Hayne van Ghizeghem

Amours, amours trop me fiers de tes dars a 3

Edition and comments by
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http://chansonniers.pwch.dk/CH/CH214.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' chamsonniers

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

Other sources

Bologna Q16	Bologna, Civico Museo Bibliografico Musicale, MS Q16
Florence 229	Firenze, Biblioteca Nazionale Centrale, MS Banco Rari 229
Florence 2794	Firenze, Biblioteca Riccardiana, Ms. 2794
Kraków 40098	Kraków, Biblioteka Jagiellonska, Ms. Mus. 40098 (Glogauer Liederbuch)
Montecassino 871	Montecassino, Biblioteca dell'Abbazia, Ms. 871
Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Paris 4379	Paris, Bibliothèque Nationale, ms. nouv. acq. fr. 4379
Perugia 431	Perugia, Biblioteca Comunale Augusta, Ms. 431 (G20)
Petrucci 1501	Petrucci, *Harmonice Musices Odhecaton A*, Venezia 1501
Rome 2856	Roma, Biblioteca Casanatense, Ms. 2856
Rome XIII.27	Roma, Città del Vaticano, Biblioteca Apostolica Vaticana, Ms. Cappella Guilia, XIII.27
Segovia	Segovia, Archivio Capitular de la Catedral, MS s.s.
Trento 89	Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, Ms. 89 (1376)
Uppsala 76a	Uppsala, Universitetsbiblioteket, Musik i Handskrift 76a

Text sources

Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
Chasse 1509	Saint-Gelais & d'Auriol, *La Chasse et le depart d'amours,* Paris, Vérard 1509

Amours, amours trop me fiers de tes dars 3v · Hayne van Ghizeghem

Appearance in the group of related chansonniers:

*Laborde ff. 93v-94 »Amours, amours trop me fiers de tes dars« 3v

Other musical sources:

Bologna Q16 ff. 27v-28 »Amours, amours« 3v
Florence 229 ff. 285v-286 »Amours, amours trop me fiers de tes dars« 3v
Florence 2794 ff. 21v-22 »Amours, amours trop me fiers de tes dars« 3v
Kraków 40098 ff. L4v/L12v/M5 »B« 3v
Montecassino 871 pp. 382-383 »Amors, amors« 3v
Paris 15123 ff. 84v-85 »Amors, amors trop me fiers detes dars« 3v
Paris 4379 ff. 17v-18 »Amours, amours trop me fiers de tes dars« 3v
Perugia 431 ff. 85v-86 »Amors, amors« 3v
Petrucci 1501 ff. 11v-12 »Amours, amours« 4v (+ Altus Si placet) Hayne
Rome 2856 ff. 50v-51 »Amours, amours« 3v Haine
Rome XIII.27 ff. 107v-108 »Amors, amors« 3v
Segovia f. 183v »Amours, amours« 3v Scoen Heyne
Trento 89 ff. 25v-26 »[Without text]« 3v Heyne
Uppsala 76a ff. 11v-12 »Amours, amors trop me fiers de tes dars« 3v

Text: Rondeau cinquain; only two lines in Laborde; no musical source has the complete poem; Florence 229, Paris 4379, Paris 15123 and Uppsala 76a have the refrain; full text in Paris 1719 f. 34v; Chasse 1509 f. O6v. After Laborde and Chasse 1509:

Amours, Amours trop me fiers de tes dars! Ne scay se c'est d'arbalaistres ou d'arcs, (1) *mais de douleur me sens au vif actainct;* (2) *et croy que brief n'est mon grief mal estaint,* *oultre m'en voys par tes cruelz souldars.*	Amor, Amor you strike me too hard with your arrows! I do not know whether they are from crossbows or bows, but I feel myself pierced with pain to my life; and I think that if my grievous hurt is not soon healed, I shall be dead by your cruel soldiers.
Car en tout temps de ton ardent feu m'ards *par quoy ne puis durer en may ou mars* *tant est mon cueur de dueil et d'ennuy tainct.*	For at all times you burn me with your burning fire, so that I cannot endure in May or March, so deeply is my heart stained with grief and sorrow.
Amours, Amours trop me fiers de tes dars! *Ne scay se c'est d'arbalaistres ou d'ars,* *mais de douleur me sens au vif actainct.*	Amor, Amor you strike me too hard with your arrows! I do not know whether they are from crossbows or bows, but I feel myself pierced with pain to my life.
Dy moy pourquoy tes tourmens me depars *ou que l'ame du corps ne me depars* (3) *sans qu'ays le cueur d'angoisse si constrainct* *qu'a peine scay, tant suis d'angoisse estrainct,* *s'il est entier, ou s'en as fait deux pars.*	Tell me why your torments tear me apart, or why my soul does not part from my body without my heart being so constrained by anguish that I scarcely know, so gripped am I by anguish, whether it is whole, or you have split it in two.
Amours, Amours trop me fiers de tes dars! *Ne scay se c'est d'arbalaistres ou d'ars,* *mais de douleur me sens au vif actainct;* *et croy que brief n'est mon grief mal estaint,* *oultre m'en voys par tes cruelz souldars.*	Amor, Amor you strike me too hard with your arrows! I do not know whether they are from crossbows or bows, but I feel myself pierced with pain to my life; and I think that if my grievous hurt is not soon healed, I shall be dead by your cruel soldiers.

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1) Laborde, line 2, "... c'est d'arbaistres ou d'ars" (error).
2) Laborde has the two first lines only; the remainder is after Saint-Gelais & d'Auriol, *La Chasse et le depart d'amours*, Paris, Vérard 1509.
3) Chasse 1509, line 13, "ou que mon ame ..." (one syllable too long).

Evaluation of the sources:

The Dijon scribe entered Hayne van Ghizeghem's rondeau into the Laborde Chansonnier. His copy seems rather rushed. There are several careless errors, and the text stops after the first two lines. Perhaps his exemplar contained no more. The large number of notes in the tenor and contratenor have forced the scribe to abandon his practice of leaving an empty stave between the voices. A later hand, LabordeC, who added several songs after the work of the Dijon scribe and who is the main scribe in the slightly later French manuscript Florence, Biblioteca Riccardiana, Ms. 2794, corrected a couple of errors: In the tenor part the Dijon scribe had overlooked a note, *semibrevis f*, in bar 24, which Hand LabordeC then squeezed in between two *minimae*; and in a passage with omissions in the contratenor in bars 22–26, he marked two crosses as references and wrote out the passage again at the bottom of folio 93v. He did, however, overlook a corresponding passage in bar 52, where the Dijon scribe had become confused by a notated repetition of a figure.

The earliest source for Hayne's song appears to be Johannes Wiser's collection MS Trento 89 (Trento, Castello del Buonconsiglio, Monumenti e Collezioni Provinciali, MS 89), where it appears among masses and other church music in a section of the manuscript that can be dated to c. 1468.[1] It was entered without text, but with a clear ascription to "Heyne". Apparently, the song quickly achieved wide circulation, for over the following decades it appears in sources from France, Germany, Spain and, especially, Italy. In Petrucci's *Odhecaton A*, printed in Venice in 1501, it appears in a four-part version modernised with a *si placet* Altus part, and it is found in the small French chansonnier in the Uppsala University Library, MS Musik i Handskrift 76a, which was probably produced in Lyon around 1508. There are no significant differences in the music across the many sources, apart from varying use of ligatures and coloration, as well as a number of simple scribal errors.[2]

The song's poetic text has not fared well in the sources. None of them presents the complete rondeau together with the music. By far the majority have no text, or merely the words "Amours, amours" as an incipit or title. Laborde has only the first two lines of the refrain, Florence 2794 has only the first line, while the third French source, Uppsala 76a, has all five lines of the refrain in a version corresponding to the complete rondeau, which is preserved in a 15th century French manuscript in Paris, Bibliothèque Nationale, ms.

1 Cf. Peter Wright, 'Johannes Wiser's paper and the copying of his manuscripts' in P. Wright (ed.), *I codici musicali trentini: Nuove scoperte e nouvi orientamenti della ricerca: Atti del Convegno internationale The Trent Codices: New Findings and New Directions, Trento, Castello del Buonconsiglio, 24 settembre 1994.* Trento 1996, pp. 31-53 (at p. 36).

