

Michelet

S'il advient que mon deuil me tue a 3

Edition and comments by
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<http://chansonniers.pwch.dk/CH/CH026.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

- Florence 176 Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176

Text sources

- Berlin 78.B.17 Berlin, Staatsliche Museen der Stiftung Preußischer Kulturbesitz, Kupferstichkabinett, Ms. 78.B.17
(Chansonnier Rohan)
- Jardin 1501 *Le Jardin de plaisance et fleur de rethorique*, Paris, [Antoine Verard, 1501]

Literature

- Löpelmann 1923 M. Löpelmann (ed.), *Die Liederhandschrift des Cardinals de Rohan* (Gesellschaft für romanische Litteratur, Band 44) Göttingen 1923

S'il advient que mon deuil me tue 3v · Michelet

Appearance in the group of related chansonniers:

- *Copenhagen f. 31 »S'il advient« 2v [3v] (T and C only)
- *Dijon ff. 8v-9 »S'il advient que mon deuil me tue« 3v
- *Laborde ff. 37v-38 »S'il advient que mon deuil me tue« 3v
- *Leuven ff. 21v-22 »S'il advient que mon dueil me tue« 3v
- *Nivelle ff. 77v-78 »S'il advient que mon dueil me tue« 3v
- *Wolfenbüttel ff. 46v-47 »S'il advient que mon dueil me tue« 3v

Other musical sources:

Florence 176 ff. 85v-86 »S'il advient que mon deuil me tue« 3v Michelet

Text: Rondeau cinquain, full text in Dijon, Laborde, Leuven, Nivelle and Wolfenbüttel, also in Berlin 78.B.17 ff. 78-78v (no.118), ed.: Löpeltmann 1923, p. 110, Jardin 1501 f. 81 (no. 208); after Nivelle:

S'il advient que mon dueil me tue
pour vous, ma seule chere tenue, (1)
je tiens qu'Amours sera d'acord (2)
que je vous charge de ma mort
affin que vous soiez cogne.

Helas! or estes vous tenue
tout l'onneur qui est soubz la nue, (3)
mais vostre loz se perdra fort, (4)

*s'il advient que mon deuil me tue
pour vous, ma seule chere tenue.*

Se ma cause est bien debatue
devant la court d'Amours et veue, (4)
pensez vous que vous n'avez tort?
Si avez voir s'il vient au fort:
Ma fin vous sera chere vendue.

*S'il advient que mon dueil me tue
pour vous, ma seule chere tenue,
je tiens qu'Amours sera d'acord
que je vous charge de ma mort
affin que vous soiez cogne.*

If it happens that my grief kills me
because of you, my sole beloved,
I think that Amour will accord
that I charge you with my death
so that you shall be notorious.

Alas! Now you are renowned
as everything honourable below the sky,
but your fame will suffer badly,

if it happens that my grief kills me
because of you, my sole beloved.

If my case is well argued
before the court of Amour and decided,
don't you think that you shall lose?
Indeed you shall, if it comes to that:
My end will cost you dearly.

If it happens that my grief kills me
because of you, my sole beloved,
I think that Amour will accord
that I charge you with my death
so that you shall be notorious.

Many differences in spelling can be found in the sources. The most important textual variants are the following:

- 1) Leuven, line 2, "... seulle cher tenue"
- 2) Laborde lines 3-4, "je tien qu'Amour sera decort / et si vous prometz fus ma mort"
- 3) Dijon and Leuven, line 7, "le chef d'onneur dessoubz la nue"
- 4) Laborde, line 8, "mais vostre loz sera perdu"; Leuven, "mais voustre bruit ..."
- 5) Wolfenbüttel, lines 12-14, "devant le dieu d'Amours et veue / pensez vous que n'avez pas tort / si avez et si vient au fort"

Evaluation of the sources:

»S'il advient que mon dueil me tue« is present in all six 'Loire Valley' chansonniers, and no one among the five different scribes has cared to mention the composer of this apparently very well known song. Only the slightly later Italian MS Florence 176 gives the composer's name as "Michelet", an elusive musician.¹ That the chanson had a wide circulation is attested by the fact that the five versions (Dijon and the mutilated copy in Copenhagen were presumably identical and count as one) show quite many differences in their poetic texts (see above) and in details of the music (see the transcriptions).

