

Guillaume Du Fay

Malheureux cueur que veulx tu faire a 3

Edition and comments by
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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° 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

Munich 810	München, Bayerische Staatsbibliothek, Cod. germ. mon. 810 (Schedelsche Liederbuch)
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Text sources

Berlin 78.B.17	Berlin, Staatliche Museen der Stiftung Preussischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
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
Paris 9223	Paris,, Bibliothèque Nationale, ms. f.fr. 9223

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]
Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923
Raynaud 1889	Gaston Raynaud (ed.), <i>Rondeaux et autres poésies du XVe siècle publiés d'après le manuscrit de la Bibliothèque Nationale</i> . Paris 1889

Malheureux cuer que veulx tu faire 3v · Du Fay, Guillaume

Appearance in the group of related chansonniers:

*Laborde ff. 26v-28 »Malheureulx cuer que vieulx tu faire« 3v Du fay

*Wolfenbüttel ff. 25v-27 »Malheureux cuer que veulx tu faire« 3v

Other sources:

Munich 810 ff. 101v-103 »Malheureux« 3v

Text: Bergerette by La Rousselet; full text in Laborde and Wolfenbüttel; also found in Berlin 78.B.17, ff. 128v-129, ed.: Löpelmann 1923, p. 229; Paris 1719, ff. 4 and 86; Paris 1722, f. 59v; Paris 7559, f. 66, ed.: Bancel 1875, p. 5; Paris 9223, f. 62v “Le rousselet”, ed.: Raynaud 1889, p. 103.

After Wolfenbüttel and Laborde:

Malheureux cuer que veulx tu faire?
Veulx tu tant a une complaire
qu'en un seul jour je n'aye repoz?
Penser ne puis a quel propos
tu me faiz tant de paine traire.

Nous n'avons ne joye ne bien,
ne toy ne moy, tu le sces bien,
tousjours languissons en destresse.

Ta loyaulte ne nous vault riens, 1)
et qui plus est, seur je me tien 2)
qui n'en chault a nostre maistresse.

Combien qu'aies voulu parfaire
tes plaisirs craignant luy desplaire, 3)
accroissant son bon bruit et los, 4)
mal t'en est pris, pour ce tes los 5)
que brief penses de t'en desfaire. 6)

Malheureux cuer que veulx tu faire?
Veulx tu tant a une complaire
qu'en un seul jour je n'aye repoz?
Penser ne puis a quel propos
tu me faiz tant de paine traire.

Unhappy heart, what will you do?
Will you please her to such a degree
that I, even for a single day, will have no peace?
I cannot think for what reason
you make me suffer so much pain.

We have neither joy nor happiness,
neither you nor I, you know that well,
every day we languish in distress.

Your loyalty is worth nothing to us,
and what more is, I am not sure
that it means anything to our mistress.

However much you wanted to pursue
your wishes, fearing to displease her,
hoping to increase her standing and honour,
it went bad for you, therefore your praises
soon intend to defeat you.

Unhappy heart, what will you do?
Will you please her to such a degree
that I, even for a single day, will have no peace?
I cannot think for what reason
you make me suffer so much pain.

1) Laborde, line 9, “Ta beaulte ...”, making the line a syllable short

2) Laborde, line 10, “et qui pes est ...”

3) Laborde, line 13, “desplaisir craignant ...”

4) Wolfenbüttel, lines 14-15 reversed, corrected with ”b-a” in the margin

5) Wolfenbüttel, line 15, “... dont je tes los”

6) Laborde, line 16, “ ... pense de te retraire”

Evaluation of the sources:

The copies of this bergerette in Laborde and Wolfenbüttel were probably made from closely related exemplars without any composer attributions. In Laborde Du Fay's name was added by a later hand, the so-called "Index-scribe II" who worked in the workshop of the scribe of MS Florence 2794.¹ Wolfenbüttel is practically without errors except for a reversal of two text lines in the *tierce* and a signature flat in the second part of the contra, which can only be explained by the scribe viewing the upward leap of a sixth in bar 34.

