

The music of Jean Sohier *dit* Fede: Comments and edition

Peter Woetmann Christoffersen

ISBN 978-87-93815-11-7

© 2013 Peter Woetmann Christoffersen
http://www.pwch.dk/Publications/PWCH_Fede.pdf
html-version available at
http://chansonniers.pwch.dk/NOTES/Fede_music.html

Revised February 2016
Editions added October 2021

The music of Jean Sohier *dit* Fede: Comments and edition

Peter Woetmann Christoffersen

We have quite a lot of data concerning the career of the French singer and composer known in the musical sources as “Fede”. Possibly the sources give too much information. As pointed out by Jane Alden, the information may relate to more than one person known by these names.¹ For an overview of Fede’s biography and the literature, see the article ‘Fedé, Johannes [Sohier, Jean]’ by David Fallows in *Grove Music Online*.² Recently the confusing wealth of information on the musician has been discussed in an entertaining article by Jane Alden and David Fiala, ‘Dialogus de Johanne Sohier alias Fede’.³ The information most relevant for the composer could be the following:

- ▷ Born around 1420.
- ▷ November 1443 to July 1445 in the papal chapel where he appears as “Jo. Fede alias Sohier” and “Joh. Sohier alias Fede”.
- ▷ From July 14, 1445 until April 1446 in the chapel of Leonello d’Este in Ferrara.
- ▷ From June 30 and until November 23, 1446 *petit vicaire* at the Cambrai Cathedral.
- ▷ 1449–1450 a chaplain at the Ste Chapelle in Paris.
- ▷ From August 1451 to February 1453 in the private chapel of Charles d’Orléans.
- ▷ 1462–1463, “M. Jehan Sohier dit Fede” was a singer in the chapel of the dowager queen, Marie d’Anjou, who he probably followed on a pilgrimage to Santiago di Compostella in late 1463. He was in La Rochelle with the queen on her return journey⁴ when she died November 29, 1463.
- ▷ During the years following his service at the queen’s court, he was involved in and lost a protracted lawsuit at the ecclesiastical court concerning a canonry in Saint Omer.⁵

1 Jane Alden, *Songs, Scribes, and Society. The History and Reception of the Loire Valley Chansonniers*. New York 2010, pp. 117-119.

2 Accessed June 2013 (hereafter Fallows, ‘Fede’).

3 Jane Alden & David Fiala, ‘Dialogus de Johanne Sohier alias Fede’ in Anna Zayaruznaya, Bonnie J. Blackburn, Stanley Boorman (eds.), *Qui musicam in se habet. Studies in Honor of Alejandro Enrique Planchart*, American Institute of Musicology 2015, pp. 257-284.

4 Andrew Kirkman, ‘Johannes Sohier dit Fede and St Omer: A Story of Pragmatic Sanctions’ in Fabrice Fitch and Jacobijn Kiel (eds.), *Essays on Renaissance Music in Honour of David Fallows: “Bon jour, bon mois et bonne estrenne”*, Woodbridge 2011, pp. 68-79, at p. 70.

5 *Ibid.*

- ▷ April 1466 described as a cleric of the diocese of Arras.⁶
- ▷ 1472-73 in the Ste Chapelle in Bourges.
- ▷ 1473-74 in at the royal chapel of Louis XI.

Fedé was listed among prominent musicians in three French poems. The mention of most importance is found in Simon Greban's *Complainte de la mort de Jacques Milet*, which in the text is dated 1466 – that is, during the lifetime of Fede.⁷ According to the *Complainte's* fanciful description of the young poet's funeral in Paris, eight famous creative men officiated, four poets and four composers. The singing of the musicians surpassed the melodies of the angels, not only by its exquisite notes, grace and solace, but most of all by its mournfully sounding of genuine lament (the author's wish for real feelings in the professional music for the funeral service is quite remarkable):

