

Gilles Binchois

*Comme femme desconfortee a 3*

Edition and comments by  
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<http://chansonniers.pwch.dk/CH/CH065.html>

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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>

### *Other sources*

Escorial IV.a.24	Real Monasterio de San Lorenzo del Escorial, Biblioteca y Archivo de Musica, MS IV.a.24
Florence 176	Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176
Munich 9659	München, Bayerische Staatsbibliothek, Mus.Ms. 9659
New Haven 91	New Haven, Yale University, Beineke Library, MS 91 (Mellon Chansonnier)
Paris 2973	Paris, Bibliothèque Nationale, ms. Rothschild 2973 (Chansonnier Cordiforme)
Paris 4379	Paris, Bibliothèque Nationale, ms. nouv. acq. fr. 4379
Rome XIII.27	Roma, Città del Vaticano, Biblioteca Apostolica Vaticana, Ms. Cappella Giulia, XIII.27
Uppsala 76a	Uppsala, Universitetsbiblioteket, Musik i Handskrift 76a

### *Text sources*

Berlin 78.B.17	Berlin, Staatliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan)
Jardin 1501	<i>Le Jardin de plaisance et fleur de rethorique</i> , Paris, [Antoine Verard, 1501]

### *Literature*

Fallows 1999	David Fallows, <i>A Catalogue of Polyphonic Songs, 1415-1480</i> . Oxford 1999
Löpelmann 1923	M. Löpelmann (ed.), <i>Die Liederhandschrift des Cardinals de Rohan</i> (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923

## *Comme femme desconfortee* 3v · Binchois, Gilles

*Appearance in the group of related chansonniers:*

- \*Dijon ff. 41v-42 »Comme femme desconfortee« 3v
- \*Laborde f. 18 »Comme femme desconfortee« 2v [3v] (Only T and C)
- \*Leuven ff. 25v-27 »Comme femme desconfortee« 3v (new contratenor)
- \*Wolfenbüttel ff. 31v-32 »Comme femme desconfortee« 3v

*Other sources:*

- Escorial IV.a.24 ff. 131v-132 »Comme femme desconfortee« 3v
- Florence 176 ff. 123v-125 »Comme femme desconfortee« 3v
- \*Munich 9659 f. 3v »Comme femme desconfortee« 2v [3v] (S and part of T only)
- New Haven 91 ff. 32v-33 »Comme femme desconfortee« 3v Binchoys
- Paris 2973 ff. 38v-40 »Comme femme desconfortee« 3v (revised contratenor)
- Paris 4379 ff. 13v-14 »Comme femme desconfortee« 3v
- Rome XIII.27 ff. 88v-89 »Comme femme« 3v
- Uppsala 76a ff. 19v-20 »Comme femme desconfortee« 3v

*Citations and use in other compositions, see Fallows 1999, pp. 116-117.*

*Text:* Rondeau sixain; full text in Dijon, Leuven and Wolfenbüttel, also in Paris 4379 and Paris 2973; also found in Berlin 78.B.17, ed.: Löpeltmann 1923, p. 202, and Jardin 1501 f. 93. After Wolfenbüttel:

Comme femme desconfortee  
sur toutes aultres esgaree,  
qui n'ay jour de ma vie espoir  
d'en estre en mon temps consolee, (1)  
maiz en mon mal plus agravee  
desire la mort main et soir.

Je l'ay tant de foys regretee (2)  
puisque ma joye m'est oostee; (3)  
doy je donc ainsi remanoir (4)

comme *femme desconfortee*  
*sur toutes aultres esgaree,*  
*qui n'ay jour de ma vie espoir.*

Bien doy mauldire la journee  
que ma mere fist la portee  
de moy pour tel mal recevoir, (5)  
car toute douleur assemblee  
est en moy, femme malheuree,  
dont j'ay bien cause de douloir

comme *femme desconfortee*  
*sur toutes aultres esgaree,*  
*qui n'ay jour de ma vie espoir*  
*d'en estre en mon temps consolee,*  
*maiz en mon mal plus agravee*  
*desire la mort main et soir.*

As a woman discomforted,  
more than all others distraught,  
I have not on any day of my life hope  
of being consoled at any time,  
but evermore oppressed by my misfortune  
I desire death morning and night.

