

Robert Morton

Le souvenir de vous my tue a 3

Edition and comments by
Peter Woetmann Christoffersen

April 2010, revised April 2017

<http://chansonniers.pwch.dk/CH/CH020.html>

This edition is extracted from the online project *The Copenhagen Chansonnier and the Loire Valley' chansonniers*, which consists of linked html-files and a great number of single PDF editions. It can be accessed at <http://chansonniers.pwch.dk/>.

Each html-file about a song contains lists of sources, and edition and translation of the poetic texts, discussion of the main sources and comments on text and music. Separate files hold lists of contents and descriptions of the sources. Other files contain papers and notes on related topics. The online edition offers many cross references and links to online facsimile editions. These links had to be simplified in the present edition.

Each version of a song is regarded as a valid performance by a scribe/musician, and therefore they are published separately. In most cases there will be no attempts to imagine the intentions of the composer or to reconstruct exactly what the composer had written when the music left his pen. Rather the aim is to interpret the written music in largely the same way as 15th century performers may have read it. Many details, which in one source are different from other sources, must be accepted by the editor as valid elements in a performance of the actual source. Sources marked by an asterisk * are included in the edition.

Sigla

The related 'Loire Valley' chansonniers

| | |
|--------------|---|
| Copenhagen | Copenhagen, The Royal Library, MS Thott 291 8° http://www.kb.dk/permalink/2006/manus/702/dan/0+recto/ |
| Dijon | Dijon, Bibliothèque Municipale, Ms. 517 http://patrimoine.bm-dijon.fr/pleade/img-viewer/MS00517/viewer.html |
| Laborde | Washington D.C., Library of Congress, MS M2.1 L25 Case (Laborde Chansonnier) https://www.loc.gov/resource/ihas.200152631.0/?sp=1 |
| Leuven | Leuven, Alamire Foundation, Manuscript without shelf number (Leuven Chansonnier) http://depot.lias.be/delivery/DeliveryManagerServlet?dps_pid=IE9381778 |
| Nivelle | Paris, Bibliothèque nationale, Rés. Vmc. ms. 57 (Chansonnier Nivelle de la Chaussée) http://gallica.bnf.fr/ark:/12148/btv1b55007270r/f1.image |
| Wolfenbüttel | Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag. http://diglib.hab.de/wdb.php?dir=mss/287-extrav |

Other sources

| | |
|-----------------|---|
| Bologna Q16 | Bologna, Civico Museo Bibliografico Musicale, MS Q16 |
| Copenhagen 1848 | København, The Royal Library, MS Ny Kgl. Samling 1848 2° |
| Florence 176 | Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176 |
| Florence 2356 | Firenze, Biblioteca Riccardiana, Ms. 2356 |
| Mantua 518 | Mantova, Biblioteca Comunale Teresiana, ms. 518 (E.I.40) |
| Paris 15123 | Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt) |
| Paris 2973 | Paris, Bibliothèque Nationale, ms. Rothschild 2973 (Chansonnier Cordiforme) |
| Perugia 431 | Perugia, Biblioteca Comunale Augusta, Ms. 431 (G20) |
| Uppsala 76a | Uppsala, Universitetsbiblioteket, Musik i Handskrift 76a |

Text sources

| | |
|----------------|--|
| Berlin 78.B.17 | Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17 (Chansonnier Rohan) |
| Jardin 1501 | <i>Le Jardin de plaisance et fleur de rethoricque</i> , Paris, [Antoine Verard, 1501] |
| Chasse 1509 | Saint-Gelais & d'Auriol, <i>La Chasse et le depart d'amours</i> , Paris, Vérard 1509 |

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 |

Le souvenir de vous my tue 3v · Morton, Robert

Appearance in the group of related chansonniers:

*Copenhagen f. 25 »Le souvenir« 2v [3v] (Only T and C)

*Dijon ff. 87v-88 »Le souvenir de vous me tue« 3v

*Laborde ff. 55v-56 »Le souvenir de vous me tue« 3v

*Leuven ff. 5v-6 »Le souvenir de vous me tue« 3v

*Wolfenbüttel ff. 47v-48 »Le souvenir de vous me tue« 3v

Other musical sources:

Bologna Q16 ff. 137v-138 »Le sovenir« 3v

Copenhagen 1848 p. 141 »Le souvenir de vous me tue« 3v

Florence 176 ff. 52v-53 »Le sovenir« 3v Mortom

Florence 2356 ff. 47v-48 »Le sovenir« 3v

Mantua 518 ff. 17v-18 »Le souvenir« 3v

Paris 15123 ff. 20v-21 »Le souvenir deus metue« 3v

Paris 2973 ff. 30v-31 »Le souvenir de vous me tue« 3v

Perugia 431 ff. 78v-79 »Le sovenir de vos me tue« 4v (4th voice is a later addition)

Uppsala 76a ff. 20v-21 »Le souvenir de vous me tue« 3v

Reworkings, citations, intabulations and use of material, see Fallows 1999 pp. 256-257.

Text: Rondeau quatrain; full text in Dijon, Laborde, Leuven, Wolfenbüttel, Paris 2973 and Uppsala 76a; also in Berlin 78.B.17 f. 68 (no. 66) ed.: Löpelmann 1923, p. 360, Jardin 1501 f. 68 (no. 66, only the first lines), Chasse 1509 f. Q4 (tierce different).

The poem according to Dijon:

Le souvenir de vous me tue,
mon seul bien, quant je ne vous voi; (1)
car je vous jure sur ma foy:
Sans vous ma leesse est perdue. (2)

Quant vous estes hors de ma veue,
je me plains et dis a par moi: (3)

Le souvenir *de vous me tue*,
mon seul bien, quant je ne vous voi.

Seulle demeure despourveue,
d'ame nul confort ne reçois, (4)
et si seuffre sans faire effroy (5)
jusques a vostre revenue.

Le souvenir *de vous me tue*,
mon seul bien, quant je ne vous voi;
car je vous jure sur ma foy:
Sans vous ma leesse est perdue.

The memory of you kills me,
my only joy, when I do not see you,
for I swear to you upon my faith,
without you my happiness is lost.

When you are out of my sight,
I grieve and say to myself:

The memory of you kills me,
my only joy, when I do not see you.

I remain alone and desolate,
I receive no confort from anyone,
and thus suffer quietly,
until your return.

The memory of you kills me,
my only joy, when I do not see you,
for I swear to you upon my faith,
without you my happiness is lost.

1) Leuven, line 2, "... puis que ne vous voy"

2) Leuven, line 4, "... ma joye est perdue"

3) Leuven, line 2, "je plains en disant tout par moy"

4) Laborde and Wolfenbüttel, line 10 "... ne reçois"

5) Leuven, line 11, "ce dueil porter sans ..."; Laborde and Wolfenbüttel, "... faire effray"

Evaluation of the sources:

The existing literature has emphasized the relative stability of the musical content of this song as found in the sources.¹ In so doing, the confusion that the sources exhibit concerning the song's mensuration and its use of hexachordal signatures has been downplayed too far, and the fact that the four (now five, including the Leuven chansonnier) oldest sources cannot be performed taken literally has been disguised.

The situation concerning the five related sources is quite straightforward. They are copies of three different exemplars (or of closely related versions of such exemplars), and they contain errors probably going back to the exemplars, which make them difficult or impossible to use in performance. The versions of the Laborde and Wolfenbüttel chansonnier fared worst.

Laborde and Wolfenbüttel are nearly identical copies of a faulty exemplar. The errors which make the version not performable are concentrated in bars 12-14: bars 12.3-13 in the upper voice are simply missing in both sources, and the *minima* B-flat in bar 14.3 in the contra is notated as *semibrevis*, which dislocates the following notes; likewise both sources in the superius have bar 12.1-2 as a *semibrevis* followed by two *minimae*, while all other sources have the more consonant configuration of two *minimae* followed by a *semibrevis*. The Laborde scribe tried to compensate for the error in the contra by deleting the *minima* rest in bar 15.3, which the Wolfenbüttel scribe left in place (the simple writing errors in Laborde, T, b. 14.3 and Wolfenbüttel, C, b. 12.3, are not interesting in this connection). Also some uncommon spellings in the text's lines 10-11 ("reçay/ressay" and "effray", see above) were probably taken over from the exemplar.