Pour ce corps bel office y a
Et fut moult bien recommandé.
De Lorriz y officia,
Yvry, Munier et Mercadé,
Okeghem, Du Fay, Fedé,
Et Binchois y transmit musique,
Desquelz le chant a trescendé
Toute melodie angelique,

Non pas en nottes chansonnans,
Balans ne de revoisement,
Mais pyteusement resonnans
Comme lamentans proprement.
Ainsi la messe entierement
Ces seigneurs ont voulu parfaire,
La tres plus solennellement
Qu'il seroit possible de faire.⁸

How Fede could qualify for inclusion in the company of Du Fay, Binchois and Ockeghem is difficult to know. The obvious answer is that the rime structure simply required his name at the end of the line – I cannot recall any other composer of the age ending with the syllable “-dé”. In any case it shows that Fede was well known in Paris during the 1460s, and it is thinkable that his renown as a singer and improviser surpassed his status and presence as a composer in the sources.

His appearance in Greban's *Complaint* surely meant that Fede's name would be incorporated in future lists of famous musicians. Guillaume Crétin evidently used Greban's poem as a model for his well-known *Deploration sur la trepas de Jean Ockeghem* from 1497 – in the text he calls for Greban's partaking in the lamenting. Here Fede again is listed with Du Fay and Binchois – with Busnoys taking the place of Ockeghem:

⁶ *Ibid.*, p. 73.

⁷ Arthur Piaget, 'Simon Greban et Jacques Millet', *Romania* 22 (1893), pp. 230–243.

⁸ *Ibid.* p. 233.

...

Et sur ce point les chantres commencèrent.

Là du Fay, le bon homme survint,
Bunoys aussi, et aultres plus de vingt,
Fede, Binchois, Barbingant ...⁹

The same may be the case with Eloy d'Amerval's *Le Livre de la Deablerie* (1508) where the list has become much expanded – Fede appears as in the earlier instances along with Du Fay and Binchois. However, Eloy's inclusion of Fede may also be based on a personal relationship as they worked in the same circles in the Loire Valley during the 1460s and 70s:¹⁰

Comme Dompstable er Du Fay

...

Et plusieurs aultres gens de de bien:
Robinet de la Magdalaine
Binchoiz, Fede, Jorges et Hayne ...¹¹

Franchinus Gaffurius made a very precise reference to one of Fede's antiphons in his *Tractatus practicabilium proportionum*, (Bologna, Civico Museo Bibliografico Musicale, MS A69 of c 1482): "et Joannes Fede in motetto O lumen ecclesie pro S. Dominico" (f. 19).¹² Gaffurius criticised Fede for his incorrect use of major prolation, but prolation signs do not appear in the setting's only source, which must be regarded as quite authoritative. In spite of his precise reference, Gaffurius' memory of the piece may have betrayed him as it apparently did in similar cases.¹³

The preserved works of Fede consist of two antiphons for St Dominic and three ruined chansons in the Nivelles chansonnier (erased or partly disappeared). We can safely disregard the ascription to Fede of the rondeau "L'omme banny" in the MS Florence, Biblioteca Nazionale Centrale, Ms. Magl. xix.176; more trustworthy sources assure that it was composed by Barbingant.¹⁴

- 9 Guillaume Cretin, *Déploration sur le trépas de Jean Okeghem ... remise au jour, précédée d'une introduction biographique et critique, et annotée par Er. Thoinan*, Paris 1864, p. 43.
- 10 Paula Higgins, 'Speaking of the Devil and Discipuli: Eloy d'Amerval, Saint-Martin of Tours, and Music in the Loire Valley, ca. 1465-1505' in M. Jennifer Bloxam, Gioia Filocamo, and Leofranc Holford-Strevens (eds.), *Uno gentile et subtile ingenio. Studies in Renaissance Music in Honour of Bonnie J. Blackburn*. CESR Tours 2009, pp. 169-182.
- 11 *Ibid.*, p. 179.
- 12 Facsimile in Rob C. Wegman, 'Guillaume Faugues and the Anonymous Masses "Au chant de l'alouete" and "Vinnus vina"', *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* (1991), pp. 27-64, at p. 44; facsimile of the MS at http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_A/Ao69/.
- 13 Cf. Wegman, 'Faugues', p. 55 and Gianluca D'Agostino, 'Reading theorists for recovering "ghost" repertoires. Tinctoris, Gaffurio and the Napolitan context', *Studi Musicali* 34 (2005), pp. 25-50, at p. 39.
- 14 See further the edition at <http://chansonniers.pwch.dk/CH/CH099.html>.

