

Anonymous

*La pourveance de mon cueur a 3*

Edition and comments by  
Peter Woetmann Christoffersen

December 2009

<http://chansonniers.pwch.dk/CH/CH215.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° <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>

## *La pourveance de mon cueur* 3v · Anonymous

*Appearance in the group of related chansonniers:*

\*Laborde ff. 94v-95 »La pourveance de mon cueur« 3v

*Text:* Rondeau cinquain; full text (incomplete):

La pourveance de mon cueur,  
la seule vertu de mon heur,  
le ressort de ma seule joye,  
quant vous plaira il que je soye  
[...] (1)

Si pitie s'enrinonce rigueur  
en vous des eslictés la fleur,  
sans nul doubté avoir je porroye, (2)

*La pourveance de mon cueur,  
la seule vertu de mon heur,  
le ressort de ma seule joye*

Mais si par force de sueur,  
ennemie de tout honneur,  
vostre franchise se forvoye,  
esperance n'est que je y voie  
ne d'avoir [...] ne scay ja seur. (3)

*La pourveance de mon cueur,  
la seule vertu de mon heur,  
le ressort de ma seule joye,  
quant vous plaira il que je soye  
[...]*

My heart's defence,  
my hour's only virtue,  
my sole joy's resort,  
when it will please you that I might be  
...

If pity would renounce on strictness  
in you, the flower of all women,  
I could have, without any doubt,

my heart's defence,  
my hour's only virtue,  
my sole joy's resort.

But if by the strength of effort,  
all honour's enemy,  
your sincerity loses its way,  
there is no hope that there I will see,  
nor have ..., nor know for sure.

My heart's defence,  
my hour's only virtue,  
my sole joy's resort,  
when it will please you that I might  
...

- 1) Line 5 is missing.
- 2) line 8, "... ne pourroye,"
- 3) The last line is missing a syllable.

*Evaluation of the source:*

The unique and anonymous rondeau cinquain was copied by the Dijon scribe into the Laborde Chansonnier where he placed it on folios 94v-95 between such well-known songs as »Amours, amours trop me fiers de tes dars« (ff. 93v-94) and »M'a vostre cueur mis en oubli« (ff. 95v-97), which in other sources are ascribed to Hayne van Ghizeghem and Antoine Busnoys. The result of his work on this chanson looks very nice and tidy, but is in fact inaccurate with many errors and omissions (see the comments in the edition). Most of the errors in the musical text are easy to identify and correct owing to the setting's pervasive reliance on canonic imitation, but it is hardly possible to restore the poetic text ahead of discovery of concordances.

It is conceivable that the scribe stopped the underlay of the refrain text below the superius when he noticed that he accidentally had written the fourth line of the poem

below the phrase, which leads to the medial cadence in bars 33-35, in stead of below the next musical phrase – the two phrases start with similar notes and may easily be confused (*b'-c''-e''*, see bb. 29-30 and 36-37). Instead of erasing the words and entering lines 4-5 in their correct position, he just went on and entered *couplet* and *tierce* on the lower half of the page. He forgot to or never had the opportunity to come back and make the necessary corrections to the text and music.

The song is clearly inspired (see below) by Busnoys' »Ja que lui ne s'i attende«, which the main scribe of Laborde had copied into his collection on folios 52v-53.<sup>1</sup> The Dijon scribe notated it without hexachordal signatures in superius and tenor, but with a signature of two flats in the contratenor. It is obvious that the Dijon scribe had studied the Laborde scribe's redaction of "Ja que lui ne" carefully, since his second version of the *bergerette* in the Copenhagen chansonnier became heavily influenced by this. It may have been the Dijon scribe's original intention to copy Busnoys' song into the Laborde chansonnier too, but when he recognized that it was already present, he chose to enter in its place a new piece related to "Ja que lui ne".

The numerous errors and omissions in music and text support that the exemplar from which he worked must have been quite sketchy and not far removed from the composer. It might very well have been a sort of composition draft, either made by the scribe himself or by someone among his nearest acquaintances. In this way the song's hexachordal signatures probably were influenced by the Laborde version of "Ja que lui ne" and the Dijon scribe's copy represents the composer's intention, even if the *e-flat* in the contratenor has to be naturalized during the first 15 bars. On the other hand, it is not unthinkable that the Dijon scribe did edit a song, which originally was without any signatures, inspired by what he saw in the Laborde chansonnier, just like he did with the Copenhagen version of "Ja que lui ne". Therefore the modern edition includes also an alternative reading of the *rondeau*. Flattening of Bs will still be necessary in performance of the *rondeau*, but not to the same extent as when the contratenor is ruled by a two-flat signature.