2 See further the modern editions and comments in H. Hewitt & I. Pope (eds.), *Harmonice Musices Odhecaton A*. Cam. Mass. 1942, no.3; Allan W. Atlas, *The Cappella Giulia Chansonnier. Roma, Biblioteca Apostolica Vaticana, C.G.XIII.27* (Musicological Studies Vol. XXVII/1-2), New York 1975-76, no. 93; Isabel Pope and Masakata Kanazawa (eds.): *The Musical Manuscript Montecassino 871. A Neapolitan Repertory of Sacred and Secular Music af the Late Fifteenth Century.* Oxford 1978, no.105; Howard Mayer Brown, *A Florentine Chansonnier from the Time of Lorenzo the Magnificient. Florence, Biblioteca Nazionale Centrale MS Banco Rari 229* (Monuments of Renaissance Music VII) Chicago 1983, no. 264.

f.fr. 1719, and in the printed collection by Saint-Gelais & d'Auriol, *La Chasse et le depart d'amours*, Paris, Vérard 1509. In three Italian sources from the 1480s and 1490s – MSS Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt) and ms. nouv. acq. fr. 4379, as well as Florence, Biblioteca Nazionale Centrale, MS Banco Rari 229 – the song appears with a slightly different version of the refrain.[3]

The evidence suggests that quite early in its career "Amours, amours" had lost its connection with the rondeau's fully developed form and was regarded primarily as a song with only a single stanza or as a textless composition. This is supported by the fact that only a few sources have marked the rondeau's midpoint cadence with signs. We find this in the textless versions in Trento 89 and MS Q16 in Bologna, Civico Museo Bibliografico Musicale, as well as in the French chansonnier Florence 2794.

The vast majority of sources present "Amours, amours" with one-flat hexachordal signatures in all three voices. In Trento 89, the song has no signatures, but perhaps a misplaced flat sign at the start of the tenor part suggests that the song as a whole should be understood as being in the transposed system. The Dijon copyist has in Laborde notated the upper voice without a signature. He might just as well have inserted a one-flat signature, since every B in the part has to be flattened. Tenor has a signature of one flat, and the contratenor is equipped with a two-flat signature.

Although there are some differences in detail between Laborde and Florence 2794, the exemplars used by the scribes must have been quite closely related. Not only is Florence 2794 the only source besides Laborde to prescribe a two-flat signature in the contratenor, they also share an error: In the tenor bars 47.2–48.1 are notated as four minimae, producing a sharp dissonance on the accented beat of bar 48; all the other sources have the more elegant syncopation at this point. An interesting detail is that the missing notes in bars 22–23, which Hand LabordeC added at the bottom of folio 93v, do not correspond to any of the other sources, in which the contratenor sings in bar 23: two *semiminimae B♭–c*, a *semibrevis d* and *minima G*. This means that the principal scribe of Florence 2794, who is identical with LabordeC, was not familiar with the exemplar used by Hand C in Florence 2794. He either referred to the Dijon scribe's exemplar or devised the solution himself, which is more elegant than the mechanical repetition of the figure in the contratenor.

Comments on text and music:

A love complaint in very rich rimes is set for three voices in distinct ranges: an upper voice *a-c''*, a tenor *d-f'* and a low contratenor *G-b♭*. The setting is lyrical and singable, with the superius and tenor both shaped as balanced melodic curves, although the tenor clearly has the strongest melodic profile; the contratenor also adds melodic interest while retaining its harmony supporting role. The lines begin with a clear declamation of the words typically followed by quite long melismas. Imitation are used sparingly, but with all three vices participation at the start of the third line.

