

Anonymous

Ravy d'amours, despourveu de bon sens a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH122.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

Perugia 1013 Perugia, Biblioteca Comunale Augusta, Ms. 1013

Text sources;

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
Lille 402	Lille, Bibliothèque Municipale, Ms. 402
Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
Paris 1722	Paris, Bibliothèque Nationale, ms. f.fr. 1722
Paris 7559	Paris, Bibliothèque Nationale, ms. nouv. acq. 7559
Jardin 1501	<i>Le Jardin de plaisance et fleur de rethorique</i> , Paris, [Antoine Verard, 1501]

Literature:

Bancel 1875	E.M. Bancel, <i>Cent quarante-cinq rondeaux d'amours publiés d'après un manuscrit autographe de la fin du XVe siècle</i> . Paris s.d. [1875]
Françon 1938	Marcel Françon (ed.), <i>Poèmes de transition (xve-xvie siècles): Rondeaux du Ms 402 de Lille</i> . Paris & Cam. Mass. 1938
Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923

Ravy d'amours, despourveu de bon sens 3v · Anonymous

Appearance in the group of related chansonniers:

*Dijon ff. 132v-133 »Ravy d'amours despourveu de bon sens« 3v

*Leuven ff. 74v-76 »Ravy d'amours despourveu de bon sens« 3v

*Wolfenbüttel ff. 53v-54 »Ravi d'amours despourveu de bon sens« 3v

Other source:

Perugia 1013 ff. 107v-108 [Without text] 3v

Text: Rondeau cinquain; full text in Dijon, Leuven and Wolfenbüttel; also found in Berlin 78.B.17 ff. 96-96v, ed.: Löpeltmann 1923, p. 153; Lille 402 no. 41, ed.: Françon 1938, p. 154; Paris 1719 f. 108v; Paris 1722 f. 90; Paris 7559 f. 55, ed.: Bancel 1875, p. 6; Jardin 1501 f. 91v.

The poem according to Dijon:

Ravy d'amours, despourveu de bon sens,
que penses tu, quant a ce te consens
de retourner au perilleux passage? 1)
Ou as este? Par Dieu, tu nès pas saige,
se de franchise en servage descens.

Avisé toi, emploie tes cinq sens
a t'en garder, et ton cas goucte et sens,
car les rencheus ne l'ont pas d'avantage 2)

Ravy d'amours, *despourveu de bon sens*,
que penses tu, quant a ce te consens
de retourner au perilleux passage?

Se ne le fais, des fois l'heure cinq cens
tu maudiras, et de tous biens absens 3)
te trouveras, or metz en ton couraige
ce que te dis, eschieves ton dommaige,
ou autrement tu es de raison sans.

Ravy d'amours, *despourveu de bon sens*,
que penses tu, quant a ce te consens
de retourner au perilleux passage?
Ou as este? Par Dieu, tu nès pas saige,
se de franchise en servage descens.

Seduced by love, robbed of good sense,
what do you think of when you consent
to go back into a perilous relationship?
Where have you been? By God, you are not wise,
if you fall from being free into servitude.

Look out! Use your five senses
to guard yourself, and your tainted lapse and mind,
for the conceited shall not have the advantage.

Seduced by love, robbed of good sense,
what do you think of when you consent
to go back into a perilous relationship?

If you do not do it, you will curse the hour
five hundred times, and you will discover the loss
of all good things, now, find your courage to do
what you are told, avoid your damage,
or else you are without reason.

Seduced by love, robbed of good sense,
what do you think of when you consent
to go back into a perilous relationship?
Where have you been? By God, you are not wise,
if you fall from being free into servitude.

1) Dijon, line 3, "... passage perilleux" (error)

2) Wolfenbüttel, line 8, "car les loyaulx ..."

3) Wolfenbüttel, line 13, "... et de tous absens" (error)

Evaluation of the sources:

The song was entered in the Dijon and Wolfenbüttel chansonniers by their main scribes and in the Leuven chansonnier by the second scribe in nearly identical versions. Small differences show that different exemplars were used. Compared to Leuven, Dijon differs in some melodic details in bars 5, 7, 8, 14, 27-28 and 31. Wolfenbüttel shows some of these variants and adds a sharp in the tenor bar 17 and a flat before the low *B* in the contra bar 36 changing the colouring a bit. The poem, as the many text sources show, had a wide circulation and enjoyed a long-lived popularity. The music, on the other hand, was most probably a local creation.