Sacred music

The choirbook in Modena, Biblioteca estense universitaria, MS alpha.x.1.11 (ModenaB), was made for the chapel of Leonello d'Este in Ferrara during the 1440s¹⁵ – or the book was made in Florence and then brought to Ferrara in 1448.¹⁶ Among sacred pieces by Du Fay and Binchois we find an opening dedicated to the two antiphons by “Fede”, ff. 51v-52. They were probably later added to the book as a result of his employment as a singer in the Ferrarese court chapel 1445-46.¹⁷

ModenaB ff. 51v-52 »O lumen ecclesie« 3v, Fede, “Antiphona di sancto Dominico”¹⁸

Text:

O lumen Ecclesie, doctor veritatis,
rosa pacientie, ebur castitatis.
Aquam sapientie propinasti gratis,
praedicator gratie, nos junge beatis.
Alleluya.

[Versus:] Ora pro nobis beate pater Dominice.

ModenaB f. 52 »Magne pater sancte Dominice« 3v, Fede, “alia antiphona di sancto Dominico”.

Tenor: “A faulx bourdon”.

Text:

Magne pater sancte Dominice,
mortis hora tecum suscipe,
et hic semper nos pie respice.
Alleluia.

Both settings paraphrase the chant antiphons transposed up an octave in the upper voice. These chants can, for example, be found in the Parisian 14th century Dominican antiphonal, the so-called “Poissy Antiphonal” (Melbourne, State Library of Victoria, MS *096.1 R66A), ff. 298-298v.¹⁹ Here they are used as Magnificat antiphons in the 2nd Vespers for the feast and octave of St Dominic. “O lumen ecclesie” in the Poissy Antiphonal does not include the final “Alleluya” and the reference to the following verse and respons “Ora pro nobis ...”, which we find in Fede’s setting. With the “Alleluya” and verse included the song is found in the modern Dominican *Antiphonarium Sacri Ordinis Prædicatorum Pro Diurnis Horis*. Rome 1933,²⁰ pp. 134-135, in exactly the same melodic shape, but here used as an antiphon for the procession after the *Salve Regina* at the end of Compline every day, a practice

15 Facsimile as a PDF at <http://bibliotecaestense.beniculturali.it/info/img/mus/i-mo-beu-alfa.x.1.11.html>.

16 James Haar and John Nádas, “The Medici, the Signoria, the pope: sacred polyphony in Florence, 1432-1448”, *Recercare* 20 (2008), pp. 25-93.

17 Lewis Lockwood, *Music in Renaissance Ferrara 1400-1505: The Creation of a Musical Centre in the Fifteenth Century*. Oxford 1984, p. 55.

18 The anonymous “O lumen ecclesie” 3v found in Prague, Památník Národního Pisemnictví, Strahovská knihovna, MS D.G.IV.47, ff. 202v-203 (no. 143) is a completely different setting.

19 Facsimile at https://www.lib.latrobe.edu.au/MMDB/images/Poissy/FOL_298R.htm.

20 At <http://www.musicasacra.com/pdf/antiphonarium.pdf>.

going back to the 14th century. This more general use may have made Fede's setting a more attractive item to include in the choir-book.

