

Anonymous

Pour le mal qu'on vous fait porter a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH246.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) https://data.idemdatabase.org/IE9381778/representation?fl_pid=FL9382190
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

Text sources

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719

Literature

Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923
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Pour le mal qu'on vous fait porter 3v · Anonymous

Appearance in the group of related chansonniers:

*Nivelle ff. 9v-10 »Pour le mal qu'on vous fait porter« 3v

*Wolfenbüttel ff. 56v-57 »Pour le mal qu'on vous fait porter« 3v

Text: Rondeau quatrain; full text in both sources; also found in Paris 1719 f. 89v, Berlin 78.B.17 f. 96v “Pour les maulx”, ed. Löpelmann 1923, p. 154.

After Nivelle:

Pour le mal qu'on vous fait porter,
des termes qu'on vous tient et porte,
doleur mortelle seuffre et porte
qui m'est trop dur fes a porter. 1)

Quant j'oy vostre cas rapporter
ma peine a rage se raporte

pour le mal *qu'on vous fait porter*,
des termes qu'on vous tient et porte.

Mon mal ne puis plus suporter,
car, jour ne nuyt, ne me suporte;
puisqu'aultrement ne me deporte,
de vivre me veulx deporter

pour le mal *qu'on vous fait porter*,
des termes qu'on vous tient et porte,
doleur mortelle seuffre et porte
qui m'est trop dur fes a porter.

For the hurt they make you suffer,
the insults they give you and tell,
to endure and bear mortal pain
that to me is too hard to hold.

When I hear your case reported,
my pain is turned into rage

for the hurt they make you suffer,
the insults they give you and tell.

My suffering can no longer be borne,
for, day or night, nothing can help me;
since it does not otherwise release me,
I want to renounce to live

for the hurt they make you suffer,
the insults they give you and tell
to endure and bear mortal pain
that to me is too hard for me to hold.

1) Wolfenbüttel, lne 4, “... dure a porter”

Evaluation of the sources:

This song does not seem to have circulated widely and may have been quite new when it reached the ‘Loire Valley’ chansonniers. It has been copied into the Nivelle and Wolfenbüttel chansonniers without errors by the two main scribes from closely related exemplars. In both manuscripts mensural signatures are omitted, and in Nivelle the contratenor is notated without a clef, but three *fa*-signs placed respectively above the top line of the staves, between the second and third lines and on the fourth line clearly indicate the pitch according to the conventions of ‘clefless’ notation.¹ In Wolfenbüttel F-clefs are given for safety. That the *tempus* is perfect is evident from the fact that the lower voices start with black ligatures, which indicate that perfect *longae* and *breves* are made imperfect, and in Nivelle the first perfection in the upper voice is marked with a *punctus divisionis*. This marking is missing in Wolfenbüttel.

1 See further my article ‘Prenez sur moi vostre exemple: The ‘clefless’ notation or the use of fa-clefs in chansons of the fifteenth century by Binchois, Barbingant, Ockeghem and Josquin’, *Danish Yearbook of Musicology* 37 (2009), pp. 13-38 (http://www.dym.dk/dym_pdf_files/volume_37/volume_37_013_038.pdf).

Apart from differences in the use of coloration and ligatures, there are only a few divergences in detail between the two sources (S, bb. 6, 16 and 23; T, bb. 4 and 12; C, b. 15). Nivelles's version seems to be the most consistent.

Comments on text and music:

The speaker is in despair, wanting to die, upon hearing about the situation of the adored one in a somewhat strained poem in *rimes équivoques*, which exclusively uses the rhyming words "porter/porte". The music tries to live up to the poem's artistry by demonstrating a similar complication of its expression. The three voices are each in their own range (*a-d''*, *d-f'*, *G-b*), and only in a single passage does the contra move up above the tenor (bb. 20-21). The song is without imitation. Instead, the composer tries some other unusual devices in addition to the contratenor's 'clefless' notation, which is mostly a visual marking. The same applies to the missing mensural signatures, which are easily decoded, but nevertheless signal the song's constant vacillation between double and triple time.