One trait divides them into two groups, namely the introductory *brevis* general rest, which is found in the two copies by the Dijon scribe (Copenhagen and Dijon), in Leuven and Nivelles – the song was added to Nivelles by the later hand B – and in Florence 176, and which does not appear in Laborde and Wolfenbüttel (the whole-bar *brevis* general pause is not included in the count of bars). Laborde and Wolfenbüttel also diverge by connecting lines 2 and 3 with a stepwise figure in the contratenor (b. 19).

Dijon (and Copenhagen) differs from the other sources by signalling a flat in the first staff of superius. This conforms to the omission of the natural in the tenor in bar 20, which otherwise seems to be an integral part of the chanson's expression and is found in Nivelles, Laborde and Wolfenbüttel – but not in Florence 176! Dijon/Copenhagen and Leuven have a connecting figure between lines 1-2 in the contratenor (bb. 7-8), which is far more elegant than in the other sources. Instead of rising from an octave below the preceding cadence tone to the third in the next concord (*c-f-c'*), it reverses the movement and introduces a bit of tonal colouring by beginning on the third below and ending in an octave leap (*a-f-c-c'*).

While the Dijon version appeared to want to add flats, the Leuven version is without flats (hexachordal signatures as well as accidentals). It looks as if an attempt has been made to redo the song in Mixolydian. It was not successful, and it not advisable to use the copy in Leuven for a performance. Its music and text is basically quite close to the Copenhagen/Dijon version. However, in bars 14-15 the lower voices move through a G major triad – the ligature in the contratenor has been corrected from *g-a* to *g-b* – which creates an additional dissonance against the upper voice. The fourth line (from bar 32) has been prolonged with a *brevis*-value in order to make a stepwise descent in the upper voice possible. The tenor voice has been adjusted accordingly by inserting a *brevis g'* following bar 36, but this value is missing in the contratenor. The clef is here changed at bar 36.2 and the passage has been erased and rewritten. This may have caused the missing notes, but it is difficult to imagine how the three-part structure should be amended without going back to the original composition. In bar 42 (in Leuven bar 43!) the second note in the ligature has become a *c'* probably to avoid the forced b-flat in the next bar. This change combined with a rhythmical adjustment of the upper voice results in quite intolerable dissonances.

1 Cf. David Fallows, *A Catalogue of Polyphonic Songs, 1415-1480*. Oxford 1999., p. 708.

Dijon/Copenhagen, Leuven and Wolfenbüttel end the setting with an old-fashioned cadence formula involving an octave leap in the contratenor. Nivelles, Laborde and Florence 176 all modernized this trait. The flickering picture drawn by the sources indicate that the song had been in circulation for an extended period of time before it reached this group of sources, which happened to be the earliest to survive the dangers of musical use, and that some insecurity about its characteristics had crept into its transmission.

Comments on text and music:

The rondeau cinquin expresses a cry of despair from the rejected lover who warns the lady that her renown will suffer badly: “Ma fin vous sera chere vendue”. The musical setting was quite conventional and old-fashioned when the sources were copied – probably the poem was the strongest argument for the song’s popularity.