»O lumen ecclesie« is a varied setting in motet-style of the paraphrased chant, which is placed in the high upper voice (*c'-f''*). It is supplemented by a tenor an octave lower and a wide-range contratenor (*c-a'*) moving mostly above the tenor. The variegated flow involves the pacing of the music ranging from the broad opening to fast-moving melismas (from *longae* to *semiminimae*), the use of duets as well between superius and tenor (bb. 40-58) as between superius and contratenor (bb. 71-84), and the change to triple time in the last-mentioned duet. Imitation appears in the superius-contratenor duet (bb. 71-77) and in the following three-part section between tenor and superius (86-94). In all compositional aspects the setting seems completely up-to-date for the 1440s.

The other St Dominic-antiphon, »Magne pater sancte Dominice« ("alia antiphona") may appear as a slight work in comparison. It is a setting in straight parallel sixths between the tenor and the paraphrased chant in the superius with the canon "A faulx bourdon" written in the tenor. It is a very effective liturgical setting and a contrast to the artful "O lumen".

Secular songs

The three songs attributed to Fede are all found in the Nivelles chansonnier (Paris, Bibliothèque nationale, Rés. Vmc. ms. 57)²¹ of the 1470s, a rondeau and two bergerettes, all originally for three voices:

Nivelles ff. 48v-49 (no. 38) »Tout a sa dame« 3v, Fede

Text: Rondeau quatrain; full text; also found in Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan), ff. 106v-107, ed. in M. Löpeltmann (ed.), *Die Liederhandschrift des Cardinals de Rohan*. Göttingen 1923, p. 178 (only refrain and couplet).

Tout a sa dame est et sera, tant qu'il vivra cœur, corps et ame.	Wholly his lady's he is and will be as long as he lives with heart, body and soul.
Plus que nul ame dit et dira	More than anybody else he says and will say that
tout a sa dame est et sera.	wholly his lady's he is and will be.
Sur toute femme l'obeyra et l'ouvrera, car il proclame:	Before all other women he will obey her and serve her, because he proclaims:
Tout a sa dame est et sera, tant qu'il vivra cœur, corps et ame.	Wholly his lady's he is and will be as long as he lives with heart, body and soul.

²¹ Cf. <http://chansonniers.pwch.dk/LISTS/NivCont.html>.

Nivelle ff. 49v-51 (no. 39) »A la longue j'ay bien cognu« 3v, Fede

Text: Bergerette (quatrain layé); full text; also found in Berlin 78.B.17 f. 188v (no. 594), ed. in Löpeltmann, *Rohan*, p. 369.

A la longue j'ay bien cognu
que je n'estoye entretenu
que par couverte.

Pourtant ne seres recouverte (1)
de moy, las, plus n'y suis tenu. (2)

Vous estes gente, belle et bonne (3)
que je n'en voudroie mil mal dire

mais de tous pions vous habandonne
devant que mon mal plus empire.

Par grant temps m'avez detenu (4)
cuidant que fusse recongnu
de ma desserte;
mais bien ay veu que se non perte (5)
et dueil ne me fust advenu.

*A la longue j'ay bien cognu
que je n'estoye entretenu
que par couverte.
pourtant ne seres recouverte
de moy las plus n'y suis tenu.*

A long time I have well known
that I would not remain in favour
except by stealth.

However, you will no longer be concealed
by me; alas, I am no longer in grace.

You are so noble, beautiful and good
that I would never say a thousand bad things about you

but leave you at once
before my unhappiness gets worse.

For a long time you have detained me
imagining that I would appreciate
my deserts;
but now I have understood that in this way nothing but loss
and misery shall await me.

*A long time I have well known
that I would not remain in favour
except by stealth.
However, you will no longer be concealed
by me; alas, I am no longer in grace.*

1) Berlin 78.B.17, line 4, "... plus couverte"

2) Berlin 78.B.17, line 5, de moy car pas n'y ..."

3) Nivelle, lines 6-9, generally unreadable, here following Berlin 78.B.17

4) Berlin 78.B.17, lines 10-11, "Longuement m'avez detenu / disant que seroie ..."

5) Berlin 78.B.17, line 13, "maiz je voy bien ..."