The song had probably been in circulation for some time before it reached Johannes Wiser in Trento in the late 1460s, and must therefore be a quite early work by Hayne. For its time, it is a very modern setting of a rondeau, with a fine balance between the voices and a clear harmonic direction. However, several features reveal that the young composer had not yet attained the astonishing confidence in shaping the flow of the voices that we

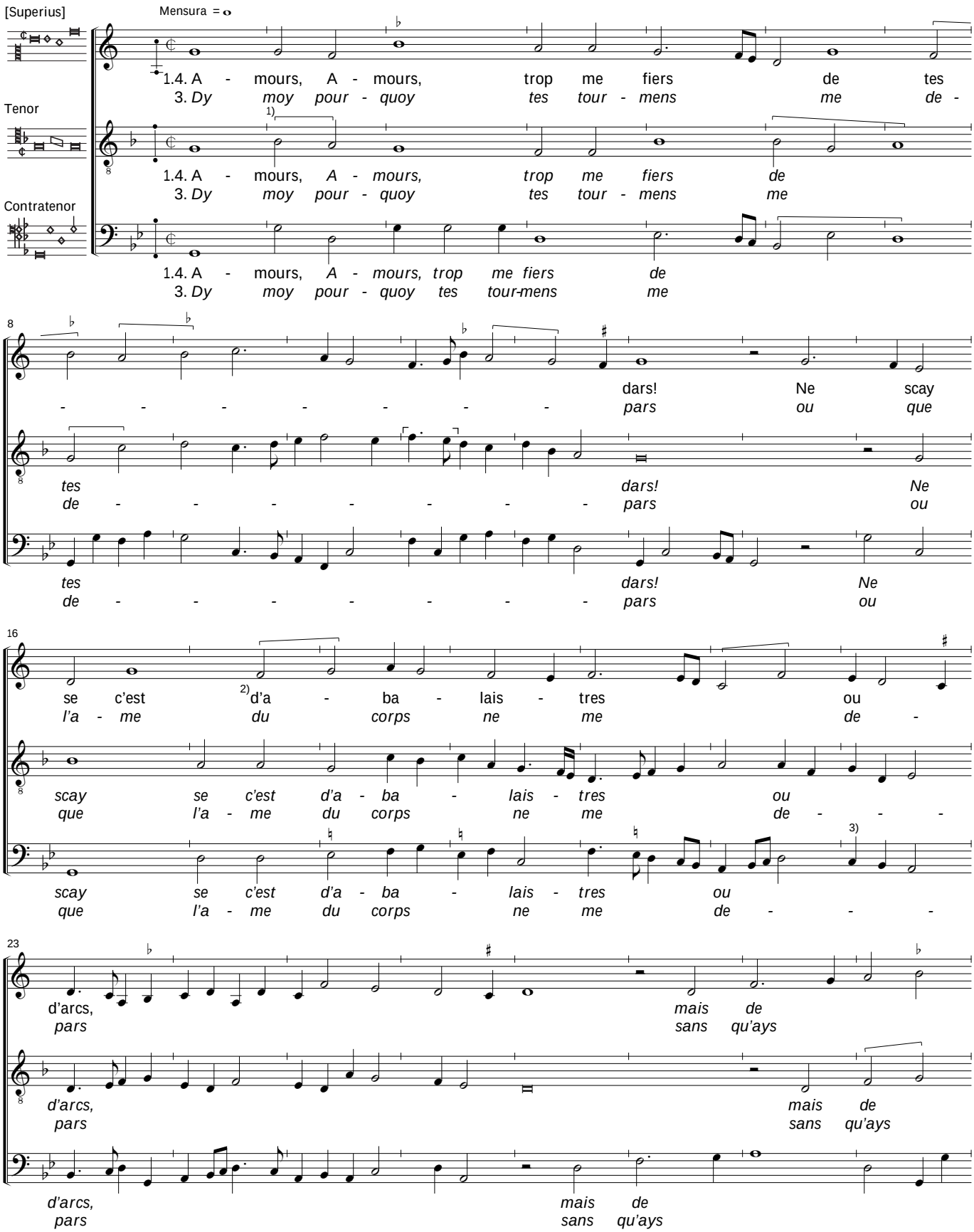
3 Published in Pope & Kanazawa 1976, p. 633, and Brown 1983, vol. 1 pp. 308-309.

encounter in his greatest international 'hits', such as »De tous biens plaine«[4] or "Allez regretz". These include, for example, the repetitions of figures in which the Dijon scribe twice lost his way, a tendency towards stagnation in the upper voice (cf. bb. 31–37 or 60–66), and the contratenor's facile counterpoint to a canonic imitation in bars 50–53, which a more experienced musician would probably have discarded.