I have yearned for it many times  
since it took my joy away from me;  
must I then remain here

as a woman discomforted,  
more than all others distraught,  
I have not on any day of my life hope.

Well may I curse the day  
when my mother bore me  
to receive so much grief,  
for all pain is gathered  
in me, unfortunate woman,  
whence I have real cause to grieve

as a woman discomforted,  
more than all others distraught,  
I have not on any day of my life hope  
of being consoled at any time,  
but evermore oppressed by my misfortune  
I desire death morning and night.

- 1) Dijon, line 4 “...en nul temps ...”
  - 2) Leuven, line 7, a syllable is missing “... regrette”
  - 3) Leuven, line 8 is corrupt, “puis qu'elle ma ma joye oustee”
  - 4) Dijon, line 9, “doi je donc ycy remandoir”; Leuven, “doisge donc ycy remanoir”
  - 5) Dijon and Leuven, line 15, “... tel deul recepvoir”
- In addition some minor differences in spelling.

*Evaluation of the sources:*

The song is present in four of the ‘Loire Valley’ chansonniers, in three different versions. In Wolfenbüttel and Laborde (of which only the tenor and contra remain in the MS) it was copied from related exemplars, which exhibit some differences in notation of the lower voices (see the edition). The exemplar used for Dijon belonged to a tradition slightly different from the one used by the Wolfenbüttel scribe as indicated by the variants in the poetic text (see above), and the Leuven version is independent of the others having been reworked with a different low contratenor.

The differences in the music between Dijon and Wolfenbüttel/Laborde mostly concern coloration (S bb. 12.1, 14.3, 19.1, and 29.1-2; T bb. 8.1 and 25.3) and melodic details in the contra (bb. 12.2-3 and 27.1-2), which link the Dijon version with the versions found in the MSS Escorial IV.a.24, New Haven 91 and Paris 4379. The three-part progression in bar 30 seems to be unique to Dijon and may be a result of the Dijon scribe’s activity as editor of the music. The error in the Tenor bar 30.1-2 where some notes are notated a fifth lower than intended, is interesting. It might have been his intention here to create a parallel to bars 12.1 and 26.1 with all three voices in a smooth parallel sixth chord progression and sixths between superius and tenor. If he was revising the piece with an exemplar in *fa*-clefs he may have become confused.

In the Leuven chansonnier it is notated in a sort of ‘reduced’ *fa*-clefs. That is, without any letter-clefs (G-, C- or F-clefs) and only a single flat in each voice (two an octave apart in the contratenor) to show the relationship between the voices. They can be understood only if letter-clefs are imagined: In superius a C1, in the tenor a C4, and in the contra-tenor a F4 – all with hexachordal signatures of one flat. The Leuven scribe used exactly the same procedure when he entered another old song in *fa*-clef notation, namely Barbin-gant’s »Lomme banny de sa plaisance« on ff. 11v-13.<sup>1</sup> The poem in Leuven is quite similar to the Dijon version. However, the second line of the first couplet (line 8) is corrupt and confused, as the gender of the speaker here changes into a conventional male expression. The upper voices are close to the oldest version preserved the MSS Munich 9659 and Escorial IV.a.24 (see below). The one flat signature works out quite well with the low contratenor (range *F-a*), which reorients the harmonic stance of the setting.

As the list of sources above shows, »Comme femme desconfortee« was very popular during a long period of time, from c. 1460 and until at least after 1500 (cf. Uppsala 76a) and it supplied materials for arrangements and to motets and masses. But the composer is only specified in one source, namely New Haven 91, the Mellon Chansonnier, copied more than a decade after the death of Binchois. In the majority of sources this song in a female voice is notated conventionally and in a normal tessitura with an upper voice in the range *b-c* – as in Dijon and Wolfenbüttel. Quite a lot of musical variants show up in the sources, especially in the contra, and this voice has been partly recomposed in the

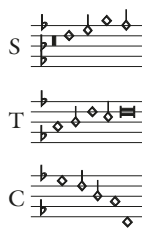
1 See the edition at <http://chansonniers.pwch.dk/CH/CH099.html>.

chansonnier Cordiforme (Paris 2973) within its original range, while Leuven offers a different low contratenor. All this indicates that the song may be much older than its earliest sources.<sup>2</sup>