Nivelle f. 72v (no. 59) »Mon cueur et moy avons cence« 1v [3v], Fede

Text: Bergerette – missing the *couplets*.

Mon cueur et moy avons cence
a ce matin a haulte teste
pour ce que je luy ay fait feste
qu'à la Nimphe avoie pence.

...

Alors je me suis avance
en luy disant qu'à ma requeste
de ce ne feissons plus enqueste
ainsi nous l'avons fiance.

Mon cuer et moy avons cence
a ce matin a haulte teste
pour ce que je luy ay fait feste
qu'à la Nimphe avoie pence.

All three songs have suffered heavily from the interventions of later users of the chansonnier. Of “Mon cuer et moy” only the upper voice for the first section of the bergerette remains after the loss of the following fascicle, which contained on its front page the lower voices of the song’s first section and on the first opening the *couplet* section. Too little remains for us to get an impression of the song.

The two other songs have more or less been erased or rubbed out while leaving the illuminated initials and voice designations intact. Of “Tout a sa dame” the tenor and the contratenor were unharmed, but both openings containing “A la longue j’ay bien cognu” were erased. However, faint traces are still visible on the pages, and the ultraviolet photographs published in the facsimile edition by Paula Higgins have made it possible to reconstruct the songs with some confidence.²²

Trying to explain the erasures David Fallows finds it “... hard to avoid concluding that the composer had in some way disgraced himself in the eyes of the book’s original owner”.²³ This is hardly the case. As Debra Nagy has shown based on an analysis of the corrections and erasures in the Nivelles chansonnier, the two songs by Fede were erased along with other more widely circulated songs in order to make room for new songs, a plan which never came to fruition.²⁴ But a doubt still lingers. Namely that “A la longue” was erased because “... contrapuntal errors marked it as flawed, and therefore removable”. She describes it as containing a “... variety of compositional errors including accented dissonances, a second inversion sonority and poorly masked parallel octaves”.²⁵

We can now take the rehabilitation of Fede as composer a step further. As shown in the editions, which follow these comments, the critical remarks concerning Fede’s compositional ability rest on errors in the transcription of the music. The two songs probably were copied without any such errors; they complied with the French style of the 1450s and early 1460s, and showed a quite original and independent musical thinking. They set poems slightly outside the beaten track for chansons, possibly mirroring the composer’s service at the poetry-infatuated court of Charles d’Orléans. The rondeau uses four syllables only for each line of verse, and the bergerette includes a short line inserted in the middle of a four-line refrain. The two songs probably belonged together as a pair of opposites – just as they appear in Nivelles: The rondeau declares the lover’s absolute loyalty towards the beloved, while the disillusioned lover in the bergerette does not wish to keep the relationship secret anymore.²⁶ The first setting is very compact and in the bergerette the composer underscores the contrasting couplets by using an ‘improvised’ *fauxbourdon*-voice

22 Paula Higgins (ed.), *Chansonnier Nivelles de la Chaussée* (Bibliothèque Nationale, Paris, Rés. Vmc. ms. 57, ca. 1460), Genève 1984.

23 Fallows, ‘Fede’.

24 Debra Nagy, ‘Scratched-out Notes, Erased Pieces, and other Lacunae in the Chansonnier *Nivelles de la Chaussée*’, *Notes* 2009, pp. 7-35, at pp. 20-21.

25 *Ibid.*, p. 19.

26 Further on these chansons, see the comments in my online edition *The Copenhagen Chansonnier and the ‘Loire Valley’ chansonniers* – at <http://chansonniers.pwch.dk/CH/CH264.html> and <http://chansonniers.pwch.dk/CH/CH265.html>.

below the upper voice instead of the contratenor. We may think that it was an obvious idea, but it seems to be unique in the secular repertory, an exceptional cross-over between sacred and secular musical practices.

