Johannes Ockeghem

L'autre d'antan l'autrier passa a 3

Edition and comments by

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http://chansonniers.pwch.dk/CH/CH048.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)
	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

Bologna Q16	Bologna, Civico Museo Bibliografico Musicale, MS Q16
New Haven 91	New Haven, Yale University, Beinecke Library, MS 91 (Mellon Chansonnier)
Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Paris 2973	Paris, Bibliothèque Nationale, ms. Rothschild 2973 (Chansonnier Cordiforme)
Rome 2856	Roma, Biblioteca Casanatense, Ms. 2856

Literature

Fallows 1999	David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480*. Oxford 1999

L'autre d'antan l'autrier passa 3v · Ockeghem, Johannes

Appearance in the group of related chansonniers:

*Dijon ff. 20v-21 »L'autre d'antan l'autrier passa« 3v

Other musical sources:

Bologna Q16 ff. 94v-95 »Lantrentanta« 3v
New Haven 91 ff. 25v-26 »L'autre d'antan l'autrier passa« 3v Jo. okeghem
Paris 15123 ff. 32v-33 »L'autre d'antan l'autre passa« 3v
Paris 2973 ff. 24v-25 »L'autre d'antan l'autrier passa« 3v
Rome 2856 ff. 52v-53 »Lauter dantan« 3v Okeghem

Citations in poem by Molinet and in theoretical works, see Fallows 1999, pp. 242-243.

Text: Rondeau cinquain; full text in Dijon and Paris 2973; Paris 2973 and the incomplete texts in Paris 15123 and New Haven 91 repeat the opening line at the end of the refrain. After Dijon:

L'autre d'antan l'autrier passa	One from yesteryear passed the other day,
et en passant me trespassa	and in passing she stabbed me
d'un regard forge a Millan,	with a look forged in Milan,
qui m'a mis en l'arriere ban,	which put me in the rear guard,
tant mauvais brassin me brassa.	such a bad beer she brewed me.
Par tel facon me fricassa	In such a way she chopped me up
que de ses gaiges me cassa,	that she dismissed me from her service,
mais, par Dieu, elle fist son dan.	and, by God, she used her power.
L'autre d'antan *l'autrier passa*	One from yesteryear passed the other day,
et en passant me trespassa	and in passing she stabbed me
d'un regard forge a Millan.	with a look forged in Milan.
Puis apres nostre amour cessa,	Since after our love had ended,
car oncques puis qu'elle dansa,	for never since she danced on,
l'autre d'antan, l'autre d'antan, 1)	the one from yesteryear, the one from yesteryear,
je n'eus ne bon jour ne bon an,	have I had one good day or one good year,
tant de mal enuy amassa.	so much bad anguish did she heap on me.
L'autre d'antan *l'autrier passa*	One from yesteryear passed the other day,
et en passant me trespassa	and in passing she stabbed me
d'un regard forge a Millan,	with a look forged in Milan,
qui m'a mis en l'arriere ban,	which put me in the rear guard,
tant mauvais brassin me brassa.	such a bad beer she brewed me.

1) Dijon, line 14 "... l'autre d'anta" (error)

Evaluation of the sources

The Dijon scribe selected Ockeghem's song to be included among the first songs in his new chansonnier. It must have had a much wider circulation than what this single appearance in the 'Loire Valley' chansonniers implicates. It can further be found in five chansonniers of mostly Italian origin dating from a bit later than Dijon and until the last decade of the century (in rough chronological order): the Mellon chansonnier (New Haven, Yale University, Beinecke Library, MS 91), the Chansonnier Cordiforme (Paris, Bibliothèque Nationale, ms. Rothschild 2973), Roma, Biblioteca Casanatense, ms. 2856, the Pixérécourt chansonnier (Paris, Bibliothèque Nationale, ms. f.fr. 15123), and Bologna, Civico Museo Bibliografico Musicale, MS Q16. Ockeghem is mentioned as its creator in the Mellon chansonnier and in Rome 2856.

The transmission is very stable. The music is practically identical as it appears in the Dijon, Mellon, Cordiforme and Pixérécourt MSS. This is also true of the superius and tenor voices in the two textless versions in Bologna Q16 and Roma 2856. However, here the wide-ranging contratenor have in slightly different ways been reworked into a more narrow range (*c-e'*), possibly in order to make it more fit for instrumental performance.[1]

The main differences between the four texted versions appear in their texting and in their use of mensural signatures.