The exemplar moreover prescribed *tempus perfectum* and a liberal use of b-flat signatures, which both sources followed. Wolfenbüttel interpreted the song with no signature in the upper voice and one flat in both lower voices. The only occurrence of the note B in the superius where any insecurity in performance could be expected was clearly marked with a flat (S, b. 5.1). On his side the Laborde scribe chose to keep the one-flat signatures in the superius and contra, but did not prescribe any signature in the tenor, and thus accentuated the Lydian flavour of the song – especially in bars 1, 10 and 13.

Contrary to this the Dijon version (and probably the version of Copenhagen of which the folio containing the superius is missing) is written in *tempus imperfectum* and shows no hexachordal signatures. In both sources the scribe copied the contratenor in a wrong clef a fifth too high – or he just followed his exemplar. The few divergences between the sources in tenor and contratenor (bb. 15.1 and 27.1) are within the habitual variances in the scribe's work.

The 'new source', the Leuven chansonnier, presents a normalized version: It is notated in a 'standard' clef combination of C3/C2, C4 and F4 clefs in *tempus perfectum* with a signature of one flat in each voice, and its musical notation uses coloration and ligatures relatively sparingly. Its text has a different wording of some lines (see above), which makes line 4 a syllable short. The music exhibits several dissonant errors, which probably go back to the exemplar, and they make it difficult to perform as it stands (see the edition).

1 Cf. G. Thibault & D. Fallows (eds.), *Chansonnier de Jean de Montchenu* (*Bibliothèque nationale, Rothschild 2973 [I.5.13]*). Paris 1991, p. CIII, and Allan Atlas in Robert Morton (ed. A. Atlas), *The Collected Works* (Masters and Monuments of the Renaissance 2) New York 1981, p. 71 (I'm sorry to say that my sampling of the information in the last mentioned shows that the detailed commentary of this edition lacks credibility).

Thus the new source does not change much in the picture of the song's transmission in the 'Loire Valley' chansonniers.

If we correct the wrong clef and the missing notes there will be only minimal differences in performances according to Dijon and Laborde. The flats in all three voices in Leuven and the flats in the lower voices in Wolfenbüttel make a greater difference in a performance as they obliterate the tensions between B-natural and B-flat. In reality, Laborde's signatures are superfluous, as the rules of melody will take care of most inflections, and the song functions just as well in double as in triple time (see the editions). The same confusion concerning mensuration and signatures characterizes the other, younger sources for the song (the configurations of signatures are given in parentheses): No mensuration, Copenhagen 1848 (-, -, -), Perugia 431 (b, b, b); in *tempus perfectum*, Bologna Q 16 (b, b, b), Florence 176 (-, b, -), Paris 2973 (-, -, -); in *tempus imperfectum*, Florence 2356 (-, -, bbb), Paris 15123 (b, b, b), Uppsala 76a (-, b, b).

The key to this flickering picture drawn by the sources can be found in the contra voice of MS Florence 2356 in combination with the mistake in the Dijon chansonnier. The contra of Florence 2356 shows a signature of no less than three flats, a F4-clef and flats before *f*, *B* and *F*. This is a clear indication that the song existed in "clefless" or *fa*-clef notation,² that it originally was notated with a formation of interlocking fifths, which determined the relation between tenor and contratenor. And as very often seen in older sources, there would be no indication of *tempus perfectum*.

Example 1 shows how such a notation might have been designed, a notation leading to the version that we now find in Dijon. When the scribe transformed the *fa*-clef notation into standard clefs, he added C3 and F3 clefs to the superius and tenor voices and omitted the now superfluous flats indicating Fs and Cs as *fa*-steps. In the contratenor he should have added a F5 clef and retained the flat, which affects the note *B*. However, as the tenor and the contratenor voices in this notation look quite similar, he just repeated the F3 clef in the contratenor and deleted all flats, and the contratenor became placed a fifth too high. In this way, a notation that was en route to oblivion could cause his mistake (or his exemplar's). The song's original circulation in *fa*-clef notation may also be behind the many different attempts at re-interpreting it in standard notation by Italian and French copyists.