Superius and tenor carries the words in a self-sufficient duet, starting every line but the last in homorhythmic declamation in a fixed pattern (involving a *brevis*, two *semibreves*, and a *brevis* again) with lots of parallel thirds and sixths. The contratenor fills out above and below the tenor and in between phrases. In three of the sources (Nivelles, Laborde and Wolfenbüttel) the most important element of contrast is fluctuation between B flat and B natural. The natural sign in the tenor in bar 20 decisively influences the sound of the third line, and in the fifth line, which clearly is meant to be dissimilar from the other lines – it also carries the punch lines of the poem –, the contrapuntally necessary use of B-flat in the superius (a notated flat in Laborde) also colours the sound (bb. 39 ff), but is avoided – without success – in Leuven. Moreover this line is very extended (covering a third of the setting), very syncopated (also involving the contratenor), and ends in a freely formed three-part imitation of a standard motive, the improvisatory pattern upon the final note C: the safe concords of 5-6-5-3-(4-3-)1. The last line is typically designed to counterbalance the three phrases of the first section in the rondeau.

The meaning of the poem imposes a shortening of the refrain in the second couplet, which has to stop after the second line. This seems to have been to intention of the composer and was anticipated in the setting’s layout: The setting of text line 3 leads into a cadence on C (b. 28), which at once is extended and comes to rest on G with the major third as the highest sounding note, and line 2 fittingly ends in a straight cadence on G (b. 18). In this way the couplets with a shortened refrain form a rounded entity with the tonally contrasting 3rd line (which the Dijon scribe disagreed on) in the middle.

The introductory *brevis* rest in all voices (in Dijon/Copenhagen, Leuven, Nivelles and Florence 176) seems not to have any practical function in a performance. In a way it connects the song to two songs by Busnoys, which is placed just before it in the Copenhagen chansonnier, »Soudainement mon cueur a pris« and »Quant vous me ferez plus de bien« (nos. 23-24 in Copenhagen),² and which show similar rests. It is thinkable that the rests in this case just signal the homorhythmical start of the song; see further my note ‘On chansons starting with a general pause’.³

2 At <http://chansonniers.pwch.dk/CH/CH023.html> and <http://chansonniers.pwch.dk/CH/CH024.html>.

3 At <http://chansonniers.pwch.dk/NOTES/GeneralPause.html>.

Copenhagen no. 26

Copenhagen, The Royal Library, MS Thott 291 8°, f. 31¹)

S'il advient que mon deul me tue [Michelet]

Dijon no. 3

Dijon, Bibliothèque Municipale, MS 517, ff. 8^v-9

[Superius]

2) Mensura = \circ

3)

1.4. S'il ad - vient que mon deul me tu - - e
 3. Ce ma cau - se est bien de - ba - tu - - e

Tenor

1.4. S'il ad - vient que mon deul me tu - - e
 3. Ce ma cau - se est bien de - ba - tu - - e

Contratenor

1.4. S'il ad - vient que mon deul me tu - - e
 3. Ce ma cau - se est bien de - ba - tu - - e

10

pour vous, ma seule che - re te - nu - - e,
 de - vant la cours d'A - mours et veu - - e,

pour vous, ma seule che - re te - nu - - e,
 de - vant la cours d'A - mours et veu - - e,

pour vous, ma seule che - re te - nu - - e,
 de - vant la cours d'A - mours et veu - - e,

20

je tiens qu'A - mours se - - - ra d'a -
 pen - sez vous que vous n'a - - - rez tort?

je tiens qu'A - mours se - - - ra d'a -
 pen - sez vous que vous n'a - - - rez tort?

je tiens qu'A - mours se - - - ra d'a -
 pen - sez vous que vous n'a - - - rez tort?

1) Copenhagen: Only *Tenor* and *Contratenor* as the preceding folio containing the superius is missing in the MS.

2) Dijon: The superius part has a signature of one flat in the first staff only (bb. 1-11). This signature has been interpreted as a notated accidental affecting the single *b*' in the staff (b. 3).

3) All voices, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.

30

cord que Si je vous char - ge de ma au
 Si a - rez voir s'il vient au

cord que Si je vous char - ge de ma au
 Si a - rez voir s'il vient au

cord que Si je vous char - ge de ma au
 Si a - rez voir s'il vient au

39

mort fort: af - fin que vous se - soi - ra
 Ma fin 1) vous se - ra

mort fort: af - fin que vous se - ra soi - cher
 Ma fin vous se - ra

mort fort: af - fin que vous se - ra soi - cher
 Ma fin vous se - ra

50

ez cher con - ven - gnu - du - e.
 cher ven - du - e.

ez con - ven - gnu - du - e.
 ven - du - e.

ez con - ven - gnu - du - e.
 ven - du - e.