Laborde opens with a mensuration sign in the upper voice C indicating *tempus imperfectum cum prolatione perfecta*. That is, the *brevis* divides in to two *semibreves*, which each contains three *minimae*. This may be an error. However, given the equivalence of *breves* under *tempus perfectum* and *tempus imperfectum*, which governs the rhythmic relation between the refrain (O) and the couplets (C), it fits the combination with the *tempus perfectum* signature (O) in the lower voices. But as it does not achieve anything concerning the flow of the upper voice, it is superfluous.

Apart from some differences in ligatures, coloration and cadential decorations, Laborde seems to some extent to be a revision of the version in Wolfenbüttel. Long notes in the lower voices have been broken up into smaller values (T bb. b. 4.1-2 and 8.2-3; C b. 1), and many ligatures have disappeared, all of which influence the text distribution in these parts, but do not create any improvements on the Wolfenbüttel version. The revision work seems to have stopped early: in the couplets, the contra with its many ligatures is unchanged.

In Wolfenbüttel the repetition of the music in the couplets is clearly marked with a *signum congruentiae* in all voices as well as $||$: in the superius. In Laborde it is pointed out by fermatas, and in the tenor bar 54 has been included in the *prima volta*. This eliminates the parallel octaves involved in the repetition in Wolfenbüttel.

The song appears in the German manuscript from the early 1460s in the Bayerische Staatsbibliothek in Munich, Cod. germ. mon. 810, the *Schedelsche Liederbuch*, without text and with so many errors in its contratenor that it is un-performable. Its version is the same as in the later sources, a bit closer to Laborde than to Wolfenbüttel. This indicates that the song had a wide circulation during the decades before the 'Loire Valley' chansonniers.

Comments on text and music:

A somewhat overblown dialogue between a lover and his unhappy heart wonders if it in any way pays off to please the adored one, all in highly stylized verses with many *equivoque* rimes. This early bergerette follows the pattern, which became the norm during the next decades: The first section (refrain and *tierce*) is in triple time with the contrasting couplets, where the text lines are sung at a calmer pace, in double time.

The setting is very varied. It displays a domineering upper voice (*b-d''*) accompanied by two voices in the same range an octave lower (*B-f'*). Superius and tenor form a self-sufficient duet enlivened by snatches of imitation at the fifth, octave and fourth and with longer stretches in free canon at the octave in the refrain's fourth line (bb. 17-21) and in

¹ See further my article 'The French musical manuscript in Florence, Biblioteca Riccardiana, Ms. 2794, and the 'Loire Valley' chansonniers' (<http://chansonniers.pwch.dk/NOTES/Flo2794art.html>) and the description of the Laborde chansonnier (<http://chansonniers.pwch.dk/LISTS/LabDes.html>).

its final flourish (bb. 24-26). Dialogue in the form of canon reappears in the second line of the couplets (bb. 37-40). The contra is a lively filler, which contributes much to the musical colouring, for example in the *faulxbourdon* sound in couplet's cadence bars 48-50.

Laborde no. 18

Du Fay, *Malheureux cuer que vieulx tu faire*

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 26V- 28: Du fay

[Superius] Mensura = ♩

1.4. Mal - heu - reulx cuer que vieulx tu fai - re?
 3. Com - bien qu'ai - es vou - lu par - fai - re

Tenor

1.4. Mal - heu - reulx cuer que vieulx tu fai - re? Vieulx des -
 3. Com - bien qu'ai - es vou - lu par - fai - re

Contra

1.4. Mal - heu - reulx cuer que vieulx tu fai - re? Vieulx des -
 3. Com - bien qu'ai - es vou - lu par - fai - re

6

Vieulx tu tant a u - ne com des - plai -
 des - plai - sir crain - gnant luy des - plai -

tu tant a u - ne com des - plai -
 plai - sir crain - gnant luy des - plai -

tu tant a u - ne com des - plai -
 plai - sir crain - gnant luy des - plai -

11

re qu'en ung seul jour je n'aye re -
 re, ac - crois - sant son bon bruit et

re qu'en ung seul jour je n'aye re -
 re, ac - crois - sant son bon bruit et

re qu'en ung seul jour je n'aye re -
 re, ac - crois - sant son bon bruit et

16

pos? Pen - ser ne puis a quel pro -
 los, mal t'en est prins, pour ce tes

pos? Pen - ser ne puis a quel
 los, mal t'en est prins, pour ce

pos? Pen - ser ne puis a quel
 los, mal t'en est prins, pour ce

1) Contra, b. 11.3, a (error).