The rhythmic flexibility seems to have been the composer's main concern, to make the listener uncertain about where stressed beats are placed. This is supported by extensive use of syncopation, which also influences the placement of the syllables, alternating with completely regular declamation. The contrast between the two sections of the rondeau is accentuated by the fact that the first section, quite unusually, begins and ends on B-flat, while the second section establishes G Dorian as the main mode. The procedure results in melody lines that, after a successful start, seem a bit awkward. The song's sounding reality is probably not as striking as intended by the anonymous composer.

Nivelle no. 6

Pour le mal qu'on vous fait porter [Anonymous]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57, Chansonnier Nivelle de la Chaussée, ff. 9V-10

[Superius] Mensura = ♩

1.4. Pour le mal mal qu'on vous fait su - por - - -
 3. Mon mal ne puis plus su - por - - -

6
 ter, des ter - mes qu'on vous tient et su -
 ter, car, jour ne nuyt, ne me su -

12
 por - te, do - leur mor - tel - le seuf -
 por - te; puis - qu'au - tre - ment ne me

18
 fre et de - por - - - te, qui m'est trop
 de - - - por - - - te, de vi - vre

ter, des ter - mes qu'on vous tient et su -
 ter, car, jour ne nuyt, ne me su -

por - te, do - leur mor - tel - le seuf -
 por - te; puis - qu'au - tre - ment ne me

fre et de - por - - - te, qui m'est trop
 de - - - por - - - te, de vi - vre

23

dur me fes a por - - - - - ter.
me veulx de - por - - - - - ter

2a. Quant j'oy vos - tre cas rap - por - - - - -
2b. pour le mal qu'on vous fait por - - - - -

6

ter, ma pei - ne_a ra - ge se ra -
ter, des ter - mes qu'on vous tient et

12

por - - - - - te
por - - - - - te.

Wolfenbüttel no. 47

Pour le mal qu'on vous fait porter [Anonymous]

Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag., ff. 56V-57

[Superius] Mensura = ♩

1.4. Pour le mal mal qu'on vous fait
 3. Mon mal ne puis plus sup - por - -

Tenor

1.4. Pour le mal mal qu'on vous fait
 3. Mon mal ne puis plus sup - por - -

Contra

1.4. Pour le mal mal qu'on vous fait
 3. Mon mal ne puis plus sup - por - -

6

ter, des ter mes qu'on vous tient et
 ter, car, jour ne nuyt, ne me sup -

ter, des ter mes qu'on vous tient et
 ter, car, jour ne nuyt, ne me sup -

ter, des ter mes qu'on vous tient et
 ter, car, jour ne nuyt, ne me sup -

12

por - te, dou leur mor - tel - le
 por - te; puis - qu'aul - tre - ment ne

por - te, dou leur mor - tel - le seuf -
 por - te; puis - qu'aul - tre - ment ne me

por - te, dou leur mor - tel - le seuf
 por - te; puis - qu'aul - tre - ment ne me

18

seuf fre_et de - por - te, qui m'est trop
 me de - de - te, de vi - vre

fre_et de - de - de - de - de - de - de - de - de - de -
 de - de - de - de - de - de - de - de - de - de -

fre_et de - de - de - de - de - de - de - de - de - de -
 de - de - de - de - de - de - de - de - de - de -

23

du re a por - - - - - ter.
me vueil de - por - - - - - ter

2a. Quant j'oy vos - tre cas rap - por - - - - -
2b. pour le mal qu'on vous fait por - - - - -

6

ter, ma pai - ne_a ra - ge se rap -
ter, des ter - mes qu'on vous tient et

12

por - - - - - te
por - - - - - te.
por - - - - - te
por - - - - - te.