It is moreover probable that the song originally was conceived in *fa*-clefs. In two sources it appears entirely in *fa*-clefs. It is found among the latest additions, from the 1460s, to the Italian chansonnier Escorial IV.a.24, ff. 131v-132, and two of its voices are found in the fragments of a contemporary Burgundian chansonnier, Munich 9659 (München, Bayerische Staatsbibliothek, Mus.Ms. 9659), f. 3v. The Neapolitan copyist of Escorial IV.a.24 apparently was bewildered by the notation of his exemplar and placed the *fa*-clefs in wrong positions, which according to a default reading would produce a song in D-Dorian and create difficult problems for the harmony (see *Example 1*). Luckily the fragment of the song in Munich 9659 transmits enough, the whole superius and half of the tenor, for us to conclude that the two sources have basically the same version of the song. In Munich 9659 the *fa*-signs are placed correctly and show that all three voices had a clef of three signs, namely *fa*<sub>2</sub>, *fa*<sub>4</sub> and *fa*<sub>5</sub> (see *Example 2*).

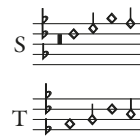
*Example 1:*

Escorial IV.a.24, ff. 131v-132



*Example 2:*

Munich 9659, f. 3v



A default reading of the *fa*-clefs of the combined sources (superius and tenor from Munich and contratenor from Escorial) according to its formation of interlocking fifths,<sup>3</sup> produces a sound picture with a flat less in the upper voice than in the lower voices. If we imagine a C4 and two F4 letter clefs. A very low pitch, *F-f'*, is the result, hardly fitting for a song in a female voice, but with the entirely conventional combination of signatures of no flat in the upper voice and one flat in the lower voices (see the edition: default reading). It can of course also be read an octave higher, but this is less probable as it then will exceed the Guidonian gamut.

We can just as easily imagine another set of clefs a fifth higher, C2 and two times C4, and pitch and range then come into the same tessitura as in the fixed pitch sources, namely from *c* to *c''* (see the edition: high clefs reading). However, in this reading the notes revealed as *fa* by the flat signs are *c''*, *g'* and *c'* in the upper voice and *f'*, *c'* and *f* in the lower voices, and the upper voice thus has to operate with a fictive hexachord on *d'*

2 Cf. G. Thibault & D. Fallows (eds.), *Chansonnier de Jean de Montchenu* (Bibliothèque nationale, Rothschild 2973 [I.5.13]). Paris 1991, no. 29; on the different 'families' of variants, see 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, vol. 1, pp. 183-185, Martella Gutiérrez-Denhoff (ed.), *Der Wolfenbütteler Chansonnier*. Herzog August Bibliothek, Wolfenbüttel, Codex Guelf. 287 Extrav. (Musikalischer Denkmäler X), Mainz 1988, pp. 122-123, and Leeman L. Perkins and H. Garey (eds.), *The Mellon Chansonnier I-II*. New Haven 1979, vol. II, pp. 292-297.

3 See further 'On chansons notated in *fa*-clefs – and the question of pitch in 15th century secular music, (at <http://chansonniers.pwch.dk/NOTES/ChansonsFaclefs.html>), Figure 1.

comprising the semitone step *mi-fa* on *f#'- g'*. A hexachordal signature of one sharp was close to unthinkable in 15th century polyphony, and it is not found in any of the main sources of French chansons.<sup>4</sup> But using *fa*-clefs you can perform the song at any pitch, even sing within the usual tessitura with a one-sharp signature without writing it. The performance of “Comme femme” according to these rules brings about in a natural way the F-sharps otherwise demanded by the counterpoint in bar 4 and other places, and we hear a tonal shading characteristic of Binchois with a first section centred on G, while in the second section one has to sing naturals and firmly anchor the music on C. It is probable that the Burgundian source Munich 9569 preserves Binchois’ original notation including the tonal shadings, which were lost when the popular song was transformed into fixed pitch notation.