#### *Comments on text and music:*

The poem does not exhibit much poetic competence or is corrupted beyond repair. It may be a sort of *reponce* to Busnoys' famous *bergerette* »Ja que lui ne s'i attende«. In Busnoys' song the woman declares her love for a man who does not expect it in quite ambiguous words. In the present *rondeau* the man seems to hope that pity might soften the lady's strictness, and then he could have every sort of happiness.

The composer perceived that the main motive of Busnoys' "Ja que lui ne" was indeed the four repeated *brevis* notes on *c* in the contratenor and quoted it in his tenor an octave higher (on the uniqueness of this beginning, see the comments on "Ja que lui ne"). The superius begins with a countervoice pattern of 1-3-5-6-5 similar to the superius of "Ja que lui ne", and the contratenor presents just like in Busnoys' *chanson* the natural C hexachord for the first 15 bars. Following the principles of his model the composer accordingly restricted the tenor to the notes of the hard G hexachord in these bars. However, after the first line he made things a bit difficult for himself as the upper voices from now on progress in more or less strict canon at the octave and unison. This procedure may be inspired by "Ja que lui ne", but passages like for example bars 23-29 remind more

1 At <http://chansonniers.pwch.dk/CH/CH032.html>.

of the unique rondeau »Puisque honneste vie la pare«,<sup>2</sup> which the Dijon scribe selected for the Copenhagen chansonnier (no. 16) along with “Ja que lui ne”.

After the first 15 bars the song turns away from the combined C and G hexachords by introducing at first the soft F hexachord and soon after fictive hexachords on B-flat. Moving back and forth between passages dominated by alternatively the naturals of the upper voices and the flats of the contratenor creates a shimmering sound, which accords well with the Laborde version of “Ja que lui ne”. Also the touches of ostinato displayed by the contratenor as well as by the canon passages refer to Busnoys, but the totality of the composer’s efforts is no match for Busnoys’ mastery. The song soon loses direction and is probably quite corrupt in the Dijon scribe’s inaccurate presentation.

2 At <http://chansonniers.pwch.dk/CH/CH016.html>.

Laborde no. 76

La pourveance de mon cueur (Unicum)

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 94V-95

[Superius] Mensura =  $\circ/\text{d}$

1.4. La pour - ve - an - ce de de mon  
 3. Mais si par for - ce de su - - -

1.4. La pour - ve - an - ce de de mon  
 3. Mais si par for - ce de de su - - -

1.4. La pour - ve - an - ce de de mon  
 3. Mais si par for - ce de de su - - -

8  
 1) cueur, la seu - le ver - tu de de  
 eur, en - ne - mi - e - tu de tout

15  
 mon heur, le res - sort  
 hon - neur, vos - tre fran -

2) de tout mon hon - neur, le res -  
 sort

3) de tout mon hon - neur, le res -  
 sort

4) de tout mon hon - neur, le res -  
 sort

22  
 de chi - ma  
 sort fran - de chi - ma  
 de chi - ma seu - se

1) Superius, bar 14.1, the *minima e*" is missing (error).  
 2) Tenor, bar 17.1, *c*' is a *semibrevis* (error).

3) Contratenor, bar 16.1, the *c* is a *semibrevis* (error).  
 4) Contratenor, bar 19.1, the first *d*' is missing (error).

29

1) seu - le joy voy e,  
se for - - - voy - e,

seu - le joy voy e,  
se for - voy - e,

le joy for - voy - e, quant  
es -

36

quant vous plai - ra il que  
es - pe - - - ran - - - ce n'est que

quant vous plai - ra il  
es - pe - - - ran - ce n'est

vous pe - - - plai - ra il  
pe - - - ran - ce n'est

43

je soy voy - - - - -  
je\_y soy - - - - -

que que je\_y soy - - - - -  
que que je\_y soy - - - - -

que que je\_y soy - - - - -  
que que je\_y soy - - - - -

- 1) *Superius*, text 1, bars 29.2-38, the 4. text line "quant vous plaira ..." is placed below these bars in the MS.
- 2) *Tenor*, bar 36.1, a"-g" are *minimae* (error).
- 3) *Tenor*, bar 42.2, the rest is missing (error).
- 4) *Contratenor*, bar 38.3, the rest is missing (error).
- 5) *Contratenor*, bar 41.2 is a *minima* (error).
- 6) *Superius*, bar 48.1, Before b' is a superfluous *minima c*" (error); NB bar 48 has to contain three beats.