All three sources agree completely on the last phrase of the song, which includes a demonstration of the use of proportions and rhythmical subtleties (bb. 33 ff). The superius is in coloration, which produces *semibrevis* triplets, the contratenor is in *sesquialtera* with two *semibreves* to a bar, which each divide in three *minimae*, while the tenor plods on in double time, but notated first in *proportio dupla*, which halves the note values, and then – cumulative – in *tempus imperfectum diminutum* halving them once more. This means that the notes in the tenor in this passage first appear doubled, then quadrupled. The composer could just as well have continued with *semibreves* in straight *tempus imperfectum* (see the alternative p. 2b in the edition of the Wolfenbüttel version), but the piece is obviously created as a demonstration of what one can do with proportions. This is also the reason why it was incorporated in the early 16th century collection of music treatises in Perugia, Biblioteca Comunale Augusta, Ms. 1013, where it is found among a series of music examples illustrating the teachings of Johannes Tinctoris. It is placed between two examples composed by Tinctoris, which also appear in his *De arte contrapuncti, Liber secundus*.¹

Comments on text and music:

The lover (male or female) speaks to himself or to his heart in artful rich *rimes equivoques*. It is angry talk, because infatuation by love seems to have overruled all reason. These words are set to music, which in performance at its end demands some degree of reason in order to understand the notation.

The musical setting uses a standard layout of the voices for a song with a low contratenor (*a-d''*, *d-f'*, *A-d'*), and it opens with an imitation, in which all three voices participate. It looks like a modern song for its time. However, the contratenor does not have an independent profile. It often crosses above the tenor, is curiously abrupt with great leaps and many short rests; in bar 12 the canonic imitation between tenor and superius forces the contratenor to sing in parallel fifths with the superius after a leap upwards of a seventh. Cadences are modern, except for the *fauxbourdon* cadence with double suspensions, which ends the second line (bb. 14-16). Obviously, most care has been lavished on the upper voice, which is designed with attention to the words of the refrain, while the tenor has less character.

The setting has lots of *varietas*. From the imitative two first lines it suddenly turns to insistent text declamation in the third, and the second section opens with a rhetorical question – also in the musical declamation, before becoming livelier. The voices explore

1 Cf. Bonnie J. Blackburn, 'A Lost Guide to Tinctoris's Teachings Recovered', *Early Music History. Studies in medieval and early modern music* 1 (1981) pp. 29-116.

their full ranges with fast changes between high and low registers – not convincingly organic in every case. The modern surface cannot hide that the composer is most at home in the music of the Du Fay generation. The song does seem a bit like a youthful exercise, eager to prove proficiency in just too many things.

The final line (bb. 33-42) demonstrating the composer's skill in combining different sort of rhythmic manipulation with all three voices ending in different interpretations of coloration is worked out with great care, and is a quite elegant illustration of the words. But with the tenor marching on in equal *semibreves* in the sounding realisation, the line does not really belong in a chanson. Taken out as an independent passage these bars are suspiciously similar to the three-part examples in Tinctoris's treatise on counterpoint.

It is tempting to propose that this song was composed by Tinctoris at some time during the 1460s, when he was studying and working as a teacher and singer in Orléans and Chartres, in the local area for the repertory of the 'Loire Valley' chansonniers, and before he went to Naples. Or, considering the blatant parallel fifths and the youthful overreach, it might be by one of his pupils.

Dijon no. 109

Ravy d'amours, despourveu de bon sens [Anonymous]

Dijon, Bibliothèque Municipale, MS 517, ff. 132^v-133

[Superius] Mensura = d

1.4. Ra - vy d'a - mours, des - -
3. Se ne le fais, fais, des des - -

1.4. Ra - vy d'a - mours, des - pour -
3. Se ne le fais, fais, des des fois

1.4. Ra - vy d'a - mours, des - pour -
3. Se ne le fais, fais, des des fois

7
pour - veu de bon sens, que pen - ses
fois l'eu - re cinq cens tu mau - di - -

veu de bon sens, que pen - ses tu, quant
l'eu - re cinq cens tu mau - di - ras, et

- veu de bon sens, que pen - ses tu, quant
l'eu - re cinq cens tu mau - di - ras, et

13
tu, quant a ce te con - sens de re - tour -
ras, et de tous biens ab - sens de te trou - ve -

a ce te biens con - sens de re - tour -
de tous biens ab - sens de te trou - ve -

a ce te biens con - sens de re - tour -
de tous biens ab - sens de te trou - ve -

19
ner ras, au pe - ril - leux pas - sa - -
or metz en ton cou - rai - -

ner ras, au pe - ril - leux pas - sa - -
or metz en ton cou - rai - -

- ner ras, au pe - ril - leux pas - sa - -
- or metz en ton cou - rai - -

1) Tenor, bar 5, f-e (error).

