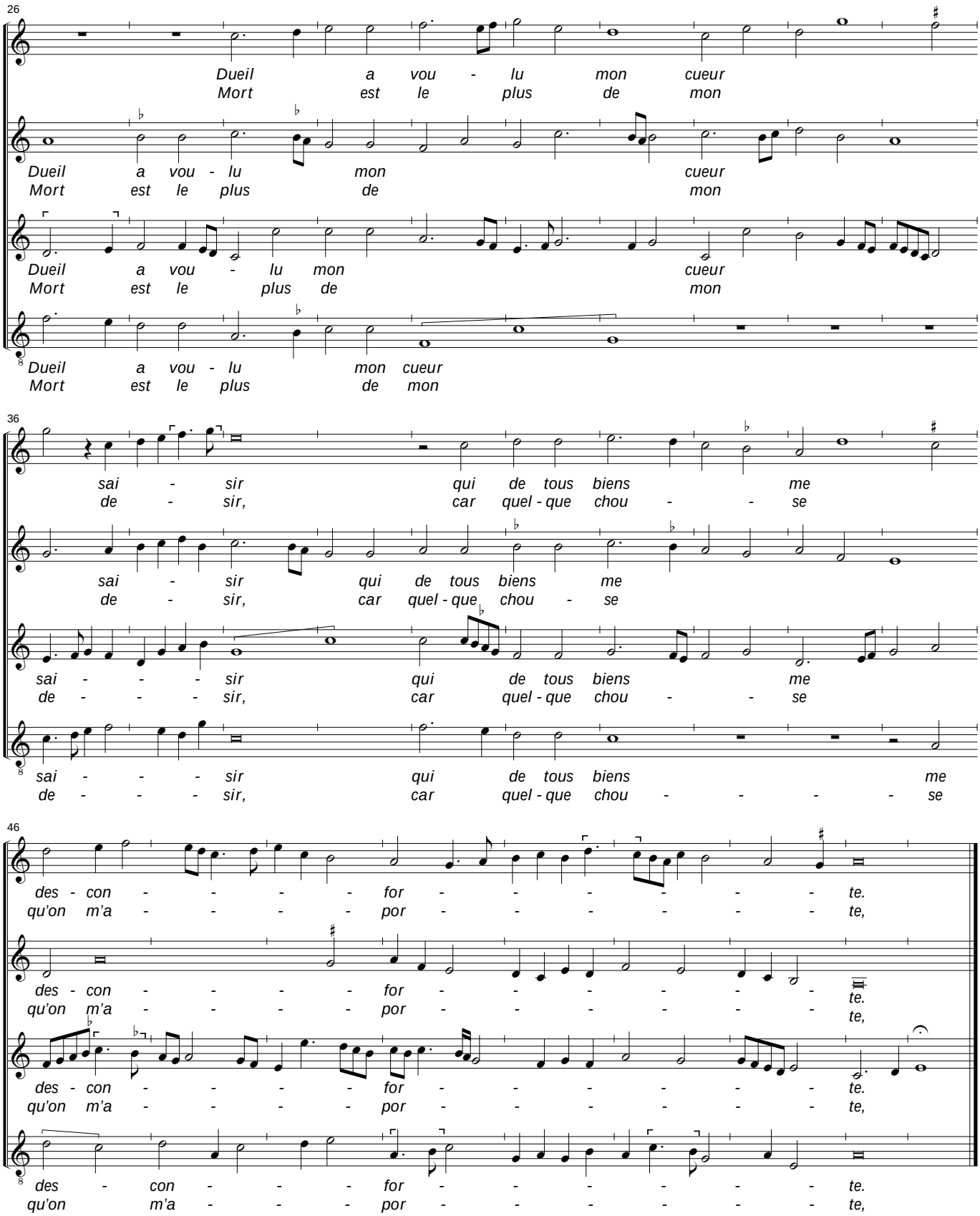

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