This theory can be supported by two songs in sources from the 1430s, »Tous desplaisirs nèn sont prochains« and »Mon seul et souverain desir« of which the latter is firmly ascribed to Binchois in Oxford, Bodleian Library, MS Canon. Misc. 213, f. 71v, and the former can with a very high probability be ascribed to Binchois. Both songs show exactly the same two-octave range and the same system of *fa*-clefs as ‘Comme femme’, and the same reading procedure again results in a high clef alternative with a one sharp signature, which in both cases becomes inflected by an accidental flat after a few bars.<sup>5</sup>

The late appearance of “Comme femme” in the sources has put a question mark on the ascription in the Mellon Chansonnier, but David Fallows argues convincingly for keeping it within the Binchois canon.<sup>6</sup> That “Comme femme” and “Tous desplaisirs” use identical systems of notation is an additional argument, which Dennis Slavin mentions as a “technical procedure otherwise unique to Binchois”.<sup>7</sup> And one can add that its perceived ‘late style’ fade away when the text’s poetic structure and high literary quality is taken in account and it is heard in the notation of Munich 9659 and Escorial IV.a.24. Then it becomes evident that a song not much younger than the two songs from the 1430s was slightly modified when it was transformed into the fixed pitch notation of the late chansonniers. I think that we can safely assume that Binchois composed all three chansons, and that he probably also invented the special notation with two flats a fifth apart in every voice, which permitted him to make songs with a sharp in the upper voice without putting it down in notation.

The ‘new’, recently discovered source for this song, the Leuven chansonnier, confirms the theory that the song originally was conceived in *fa*-clef notation, and that the notation caused problems for the copyists in the 1470s when they did not any longer really understand its implications. Just replacing the *fa*-clefs with letter-clefs was one solution, but something was lost. The solution adhered to by the Leuven scribe, to retain a similarity with the original notation by keeping one or two flats in easy recognisable positions, caused difficulties that forced the invention of a more modern contratenor.

4 Cf. Jeffrey Dean, ‘Okeghem’s attitude towards modality: Three-mode and eight-mode typologies’, in Ursula Günther, Ludwig Finscher, and Jeffrey Dean (eds.), *Modality in the music of the fourteenth and fifteenth centuries. Modalität in der Musik des 14. und 15. Jahrhunderts* (Musicological studies & documents, 49), Neuhausen-Stuttgart 1996, 203–246 (at p. 219).

5 Cf. ‘On chansons’ and the editions of the songs at [http://chansonniers.pwch.dk/Faclefmusic/Binchois\\_Mon\\_seul.pdf](http://chansonniers.pwch.dk/Faclefmusic/Binchois_Mon_seul.pdf) and [http://chansonniers.pwch.dk/Faclefmusic/Binchois\\_Tout\\_desplaisirs.pdf](http://chansonniers.pwch.dk/Faclefmusic/Binchois_Tout_desplaisirs.pdf).

6 The points against Binchois’ authorship are summarized in Atlas, *The Cappella Giulia Chansonnier*, vol I, p. 183. Fallows’ arguments are lined up in Thibault & Fallows, *Chansonnier de Jean de Montchenu*, p. CXII.

7 Dennis Slavin, ‘Genre, Final and Range: Unique Sorting Procedures in a Fifteenth-Century Chansonnier’, *Musica Disciplina* 43 (1989), pp. 115-139 (at pp. 121-122).

*Comments on text and music:*

The literary value of this song in the voice of a woman is high and its form, a *rondeau sixain*, is rather unusual for the repertory. David Fallows has compared it to the poems of Christine de Pizan (1365-1430) "... the most heart-breaking of all his [Binchois'] works ... expressing the utter stillness of despair in its wonderful last line – 'desire la mort main et soir.'<sup>8</sup> Its picture of a desolated woman was used as a symbol of the Virgin Mary by using its tenor as foundation for motets; the most famous example is the »Stabat mater dolorosa« by Josquin Desprez.

The greater scope of the *refrain* in the six-line *rondeau* permits the author to establish a distinctive coherence between the sections of the poem and an intensity of feeling, which is matched by the music. The recurrent theme of "Comme femme desconfortee" is enhanced by the use of octave imitation between tenor and superius, while the remainder of the setting is mostly declamatory with a noticeable parallelism between lines 2 and 5, and lines 3 and 6. The second line is brought to a cadence on C (b. 10) in the then prevailing G tonality, while the cadence of the fifth line (b. 24) is Phrygian on E in the re-established C tonality. Lines 3 and 6 open with the same music (in line 6 a third lower), three syllables recited on the same note and a rising dotted figure in parallel sixths (bb. 11-12 and 25-26). Remarkable is also the close link between lines 3 and 4, where the drawn out ending in bars 19-20 sounds like an echo of the medial cadence bars 14-15.