2) superius, text 1, bars 21-25, "passage perilieux" (error).

3) Contratenor, bar 23.2, b-g (error).

25

ge? Ou as es - te? Par Dieu, tu n'es pas sai -
ge ce que te dis, es - chie - ves ton dom - mai -

32

ge, se de fran - chi - se en ser -
ge, ou au - tre - ment tu es

38

ser - - ge - - des - - cens.
de rai - - son sans.

2a. A - vi - se toi, em - - -
 2b. Ra - vy d'a - mours, des - - -

2a. A - vi - se toi, em - ploi -
 2b. Ra - vy d'a - mours, des - pour -

2a. A - vi - se toi, em - ploi - e
 2b. Ra - vy d'a - mours, des - pour - veu

7

ploi - e tes cinq sens a t'en gar -
 pour - veu de bon sens, que pen - ses

e tes cinq sens a t'en gar - der, et
 veu de bon sens, que pen - ses tu, quant

tes de cinq bon sens, a que t'en gar - der, et
 de bon sens, a que pen - ses tu, quant

13

der, et ton cas gouc - te_et sens, car les ren -
 tu, quant a ce te con - sens, de re - tour -

ton cas gouc - te_et sens, car les ren -
 a ce te con - sens, de re - tour -

ton cas gouc - te_et sens, car les ren -
 a ce te con - sens, de re - tour -

19

cheus ne l'ont pas d'a - ven - ta - - ge.
 ner au pe - ril - leux pas - sa - - ge?

cheus ne l'ont pas d'a - ven - ta - - ge.
 ner au pe - ril - leux pas - sa - - ge?

- cheus ne l'ont pas d'a - ven - ta - - ge.
 - ner au pe - ril - leux pas - sa - - ge?

Leuven no. 46

Ravy d'amours, despourveu de bon sens [Anonymous]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 74^v-76

[Superius] Mensura = d

1.4. Ra - vy d'a - mours, des -
 3. Se ne le fais, des

Tenor

1.4. Ra - vy d'a - mours, des -
 3. Se ne le fais, des

Contraténor

1.4. Ra - vy d'a - mours, des - pour-veu
 3. Se ne le fais, des des fois

7

pour - veu de bon sens, que pen - ses
 fois l'eu - re cinq cens tu mau - di -

pour - veu de bon sens, que pen - ses tu, quant
 fois l'eu - re cinq cens tu mau - di - ras, et

de l'eu - re bon cinq cens, que pen - ses tu, quant
 l'eu - re bon cinq cens tu mau - di - ras, et

13

tu, quant ad ce te con - sens de re - tour -
 ras, et de tous biens ab - sens te trou - ve -

ad ce te con - sens de re - tour -
 de tous biens ab - sens te trou - ve -

ad ce te con - sens de re - tour -
 de tous biens ab - sens te trou - ve -

19

ner au pe - ril - leux pas - sa -
 ras, or mect en ton cou - ra -

ner au pe - ril - leux pas - sa -
 ras, or mect en ton cou - ra -

- ner au pe - ril - leux pas - sa -
 - ras, or mect en ton cou - ra -

25

ge? Ou as es - te? Par Dieu, tu n'es pas sa -
ge ce que te dis, es - che - ve ton dom - ma -

32

ge, se de fran - chi - se en ser -
ge, ou au - tre - ment tu es

38

ser - - ge des - cens.
de rai - son sans.

va - - ge des - cens.
de rai - son sans.

va - - ge des - cens.
de rai - son sans.

1) Contratenor, bar 25, semibrevis (error).

