

Caron

Acueilly mà la belle au gent atour a 3

Edition and comments by
Peter Woetmann Christoffersen

October 2022

<http://chansonniers.pwch.dk/CH/CH039.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 176	Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176
Florence 2356	Firenze, Biblioteca Riccardiana, Ms. 2356
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 15123	Paris, Bibliothèque Nationale, Département de Musique, Rés. Vm7 676
Trento 1947	Trento, Biblioteca Comunale, Ms. 1947-4
Trento 91	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, Ms. 91 (1378)

Text sources

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
--------------	--

Acueilly m'a la belle au gent atour 3v · Caron

Appearance in the group of related chansonniers:

*Dijon ff. 10bisv-11 »Saoulé m'a la belle au gent atour« 3v

Other musical sources:

Escorial IV.a.24 [f. 127b] »Aquelge mala belle« (Missing, only in index)

Florence 176 59v-60 »Aculie« 3v Caron

Florence 2356 ff. 49v-50 »Acoeuillie« 3v

New Haven 91 ff. 3v-4 »Accueillez moy la belle au gent atour« 3v (low C)

Paris 15123 ff. 6v-7 »Acueilly m'a la belle au gent atour« 3v Caron

Paris 676 ff. 47v-48 »Acui male bella« 3v (low C)

Trento 1947 ff. 4v-5 [Without text] 4v [low C + Triplum) Caron

Trento 91 f. 12v »Da pacem Domine« 3v [Low C)

Lauda, citations and use in other compositions, see Fallows 1999, pp. 68-69.

Text: Rondeau cinquain, full text in Dijon; also in Jardin 1501 f. 71. After Dijon and Jardin 1501:

Acueilly m'a la belle au gent atour, 1)
tournant mon bien en douloureux destour
destourne m'a son amoureux recueil;
cueillant refus quant au chemin de dueil,
de oeil et de cueur m'a banny de sa tour. 2)

She has scorned me, the fair of gentle manner,
turning my happiness into a painful detour
she has denied me her loving greeting;
amassing rejection when on the road of despair
by eye and heart she has banned me from her tower.

Tourner n'y scay tournant voie ne tour
et tourment n'est que n'aye tout a tour,
tourment et plus en lieu de bel acueil. 3)

I do not know where to turn; there is no winding path nor turn
and torment that I not find all around,
torment and more instead of a fond welcome.

Acueilly m'a la belle au gent atour, 4)
tournant mon bien en douloureux destour
destourne m'a son amoureux recueil.

She has scorned me, the fair of gentle manner,
turning my happiness into a painful detour
she has denied me her loving greeting.

Recueillir fault tous ses griefz a l'entour, 5)
tournay n'y vault jouxter, ne faire estour,
tourne suis la, je n'y voi autre escueil;
escueilli suis et mis hors de son vueil,
vueil ou non veul, il n'y a nul retour.

I must accept carefully all her grievances,
neither tourney nor fighting are permitted, nor going to attack,
I am turned just that way, I see no other retreat;
I have been retired and removed from her favour,
whatever I may want, there is no return.

Acueilly m'a la belle au gent atour,
tournant mon bien en douloureux destour
destourne m'a son amoureux recueil;
cueillant refus quant au chemin de dueil,
de oeil et de cueur m'a banny de sa tour.

She has scorned me, the fair of gentle manner;
turning my happiness into a painful detour
she has denied me her loving greeting;
amassing rejection when on the road of despair
by eye and heart she has banned me from her tower.

1) Dijon, line 1, "Saoule ..." (error); Paris 15123, "Acoeuillie ...", Jardin 1501, "Acueilly ..."

2) Dijon, line 5, "de oeil et de cueur et de sa tour" (error); Jardin 1501, "et de courage m'a banny de sa tour"

3) Jardin 1501, lines 7-8, "ne tournement que n'aye tout autour / tournant en plains en ..."

4) Dijon, line 9, rentrement "Saouille" (error)

5) Dijon, line 12, "Reculer ..."

Evaluation of the sources:

Entered without any errors in the music in the Dijon chansonnier by its main scribe; in his rendering of the poem he did not show a similar precision, see below. This is its only appearance in the 'Loire Valley' complex, but the song enjoyed a wide circulation in different versions during a long period as attested by the other sources.

Dijon may be the earliest source for Caron's song, but it must have been known for decades. Already in the early 1470s it appeared in the *Trienter Codex* 91 as a Latin contrafactum with a new low contratenor, and this "modernized" contratenor appears in the Mellon chansonnier with French text. Later it further acquired a fourth voice, a "si placet" triplum, and was used as timbre for an Italian lauda. Three Italian/French chansonniers created some years later than Dijon transmit "Acueilly m'a la belle" in versions showing only minor variants – if we disregard the poem –, the music in Pixérécourt chansonnier (Paris, Bibliothèque Nationale, ms. f.fr. 15123) is nearly identical to the Dijon version.¹

In all sources the music starts 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 seems 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.²

Comments on text and music:

The poem is an ambitious love complaint sung by the rejected lover in *rimes retrograde equivoque*, where the first word in a line must sound the same as the rime word of the preceding line, but in a different meaning: "... destour / destourne ..." – a constant 'going back' a word, retrograde. Therefore the poem is an exercise in the many combinations and meanings in which "tour" and "cueil" can appear. The scribes may not always have understood the formal implications. The Dijon scribe did not. He started the text with and has as *rentrement* the word "Saoule" (She is fed up with me, ...), which may fit the meaning, but not the formal layout. After the end of the couplet (line 8) with "... bel acueil" the refrain has to start again with "Acueilly m'a ..." as indicated in the majority of the sources. As Howard Garey noted,³ the tierce ends with a pun (line 16): "...il n'y a nul retour" – there is no return. This time the refrain starts with a wrong word "Acueilly"!

