

Johannes Ockeghem

*Il ne m'en chault plus de nul ame a 3*

Edition and comments by  
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<http://chansonniers.pwch.dk/CH/CH209.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>

*Il ne m'en chault plus de nul ame* 3v · Ockeghem, Johannes

*Appearance in the group of related chansonniers:*

\*Laborde ff. 76v-77 »Il ne m'en chault plus de nul ame« 3v J. Ockeghem

*Text:* Rondeau cinquain; full text:

Il ne m'en chault plus de nul ame  
fors de vous qui mon cueur enflame  
a vous bien loyaument amer  
sans jamais vous habandonner  
a tousjours estre vostre dame.

I do not any more warm to any soul  
except for you who inflame my heart  
to full faithfully loving you  
without ever abandoning you  
always being your lady.

Qui m'en loue ne qui m'en blame,  
quoy qu'on en disoit, homme ou femme,  
ilz en ont tous beau grumeller.

Whoever praised me or whoever blamed me,  
whatever some said, man or woman,  
they can all grumble as they want.

Il ne m'en chault *plus de nul ame*  
*fors de vous qui mon cueur enflame*  
*a vous bien loyaument amer:*

I do not any more warm to any soul  
except for you who inflame my heart  
to full faithfully loving you.

Car par tout m'en vous tiens et clame  
que tant je vueil et que tant j'ame  
plus que nul sans riens excepter,  
s'ilz en devoient tous crever  
et deusse perdre du corps l'ame.

For anyway I keep to you and declare  
that I so much want you, and I love you  
more than any other man, excepting no one,  
even if they all must shatter from it,  
and I might lose my soul from my body.

Il ne m'en chault *plus de nul ame*  
*fors de vous qui mon cueur enflame*  
*a vous bien loyaument amer*  
*sans jamais vous habandonner*  
*a tousjours estre vostre dame.*

I do not any more warm to any soul  
except for you who inflame my heart  
to full faithfully loving you  
without ever abandoning you  
always being your lady.

*Evaluation of the sources:*

The Laborde chansonnier is the only extant source for this rondeau. The Dijon scribe added it with the ascription "J. Ockeghem" when he took over the work on the unfinished and undelivered chansonnier project.<sup>1</sup> His copy looks clean and unhurried, but his exemplar may not have been of the highest quality.

The text is seemingly without any errors, but the last line of the song is not performable as it stands. Wrong note values appear in contratenor and superius (bb. 33 and 36) and a *semibrevis* value is missing in superius bat 35. It is probably not the best source for an assessment of Ockeghem's song – but it is the only one we have.

1 See further Jane Alden, *Songs, Scribes, and Society. The History and Reception of the Loire Valley Chansonniers*. New York 2010. and the descriptions of sources at <http://chansonniers.pwch.dk/LISTS/DijDes.html> (Dijon) and <http://chansonniers.pwch.dk/LISTS/LabDes.html> (laborde).

*Comments on text and music:*

A woman's flaming love declaration to a man is set for male voices as it stands in the Laborde chansonnier. The top note of the upper voice is  $c''$ , but its range extends down to  $g$  – for a moment (b. 30) it goes below the tenor as well as the contratenor ( $d-g'$  and  $G-d'$ ). The setting is complicated. Starting forthright declamatory in a nearly syllabic delivery of the words, in the second line the words become staggered in free polyphony, and the third line starts in disguised imitation at the octave between tenor and superius (bb. 13-15). The rondeau's second section is in free canonic imitation, the fourth line at the fifth with the tenor as the leading voice (bb. 21 ff) and then in unison imitation with the tenor taking up the last notes of the superius entry (bb. 27-28) while the superius begins the fifth line (bb. 28 ff).

The poem's refrain and tierce are both remarkable by being each created as one sentence; one meaning reaching over all five lines of verse and dominated by the nearly equivoque "ame" rime. The music in its construction follows the poem closely. From the declamatory opening to the drawn-out final flourish there is no marked breaks in the music. The middle cadence is weak and completely unmarked in the Laborde chansonnier, and the beginnings of two of the core voice imitations are hidden, so that listeners would not single them out at first hearing. Only the two bars rest in the upper voice bars 21-22 create a point of rest in the stream of music; the song is a complete musical sentence paralleling the meaning of the poem. According to the traditional view of Ockeghem's style this fluent cohesion is characteristic.