Likewise there cannot be any doubt that the Ferrarese sacred works from the 1440s and the later chansons were composed by the same person, the musician named “Fedé” in the sources. Jane Alden supposes that they were created by two different musicians: “... the style of these works bears little resemblance to the songs ascribed to “Fedé” in Niv.”²⁷ This does not hold up for closer scrutiny. The sacred and secular works are similar in technique and style according to the period and genre as one can check up on in the editions here. This similarity is of course now reinforced by the realization that Fede did transfer the *fauxbourdon*-technique from the sacred to the secular sphere.

²⁷ Alden, *Songs, Scribes, and Society*, p. 118.

The music of Jean Sohier *dit* Fede

Edition

O lumen ecclesie 3v

Magne pater sancte Dominice 3v

Tout a sa dame 3v

A la longue j'ay bien cognu 3v

Mon cueur et moy avons cence 1v [3v]

Fede, O lumen ecclesie

Modena, Biblioteca estense universitaria, MS α .x.1.11 (ModenaB), ff. 51V-52: Fede

Antiphona de sancto Dominico

[Superius]

Mensura = \bullet

O lu - men Ec - - - -

cle - si - - - -

cle - si - - - -

e, do - - - - ctor ve - - - -

e, do - - - - ctor ve - - - -

e, do - - - - ctor ve - - - -

ri - - - - ta - - - -

ri - - - - ta - - - -

ri - - - - ta - - - -

tis, ro - - - - sa pa - ci - en - - - -

tis, ro - sa pa - ci - en - ti -

tis,

51

ti - - e, e - - - bur ca -

e, e - - - bur

e - bur ca -

61

- - - sti - - - ta - - - tis.

ca - - - sti - - - ta - - - tis.

- - - sti - - - ta - - - tis.

71

A

A

78

- - - quam sa - pi - en - ti - - e

- - - quam sa - pi - en - ti - - e pro -

87

pro - pi - na - sti gra - - -

pi - na - sti gra - - -

pi - na - sti gra - - -

95

Three staves of music. The top staff is a vocal line with lyrics: "tis, pre - di - ca - - tor gra -". The middle staff is a vocal line with lyrics: "tis, pre - - di - ca - - tor gra -". The bottom staff is a piano accompaniment with lyrics: "tis, pre - di - - ca - tor gra -".

103

Three staves of music. The top staff is a vocal line with lyrics: "- - ti - - - e,". The middle staff is a vocal line with lyrics: "- - ti - - - e,". The bottom staff is a piano accompaniment with lyrics: "- - ti - - - e, nos".

111

Three staves of music. The top staff is a vocal line with lyrics: "nos iun - - -". The middle staff is a vocal line with lyrics: "nos iun - - -". The bottom staff is a piano accompaniment with lyrics: "iun - - -".

119

Three staves of music. The top staff is a vocal line with lyrics: "ge be - - - a -". The middle staff is a vocal line with lyrics: "ge be - - - a -". The bottom staff is a piano accompaniment with lyrics: "ge be - - - a -".

128

Three staves of music. The top staff is a vocal line with lyrics: "- - - tis. Al - le - -". The middle staff is a vocal line with lyrics: "- - - tis. Al - - - le -". The bottom staff is a piano accompaniment with lyrics: "- - - tis. Al - le -".

137

lu -

145

lu - ya.

lu - ya.

ya.

[V] Ora pro nobis beate pater Dominice.

Fede, *Magne pater sancte Dominice*

Modena, Biblioteca estense universitaria, MS α .x.1.11 (ModenaB), f. 52: Fede

alia antiphona de sancto Dominico

[Superius] Mensura = \circ

Tenor A faulx bourdon

Ma - gne pa - ter
Ma - gne pa - ter
san - cte Do - mi - ni - ce,
san - cte Do - mi - ni - ce,
mor - tis ho - ra - te - cum
mor - tis ho - ra - te - cum
su - sci - pe, et hic sem - per
su - sci - pe, et hic sem - per
nos pi - e re - spi - ce.
nos pi - e re - spi - ce.
Al - le - lu - ya.
Al - le - lu - ya.