The poem appears in Dijon as a normal rondeau cinquain with the refrain laid under the superius and text incipit in the tenor, and the remainder of the poem standing on the lower half of the left-hand page. In the three other sources the first text line of the refrain "L'autre d'antan l'autrier passa" is repeated in the upper voice when the opening three-part imitation comes back in the music from bars 31, thereby making the poem into an irregular sixain with a refrain line. In Mellon the tenor as well as the superius are fully texted with the refrain, and in Cordiforme the tenor is partially underlaid with text.

There can be no doubt about the reading in Dijon – the words "me brassa" are clearly placed under bars 33-37 in the superius. This is a quite subtle effect with only the music remembering the beginning, and it probably represents the original state of the song.[2] The slightly too obvious solution of letting a text repeat pinpoint the musical repeat can be seen in several modern editions.[3]

The mensuration is in Dijon indicated with the sign "C3" or *minor modus, tempus perfectum.* This means that the music is organized in *longa* bars consisting of two *breves,* which each contain three *semibreves,* and all is diminished by half (in the edition the *longa* bars are marked by ticks appearing in all voices on the lowest line of the staves). This mensuration gives the song a natural and lively flow in double bars, and it is surely its original mensuration.

Some copyists did not understand this way of indicating the mensuration. The music is obviously in triple time and has to be performed in a fast tempo. Therefore the mensuration was changed into "O3", which should mean diminished *tempus perfectum.*

1   The two version of the contratenor have been published separately in J. Ockeghem (ed. Richard Wexler with Dragan Plamenac), *Collected Works III: Motets and Chansons.* Philadelphia 1992, p. lxxv.

2   It is reproduced in the present edition and in E. Droz, G. Thibault et Y. Rokseth, *Trois Chansonniers Français du xve siècle.* Paris 1927, no. 17.

3   Ockeghem, *Collected Works III*, no. 9, Leeman L. Perkins and H. Garey (eds.), *The Mellon Chansonnier I-II.* New Haven 1979 no. 20, G. Thibault & D. Fallows (eds.), *Chansonnier de Jean de Montchenu (Bibliothèque nationale, Rothschild 2973 [I.5.13]).* Paris 1991, no. 18, and in this edition's alternative version.

This is what we see in the chansonniers Cordiforme and Pixérécourt. In his *Proportionale musices* written in Naples before 1475, Johannes Tinctoris censured Ockeghem for using this mensuration in "L'autre d'antan", because he found it illogical to indicate a mensuration by a proportion sign. Diminished *tempus* has to be marked by a stroke through the *tempus* sign, "Ȼ".[4] This is – with the "3" retained – how the song appears in the Mellon chansonnier, which was produced in Naples at the same time, presumably under Tinctoris' supervision.

Tinctoris' criticism of Ockeghem was based on a misinterpretation of Ockeghem's original notation arisen at an early stage of the song's transmission into wider circles. The Dijon chansonnier on the other hand seems to have preserved most of the composer's concept of mensuration and texting.

Comments on text and music

The poem tells a highly ironic story about a man who has lost all in battle against a woman, a former lover. It is in artful rich rimes, nearly *equivoques*, and incorporates military language and pictures: He is pieced by a look forged by the famous weapon manufactures in Milan, sent to the rear guard and dismissed by his commanding officer.

The very elegant musical setting in the style of a setting of a popular tune is for two core voices placed an octave apart (*d'-e''* and *d-e'*), both composed with a precise declamation of the words in mind, and a wide-ranging contratenor (*c-a'*), which weaves around the tenor. All voices participate in the opening imitation, which is repeated at the end of the refrain, 'sneaked in' by the contratenor in bar 31, and creating a rounded form, a rondeau sounding as if it had a recurrent refrain line in the full refrains and the tierce. It is possible to perform the song with a repeat of the first line of text – see the alternative edition – but this somewhat destroys the subtlety of Ockeghem's setting.

The sound is bright Mixolydian with the superius and tenor kept entirely within C- and G-hexachords (*g'-, c''- / g-, c'*-hexs), while the contratenor alternates *c-* and *c'*-hexs around the *g*-hex. It is furthermore remarkable how the settings of the single text lines at the same time stand out distinct and are unbreakably woven together in order to let the rhythmic flow in the double bars run without pause. In the first three lines tenor and contra are prolonged to keep up the flow until the next superius entry (bb. 6-7, 11-13 and 17-19). After the fourth line (b. 27) the tenor starts the last line early provoking the superius to come in before the double bar beat, a welcome break in the regularity.