2a. He - las! or es - tes vous te - nu - e

2a. He - las! or es - tes vous te - nu - e

2a. He - las! or es - tes vous te - nu - e

1) Dijon, Tenor, bars 42-45, the ligature includes bars 43-44 only.

10

le chef d'on - neur des - soubz la nu - e,

le chef d'on - neur des - soubz la nu - - - e,

le chef d'on - neur des - soubz la nu - e,

20

mais vos - tre loer se per - dra fort,

mais vos - tre loer se per - dra fort,

mais vos - tre loer se per - dra fort,

1)

2b. s'il ad - vient que mon deul me tu - - - e

2b. s'il ad - vient que mon deul me tu - - - e

2b. s'il ad - vient que mon deul me tu - e

10

pour vous, ma seule che - re te - nu - e.

pour vous, ma seule che - re te - nu - - - e.

pour vous, ma seule che - re te - nu - e.

1) *Text 2b*: This rondeau can only be performed with a shortened second *couplet*. The meaning of the poem does not permit an inclusion of the 3rd line. An alternative solution could be to perform one line only (to stop after the words "... me tue").

Laborde no. 27

S'il advient que mon deul me tue [Michelet]

Washington D.C., Library of Congress, MS M2.1 L25 Case, ff. 37^v-38

[Superius] Mensura = \circ

1.4. S'il ad - vient que mon deul me tu - - - e
 3. Se ma cau - se_est bien de - ba - tu - - - e

Tenor

1.4. S'il ad - vient que mon deul me tu - e
 3. Se ma cau - se_est bien de - ba - tu - - - e

Contra

1.4. S'il ad - vient que mon deul me tu - e
 3. Se ma cau - se_est bien de - ba - tu - - - e

10

pour de - vant la court che - re te - - nu - e,
 de - vant la court d'A - mours et veu - e,
 pour de - vant la court che - re te - - nu - e,
 de - vant la court d'A - mours et veu - e,

20

je tien qu'a - mour se - - - ra de -
 pen - ses vous que vous n'a - - - ies tort?
 je tien qu'a - mour se - - - ra de -
 pen - ses vous que vous n'a - - - ies tort?
 je tien qu'a - mour se - - - ra de -
 pen - ses vous que vous n'a - - - ies tort?

30

cort et si vous pro - metz fus ma
 Si a - rez voir s'il vient au
 cort et si vous pro - metz fus ma
 Si a - rez voir s'il vient au
 cort et si vous pro - metz fus ma
 Si a - rez voir s'il vient au

39

mort fort: af Ma fin que vous se - ra soi che -

mort fort: af - fin que vous se - ra soi che -

mort fort: af - fin que vous se - ra soi che -

50

ez chere cog ven - neu du - e.

ez re cog ven - neu du - e.

ez re cog ven - neu du - e.

2a. He - las! or es - tez vous te - nu - e

2a. He - las! or es - tez vous te - nu - e

2a. He - las! or es - tez vous te - nu - e

2a. He - las! or es - tez vous te - nu - e

10

tout l'on - neur qui est soubz la nu - e,

tout l'on - neur qui est soubz la nu - e,

tout l'on - neur qui est soubz la nu - e,

20

mais vos-tre loz se - - - - ra per - du,

mais vos-tre loz se - - - - ra per - du,

mais vos - - tre loz se - ra per - du,

1)

2b. s'il ad - vient que mon deul me tu - - e

2b. s'il ad - vient que mon deul me tu - e

2b. s'il ad - vient que mon deul me tu - e

10

pour vous, ma seulle che - re te - - nu - e.

pour vous, ma seulle che - re te - nu - - - e.


pour vous, ma seulle che - re te - - - nu - e.