1) Tenor, a key signature of one flat is introduced in bar 28.

Nivelle no. 38

Fede, *Tout a sa dame*

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,
Chansonnier Nivelle de la Chaussée, ff. 48^v-49: Fede¹)

[Superius] Mensura = ♩

Tout a sa da - - - me est

Tout a sa da - - - me est

Tout a sa da - - - me est

5

et se - ra tant qu'il vi - vra cueur,

et se - ra tant qu'il vi - vra cueur,

et se - ra tant qu'il vi - vra cueur,

11

corps et a - me.

corps et a - - - me.

corps et a - me.

Plus que nul ame
dit et dira
tout a sa dame
est et sera.

Sur toute femme
l'obeyra
et l'ouvrera,
car il proclame:

*Tout a sa dame
est et sera
tant qu'il vivra
cueur, corps et ame.*

1) The upper voice has been erased (rubbed out) in Nivelle. This procedure has left very faint traces of notes and text, which have become slightly more readable with the help of ultraviolet photography; cf. the edition by Paula Higgins (Minkoff, Geneva 1984). Most of its music is not recoverable; the notes in smaller typography are the editor's proposals.

Nivelle no. 39

Fede, A la longue j'ay bien cognu

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,
Chansonnier Nivelle de la Chaussée, ff. 49^v-51: Fede¹⁾

[Superius] Mensura = ♩

1.4. A la lon - gue j'ay bien co - gnu
3. Par grant temps m'a - vez de - te - nu

1.4. A la lon - gue j'ay bien co - gnu
3. Par grant temps m'a - vez de - te - nu

1.4. A la lon - gue j'ay bien co - gnu
3. Par grant temps m'a - vez de - te - nu

6 que je n'es - toy fus - - e_en - tre - - te -
cui - dant que que fus - - se re - - con -

que je n'es - toy fus - - e_en - tre - - te -
cui - dant que que fus - - se re - - con -

11 nu que par cou - ver - te. Pour tant ne se -
gnu de ma des - ser - te; mais bien ay veu

nu que par cou - ver - te. Pour tant ne se -
gnu de ma des - ser - te; mais bien ay veu

nu que par cou - ver - te. Pour tant ne se -
gnu de ma des - ser - te; mais bien ay veu

17 res que re - cou - ver - te de moy, las,
que se non per - te et dueil ne

res que re - cou - ver - te de moy, las,
que se non per - te et dueil ne

res que re - cou - ver - te de moy, las,
que se non per - te et dueil ne

1) Music and text have been erased (rubbed out) in Nivelle. The procedure has left faint but visible traces, which have become more readable with the help of ultraviolet photography; cf. the edition by Paula Higgins (Minkoff, Geneva 1984).

22

plus n'y suis te - - - - - nu.
me fust ad - ve - - - - - nu. [A fauxbourdon]

8 plus n'y suis te - - - - - nu.
me fust ad - - - - - ve - - - - - nu. 7) [Tacet]

8 plus n'y suis te - - - - - nu.
me fust ad - - - - - ve - - - - - nu.

28 Mensura = \circ

8) 2a. Vous es - tes gen - te, bel - le et bon - ne
2b. mais de tous poins vous ha - ban - don - ne

8 2a. Vous es - tes gen - te, bel - le et bon - ne
2b. mais de tous poins vous ha - ban - don - ne

38

que je n'en vou - droie mil plus mal em -
de - vant que mon mal plus em -

8 que je n'en vou - droie mil plus mal em -
de - vant que mon mal plus em -

45

di - - - - - re
pi - - - - - re.

8 di - - - - - re
pi - - - - - re.

2) *Contra*, bars 6- 7.1 are difficult to read.

3) *Contra*, bar 10.1-2, the notes *c-d* seem to be *minimae*.

4) *Contra*, bar 14 is unreadable.

5) *Tenor*, bar 15 is a perfect *brevis*.

6) *Tenor*, bar 20.2, *d* and *f* seem to be a *fusa* and a *minima* (without *punctus*).

