

Anonymous

J'ay des semblans tant que je vueil a 3

Edition and comments by
Peter Woetmann Christoffersen

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<http://chansonniers.pwch.dk/CH/CH289.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 |

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 |
| Paris 9223 | Paris, Bibliothèque Nationale, ms. f.fr. 9223 |
| Paris 15771 | Paris, Bibliothèque Nationale, ms. nouv. acq. 15771 |
| Jardin 1501 | <i>Le Jardin de plaisance et fleur de rethorique</i> , Paris, [Antoine Verard, 1501] |

Literature

| | |
|----------------|--|
| 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 |

J'ay des semblans tant que je vueil 3v · Anonymous

Appearance in the group of related chansonniers:

*Leuven ff. 79v-80 »J'ay des semblans tant que je vueil« 3v

Text: Rondeau quatrain by Monbeton, full text in Leuven; also in Berlin 78.B.17 f. 184v, ed. Löpeltmann 1923, p. 359, Paris 1719 f. 50, Paris 9223 f. 38v “Montbreton”, ed. Raynaud 1889, p. 63, Paris 15771 f. 17 “Monbeton”, Jardin 1501 f. 86.

After Leuven:

J'ay des semblans tant que je vueil,
mais du surplus il n'est nouvelle,
car par ma foy la bonne et belle
n'a pas le cueur tel comme l'ueil.

Se je me plains ou je me dueil
mais que sans plus soye pres d'elle,

j'ay des semblans *tant que je vueil,*
mais du surplus il n'est nouvelle.

Nul aultre bien je n'en recueil
fors que par foiz elle m'apelle
“Mon amy” et puis se rapelle.
Mais quoy que j'aye ou joie ou dueil,

j'ay des semblans *tant que je vueil,*
mais du surplus il n'est nouvelle,
car par ma foy la bonne et belle
n'a pas le cueur tel comme l'ueil.

I get glances, as many as I want,
but otherwise there is nothing new,
for by my faith the good and fair
has not the heart that matches her eye.

If I lament or suffer,
only so that I may be near her,

I get glances, as many as I want,
but otherwise there is nothing new.

No other favours do I receive
except that sometimes she calls me
‘My friend’ and then turns away.
But whatever I get, joy or grief,

I get glances, as many as I want,
but otherwise there is nothing new,
for by my faith the good and fair
has not the heart that matches her eye.

Comments:

The unique rondeau was entered into the Leuven chansonnier by its second scribe who collaborated with the main writer on the completion of the manuscript. From the beginning, it was notated without any hexachordal signatures, but a flat appears in the signature of the tenor's last staff (bb. 39-55). This is most probable a misreading of the exemplar, which may have had an accidental flat before *b* at a staff change a bit before bar 47.

The scribe has in the upper voice placed the word “nouvelle” below the notes in bars 23-25. However, the repeated notes in the tenor bars 17-18 indicates clearly that the text line must be completed with the cadence to D in bar 22. It is thinkable that this text placement in the superius suggests that all three voices may repeat “nouvelle” and later “pres d'elle” and “m'apelle” in bars 23-28 as shown in the edition

The elegant poem with its artful linking of the couplets and of tierce and refrain (or if recited the *rentrement* only) was well known since the middle of the fifteenth century appearing in several poetic sources. It was written by a certain Monbeton who belonged to the circle around Charles d'Orléans.

The compact musical setting may be some decades younger than the poem. The main interest is concentrated on the wide-ranging upper voice (*a-e''*), while the tenor seems somewhat restricted (*g-a'*), it mainly moves within the narrow range between *a* and *f'*. The contratenor is quite old-fashioned; it is sounding above the tenor in places and leaping up an octave at cadences, but at the same time composed with the text in mind. The many repeated notes force the placements of the syllables in the three voices, and this creates a sort of polyphony of words with the voices declaiming the words in turns or at different speeds, see for example bars 11-22 or 35 ff.

The song opens in homorhythmic declamation with a marked upbeat, the upper voice presenting a motive whose shape, the characteristic descending fifth, is referred to at the opening of the second section, and its stock rhythmical figure (dotted *semibrevis* followed by two *semiminimae*) runs through this same section. The composer has aimed at an aural coherence in the short structure. There is not much imitation in the song, a short unison canon between superius and tenor opens the second section, and motives wander from voice to voice; a short imitation at the octave bars 23-26 brings the composer in difficulties with a harsh sounding seventh between superius and contra.

The song may not be a creation by a very experienced musician, but it has a couple of points, which made it worthy of inclusion in the chansonnier. First of foremost the poem, whose words are clearly audible, and the unusual opening of the second section with a short canon over a pedal point in the contratenor, the low *d* sustained for six *brevis*-bars, which creates a striking contrast against the first section.

Parts of this text are included in my publication *The unica of the Leuven chansonnier – a portfolio of songs by an ambitious young musician*, August 2024.¹

1 See further at http://www.pwch.dk/Publications/PWCH_Leuven.pdf.

Leuven no. 49

J'ay des semblans tant que je vueil (unique)

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 79^v-80

[Superius] Mensura = 

Tenor

Contratenor

1.4. J'ay des sem blans tant que
 3. Nul aul - tre bien je n'en

1.4. J'ay des sam blans tant que
 3. Nul aul - tre bien je n'en

1.4. J'ay des sem blans tant que
 3. Nul aul - tre bien je n'en

8

je re - - - - - vueil, mais du sur -
 re - - - - - cueil fors que par

je re - - - - - vueil, mais du sur - plus
 re - - - - - cueil fors que par foiz

je re - - - - - vueil, mais fors du sur par - - - plus
 re - - - - - cueil fors que par foiz

16

plus il n'est nou - - - - - vel - le, nou - vel -
 foiz el - le m'a - - - - - pel - le, m'a - pel -

il n'est nou - - - - - vel - le, nou -
 el - le m'a - - - - - pel - le, m'a -

il n'est nou - - - - - vel - - - - - le,
 el - - - - - le m'a - - - - - pel - - - - - le,

25

- - - - - le, car par
 - - - - - le "Mon a -

vel - - - - - le car
 pel - - - - - le "Mon

nou - vel - - - - - le, car
 m'a - pel - - - - - le "Mon

33

ma foy la bon - ne_et bel - - - le n'a Mais
my" et puis se ra - - - pel - le. Mais

par a - ma foy et la bon - ne_et bel - le
amy" et puis se ra - pel - le.

41

pas le cueur tel com - me
quoy que j'ay - - - e_ou joi - e_ou

n'a pas le cueur tel com - - - me
Mais quoy que j'ay - e_ou joi - - - e_ou

49

l'ueil.
dueil,

l'ueil.
dueil,

l'ueil.
dueil,

1) *Tenor*, bars 39-55, the last staff has a one flat signature; the exemplar probably had a flat before *b* in bar 47 (error).
2) *Contratenor*, bar 47.2, *d* (error).

2a. Se je me plains ou je que
 2b. j'ay des sem-blans tant que

8
 me je dueil vueil, mais mais que du sans sur -
 me je dueil vueil, mais mais que du sur - plus plus
 me je dueil vueil, mais mais que du sans sur - - - plus plus

16
 plus plus soy - e pres d'el - le, pres d'el -
 plus plus il n'est nou - vel - le, nou - vel -
 soy - e pres nou - d'el - le, le, pres nou -

25
 le, le.
 d'el - le, le.
 nou - vel - le.