4 Cf. http://chansonniers.pwch.dk/CH/CH005.html.

Laborde no. 75 *Amours, amours, trop me fiers de tes dars* [Hayne van Ghizeghem]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 93v-94



1) *Tenor*, bar 2, the ligature misses the *c.o.p.* stroke (error).
2) *Superius, text 1*, bars 17,2 ff, "darbaistres ou dars" (error)
3) *Contratenor*, bars 22-23.1 are missing; corrected by Hand C at the bottom of f. 93v.

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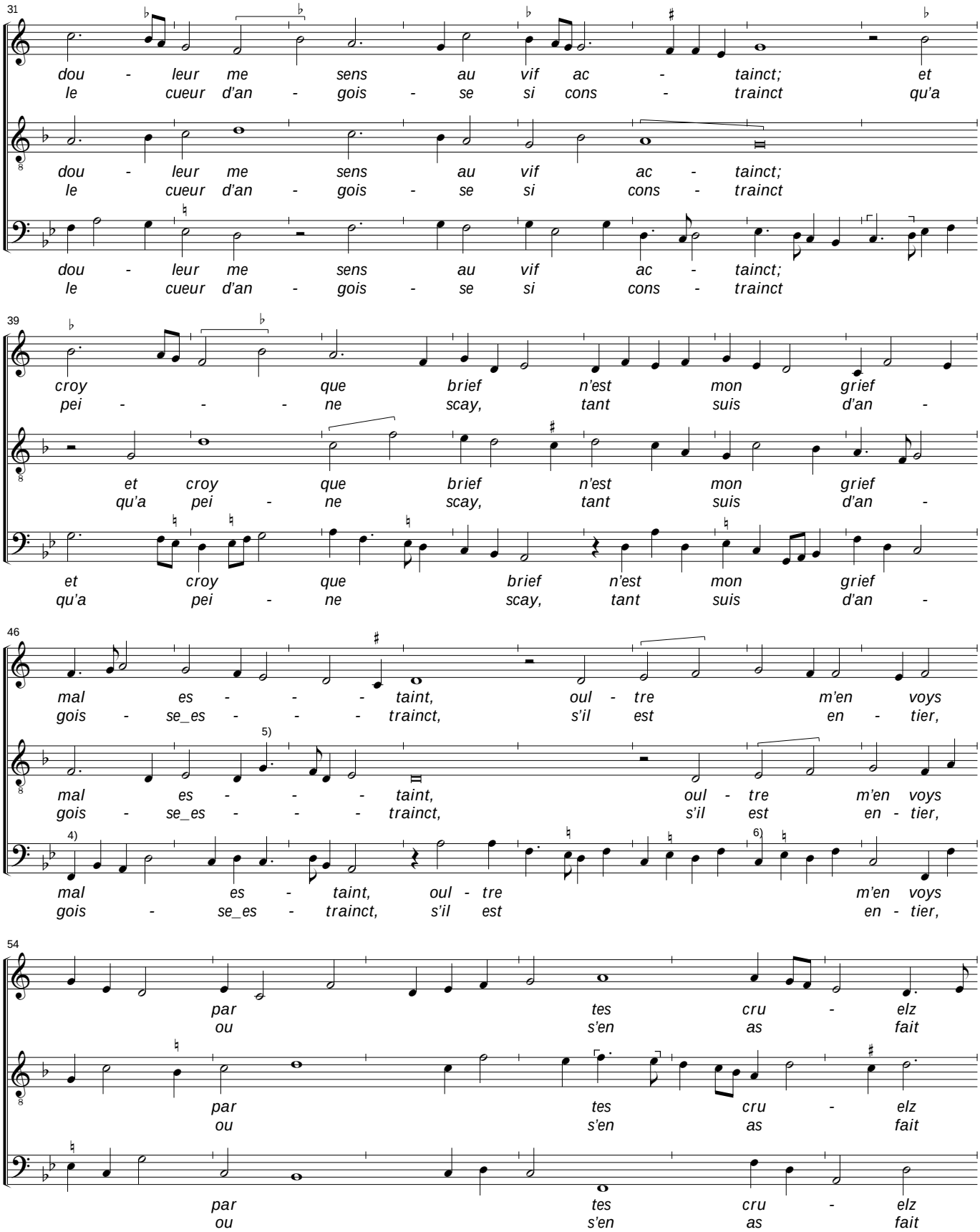

4) *Contratenor,* bar 46.1 *G* (error).
5) *Tenor,* bars 47,2-48.1, the dotted figure is two *minimae* (error).
6) *Contratenor,* bar 52 is missing (error).