7) *Contra*, bars 28-49, music, text and voice designation were never entered in the MS; an illuminated letter was, however, painted in the appropriate place. The most plausible solution must be that a canon indication has been overlooked by the copyist (or already missing in the exemplar), and that the upper voice has to be sung in parallel fourths in *fauxbourdon*-style.


8) *Superius*, texts 2a-b, bars 28 ff, are mostly unreadable; added after the MS Berlin 78.B.17, f. 188v (no. 594), ed. Löpelmann, *Die Liederhandschrift des Cardinals de Rohan*, Göttingen 1923, p. 369.

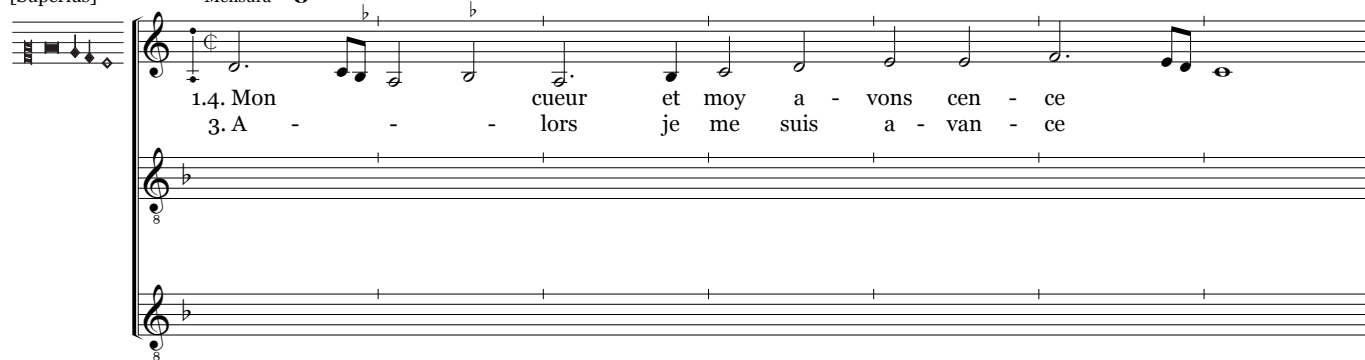
Nivelle no. 59

Fede, *Mon cuer et moy avons cence*

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,
Chansonnier Nivelle de la Chaussée, ff. 72V: Fede¹⁾

[Superius]

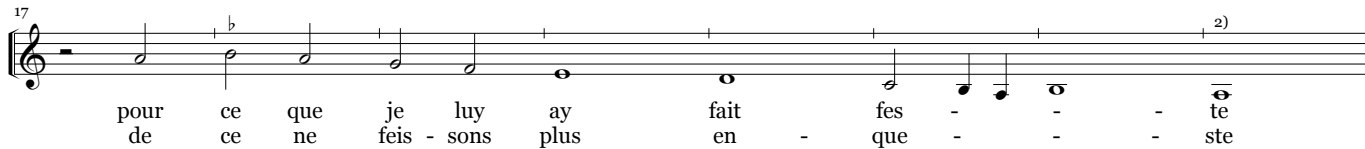
Mensura = 



1.4. Mon cuer et moy a - vons cen - ce
3. A - - - lors je me suis a - van - ce




8
a ce ma - tin a haul - te tes - te
en luy di - sant qu'a ma re - ques - te



17
pour ce que je luy ay fait fes - - - te
de ce ne feis - sons plus en - que - - - ste



25
qu'a la Nim - phe a - voi - e pen - - -
ain - si nous l'a - vons fi - an - - -



34
- - - - - ce.
- - - - - ce.

1) Incomplete. The upper voice of the bergerette was entered on the last verso of a fascicle in Nivelle. The next fascicle containing tenor and contratenor of the first section and the whole second section has disappeared.

2) Bar 24, after the *brevis* and before a new c1-clef and the rest the MS has a superfluous *minima e'*.