The contratenor is a supporting voice in the same range as the tenor. Later scribes may have thought it rather old-fashioned and revised it. An interesting trait is that Dijon and Wolfenbüttel and other sources have a *semibrevis* at the end of bar 25, which allows them to sing the complete text of the last line "desire la mort main et soir / dont j'ay bien cause de douloir" in the tenor and contratenor – staggered in relation to the superius. In the original version of Escorial IV.a.24 (and probably Munich 9659) and Leuven, Paris 2973, New Haven 91 and Paris 4379 the whole bar is filled out with perfect note values in the lower voices, and the text has to be reduced in performance; a possible solution is to let all voices sing "la mort / cause" together on the dotted figure (b. 26.1-2), a most impressive effect.

8 David Fallows, 'Binchois and the Poets', in Andrew Kirkman & Dennis Slavin (eds.), *Binchois Studies*. Oxford 2000, pp. 199-219 (at p. 205).

Dijon no. 34

Comme femme desconfortee [Binchois]

Dijon, Bibliothèque Municipale, MS 517, ff. 41<sup>v</sup>-42

[Superius] Mensura =  $\text{♩}$

Tenor

Contratenor

1.4. Com - me fem - me des - con - for - te -  
 3. Bien doi mau - di - re la jour - ne -

1.4. Com - me fem - me des - con - for - - - te - - -  
 3. Bien doi mau - di - re la jour - - - ne - - -

1.4. Com - me fem - me des - con - for - - - te - - -  
 3. Bien doi mau - di - re la jour - - - ne - - -

5  
 e sur tou - tes au - tres es - ga - re -  
 e que ma me - re fist la por - - - te -

10  
 e, qui n'ay jour de ma vi -  
 e de moi pour tel deul re -

14  
 e\_es - - - poir d'en es - tre\_en nul temps con-so -  
 cep - - - voir, car tou - te dou - leur as-sem -

14  
 e\_es - - - poir d'en es - tre\_en nul temps con - so -  
 cep - - - voir, car tou - te dou - leur as - sem -

14  
 e\_es - - - poir d'en es - tre\_en nul temps con - so -  
 cep - - - voir, car tou - te dou - leur as - sem -

1) Contratenor, bars 8.3-9.1, the MS has *minima b*, *semibrevis c'*, and *minima b* (error; corrected in accordance with Laborde and Wolfenbüttel).



19

le - - - e, mais en mon mal plus a - gra - ve - - -  
ble - - - e est en moi, fem - me ma - leu - re - - -

le - - - e, mais en mon mal plus a - gra - ve - - -  
ble - - - e est en moi, fem - me ma - leu - re - - -

le - - - e, mais en mon mal plus a - gra - ve - - -  
ble - - - e est en moi, fem - me ma - leu - re - - -

24

e de - si - re la mort main et do - - -  
e, dont j'ay bien cau - se de do - - -

e de - si - re la mort  
e, dont j'ay bien cau - - - mort

e de - si - re la mort  
e, dont j'ay bien cau - - - se

29

- - - - - 1) - - - - - soir.  
- - - - - loir

main et soir.  
de do - - - - - loir

main et soir.  
de do - - - - - loir

1) Tenor, bar 30.1-2, the MS has *f-e-c-B-c* (error).

2a. Je l'ay tant de fois re - gre - te -  
 2b. com - me fem - me des - con - for - te -

2a. Je l'ay tant de fois re - gre - te -  
 2b. com - me fem - me des - con - for - te -

2a. Je l'ay tant de fois re - gre - te -  
 2b. com - me fem - me des - con - for - te -

5 e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes au - tres es - ga - re -

e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes au - tres es - ga - re -

e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes au - tres es - ga - re -

10 e; doi je dont y - cy re - man - doir  
 e, qui n'ay jour de ma vi - e\_es - poir.

e; doi je dont y - cy re - man - doir  
 e, qui n'ay jour de ma vi - e\_es - poir.

e; doi je dont y - cy re - man - doir  
 e, qui n'ay jour de ma vi - e\_es - poir.



