

Gilles Mureau

*Je ne fais plus, je ne dis ne escriis a 3*

Edition and comments by  
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July 2011, revised April 2017

<http://chansonniers.pwch.dk/CH/CH275.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*

Bologna Q17	Bologna, Civico Museo Bibliografico Musicale, MS Q17
Coænhagen 1848	København, The Royal Library, MS Ny Kgl. Samling 1848 2°
Florence 121	Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.121
Florence 176	Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.176
Florence 178	Firenze, Biblioteca Nazionale Centrale, Ms. Magl. xix.178
Florence 229	Firenze, Biblioteca Nazionale Centrale, MS Banco Rari 229
Florence 2356	Firenze, Biblioteca Riccardiana, Ms. 2356
Florence 2794	Firenze, Biblioteca Riccardiana, Ms. 2794
Paris 15123	Paris, Bibliothèque Nationale, ms. f.fr. 15123 (Chansonnier Pixérécourt)
Paris 2245	Paris, Bibliothèque Nationale, ms. f.fr. 2245
Petrucchi 1501	Petrucchi, <i>Harmonice Musices Odhecaton A</i> , Venezia 1501
Rome XIII.27	Roma, Città del Vaticano, Biblioteca Apostolica Vaticana, Ms. Cappella Giulia, XIII.27
Sankt Gallen 462	Sankt Gallen, Stiftsbibliothek, Ms. 462
Segovia	Segovia, Archivo Capitular de la Catedral, MS s.s.
Sevilla 5-1-43	Sevilla, Biblioteca Capitular y Colombina, MS 5-1-43
Turin I.27	Torino, Biblioteca Nazionale Universitaria, Ms. Ris.mus. I.27
Washington M2.1 M6	Washington, D.C., Library of Congress, MS M2.1 M6 Case (Wolfheim fragment)

### *Text sources*

Paris 1719	Paris, Bibliothèque Nationale, ms. f.fr. 1719
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### Literature

Fallows 1999	David Fallows, <i>A Catalogue of Polyphonic Songs, 1415-1480</i> . Oxford 1999
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*Je ne fais plus, je ne dis ne escriis* 3v · Mureau, Gilles

*Appearance in the group of related chansonniers:*

\*Leuven ff. 27v-29 »Je ne fays plus, je ne dys ne escrips« 3v

*Additional main sources:*

\*Florence 176 ff. 73v-75 »Je ne fay plus je ne dis« 3v G. muream

\*Florence 2794 ff. 50v-51 »Je ne fais plus, ne ne ditz ne escriis« 3v

*Other sources dated before c 1500:*

Bologna Q17 ff. 37v-38 »Je ne fais« 3v A busnois

Florence 178 ff. 40v-41 »Je ne fai plus« 3v

Florence 229 ff. 54v-55 »Je ne fay plus ne je ne dis ne escrips« 3v Antonius busnoys

Florence 2356 ff. 6v-7 »Jenephai« 3v

Paris 15123 ff. 177v-178 »Je ne fais plus je ne dis ne escrips« 3v

Paris 2245 ff. 23v-24 »Je ne fais plus je ne dis ne escrips« 3v mureau

Rome XIII.27 ff. 19v-20 3v »Je ne fay plus« Gil murieu

Sevilla 5-1-43 ff. 25v-26 »Je ne fay plus« 3v

*Sources dated later than c 1500:*

Copenhagen 1848 p. 97 »Je ne fais plus ne je ne dis« 3v

Florence 121 ff. 26v-27 »Je ne fai plus« 3v

Petrucchi 1501 ff. 10v-11 »Je ne fais plus« 4v (Altus "Si placet")

Sankt Gallen 462 p. 85 »Je ne fais plus je ne dis ne escrips« 3v

Segovia f. 181v »Je ne fay plus« 3v Loysette Compere

Turin I.27 f. 47 »Au joly moys de may« 3v

Washington M2.1 M6 ff. 11v-12 »Jene fai plus« 3v

*For intabulations and citations, see Fallows 1999 p. 209.*

*Text:* Rondeau tercet layé; full text in Leuven, Florence 2794 and Paris 2245; also in Paris 1719 f. 39-39v (crossed out).

After Florence 2794:

Je ne fais plus, je ne dis ne escriis, (1)  
en mes escriis  
l'en trouvera mes regretz et mes plains  
de larmes plains,  
Ou, le moins mal que je puis, les descriis.

Toute ma joye est de souppirs et cris  
en dueil acris; (2)  
il est a naistre, cil a qui je m'en plains.