21

1)

pro - tes - pos los tu me faiz tant de pai - ne trai -
 tes - los que brief pen - se de te re - trai -

26

re.
 re.
 re.
 re.

29

2a. Nous n'a - vous ne joy - e ne bien,
 2b. Ta beaul - te ne nous vault rien,

2a. Nous n'a - vous ne joy - e ne bien,
 2b. Ta beaul - te ne nous vault rien,

2)

2a. Nous n'a - vous ne joy - e ne bien,
 2b. Ta beaul - te ne nous vault rien,

37

ne toy ne moy, tu le sces
 et qui pis est, sur je me

ne toy ne moy, tu le sces
 et qui pis est, sur je me

ne toy ne moy, tu le sces
 et qui pis est, sur je me

1) *Superius*, b. 21.2-3, the note *b'* is missing, and the two next are a tone too high (error).

43

bien, tous jours lan guis - sons en des -
tien qu'il n'en chault a nos - tre mais -

bien, tous jours lan guis - sons en des -
tien qu'il n'en chault a nos - tre mais -

bien, tous jours lan guis - sons en des -
tien qu'il n'en chault a nos - tre mais -

50

- - - - - se. 1. 2.
- - - - - se. - - - - - se.

- - - - - se. - - - - - se.
- - - - - se. - - - - - se.

- - - - - se. - - - - - se.
- - - - - se. - - - - - se.

55

Wolfenbüttel no. 21

Malheureux cueur que veulx tu faire [Du Fay]

Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag., ff. 25V- 27

[Superius] 1) Mensura = ♩

Tenor

Contra

1.4. Mal - heu - reux cueur que veulx tu fai - re?
 3. Com - bien qu'ai - es vou - lu par - fai - re

1.4. Mal - heu - reux cueur que veulx tu fai - re? Veulx
 3. Com - bien qu'ai - es vou - lu par - fai - re tes

1.4. Mal - heu - reux cueur que veulx tu fai - re? Veulx
 3. Com - bien qu'ai - es vou - lu par - fai - re tes

6

Veulx tu tant a u - ne com - plai -
 tes plai - sirs crai - gnant luy des - plai -

tu tant a u - ne com - plai -
 plai - sirs crai - gnant luy des - plai -

tu tant a u - ne com - plai -
 plai - sirs crai - gnant luy des - plai -

11

re qu'en un seul jour je n'aye re -
 re, a - crois - sant son bon bruit et

re qu'en un seul jour je n'aye re -
 re, a - crois - sant son bon bruit et

re qu'en un seul jour je n'aye re -
 re, a - crois - sant son bon bruit et

16

poz? Pen - ser ne puis a quel pro -
 los, mal t'en est pris, dont je tes

poz? Pen - ser ne puis a quel
 los, mal t'en est pris, dont je

poz? Pen - ser ne puis a quel
 los, mal t'en est pris, dont je

1) All voices, no mensuration signs.

21

pos los tu me fais tant de paine des - traies - - -
 los que brief pen - ses de t'en des - fai - - -

pro tes - *pos* los tu me fais tant de paine des - traies -
tes los que brief pen - ses de t'en des - fai -

pro tes - *pos* los tu me fais tant de paine des - traies -
tes los que brief pen - ses de t'en des - fai -

26

re.
 re.
 re.
 re.

29

2a. Nous n'a - vous ne joy - e ne bien,
 2b. Ta loy - vous aul - te ne nous vault riens,

2a. Nous n'a - vous ne joy - e ne bien,
 2b. Ta loy - vous aul - te ne nous vault riens,

2a. Nous n'a - vous ne joy - e ne bien,
 2b. Ta loy - vous aul - te ne nous vault riens,

37

ne et toy qui ne plus moy, est, tu seur le sces
 me

ne et toy qui ne plus moy, est, tu seur le sces
 me

ne et toy qui ne plus moy, est, tu seur le sces
 me

2) *Contra*, bb. 29-54, a one flat signature (error, replaced with accidental in b. 34.2).

43

bien, tous jours lan guis sons en des
 tien, qui n'en chault a nos tre mais

50

- - - tres - - - se. 1. 2.
 - - - tres - - - se. - - - se.

55