Leuven no. 20

Comme femme desconfortee [Binchois]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 25V-27

[Superius] Mensura =  $\text{♩}$

1.4. Com - me fem - me des - con - for - te -  
 3. Bien doy mau - di - re la jour - ne -

1.4. Com - me fem - me des - con - for - - - te - - -  
 3. Bien doy mau - di - re la jour - - - ne - - -

1.4. Com - me fem - me des - con - for - - - te - -  
 3. Bien doy mau - di - re la jour - - - ne -

5

e sur tou - tes aul - tres es - ga - re -  
 e que ma me - re fist la por - te -

e sur tou - tes aul - tres es - ga - re -  
 e que ma me - re fist la por - te -

e sur tou - tes aul - tres es - ga - re - e,  
 e que ma me - re fist la por - te - e

10

e, qui n'ay jour de ma vi -  
 e de moy pour tel dueil re -

e, qui n'ay jour de ma vi -  
 e de moy pour tel dueil re -

qui n'ay jour de ma vi -  
 de moy pour tel dueil re -

14

e\_es - poir d'en es - tre\_en mon temps con-so -  
 cep - voir, car tou - te do - leur as-sem -

e\_es - poir d'en es - tre\_en mon temps con - so -  
 cep - voir, car tou - te do - leur as - sem -

- e\_es - poir d'en es - tre\_en mon temps con - so -  
 - cep - voir, car tou - te do - leur as - sem -

1) Contratenor, b. 4.1, original *d*, corrected in weak ink.

2) Contratenor, b. 13, last note, original *A*, corrected in weak ink.

19

le - - - e, mays en mon mal plus a - gra - ve - - -  
ble - - - e est en moy, fem - me mal - heu - re - - -

le - - - e, mays en mon mal plus a - gra - ve - - -  
ble - - - e est en moy, fem - me mal - heu - re - - -

le - - - e, mays en mon mal plus a - gra - ve - - -  
ble - - - e est en moy, fem - me mal - heu - re - - -

24

e de - si - re la mort main et dou - - -  
e, dont j'ay bien cau - se de dou - - -

e de - si - re la mort main  
e, dont j'ay bien cau - se de

e de - si - re la mort main  
e, dont j'ay bien cau - se de

29

- - - - - soir.  
- - - - - loir

et dou - - - - - soir.  
dou - - - - - loir

et dou - - - - - soir.  
dou - - - - - loir

2a. Je l'ay tant de foy des re-gret-te-  
 2b. com-me fem-me des con-for-te

3) e puis qu'elle ma joy-e m'est ous-  
 e sur tou-tes aul-tres es-ga-

- te-e; dois-ge donc y-cy re-  
 - re-e, qui n'ay jour de ma vi-

ma - - - noir  
 e\_es - - - poir.

3) *Superius*, text 2a, bb. 5 ff, a syllable "-e" is missing in line 7, and line 8 is corrupt: "puis qu'elle ma ma joye ous-tee".



**Wolfenbüttel no. 24***Comme femme desconfortee* [Binchois]Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag., ff. 31<sup>v</sup>-32**Laborde no. 9**Washington D.C., Library of Congress, MS M2.1 L25 Case, f. 18<sup>1</sup>)

[Superius]      Mensura = ♩

1.4. Com - me fem - me des - con - for - te -  
3. Bien doy maul - di - re la jour - ne -

1.4. Com - me fem - me des - con - for - te -  
3. Bien doy maul - di - re la jour - ne -

1.4. Com - me fem - me des - con - for - te -  
3. Bien doy maul - di - re la jour - ne -

5  
e sur tou - tes aul - tres es - ga - re -  
e que ma me - re fist la por - te -

e sur tou - tes aul - tres es - ga - re -  
e que ma me - re fist la por - te -

e sur tou - tes aul - tres es - ga - re -  
e que ma me - re fist la por - te -

10  
e, qui n'ay jour de ma vi -  
e de moy pour tel mal re -

e, qui n'ay jour de ma vi -  
e de moy pour tel mal re -

e, qui n'ay jour de ma vi -  
e de moy pour tel mal re -

1) *Laborde* only contains the *Tenor* and *Contra* parts as the preceding folio containing the upper voice is lost.

