

# Delahaye

## *Comment suis je de vostre cueur a 3*

Edition and comments by  
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<http://chansonniers.pwch.dk/CH/CH001.html>

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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° <a href="http://www.kb.dk/permalink/2006/manus/702/dan/0+recto/">http://www.kb.dk/permalink/2006/manus/702/dan/0+recto/</a>
Dijon	Dijon, Bibliothèque Municipale, Ms. 517 <a href="http://patrimoine.bm-dijon.fr/pleade/img-viewer/MS00517/viewer.html">http://patrimoine.bm-dijon.fr/pleade/img-viewer/MS00517/viewer.html</a>
Laborde	Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier) <a href="https://www.loc.gov/resource/ihas.200152631.0/?sp=1">https://www.loc.gov/resource/ihas.200152631.0/?sp=1</a>
Leuven	Leuven, Alamire Foundation, Manuscript without shelf number (Leuven Chansonnier) <a href="http://depot.lias.be/delivery/DeliveryManagerServlet?dps_pid=IE9381778">http://depot.lias.be/delivery/DeliveryManagerServlet?dps_pid=IE9381778</a>
Nivelle	Paris, Bibliothèque nationale, Rés. Vmc. ms. 57 (Chansonnier Nivelle de la Chaussée) <a href="http://gallica.bnf.fr/ark:/12148/btv1b55007270r/f1.image">http://gallica.bnf.fr/ark:/12148/btv1b55007270r/f1.image</a>
Wolfenbüttel	Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag. <a href="http://diglib.hab.de/wdb.php?dir=mss/287-extrav">http://diglib.hab.de/wdb.php?dir=mss/287-extrav</a>

## *Comment suis je de vostre cueur 3v · Delahaye*

*Appearance in the group of related chansonniers:*

\*Copenhagen ff. 0v-1 »Comment suige de vostre cueur« 3v

\*Dijon ff. 60v-61 »Comment suige de vostre cueur« 3v

\*Nivelle ff. 32v-33 »Comment suis je de vostre cueur« 3v Delahaye

*Text:* Rondeau quatrain, full text in all three sources; after Nivelle:

Comment suis je de vostre cueur qui m'a donné d'amy le nom? Luy souvient il plus de moy non? Ce croy je par mon createur.	How is my standing in your heart, which has named me as its friend? Does it still remember me? I believe so, by my creator.
Dictez moy par vostre douceur: Ne suis je plus vostre mignon?	Tell me, by your sweetness: Am I no more your sweetheart?
Comment suis je de vostre cueur, qui m'a donné d'amy le nom? Je suis son loyal serviteur n'aultre rien ne luy vueil si non qu'en ce point nous entretenon pour estre de ma joie assureur. 1)	How is my standing in your heart, which has named me as its friend? I am its loyal servant and want nothing from it except that we settle this point in order to ensure my joy (my life):
Comment suis je de vostre cueur qui m'a donné d'amy le nom? Luy souvient il plus de moy non? Ce croy je par mon createur.	How is my standing in your heart, which has named me as its friend? Does it still remember me? I believe so, by my creator.

1) Copenhagen and Dijon, line 12, "... de ma vie assureur."  
Some further differences in spelling.

*Evaluation of the sources:*

The most important difference between the sources is the scribes' use of hexachordal signatures. Nivelle has a flat in both tenor and contratenor, and a flat before *f*" in the superius. This last *fa*-sign clearly indicates that the high (fictive – *ficta* or *falsa*) hexachord on *c*" is to be used, that the tone *e*" consequently ought not be flattened. The Dijon scribe who copied the other two versions used only one flat in each: In Dijon in the contratenor and in Copenhagen in the tenor. Smaller differences between Nivelle and Dijon/Copenhagen involving the melodic decoration and rhythmic shape of the parts occur at bb. 6 (S and C), 10 (C), 16 (T), 18 (S), and 22 (S). They confirm along with the variations in orthography ("Comment suige ..." instead of "Comment suis je ...") that the Dijon/Copenhagen version was copied from an exemplar not closely related to Nivelle. The chanson appears in Nivelle as part of a series of four chansons (ff. 29v-33), which all (rather unusual) are attributed to the same composer. The model for Nivelle's version probably originated near the circles in which Delahaye worked. Moreover, Nivelle contains all known works (seven chansons) by this composer and is the only source mentioning his name.<sup>1</sup>

1 See Jane Alden (ed.), *Johannes Delahaye. Chansons in Loire Valley Sources*. Paris 200. See also Jane Alden, 'Reading the Loire Valley Chansonniers', *Acta Musicologica* 79 (2007) pp. 1-32, at pp. 17-18.