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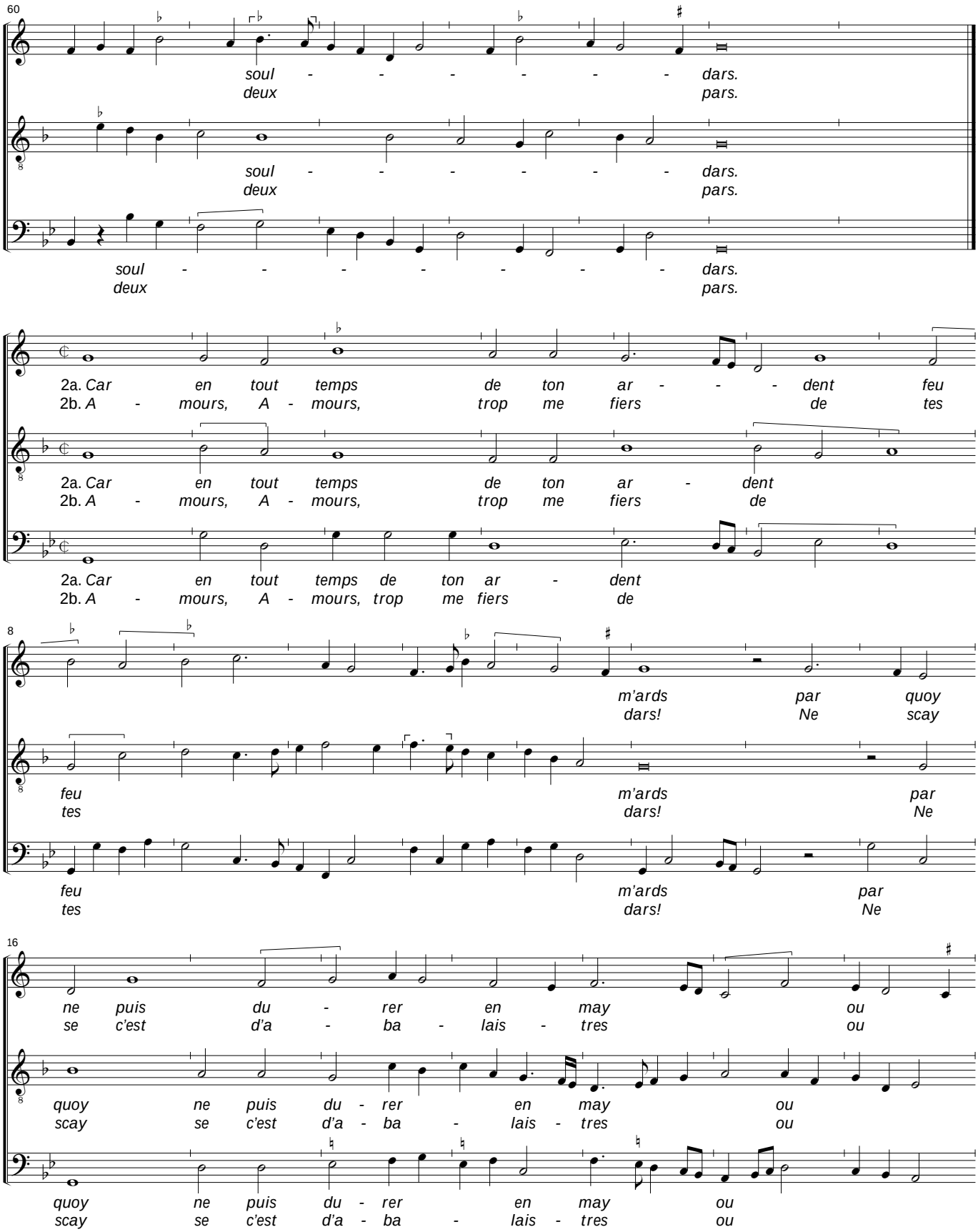