Example 1

The notation with a relationship of interlocking fifths between two of the voices is usually associated with Binchois and may have been used to indicate a performance a fifth higher than the default reading of the voices. In connection with Binchois' »Comme femme desconfortee« such a reading transported a low range song in a female voice up into a more normal tessitura, but with an implied hexachordal signature of one sharp in the upper voice.³ Something similar could be the original intention here. The default reading of the *fa*-clefs in *Example 1* would be C3, F3 and F5 with no flats in superius and tenor and a single flat in the contratenor. A 'high clefs reading'⁴ will produce a clef-combination of C1, C3 and F3 with a sharp in the upper voices and no signature in the contratenor, and with an upper voice in the range *c'-f''* (total range *c-f''*) – see the alternative

2 See further my article 'On chansons notated in *fa*-clefs – and the question of pitch in 15th century secular music' at <http://chansonniers.pwch.dk/NOTES/ChansonsFaclefs.html>.

3 See further the edition and comments at <http://chansonniers.pwch.dk/CH/CH065.html>.

4 Cf. cf. 'On chansons ...'

edition of the Dijon version. In “Le souvenir” Binchois’ method of highlighting the superius also involves a melodically equal tenor, a seemingly original extension of the concept, probably caused by its more modern distribution of ranges in the voices. The high clefs reading is further supported by the second keyboard intabulation of the song in the *Buxheimer Orgelbuch* (Munich, Bayerische Staatsbibliothek, Cim. 352b (Mus. Ms. 3726)) ff. 165-165v, “Lesovenir” (no. 256), which retains several of the sharps in the tenor.⁵

Only one source identifies the composer of the song with a name. Florence 176 ascribes it to “Mortom” *alias* the English singer Robert Morton, who served the Burgundian court as *clerc* and *chappelain* during the years 1457-1476.⁶ If the idea of an original notation of “Le souvenir” in *fa*-clefs can be sustained, one can speculate further on the date of Morton’s association with the Burgundian court, which may have been earlier than indicated by archival documents. A song of this type is more likely to stem from the years around 1450, composed under the influence of Binchois, and possibly inspired by his masterpiece “Comme femme”.

Concerning the relationship between the versions of Florence 2356 and the ‘Loire Valley’ Chansonniers, the details of melodic decoration in the superius of Florence 2356 wavers between those of Dijon and Wolfenbüttel, while the tenor and contra conform with Dijon/Copenhagen and add the needed flats before *b* bars 22-23 in the tenor (bb. 14-15 in triple time) and before *e* bars 25-26 in the contra (b. 17); however, it also contains some errors.

Comments on text and music:

A woman longs for the return of her lover. The poem is simple and direct, but its musical setting is a miracle of beauty and suppleness, and a paradigm of longing expressed in music with the utmost economy. The two upper voices are equal in melodic interest, with some interplay in their common range (bb. 6-9), but otherwise functioning as a superius-tenor duet in carefully calculated melodic arches. The low contratenor accompanies while insisting on constantly touching the octave *F-f* by leaps and delivers a sure foundation of the harmony; rhythmically it is indeterminate, thereby contributing much to the mood and stillness of the song, and to the divergent interpretations of its mensuration.

Even if the “Le souvenir” differs much from “Comme femme desconfortee” stylistically, first and foremost in its formal concentration and its vocal instrumentation in three distinct ranges, the songs have much in common in mood and feeling. In the versions without a hexachordal signature in the tenor the constant fluctuation of the Lydian fourth scale degree contributes to this feeling and to the affinity of “Le souvenir” with the music of Binchois. The traces of an original *fa*-clef notation in the song’s transmission can only support this affinity.

5 For editions, see Fallows 1999, p. 256; Morton, *The Collected Works*, p. 20 offers a score transcription of the piece.

6 Cf. David Fallows, ‘Morton, Robert’ in *Grove Music Online* (April 2010).

Copenhagen no. 20

Copenhagen, The Royal Library, MS Thott 291 8°, f. 25¹⁾

Le souvenir de vous me tue [Morton]

Dijon no. 73

Dijon, Bibliothèque Municipale, MS 517, ff. 87^v-88

[Superius] Mensura = ♩

1.4. Le sou - ve - nir de vous me tu - e, mon seul bien,
3. Seul - le de-meu-re des - pour-veu - e, d'a - me nul

1.4. Le sou - ve - nir de vous me tu - e, mon seul bien,
3. Seul - le de-meu - re des-pour - veu - e, d'a - me nul

1.4. Le sou - ve - nir de vous me tu - e, mon
3. Seul - le de-meu - re des - pour-veu - e, d'a -

8

quant con - je fort ne ne vous voi; car et je vous ju -
con - je fort ne re - çoy, et si seuf -

quant con - je fort ne re - çoy, et

seul bien, quant con - je fort ne vous voi; car et je
me nul con - je fort ne re - çoy, et si

14

re sur ma fai - re_ef froy: Sans vous
fre sans jus - ques 3) je vous ju - re sur ma foy: Sans vous
si seuf - fre sans fai - re_ef - froy jus - ques

vous seuf - ju - re sur ma foy: Sans vous
seuf - fre sans fai - re ef - froy jus - ques

1) Copenhagen: *Tenor* and *Contratenor* only; the preceding folio containing the superius is missing.