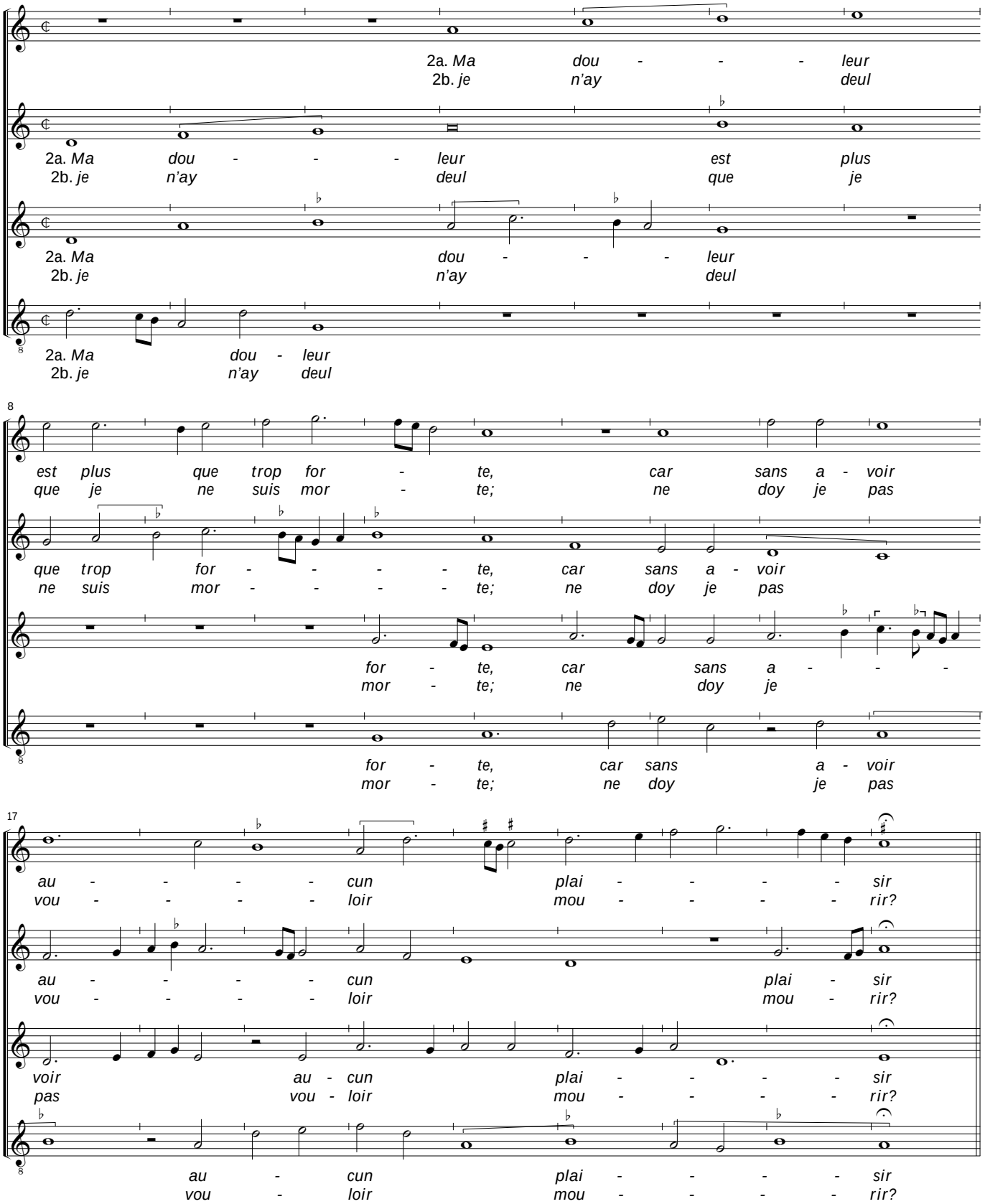

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