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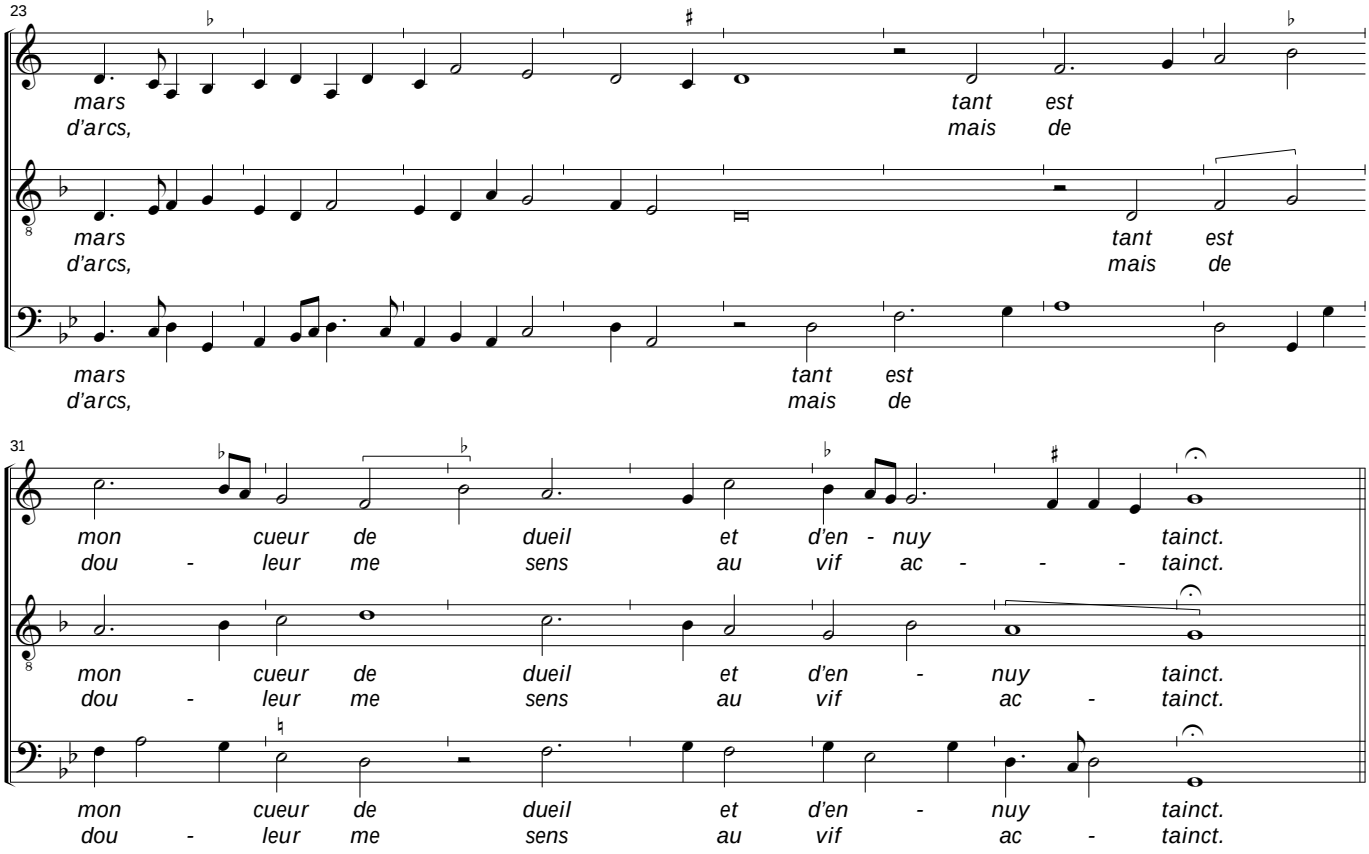

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