

Anonymous

Ce que ma bouche n'ose dire a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH281.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

Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Uppsala 76a	Uppsala, Universitetsbiblioteket, Musik i Handskrift 76a

Text sources

Berlin 78.B.17	Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
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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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Ce que ma bouche n'ose dire 3v · Anonymus

Appearance in the group of related chansonniers:

*Leuven ff. 57v-59 »Ce que ma bouche n'ose dire« 3v

Other musical sources:

Paris 15123 ff. 96v-97 »Che que ma bouche n'ose dire« 3v

*Uppsala 76a ff. 14v-15 »Ce que ma bouche n'ose dire« 3v

Text: Rondeau cinquain; full text in Leuven and Uppsala 76a; also found in Berlin 78.B.17 f. 101 (no. 218), ed. Löpeltmann 1927, p. 165.

After Leuven:

Ce que ma bouche n'ose dire
ne ma plume ne soit escrire
vueillez, las, ma dame penser, 1)
car, sur ma foy, par trop amer
ma vie va fort a l'empire. 2)

What my mouth does not dare to say
or my pen may not write
please consider it, alas, my lady,
because, by my faith, by loving too much
my life is fast growing worse.

En ce monde rien ne desire,
fors que facez le grief martire
qu'à mon las cueur fault endurer.

In this world I wish for nothing
but that you dress the deep wounds,
which my poor heart must endure.

Ce que ma bouche n'ose dire
ne ma plume ne soit escrire
vueillez, las, ma dame penser.

What my mouth does not dare to say
or my pen may not write
please consider it, alas, my lady.

Je suis des malheureux le pire,
helas, qu'à vous, mon tout seul mire, 3)
ne pourroye mon mal compter, 4)
craignant que plaindre lamenter
me facent dormir a l'empire. 5)

I am of the unhappy the worst,
alas, so that you, my sole doctor,
will not be able to count my pains,
and I fear that complaining and lamenting
will make me sleep forever.

Ce que ma bouche n'ose dire
ne ma plume ne soit escrire
vueillez, las, ma dame penser,
car, sur ma foy, par trop amer
ma vie va fort a l'empire.

What my mouth does not dare to say
or my pen may not write
please consider it, alas, my lady,
because, by my faith, by loving too much
my life is fast growing worse.

1) Uppsala 76a, line 3, "... le mal dame panser"

2) Uppsala 76a, line 5, "ma vie en va pire" (error).

3) Uppsala 76a, line 13, "... que vous tout seul mire" (error)

4) Uppsala 76a, line 14, "noseroye ..."

5) Uppsala 76a, line 16, "ne le face devenir pire"

Evaluation of the sources:

Among the 'Loire Valley' chansonniers only the Leuven chansonnier contains this rondeau, which was entered by the main scribe with very few errors. In the Pixérécourt chansonnier, Paris, Bibliothèque Nationale, ms. f.fr. 15123, created in Florence in the early 1480s, it is found with only the refrain as text and some errors towards its end, while it has complete text in the French chansonnier preserved in the Uppsala University Library (Musik i Handskrift 76a), which can be dated to the decade following 1500.

The poem probably does not appear in its original wording in any of the sources. Especially the third line in the refrain and the last line in the tierce are problematic. Line three is in the Rohan MS, a French collection of poetry from around 1470, "vueilles le en vostre cueur panser" according to the edition by Martin Löpelmann, while the words in Leuven are "vueillez las ma dame penser" and almost homonymous in Pixérécourt "veilliez, lamadame penser"; and Uppsala 76a has the words "veillez le mal dame panser". I would guess that none of the scribes of the musical sources were quite sure of the meaning of this line.

The last line of the poem is in Leuven "me facent dormir a l'empire", which repeats the last words of the refrain, but in a slightly different meaning. Uppsala 76a has similar to the Rohan MS "ne le face devenir pire", which repeats the rime word of the first line in the tierce, and expresses possibly the opposite meaning of the Leuven version: "will not make it worse". David Fallows proposes that the poem might be by Alain Chartier, because of its placement in the Rohan MS.¹ In view of its *rimes suffisantes* and shaky structure, this does not seem probable.

The song in Pixérécourt and Uppsala 76a clearly belongs to a tradition of transmission different from that in Leuven. They show differences in the start of the lowest voice, which descends by a fifth instead of a third and has a rest in bar 5; they have differences in cadential decorations (bb. 11, 33, 48 and 64-65), and they employ a much smaller number of ligatures (see the edition). Leuven only has one flat signatures in the lower voices where they are most needed, in the tenor at the start of the second section, and in the contratenor only where the note *B* occurs. In Pixérécourt the same is indicated by a one flat signature all the way through the contratenor and an accidental flat in the tenor before bar 43. Uppsala 76a has one flat signatures in both the lower voices (hints, probably erroneously, at a two flat signature at the start of the "Basis"). As the hexachordal disposition of the voices is very clear, the difference in hexachordal signatures does not influence the sound very much in comparison with the version in Leuven. Probably caused by the sudden flat turn in bar 43, Leuven introduces a flat before *e* in the contratenor in order to avoid the diminished fifth. The other sources do not agree, and I do not think that anyone would comply with this accidental in a performance.

Comments on text and music:

A male love complaint sung by three voices of quite narrow ranges (*c'-c''*, *c-e'* and *G-a*). Even if the voices occupy distinct different ranges, the lowest voice often crosses above the tenor. The setting is euphonious with a few moments of imitation at the start of the second and third lines. Its most interesting feature is its use of upbeat beginnings in the

¹ David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480*. Oxford 1999, p. 109

contratenor (bb. 12-13, 34-35 and 49-50) to energize the flow. Otherwise it is modest and quite repetitive.