Leeman L. Perkins has pointed out that Ockeghem's song is closely related to the three-part double chanson »Il sera pour vous conbatu / L'omme armé«.[5] Ockeghem's rondeau is stylistically modelled on the rondeau based on a popular song, alludes unmistakably to the well-known "L'homme armé" tune, and turns its poem on its head: instead of a mock attack and victory over the fearsome Turk, "L'autre d'antan" sings of a mock defeat by a woman. It furthermore creates an illusion of "L'homme armé"'s ABA form by quoting the opening imitation in the rondeau's last line. Both chansons have a bright Mixolydian sound with the voices keeping entirely to hexachords on G and C, and both use the

4   Liber primus. Capitulum III (https://chmtl.indiana.edu/tml/15th/TINPROM). The best discussion of the often cited passage is in Anna Maria Busse Berger, *Mensuration and Proportion Signs. Origins and Evolution*. Oxford 1993, pp. 159-161.
5   Leeman L. Perkins, 'The L'homme armé Masses of Busnoys and Ockeghem: A Comparison', *Journal of Musicology 3* (1984) pp. 363-396 (at pp. 372-275).

unusual mensuration "C3". In "Il sera pour vous" it works on the *tempus* level designating *tempus imperfectum* with two perfect *semibreves* in each *brevis*, and it is notated in shorter note values. The result is that the two songs go in exactly the same tempo. It is very easy to get the idea that Ockeghem composed "Il sera pour vous" as well. Robert Morton, Antoine Busnoys and Guillaume Du Fay have all been suggested as its composer.

See further the discussion of »Il sera pour vous conbatu / L'omme armé«.[6]

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6   At http://chansonniers.pwch.dk/CH/CH561.html.

Dijon no. 16

Dijon, Bibliothèque Municipale, MS 517, ff. 20ᵛ-21

L'autre d'antan l'autrier passa [Ockeghem]

1) *Superius,* bar 21, the *brevis* is black (error).

Dijon no. 16 – alternative version

Dijon, Bibliothèque Municipale, MS 517, ff. 20ᵛ-21

L'autre d'antan l'autrier passa [Ockeghem]

[Superius]   Mensura = o·

1.4. L'au - tre d'an - tan   l'au - trier pas - sa
3. Puis   a - pres nos - tre_a - mour ces - sa,

Tenor

1.4. L'au - dre - tan - tan   l'au - trier   pas - sa
3. Puis   a - pres nos - tre_a - mour   ces - sa,

Contratenor

1.4. L'au - tre d'an - tan   l'au - trier pas - sa
3. Puis   a - pres nos - - - - tre_a - mour ces - sa,

et en pas - sant   me tres - pas - sa
car onc - ques puis qu'el - le dan - sa,

et en pas - sant   me tres - pas -
car onc - ques puis   qu'el - le dan -

et en pas - sant   me   tres - pas - sa
car onc - ques   puis   qu'el - le   dan - sa,

d'un re - gard for - gé a   Mil - lan,
l'au - tre d'an - tan, l'au - tre   d'an - tan,

sa   d'un re - gard for - gé   a   Mil - - - -
sa, l'au - tre d'an - tan, l'au - tre   d'an - - - -

d'un   re - gard for - gé a   Mil - - - -
l'au - tre d'an - tan, l'au - tre   d'an - - - -

qui   m'a   mis   en   l'ar -
je n'eus   ne   bon   jour

lan,   qui m'a   mis   en   l'ar -
tan,   je n'eus   ne   bon   jour

lan,   qui   m'a   mis   en   l'ar -
tan,   je   n'eus   ne   bon   jour

1) *Superius,* bar 21, the *brevis* is black (error).

2) *Superius,* bar 29-1-2, a *semibrevis b'* and two *minimae b'-c''* (at change of staff).
3) *Superius, texts 1 and 3,* bars 33 ff, repeat of first line added according to the Chansonniers Cordiforme, Mellon and Pixérécourt.
4) *Tenor,* bar 35.3, all other sources: *g.*

2a. Par tel fa - con me fri - cas - sa
2b. L'au - tre d'an - tan l'au - trier pas - sa

2a. Par tel fa - con me fri - cas - sa
2b. L'au - tre d'an - tan l'au - trier pas - sa

2a. Par tel fa - con me fri - cas - sa
2b. L'au - tre d'an - tan l'au - trier pas - sa

que de ses gai - ges me cas - sa,
et en pas - sant me tres - pas - sa

que de ses gai - ges me cas -
et en pas - sant me tres - pas -

que de ses gai - ges me cas - sa,
et en pas - sant me tres - pas - sa

mais, par Dieu, el - le fist son dan.
d'un re - gard for - gé a Mil - lan.

sa, mais, par Dieu, el - le fist son dan.
sa d'un re - gard for - gé a Mil - lan.

mais, par Dieu, el - le fist son dan.
d'un re - gard for - gé a Mil - lan.