2a. Ad - vi - se toy, em - - -
 2b. Ra - vy d'a - mours, des - - -

2a. Ad - vi - se toy, em - - -
 2b. Ra - vy d'a - mours, des - - -

2a. Ad - vi - se toy, em des - ploy - e
 2b. Ra - vy d'a - mours, des - pour - veu

7
 ploy - e tes cinq sens a t'en gar -
 pour - veu de bon sens, que pen - ses

ploy - e tes cinq sens a t'en gar - der, et
 pour - veu de bon sens, que pen - ses tu, quant

tes de cinq bon sens, a que t'en gar - der, et
 de bon sens, a que pen - ses tu, quant

13
 der, et ton cas gous - te_et sens, car les re -
 tu, quant ad ce te con - sens, sens de re - tour -

ton cas gous - te_et sens, car les re -
 ad ce te con - sens, sens de re - tour -

ton cas gous - te_et sens, car les re -
 ad ce te con - sens, sens de re - tour -

19
 chez ne l'ont pas d'a - van - ta - - ge.
 ner au pe - ril - leux pas - sa - - ge?

chez ne l'ont pas d'a - van - ta - - ge.
 ner au pe - ril - leux pas - sa - - ge?

- chez ne l'ont pas d'a - van - ta - - ge.
 - ner au pe - ril - leux pas - sa - - ge?

Wolfenbüttel no. 44

Wolfenbüttel, Herzog August Bibliothek,
Codex Guelf. 287 Extravag., ff. 53^v-54

Ravi d'amours, despourveu de bon sens [Anonymous]

[Superius]

Mensura = ♩

1.4. Ra - vi d'a - mours, des -
3. Se ne le fayz, des

1.4. Ra - vi d'a - mours, des -
3. Se ne le fayz, des

1.4. Ra - vi d'a - mours, des -
3. Se ne le fayz, des pour-veu
des foyz

pour - veu de bon sens, que pen - ses
foys l'eu - re cinq cens tu maul - di -

pour - veu de bon sens, que pen - ses tu, quant
foys l'eu - re cinq cens tu maul - di - ras, et

de l'eu - re bon cinq cens, que pen - ses tu, quant
maul - di - ras, et

tu, quant ad ce te con - sens de re - tour -
ras, et de tous biens ab - sens te trou - ve -

ad ce te con - sens de re - tour -
de tous biens ab - sens te trou - ve -

ad ce te con - sens de re - tour -
de tous biens ab - sens te trou - ve -

ner au pe - ril - leux pas - sa -
ras, or mez en ton cou - ra -

ner au pe - ril - leux pas - sa -
ras, or mez en ton cou - ra -

- ner au pe - ril - leux pas - sa -
- ras, or mez en ton cou - ra -

25

ge? Ou as es te? Par Dieu, tu n'es pas sa -
 ge ce que te dis, es - che - ve ton dom - ma -

32

ge, se de fran - chi - se en ser -
 ge, ou aul - tre - ment tu es -

38

va - - ge des - cens.
 de - - rai - son sans.

25

ge? Ou as es te? Par Dieu, tu n'es pas sa -
 ge ce que te dis, es - che - ve ton dom - ma -

32

ge, se de fran chi - se en ser -
 ge, ou aul - tre - ment tu es -

38

va - - ge des - cens.
 de - - rai - son sans.

2a. Ad - vi - se toy, em - - -
 2b. Ra - vi d'a - mours, des - - -

2a. Ad - vi - se toy, em - - -
 2b. Ra - vi d'a - mours, des - - -

2a. Ad - vi - se toy, em des - ploy - e
 2b. Ra - vi d'a - mours, des - pour - veu

7
 ploy - e tez cinq sens a t'en gar -
 pour - veu de bon sens, que pen - ses

ploy - e tez cinq sens a t'en gar - der, et
 pour - veu de bon sens, que pen - ses tu, quant

tez de cinq bon sens, a que pen - ses tu, quant

13
 der, et ton cas gouc - te_et sens, car les loy -
 tu, quant ad ce te con - sens, de re - tour -

ton cas gouc - te_et sens, car les loy -
 ad ce te con - sens, de re - tour -

ton cas gouc - te_et sens, car les loy -
 ad ce te con - sens, de re - tour -

19
 aux ne l'ont pas d'a - van - ta - - ge.
 ner au pe - ril - leux pas - sa - - ge?

aux ne l'ont pas d'a - van - ta - - ge.
 ner au pe - ril - leux pas - sa - - ge?

- aux ne l'ont pas d'a - van - ta - - ge.
 - ner au pe - ril - leux pas - sa - - ge?