The striking moment in the Uppsala 76a version, where the second section starts with the sound of the third *e'-g'* alone in the upper voices, may simply be caused by lack of space on the page. The scribe realized that he had only one staff left for the remainder of the “Basis” voice and replaced the brevis note in bar 39 with a rest (a stroke) at the end of the staff.

Leuven no. 37

Ce que ma bouche n'ouse dire [Anonymous]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 57V-59

[Superius] Mensura = 

1.4. Ce que ma bou - che n'ou - - - se
 3. Je suis des mal - heu - reux le

1.4. Ce que ma bou - che n'ou - - - se
 3. Je suis des mal - heu - reux le

10
 di - - - re ne ma plu - me ne soit
 pi - - - re, he - las, qu'a vous, mon tout

19
 es - cri - re vueil - lez, las,
 seul mi - re, ne pour - roy -

29
 ma da - me pen - ser,
 e mon mal comp - ter,

da - me pen - ser,
 mon mal comp - ter,

1) *Contratenor* does not have a one flat signature in staves where the note *B* does not occur, bars 1-16 and 50-67.

2) *Superius*, bar 13.2, *d'* (error).

39

car, sur ma foy, par trop a - - -
crai - gnant que plain - - - dre la - men - - -

car, sur ma foy, par trop a - - -
crai - gnant que plain - dre la - - - men - - -

car, sur ma foy, par trop a - mer
crai - gnant que plain - dre la - - - men - ter

49

mer ter ma vi - e va fort a
me fa - cent dor - mir

mer ter ma vi - e va fort a
me fa - cent dor - - - mir a

ma vi - - - e va fort a
me fa - - - cent dor - mir a

59

a l'em - - - pi - re.
l'em - - - pi - re.

l'em - - - pi - re.
l'em - - - pi - re.

l'em - - - pi - re.
l'em - - - pi - re.

2a. En ce mon - de rien ne de - - -
 2b. Ce que ma bou - che n'ou - - - se

2a. En ce mon - de rien ne de -
 2b. Ce que ma bou - che n'ou - - se

2a. En ce mon - de rien de -
 2b. Ce que ma bou - che n'ou - - se

10

si - - - re, fors que fa - cez le grief
 di - - - re ne ma plu - me ne soit

si - - - re, fors que fa - cez le
 di - - - re ne ma plu - me ne

si - re, fors que fa - - - cez le grief
 di - re ne ma plu - - - me ne soit

19

mar - ti - re qu'a mon las
 es - cri - re veuil - lez, las,

grief mar - ti - re qu'a mon las
 soit es - cri - re veuil - lez, las, cueur
 ma

mar - ti - re qu'a mon las
 es - cri - re veuil - lez, las, cueur
 ma

29

cueur fault en - du - rer.
 ma da - me pen - ser.

da - - - - fault en - du - rer.
 me pen - ser.

fault en - du - - rer.
 da - me pen - ser.

Uppsala 76a no. 17

Ce que ma bouche n'ose dire [Anonymous]

Uppsala, Universitetsbiblioteket, Vokalmusik i handskrift 76a, ff. 14V-15

[Superius] Mensura = 

1.4. Ce que ma bou - che n'o - - - se
3. Je suis des ma - leu - reux le

Tenor

1.4. Ce que ma bou - che n'o - - - se
3. Je suis des ma - leu - reux le

Basis

1) 1.4. Ce que ma bou - che n'o - - - se
3. Je suis des ma - leu - reux le

10

di - - - re ne ma plu - me ne soit
pi - - - re, he - las, que vous, mon tout

19

es - cry re veil - lez le
seul mi - re, n'o - se - roy -

29

2) mal da - me pan ser,
e mon - mal com - ter,

da - me pan - ser,
mon mal com - ter,



1) Basis has a two flat signature in the first staff, bars 1-18 (error).

2) Superius, bar 30.2 is a *minima* (error).

39

car, sur ma foy, par trop ay - - -
crai - gnant que plain - - - dre_et la - men - - -

car, sur ma foy, par trop ay -
crai - gnant que plain - - - dre_et la - men -

car, sur ma foy, par trop ay - mer
crai - gnant que plain - dre_et la - men - ter

49

mer ter 3)ma vi - e_en va fort a - - -
ne le - fa - - - ce de - ve - - -

mer ter ma vi - e_en va fort a -
ne le - fa - ce de - ve -

ma vi - - - e_en va fort a -
ne le - fa - ce de - - - ve -

59

nir l'em - - - pi - - - re.
nir pi - - - re.

l'em nir pi - - - re.
nir pi - - - re.

l'em nir pi - - - re.
nir pi - - - re.

3) *Superius*, text 1, bars 50.2 ff, "ma vie en va pire" (error).

4) *Basis*, bar 61, *e-d-f* (error).

2a. En ce mon - de rien ne de - -
 2b. Ce que ma bou - che n'o - - se

2a. En ce mon - de rien ne de -
 2b. Ce que ma bou - che n'o - - se

2a. En ce mon - de rien ne de -
 2b. Ce que ma bou - che n'o - - se

10

si - - - re, fors que fa - chez le grief
 di - - - re ne ma plu - me ne soit

si - - - re, fors que fa - chez le
 di - - - re ne ma plu - me ne

si - re, fors que fa - - - chez le grief
 di - re ne ma plu - - - me ne soit

19

mar ti - re qu'a mon las
 es - cry - re veil - lez le

grief mar ti - re qu'a mon las
 soit es - cry - re veil - lez le cueur mal fault da -

mar ti - re qu'a mon las
 es - cry - re veil - - - mon las cueur mal

29

cueur mal da - - - fault en - du - rer.
 mal da - - - me pan - ser.

me en - du - rer.
 pan - ser.

fault da - me en - du - - - rer.
 da - me pan - ser.