2) Dijon and Copenhagen, *Contratenor*, the F-clef is wrongly placed (should be a F5-clef); Copenhagen, *Contratenor*, no mensuration sign.

3) Copenhagen, *Tenor*, bar 15.1, *coloration*.

20

ma le - es - se_est per -
a vos - tre re - - - ve - - -

25

du - - - - - e.
nu - - - - - e.

2a. Quant vous es - tes hors de ma veu - e, je me plains
2b. Le sou - ve - nir de vous me tu - e, mon seul bien,

8

et quant dis je a ne par vous moi:
quant je ne par vous voi.

1) Copenhagen, *Contratenor*, bar 27.1, the *semiminimae* are replaced by a *minima c.*

Dijon no. 73 (hypothetical high clefs reading)

Le souvenir de vous me tue [Morton]

Dijon, Bibliothèque Municipale, MS 517, ff. 87^v-88

[Superius] Mensura = ♩

1.4. Le sou - ve - nir de vous me tu -
 3. Seul - le de - meu - re des - pour - veu -

Tenor

1.4. Le sou - ve - nir de vous me tu -
 3. Seul - le de - meu - re des - pour - veu -

Contratenor

1.4. Le sou - ve - nir de vous me tu -
 3. Seul - le de - meu - re des - pour - veu -

4

e, mon seul bien, quant je ne vous
 e, d'a - me nul con - fort ne re -

e, mon seul bien, quant je ne vous
 e, d'a - me nul con - fort ne re -

e, mon seul bien, quant je ne vous voy;
 e, d'a - me nul con - fort ne re - çay,

8

voy; car je vous ju - re sur ma
 çay, et si seuf - fre sans fai - re_ef -

voy; car je vous ju - re sur ma
 çay, et si seuf - fre sans fai - re_ef -

car je vous ju - re sur ma
 et si seuf - fre sans fai - re ef -

12

foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vos - tre re - ve -

foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vos - tre re - ve -

foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vos - tre re - ve -

17

du - - - e.
nu - - - e.

du - - - e.
nu - - - e.

du - - - e.
nu - - - e.

2a. Quant vous es - tes hors de ma veu -
2b. Le sou - ve - nir de vous me tu -

2a. Quant vous es - tes hors de ma veu -
2b. Le sou - ve - nir de vous me tu -

2a. Quant vous es - tes hors de ma veu -
2b. Le sou - ve - nir de vous me tu -

4

e, je me plains et diz a par moy:
e, mon seul bien, quant je ne vous voy.

e, je me plains et diz a par moy:
e, mon seul bien, quant je ne vous voy.

e, je me plains et diz a par moy:
e, mon seul bien, quant je ne vous voy.

1) *Contratenor*, bar 18.2 is two *Semiminimae h-g* and a *minima c* (changed in accordance with Copenhagen and Florence 2356).

Laborde no. 43

Le souvenir de vous me tue [Morton]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 55V-56

[Superius] Mensura = ♩

1.4. Le sou - ve - nir de vous me tu -
 3. Seul - le de - meu - re des - pour - veu -

4
 e, mon seul bien, quant je ne vous
 e, d'a - me nul con - fort ne res -

8
 voy; car je vous ju - re seur sans fai - ma
 say, et si seuf - fre sans sans fai - re_ef -

12
 foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vous - tre re - ve -

15
 foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vous - tre re - ve -

1) Superius, bar 12.1-2 is a *semibrevis* and two *minimae* (error).

2) Superius, bars 12.3-13.3 are missing in MS (error).

3) Contra, bar 14.3, the B-flat is a *semibrevis* (error).

4) Tenor, bar 14.3, the last note is *g* (error).