In the Laborde chansonnier the song is presented without any hexachordal signatures, but with strategically placed accidental B-flats. This permits the music to take a quite colourful turn: From a sound in the first half dominated by F-hexachords and B-flats, over the imitation of minor thirds in the fourth line to the sudden breakthrough of G-hexachords and B-naturals with the final line's "a tousjours estre vostre dame".



Laborde no. 63

Ockeghem, *Il ne m'en chault plus de nul ame*

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 76V-77: Ockeghem

[Superius]      Mensura = 

1.4. II      ne   m'en   chault   plus   de   nul   et   a - me  
 3. Car      par   tout   m'en   vous   tiens   et   cla - me

Tenor

1.4. II      ne   m'en   chault   plus   de   nul   et   a - - -  
 3. Car      par   tout   m'en   vous   tiens   et   cla - - -

Contratenor

1.4. II      ne   m'en   chault   plus   de   nul   et   a -  
 3. Car      par   tout   m'en   vous   tiens   et   cla -

7

fors   de   vous   qui   mon   et   cueur   en   -   -   -   fla -  
 que   tant   je   vueil   et   que   tant   j'a - - -

me   -   -   -   -   -   -   -   -   -   -   -   -   -   -   -  
 me   fors   de   vous   qui   mon   cueur   en   -   fla -  
 me   que   tant   je   vueil   et   que   tant   j'a -

me   fors   de   vous   qui   mon   cueur   en   -   fla - me  
 me   que   tant   je   vueil   et   que   tant   j'a - me

13

me   a   vous   bien   loy   -   au   -   ment   a -  
 me   plus   que   nul   sans   riens   ex - cep - -

me   a   vous   bien   loy   -   au   -   ment   a -  
 me   plus   que   nul   sans   riens   ex - cep - -

a   plus   vous   que   bien   nul   loy   -   au   -   ment   a -  
 plus   que   que   nul   sans   riens   ex - cep -

19

-   -   mer   -   -   -   -   sans   ja - mais   vous   ha -  
 -   -   ter,   -   -   -   -   s'ilz   en   de - voy - ent

-   -   mer   sans   ja - mais   vous   ha - ban - don - ner  
 -   -   ter,   s'ilz   en   de - voy - ent   tous   cre - ver

-   -   mer   sans   ja - mais   vous   ha - ban -  
 -   -   ter,   s'ilz   en   de - voy - ent   tous

26

ban - don - ner a tous - jours es - tre vos - tre  
tous cre - ver et deus - se per - dre du corps

27

a et tous deus - se per - dre vos - tre  
et deus - se per - dre du corps

28

don - ner a tous - jours es - tre vos - tre  
cre - ver et deus - se per - dre du corps

33

da - l'a - me.  
l'a - me.

34

da - l'a - me.  
l'a - me.

35

da - l'a - me.  
l'a - me.

1) *Contratenor*, bar 33, the two first notes, *c* is a *semibrevis*, *f* is a *minima* (error).

2) *Superius*, bar 35.1-2, a *semibrevis* value is missing (error).

3) *Superius*, bar 36.1, the second *semiminima* is a *minima* (error).

2a. Qui m'en lou - e ne plus qui m'en bla - me,  
 2b. Il ne m'en chault plus de nul a - me

2a. Qui m'en lou - e ne plus qui m'en bla - - - -  
 2b. Il ne m'en chault plus de nul a - - - -

2a. Qui m'en lou - e ne plus qui de m'en nul bla -  
 2b. Il ne m'en chault plus de nul a -

7  
 quoy qu'on en di - soit, hom - me\_ou fem - - -  
 fors de vous qui mon cueur en - - - fla - - -

me, quoy qu'on en di - soit, hom - me\_ou fem -  
 me fors de vous qui mon cueur en - fla -

me, quoy qu'on en di - soit, hom - me\_ou fem -  
 me fors de vous qui mon cueur en - fla -

13  
 me, ilz en ont tous beau gru - mel - - -  
 me a vous bien loy - au - ment a - - -

me, ilz en ont tous beau gru - mel - - -  
 me a vous bien loy - au - ment a - - -

ilz a en vous ont bien tous beau gru - - - mel -  
 a vous ont bien loy - au - ment a - -

19  
 - - - ler.  
 - - - mer.

- - - ler.  
 - - - mer.

- - - ler.  
 - - - mer.