2) *Laborde*, *Tenor* and *Contra* both have very faint one flat key signatures in the first staff, and *Tenor* certainly has a one flat key signature in the third staff, bars 19-32.

3) *Laborde*, *Tenor*, bar 8.1, no coloration.

4) *Laborde*, *Contra*, bars 6.3-7.1 are in ligature.

5) *Laborde*, *Contra*, bar 12.1, no coloration.

7) *Laborde*, *Contra*, bar 13.1-2, *b-a* are in ligature.



14

e\_es - - - - - poir d'en es - tre\_en mon temps con-so -  
ce - - - - - voir, car tou - te dou - leur as-sem -

e\_es - - - - - poir d'en es - tre\_en mon temps con - so -  
ce - - - - - voir, car tou - te dou - leur as - sem -

e\_es - - - - - poir d'en es - tre\_en mon temps con - so -  
ce - - - - - voir, car tou - te dou - leur as - sem -

19

le - - - - e, maiz en mon mal plus a - gra - ve - - - -  
ble - - - - e est en moy, fem - me mal - heu - re - - - -

le - - - - e, maiz en mon mal plus a - gra - ve - -  
ble - - - - e est en moy, fem - me mal - heu - re - -

le - - - - e, maiz en mon mal plus a - gra - ve - -  
ble - - - - e est en moy, fem - me mal - heu - re - -

24

e de - si - re la mort main et  
e, dont j'ay bien cau - se de dou - - - -

e de - si - re la mort  
e, dont j'ay bien cau - se

e de - si - re la mort  
e, dont j'ay bien cau - se

29

- - - - - soir.  
- - - - - loir

main et dou - - - - - soir.  
de dou - - - - - loir

main et dou - - - - - soir.  
de dou - - - - - loir

1) Laborde, Contra, bar 21.1-2. a-g are in ligature.  
2) Laborde, Contra, bar 25 is a dotted brevis.

3) Laborde, Tenor and Contra, bar 26.1, no coloration.  
4) Wolfenbüttel, Contra, bar 30, has two semibreves in stead of the brevis (error; corrected in accordance with Laborde).

2a. Je l'ay tant de foyes re - gre - te -  
 2b. com - me fem - me des - con - for - te -

5  
 e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes aul - tres es - ga - re -

10  
 e; doy je donc ain - si re - ma - noir  
 e, qui n'ay jour de ma vi - e\_es - poir.



Munich 9659 no. 4 (high clefs reading)

Comme femme desconfortee [Binchois]

München, Bayrische Staatsbibliothek, Mus.Ms. 9659, f. 3<sup>v</sup> 1)

[Superius] Mensura =  $\text{♩}$

1.4. Com - me fem - me des - con - for - te -  
 3. Bien doy mau - di - re la jour - ne -

[Tenor]

1.4. Com - me fem - me des - con - for - - - te - - -  
 3. Bien doy mau - di - re la jour - - - ne - - -

[Contratenor]

1.4. Com - me fem - me des - con - for - - - te - - -  
 3. Bien doy mau - di - re la jour - - - ne - - -

5

e sur tou - tes aul - tres es - ga - - - re -  
 e que ma me - re fist la por - - - te -

10

e, qui n'ay jour de ma vi - - -  
 e de moy pour tel mal re - - -

e, qui n'ay jour de ma vi - - -  
 e de moy pour tel mal re - - -

e, qui n'ay jour de ma vi - - -  
 e de moy pour tel mal re - - -

1) Munich, the fragment only contains the song's *Superius* and the first part of *Tenor* (bb. 1-15). The remainder of *Tenor* and the *Contratenor* voice have been added after the version in Escorial, Real Monasterio de San Lorenzo, Biblioteca y Archivo de Música, MS IV.a.24, ff. 131<sup>v</sup>-132, anonymous. Munich has only the refrain of the rondeau as text in the two surviving voices; additional text has been added according to the version of the *Wolfenbüttel Chansonnier*.

2) Escorial IV.a.24, *Superius*, bar 8, has *semibrevis d'*, dotted *minima e'*, *semiminima d'*, *minima f#'*, *semiminima e'*, two *fusae d'-c'*.