49

e ne d'a - voir x ne scay ja

e ne d'a - voir x ne scay ja

- e ne d'a - voir x ne scay ja

57

seur.

seur.

seur.

2a. Si pitie s'en ri - non - ce ri - -  
2b. la pour - - - ve - an - ce de mon

2a. Si pitie s'en ri - non - ce ri - -  
2b. la pour - ve - an - ce de mon

2a. Si pitie s'en ri - non - ce ri - -  
2b. la pour - ve - an - ce de mon

- 1) *Superius*, text 1, bar 50, the last line in refrain is missing (error).
- 2) *Superius*, text 3 bar 52, a syllable is missing (error).
- 3) *Contratenor*, bars 55.2-56.1, the *g* is *e* in MS (error).
- 4) *Contratenor*, bar 57.1 (*g-a*) is missing (error).



8

gueur en vous des es - lic - tes de  
 cœur, la seu - le ver - tu de

15

la fleur, sans nul doub -  
 mon heur, le res - sort

22

te\_a voir  
 de ma

29

<sup>1)</sup>je por roy e,  
 seu le joy e.

je por roy e,  
 seu le joy e.

le por roy e,  
 joy - e.

1) *Superius*, text 2a, bar 88, in MS "ne pourroye" (error).



29

1) seu - le joy voy - e,  
se for - - - voy - e,  
le joy for - - voy - - e, quant  
es -

36

quant es - vous pe - - - plai - ra - - - ce il n'est que que  
2) quant es - vous pe - - - plai - ra - - - ce il n'est 3)  
vous pe - - - plai - ra - - - ce il n'est 4)  
vous pe - - - plai - ra - - - ce il n'est 5)

43

je je\_y soy voi - - - - - 6)  
que que je je\_y soy voi - - - - -  
que que je je\_y soy voi - - - - -

- 1) *Superius*, text 1, bars 29.2-38, the 4. text line "quant vous plaira ..." is placed below these bars in the MS.
- 2) *Tenor*, bar 36.1, a"-g" are *minimae* (error).
- 3) *Tenor*, bar 42.2, the rest is missing (error).
- 4) *Contratenor*, bar 38.3, the rest is missing (error).
- 5) *Contratenor*, bar 41.2 is a *minima* (error).
- 6) *Superius*, bar 48.1, Before *b*" is a superfluous *minima c*" (error); NB bar 48 has to contain three beats.

49

e ne d'a - voir x ne scay ja

e ... ne d'a - voir x ne scay ja

e ... ne d'a - voir x ne scay ja

57

seur.

seur.

seur.

2a. Si pitie s'en - ri - non - ce ri - - -

2b. la pour - - - ve - an - ce de mon

2a. Si pitie s'en - ri - non - ce ri - - -

2b. la pour - ve - an - ce de mon

2a. Si pitie s'en - ri - non - ce ri - - -

2b. la pour - ve - an - ce de mon

- 1) *Superius*, text 1, bar 50, the last line in refrain is missing (error).
- 2) *Superius*, text 3 bar 52, a syllable is missing (error).
- 3) *Contratenor*, bars 55.2-56.1, the *g* is *e* in MS (error).
- 4) *Contratenor*, bar 57.1 (*g-a*) is missing (error).

8

gueur en vous des es - lic - tes de  
 coeur, la seu - le ver - tu de

gueur en vous des es - lic -  
 coeur, la seu - le ver - tu

gueur en vous des es - lic -  
 coeur, la seu - le ver - tu

15

la fleur, sans nul doub -  
 mon fleur, le res - sort

tes de la fleur, sans nul  
 de mon fleur, le res -

tes de la fleur, sans nul  
 de mon fleur, le res - sort

22

te\_a voir  
 de ma

doub te\_a voir  
 sort de ma

doub de te\_a voir je  
 de ma voir seu -

29

<sup>1)</sup> je por roy e,  
 seu le joy e.

je por roy e,  
 seu le joy e.

le por roy e,  
 joy roy e.

1) *Superius*, text 2a, bar 88, in MS "ne pourroye" (error).