5) Contra, bar 15.3, the *minima*-rest is missing (error).

17

du - - - e.
nu - - - e.

du - - - e.
nu - - - e.

du - - - e.
nu - - - e.

2a. Quant vous es - tes hors de ma veu - e, je
2b. Le sou - ve - nir de vous me tu - e, mon

2a. Quant vous es - tes hors de ma veu - e, je me
2b. Le sou - ve - nir de vous me tu - e, mon seul

2a. Quant vous es - tes hors de ma veu - e,
2b. Le sou - ve - nir de vous me tu - e,

5

me seul plains bien, et quant diz je a ne par vous moy: voy.

plains bien, et quant diz je a ne par vous moy: voy.

je me plains et diz a par moy:
mon seul bien, quant je ne vous voy.

Leuven no. 4

Le souvenir de vous me tue [Morton]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 5^v-6

[Superius] Mensura = ♩

Tenor

Contraténor

1.4. Le sou - ve - nir de vous me tu -
 3. Seul - le de - meu - re des - pour - veu -

4

e, mon seul bien, puis que ne vous
 e, d'a - me nul con - que fort ne res -

8

vo; car je vous ju - re sur ma
 zoy, ce dueil por - te sans fai - re_ef -

12

foy: Sans vous ma joy - e est per -
 froy jus - ques a vous - tre re - - ve -

3)

foy: Sans vous ma joy - e est per -
 froy jus - ques a vous - tre re - - ve -

foy: Sans vous ma joy - e est per -
 froy jus - ques a vous - tre re - - ve -

17

du - - - e.
nu - - - e.

du - - - e.
nu - - - e.

du - - - e.
nu - - - e.

2a. Quant vous es - tes hors de ma veu - e, je plains
2b. Le sou - ve - nir de vous me tu - e, mon seul

2a. Quant vous es - tes hors de ma veu - e, je plains
2b. Le sou - ve - nir de vous me tu - e, mon seul

2a. Quant vous es - tes hors de ma veu - e,
2b. Le sou - ve - nir de vous me tu - e,

5

plains seul bien, en puis di - sant que tout par vous moy: voy.

en bien, puis di - sant que tout par vous moy: voy.

je plains en di - sant que tout par moy:
mon seul bien, puis que ne vous voy.

- 1) Tenor, b. 7.2, e-c (error).
- 2) Contratenor, b. 11.2, F (error).
- 3) Tenor, b. 13.1-2, semibrevis - 2 minimae: c'-a-c' (error).
- 4) Comtratenor, b. 18.1, 2 minimae: c-f (error).

Wolfenbüttel no. 38

Le souvenir de vous me tue [Morton]

Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag., ff. 47^v-48

[Superius] Mensura = ♩

1.4. Le sou - ve - nir de vous me tu -
 3. Seul - le de - meu - re des - pour - veu -

4 e, mon seul bien, quant je ne vous
 e, d'a - me nul con - fort ne re -

8 voy; car je vous ju - re sur ma
 çay, et si seuf - fre sans fai - re_ef -

12 1) foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vos - tre re - ve -

2) foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vos - tre re - ve -

3) foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vos - tre re - ve -

4) foy: Sans vous ma li - es - se_est per -
 fray jus - ques a vos - tre re - ve -

1) Superius, bar 12.1-2 is a *semibrevis* and two *minimae* (error).
 2) Superius, bars 12.3-13.3 are missing in MS (error).

3) Contra, bars 12.3-13.1, the *semibrevis* is *g* (error).
 4) Contra, bar 14.3, the B-flat is a *semibrevis* (error).

17

du - - - - e.
nu - - - - e.

du - - - - e.
nu - - - - e.

du - - - - e.
nu - - - - e.

2a. Quant vous es - tes hors de ma veu - e, je
2b. Le sou - ve - nir de vous me tu - e, mon

2a. Quant vous es - tes hors de ma veu - e, je me
2b. Le sou - ve - nir de vous me tu - e, mon seul

2a. Quant vous es - tes hors de ma veu - e,
2b. Le sou - ve - nir de vous me tu - e,

5

me seul plains bien, et quant diz je a ne par vous moy: voy.

plains bien, et quant diz je a ne par vous moy: voy.

je me plains et diz a par moy:
mon seul bien, quant je ne vous voy.