14

e\_es - poir d'en es - tre\_en mon temps con-so -  
cep - voir, car tou - te dou - leur as-sem -

e\_es - poir d'en es - tre\_en mon temps con - so -  
cep - voir, car tou - te dou - leur as - sem -

e\_es - poir d'en es - tre\_en mon temps con - so -  
cep - voir, car tou - te dou - leur as - sem -

19

le - - - e, mais en mon mal plus a - gra - ve - -  
ble - - - e est en moy, fem - me mal - heu - re - -

le - - - e, mais en mon mal plus a - gra - ve -  
ble - - - e est en moy, fem - me mal - heu - re -

le - - - e, mais en mon mal plus a - gra - ve -  
ble - - - e est en moy, fem - me mal - heu - re -

24

e de - si - re la mort main et  
e, dont j'ay bien cau - se de dou - - -

e la mort main et  
e, cau - se de dou - - -

e la mort main et  
e, cau - se de dou - - -

29

- - - - - soir.  
- - - - - loir

- - - - - soir.  
- - - - - loir

- - - - - soir.  
- - - - - loir

2a. Je l'ay tant de foy re gre te -  
 2b. com - me fem - me des con - for - te -

e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes aul - tres es - ga - re -

e; doy je donc ain - si re -  
 e, qui n'ay jour de ma vi -

ma - - - noir  
 e\_es - - - noir.



Munich 9659 no. 4 (default reading)

Comme femme desconfortee [Binchois]

München, Bayrische Staatsbibliothek, Mus.Ms. 9659, f. 3<sup>v</sup> 1)

[Superius] Mensura =  $\text{♩}$

1.4. Com - me fem - me des - con - for - te -  
 3. Bien doy mau - di - re la jour - ne -

[Tenor]

1.4. Com - me fem - me des - con - for - - - te - - -  
 3. Bien doy mau - di - re la jour - - - ne - - -

[Contratenor]

1.4. Com - me fem - me des - con - for - - - te - - -  
 3. Bien doy mau - di - re la jour - - - ne - - -

5

e sur tou - tes aul - tres es - ga - - - re -  
 e que ma me - re fist la por - - - te -

2)

e sur tou - tes aul - tres es - ga - re - - -  
 e que ma me - re fist la por - te - - -

10

e, qui n'ay jour de ma vi - - -  
 e de moy pour tel mal re - - -

e, qui n'ay jour de ma vi - - -  
 e de moy pour tel mal re - - -

1) *Munich*, the fragment only contains the song's *Superius* and the first part of *Tenor* (bb. 1-15). The remainder of *Tenor* and the *Contratenor* voice have been added after the version in Escorial, Real Monasterio de San Lorenzo, Biblioteca y Archivo de Música, MS IV.a.24, ff. 131<sup>v</sup>-132, anonymous. *Munich* has only the refrain of the rondeau as text in the two surviving voices; additional text has been added according to the version of the *Wolfenbüttel Chansonnier*.

2) *Escorial IV.a.24*, *Superius*, bar 8, has *semibrevis g*, dotted *minima a*, *semiminima g*, *minima b*, *semiminima a*, two *fusae g-f*.



14

e\_es cep - poir voir, d'en car es tou - tre\_en mon dou - leur temps con-so - as-sem -

19

le - - - e, mais en mon mal plus a - gra - ve - - -  
ble - - - e est en moy, fem - me mal - heu - re - - -

24

e de - si - re la mort main et  
e, dont j'ay bien cau - se de dou - - - -

29

soir.  
loir

8

2a. Je l'ay tant de foy - re - gre - te -  
 2b. com - me fem - me des - con - for - te -

2a. Je l'ay tant de foy - re - gre - te -  
 2b. com - me fem - me des - con - for - te -

2a. Je l'ay tant de foy - re - gre - te -  
 2b. com - me fem - me des - con - for - te -

5

e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes aul - tres es - ga - re -

e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes aul - tres es - ga - re -

e puis - que ma joy - e m'est o - ste -  
 e sur tou - tes aul - tres es - ga - re -

10

e; doy je donc ain - si re -  
 e, qui n'ay jour de ma vi -

e; doy je donc ain - si re -  
 e, qui n'ay jour de ma vi -

e; doy je donc ain - si re -  
 e, qui n'ay jour de ma vi -

14

ma - - - noir  
 e\_es - - - poir.

ma - - - noir  
 e\_es - - - poir.

ma - - - noir  
 e\_es - - - poir.