The rather sad and heavy poem is set in exquisite airy and lighthearted music, which involve three high voices, an upper voice *d'-f''* and tenor and contratenor in the same ranges *g-g'* and *f-a'*. It is in quick triple time, starting in homophony with an upbeat, next line is a free unison/fifth canon between superius and tenor. Remark how the voices traverse their entire ranges, then in the third line the descending triadic motives, that colour the melodies and are presented by the contratenor at line beginnings, are suddenly condensed into a shimmering voice exchange imitation (bb. 13-15) with all three voices singing a C-triad within the fifth, *c'-g'* – a striking effect! The second section is a bit more dense in staggered free polyphony perfectly balancing the first half.

1 All versions are published in a conflated edition in Caron 1974, vol. 2, p. 165; the Mellon version is published in Leeman L. Perkins and H. Garey (eds.), *The Mellon Chansonnier I-II*. New Haven 1979, no. 3.

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

3 Perkins, *The Mellon*, vol. 2, pp. 197-198.

Dijon no. 5

Acueilly m'a la belle au gent atour [Caron]

Dijon, Bibliothèque Municipale, MS 517, ff. 10bis^v-11

[Superius] Mensura = d

1) 2) 1.4. A - cueil - ly m'a la bel - le_au
 3. Re - cu - ler fault tous ses griefz

Tenor 1.4. A - cueil - ly m'a la bel - le_au
 3. Re - cu - ler fault tous ses griefz

Contratenor 1.4. A - cueil - ly m'a la bel -
 3. Re - cu - ler fault tous ses

5
 gent a - - - - - tour, tour - nant
 a l'en - - - - - tour, tour - nay

gent a - - - - - tour,
 a l'en - - - - - tour,

le_au gent a a - - - - - tour, tour - nant
 griefz a l'en - - - - - tour, tour - nay

9
 mon bien en dou - lou - reux des -
 n'y vault joux - ter, ne fai - re_es - - -

tour - nant mon bien en dou - lou - reux des -
 tour - nay n'y vault joux - ter, ne fai - re_es -

mon bien en dou
 n'y vault joux - ter, ne fai - re_es - - -

13
 tour des - tour - ne m'a son a - mou - reulx re - - - cueil;
 tour, tour - ne suis la, je n'y voi au - tre_es - - - cueil;

tour, des - tour - ne m'a son a - mou-reulx re - cueil;
 tour, tour - ne suis la, je n'y voi au - tre_es - cueil;

tour des - tour - ne m'a son a - mou-reulx re - - - cueil;
 tour, tour - ne suis la, je n'y voi au - tre_es - - - cueil;

1) All voices, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.
 2) *Superius*, text 1, bar 1-2, "Saoule" (error).

17

cuel - lant re - fus quant au
 es - cueil - li suis et mis

21

che - min de son duel, d'oeil et de ³⁾cueur m'a
 hors de son vueil, vueil ou non veul, il

24

ban - ny de sa tour.
 n'y a nul re - - - tour.

m'a ban - ny de sa tour.
 il n'y a nul re - - - tour.

m'a ban - ny de sa tour.
 il n'y a nul re - - - tour.

3) *Superius*, text 1, bars 23.2-27, "cueur et de sa tour" (error).

2a. Tour - ner n'y scay tour - nant voi -
 4) 2b. A - cueil - ly m'a la bel - le_au

2a. Tour - ner n'y scay tour - nant voi -
 2b. A - cueil - ly m'a la bel - le_au

2a. Tour - ner n'y scay tour - nant voi -
 2b. A - cueil - ly m'a la bel -

5
 e ne tour et tour -
 gent a tour, tour - nant

e ne tour
 gent a tour,

e ne tour et tour
 le_au gent a tour, tour - nant

9
 ment n'est que n'ay - e tout a
 mon bien en dou - lou - reux des -

et tour - tour - ment mon n'est bien que n'ay dou - e tout a
 tour - nant mon bien en dou - lou - reux des -

ment n'est que n'ay - e tout a
 mon bien en dou - lou - reux des -

13
 tour, tour-ment et plus en lieu de bel a -
 tour des - tour - ne m'a son a - mou - reulx re - cueil.

tour, tour-ment et plus en lieu de bel a -
 tour des - tour - ne m'a son a - mou-reulx re - cueil.

tour, tour-ment et plus en lieu de bel a -
 tour des - tour - ne m'a son a - mou-reulx re - cueil.

4) Superius, text 2b, bars 1-2, "Saoulle" (error).