The hexachordal signatures in Dijon/Copenhagen may reflect an uncertainty on the part of the scribe about the interpretation of the setting of the chanson's third line (bb. 14-19) – at the start of the second section of the rondeau. Here the structural duet in superius and tenor twice leads to Phrygian cadences on A (at b. 16.3 and b. 19.1) during which tenor and superius exchange function. In both cadence movements the contratenor correctly resolves the diminished fifths in relation to superius (b. 16.2) and tenor (b. 18.3) into a third below the cadence note A, thus making the cadences imperfect. Even if Tinctoris explicitly forbids this procedure, it is very often found in the music of the Busnoys generation to which Delahaye evidently belongs.<sup>2</sup> In Dijon the scribe only put a flat in the contratenor. He thereby left it to the performers to decide the interpretation of this line, possibly by executing the cadences on A with B-naturals and G- and F-sharps and making the fifths below in the contratenor perfect. But then they would run into other problems involving melodic tritones from F to B-natural. The Dijon version is not the best starting point for a performance, but performers presumably reached the same solution as the present editor after repeated tryouts.

In the Copenhagen version, which does not show any writing errors at all and seems to be the more careful and considered version of the song, the same scribe has changed his mind. Now the flat has moved to the tenor clearly indicating what is expected in most cases. We don't know which signatures his exemplar had, but it is certainly possible that the scribe decided this correction himself – maybe after trying to sing or think through the chanson. It would not be a problem to omit the flat in the contratenor, as nobody in their right mind would sing B-naturals here. Nivelles Chansonnier, gives us flats in both low voices, and the copyist repeats the flat before the high *b'* in the tenor in b. 15.3; there can be no doubt that the flats in the tenor are intended.

See also Delahaye's "Puisqu'il convient que le depart se face".<sup>3</sup>

#### *Comments on text and music:*

The music interprets the poet's worry about his standing in a love relation by keeping rather close to the meaning of the text. It is for voices in high tessitura: the upper voice stretches from *d'* to *g''*, tenor lies a fifth lower (*a-b'*), while the contratenor keeps below the tenor *c-d'*). The address of the first line is expressed relatively calmly in imitation between tenor and superius in a regular triple meter, while already the continuation in the next line becomes uneasy: The triple measure is displaced in bb. 7-8 by the early entrance of the next phrase (b. 7.3) and by hurrying the cadential resolution to the 3rd beat in the measure (bb. 8.3, 9.3 etc.), and the imitation is reversed to a sort of antiphonal plea in superius and tenor (Please, please remember that it has named me as friend!); at the line's climax on "amy" in b. 11 the regular meter has been entirely obliterated. The second part of the refrain seems to reinstate the regular meter, but the tenor's anxious exclamation "Does it still remember me?" in its highest range again stresses the flexibility

2 See Peter W. Urquhart, 'False Concords in Busnoys' in Paula Higgins (ed.), *Antoine Busnoys. Method, Meaning, and Context in Late Medieval Music*. Oxford 1999, pp. 361-87, and Margaret Bent, 'On False Concords in Late Fifteenth-Century Music: Yet Another Look at Tinctoris' in Anne-Emmanuelle Ceulemans & Bonnie J. Blackburn (eds.), *Théorie et analyse musicales 1450-1650. Actes du colloque international Louvain-la-Neuve, 23-25 septembre 1999* (Musicologica Neolovaniensia Studia 9) Louvain-la-Neuve 2001, pp. 65-118.

3 At <http://chansonniers.pwch.dk/CH/CH006.html>.

of the *tempus perfectum*. The fourth line brings back a sobering order and confidence by short passages in double meter before the final melisma on “createur”.

The first part of the refrain is centred on D – Hypodorian and Dorian in the upper parts without any use of B-flats – ending imperfectly on the fifth scale degree. The contrasting third line introduces flats in tenor and superius in connection with the repeated Phrygian cadence movement to A; both times made imperfect by the contratenor, which also contribute to the high tension by the preparatory dissonant diminished fifths. The fourth line (bb. 19 ff) seems to refer back to the second line by its shortened imitation motive and return of the restricted ranges of the upper parts.

The tenor plays an important part in this chanson. In the rondeau’s first section it is curiously restricted in range, it keeps within the hexachord on  $c'$ , but it has the most interesting declamation of the text. Its reticence sets off the move to the high  $f'$ -hexachord and its plunge to the other extreme of its range, which define the contrast at the beginning of the second section. Remark also its leap of a fifth upward in the highly irregular medial cadence, which underscores the question of the poem. The expressive rondeau is a bit dense in its counterpoint, and maybe the composer is overdoing the constant exchange of structural functions in the upper parts.



Copenhagen no. 1, p. 2

20

Ce pour croy es - tre je par mon de ma cre vie - a - - - - - teur. - - - - - seur.

croy je par mon cre - - - a - - - - - teur. es - tre de ma vie as - - - - - seur.

croy je par mon ma cre - a - - - - - teur. es - tre de ma vie as - - - - - seur.