1) *Text 2b*: This rondeau can only be performed with a shortened second *couplet*. The meaning of the poem does not permit an inclusion of the 3rd line. An alternative solution could be to perform one line only (to stop after the words "... me tue").

Leuven no. 17

S'il advient que mon dueil me tue [Michelet]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 21^v-22

[Superius] 1) Mensura = 

2) S'il ad - vient que mon dueil me tu - - e

Tenor

S'il ad - vient

Contratenor

S'il ad - - vient

10

pour vous, ma seul - le cher te - nu - e,

3)

20

je tiens qu'A - mours se - - - ra d'a - - -

30

cord que je vous char - ge de ma

4)

40 5)

mort af - - - fin que vous soi -

51

- - ez con - gneu - - e.

Helas! or estez vous tenue
le chef d'onneur dessoubz la nue,
mais voustre bruit se perdra fort,

s'il advient ...

Si ma cause est bien debatue
davant la court d'Amours et veue,
pensez vous que vous n'arez tort?
Si aurez voir s'il vient au fort:
Ma fin vous sera cher vendue.

S'il advient ...

- 1) This copy of the song contains so many errors that it cannot be performed using the manuscript.
- 2) *All voices*, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.
- 3) *Contratenor*, b. 15.2, an *a* has been carefully erased and replaced.
- 4) *Contratenor*, bb. 34.2-37.1, this passage has been erased and replaced; two *semibreves* are missing; a change of clef happens at b. 36.2.
- 5) *Superius and tenor*, bb. 41-45 is carefully copied, but corrupt.
- 6) *Contratenor*, b. 47.2 is *c*.

Nivelle no. 64

S'il advient que mon dueil me tue [Michelet]

Paris, Bibliothèque nationale, Rés. Vmc. ms. 57,
Chansonnier Nivelle de la Chaussée, ff. 77V-78

[Superius] Mensura = 

1) 1.4. S'il ad-vient que mon dueil me tu - - e
3. Se ma cau-se_est bien de-ba-tu - - e

Tenor

1.4. S'il ad-vient que mon dueil me tu - - e
3. Se ma cau-se_est bien de-ba-tu - - e

Contratenor

1.4. S'il ad-vient que mon dueil me tu - e
3. Se ma cau-se_est bien de-ba - - - tu - e

10

pour de - vant la court che - re te - nu - - e,
de - vant la court d'A - mours et veu - - e,

pour de - vant la court che - re te - nu - - e,
de - vant la court d'A - mours et veu - - e,

pour de - vant la court che - re te - nu - - e,
de - vant la court d'A - mours et veu - - e,

20

je tien qu'A - mour se - - - ra d'a -
pen - sez vous que vous n'a - - - iez tort?

je tien qu'A - mour se - - - ra d'a -
pen - sez vous que vous n'a - - - iez tort?

je tien qu'A - mour se - - - ra d'a -
pen - sez vous que vous n'a - - - iez tort?

30

cord que je vous char - ge de ma
Si a - rez voir s'il vient au

cord que je vous char - ge de ma
Si a - rez voir s'il vient au

cord que je vous char - ge de ma
Si a - rez voir s'il vient au

1) All voices, the introductory *brevis* rest is not to be performed and therefore omitted in the count of bars.

2) Contratenor, bar 34.1, the rest is missing (error).

39

mort fort: Ma fin que vous se - ra soi - che -

mort fort: Ma fin que vous se - ra soi - che -

mort fort: Ma fin que vous se - ra soi - che -

50

ez chere cog ven - nu - e.
re ven - du - e.

ez re cog ven - nu - e.
re ven - du - e.

ez re cog ven - nu - e.
re ven - du - e.