2a. Dic - tes sui - moy par 2b. Com - ment sui - ge de

2a. Dic - tes sui - moy par de vos - - - - - 2b. Com - ment sui - ge de vos - - - - -

2a. Dic - - - - - tes sui - moy par vos - - - - - 2b. Com - - - - - ment sui - ge de vos - - - - -

5

vos - tre doul - - - - - ceur: Ne sui - ge plus vos - tre tre - - - - - cueur qui m'a don - né

tre doul - - - - - ceur: Ne sui - ge plus tre - - - - - cueur qui m'a don - né

tre, vos - tre doul - - - - - ceur: Ne sui - ge plus, ne sui - ge tre, de vos - tre - tre - - - - - cueur qui m'a don - né, qui m'a don -

10

vos - - - - - tre mi - gnon? d'a - - - - - my le nom?

vos - - - - - tre mi - gnon? d'a - - - - - my le nom?

plus vos - - - - - tre mi - gnon? né d'a - - - - - my le nom?

Dijon no. 51

Comment suige de vostre cuer [Delahaye]

Dijon, Bibliothèque Municipale, MS 517, ff. 60<sup>v</sup>-61

[Superius] Mensura =  $\text{♩}$

1. 4. Com - ment sui - ge son de  
3. Je suis son le -

Tenor

1. 4. Com - ment sui - ge son de vos - -  
3. Je suis son le - al

Contratenor

1. 4. Com - - - ment sui - ge son de vos  
3. Je - - - suis son le - al

5

vos - tre cuer qui m'a don-né  
al ser - vi - teur n'aul - tre rien ne

tre, de vos-tre cuer qui m'a don - né,  
ser - vi - teur n'aul - tre rien ne, n'aul - tre rien

10

d'a - - - my le nom? Lui sou - vient  
lui veul si non qu'en ce point

- né d'a - my le nom? Lui sou - vient  
ne lui veul si non qu'en ce point

15

il plus de moi non?  
nous en - tre te - - - non

il plus de moi non? Ce  
nous en - tre te - - - non pour

vient il plus de moi non? Ce  
point nous en - tre te - - - non pour

1) Superius bar 7.3, *semibrevis f* has a *punctus additionis* in MS (error). 3) Text (1) bar 18: "... nom".

2) Tenor bar 11.1-2, the 2. and 3. *minimae, e<sup>2</sup>-f*, are missing (error).

20

Ce pour es-tre je par mon cre-a-teur.  
de ma vie as-seur.

croy je par mon cre-a-teur.  
es-tre de ma vie as-seur.

croy je par mon cre-a-teur.  
es-tre de ma vie as-seur.

2a. Dic-tes moi par de  
2b. Com-ment sui-ge de vos-tes.

2a. Dic-tes moi par de vos-tes.  
2b. Com-ment sui-ge de vos-tes.

2a. Dic-tes moi par de vos-tes.  
2b. Com-ment sui-ge de vos-tes.

5

vos-tre doul-cœur: Ne sui-ge plus  
tre doul-cœur: Ne sui-ge plus  
tre doul-cœur: Ne sui-ge plus

tre, vos-tre doul-cœur: Ne sui-ge plus, ne sui-ge plus  
de vos-tre cœur qui m'a don-né, qui m'a don-

10

vos-tre my mi-le gnon?  
d'a-my le nom?

vos-tre my mi-le gnon?  
d'a-my le nom?

plus vos-tre my mi-le gnon?  
né d'a-my le nom?

4) Contratenor bar 21.2, *minima a* is followed by a superfluous *minima g* (error).

Nivelle no. 27

Delahaye, *Comment suis je de vostre cuer*

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57, Chansonnier Nivelle de la Chaussée, ff. 32V-33

[Superius] Mensura = ♩

1. 4. Com - ment suis je son de  
 3. Je suis son loy -

Tenor

1. 4. Com - ment suis je son de vos - -  
 3. Je suis son loy - al

Contra

1. 4. Com - - - ment suis je son de vos  
 3. Je suis son loy - al

5

vos - tre ser - vi - cuer teur<sup>1)</sup> qui m'a don - né  
 al ser - vi - cuer teur qui n'aul - tre rien ne

tre, de vos - tre cuer qui m'a don - né, qui m'a don -  
 ser - vi - teur n'aul - tre rien ne, n'aul - tre rien

10

d'a luy - - - my veuil le si nom? Luy sou - vient  
 luy veuil si non qu'en ce point

d'a luy - my veuil le si nom? Luy sou - vient  
 luy veuil si non qu'en ce point

- né d'a luy - my veuil le si nom? Luy sou -  
 ne luy veuil si non qu'en ce

15

il plus en de moy non?  
 nous en - tre - te - - - non

il plus en de moy non? Ce  
 nous en - tre - te - - - non pour

vient il plus en de moy non? Ce  
 point nous en - tre - te - - - non pour

1) Text (3): "serviteur" is followed by a superfluous word "qui" (bar 7).