2a. He - las! or es - tes vous te - nu - e

2a. He - las! or es - tes vous te - nu - e

2a. He - las! or es - tes vous te - nu - e

2a. He - las! or es - tes vous te - nu - e

10

tout l'on - neur qui est soubz la nu - e,

tout l'on - neur qui est soubz la nu - e,

tout l'on - neur qui est soubz la nu - e,

20

mais vos-tre loz se per - dra fort,

mais vos-tre loz se per - dra fort,

mais vos - tre loz se per - dra fort,

1)

2b. s'il ad - vient que mon dueil me tu - - e

2b. s'il ad - vient que mon dueil me tu - - e

2b. s'il ad - vient que mon dueil me tu - e

10

pour vous, ma seule che - re te - nu - e.

pour vous, ma seule che - re te - nu - - - e.

pour vous, ma seule che - re te - nu - e.

1) *Text 2b*: This rondeau can only be performed with a shortened second *couplet*. The meaning of the poem does not permit an inclusion of the 3rd line. An alternative solution could be to perform one line only (to stop after the words "... me tue").

Wolfenbüttel no. 37

S'il advient que mon dueil me tue [Michelet]

Wolfenbüttel, Herzog August Bibliothek, Codex Guelf. 287 Extravag., ff. 46^v-47

[Superius] Mensura = \circ

1.4. S'il ad - vient que mon dueil me tu - - - e
 3. Se ma cau - se_est bien de - ba - tu - - - e

Tenor

1.4. S'il ad - vient que mon dueil me tu - - e
 3. Se ma cau - se_est bien de - ba - tu - - e

Contra

1.4. S'il ad - vient que mon dueil me tu - e
 3. Se ma cau - se_est bien de - ba - tu - - - tu - e

10

pour de - vant le dieu che - re te - - nu - - e,
 de - vant le dieu d'A - mours et veu - e,

pour vous, ma tant che - re te - nu - e,
 de - vant le dieu d'A - mours et veu - e,

pour vous, ma tant che - re te - nu - e,
 de - vant le dieu d'A - mours et veu - e,

20

je tiens qu'A - mour se - - - ra d'ac -
 pen - sez vous que n'a - - - yez pas

je tiens qu'A - mour se - - - ra d'ac -
 pen - sez vous que n'a - - - yez pas

je tiens qu'A - mour se - - - ra d'ac -
 pen - sez vous que n'a - - - yez pas

30

cord tort? que je vous char - ge de ma
 tort? Si a - vez et si vient au

cord tort? que je vous char - ge de ma
 tort? Si a - vez et si vient au

cord tort? que je vous char - ge de ma
 tort? Si a - vez et si vient au

39

mort fort: Ma fin que vous se - ra soy - cher

mort fort: Ma fin que vous se - ra soy - cher

mort fort: Ma fin que vous se - ra soy - cher

50

ez cher con - ven - gnu - du - e.

ez con - ven - gnu - du - e.

ez con - ven - gnu - du - e.

2a. He - las! or es - tes vous te - nu - e

2a. He - las! or es - tes vous te - nu - e

2a. He - las! or es - tes vous te - nu - e

10

tout l'on - neur qui est soubz la nu - e,

tout l'on - neur qui est soubz la nu - e,

tout l'on - neur qui est soubz la nu - e,

1) Tenor, bars 51.2-52.1, the *g'* is written as a *longa* (error).

2) Tenor, bar 54, the *c'* is written as a dotted *brevis*, and the following 3 notes are missing (bb. 55-56.1; errors).

20

maiz vos-tre los se per - dra fort,

maiz vos-tre los se per - dra fort,

maiz vos - tre los se per - dra fort,

1)

2b. s'il ad - vient que mon dueil me tu - e

2b. s'il ad - vient que mon dueil me tu - e

2b. s'il ad - vient que mon dueil me tu - e

10

pour vous, ma tant che - re te - nu - e.

pour vous, ma tant che - re te - nu - e.

pour vous, ma tant che - re te - nu - e.

1) *Text 2b*: This rondeau can only be performed with a shortened second *couplet*. The meaning of the poem does not permit an inclusion of the 3rd line. An alternative solution could be to perform one line only (to stop after the words "... me tue").