*Je ne fais plus, je ne dis ne escriis,  
en mes escriis  
l'en trouvera mes regretz et mes plains.*

I do nothing more, I do not speak nor write,  
in my writings  
you will find my regrets and complaints  
filled with tears,  
or I, the least poorly I can, describe them.

All my joy has by sighs and cries  
grown into pain;  
he is still to be born, he to whom I will complain.

I do nothing more, I do not speak nor write,  
in my writings  
you will find my regrets and complaints.

Se mes sens ont aucuns doulz motz escrits,  
il sont prescris;  
je passe temps par desers et par plains,  
et la me plains  
d'aucunes gens plus traittres qu'Antecrix.

Je ne fais plus, *je ne dis ne escrits,*  
*en mes escrits*  
*l'en trouvera mes regretz et mes plains*  
*de larmes plains,*  
*Ou, le moins mal que je puis, les descriis.*

1) Florence 2794, line 1, "... ne ne ditz"

2) Florence 2794, line 7, "en dueil et cris", changed in accordance with Paris 2245.

After Leuven:

Je ne fays plus, je ne dys ne escrips,  
en mains escrits (1)  
l'on trouvera mes regretz et mes plains,  
des livres plains,  
ou, le mains mal que je puis, les escrips. (2)

Toute ma joye est de sourpirs et escrits  
en dueil concris;  
il est a naistre a qui je m'en plains.

Je ne fays *plus, je ne dys ne escrips,*  
*en mains escrits*  
*l'on trouvera mes regretz et mes plains.*

Si mes sens ont aulcuns doulx motz escrits, (3)  
ilz sont perscris; (4)  
je passe temps par desers et par plains. (5)  
Helas, me plains (6)  
d'aucunes gens plus traittres qu'Entecris.

Je be fays *plus, je ne dys ne escrips,*  
*en mains escrits*  
*l'on trouvera mes regretz et mes plains,*  
*des livres plains,*  
*ou, le mains mal que je puis, les escrips.*

1) Paris 1719, line 2, "en maintz escriptz"

2) Paris 1719, line 5, "... descriptz"

3) Paris 1719, line 12, "... rescriptz"

4) Paris 1719, line 13, "... parscripztz"

5) Paris 1719, line 14, "... par destroys ..."

6) Paris 1719, line 15, "la me complains"

If my mind ever did write any sweet words,  
they are damned;  
I pass time in abandonment and grievance,  
and there I grieve  
that some people are more treacherous than Antichrist.

I do nothing more, I do not speak nor write,  
in my writings  
you will find my regrets and complaints  
filled with tears,  
or I, the least poorly I can, describe them.

I do nothing more, I do not speak nor write,  
in many writings  
one will find my regrets and complaints,  
books filled with complaints  
where I, the least poorly I can, write them.

All my joy has by sighs and cries  
grown into pain;  
he is still to be born to whom I will complain.

I do nothing more, I do not speak nor write,  
in many writings  
one will find my regrets and complaints.

If my mind ever did write any sweet words,  
they are damned;  
I pass time in abandonment and grievance;  
alas, I grieve  
that some people are more treacherous than Antichrist.

I do nothing more, I do not speak nor write,  
in many writings  
one will find my regrets and complaints,  
books filled with complaints  
where I, the least poorly I can, write them.

### *Evaluation of the sources:*

The earliest sources seem to be the Leuven chansonnier, which belongs to the group of ‘Loire Valley’ chansonniers, where the song is without composer attribution, and the Italian MS Florence 176, in which it was entered around 1480 or earlier by its main scribe. His exemplar probably was French and contained the complete poem, but he only used the first words to identify the song. A slightly later hand added the composer’s name, as was the case with many other songs in this MS, among them two more chansons by Mureau. The complete poem can be found in the Leuven chansonnier and in the two other French manuscripts, that is Florence 2794, contemporary with Florence 176, and Paris 2245 from the 1490s.

The poem survives in two different versions (see above). The version characterized by its use of the words “des livres plains” as its fourth line is found in the Leuven chansonnier and in the poetry collection Paris, Bibliothèque Nationale, ms. f.fr. 1719, where it has been cancelled as quite corrupted (scored out). The refrain from this version is also found in the Italian chansonniers Florence 229 and the Pixérécourt MS (Paris 15123). This text version probably was used for most of the Italian sources, which share some notational traits that influence the performance of the poem. In Leuven and in Florence 176 the octave leap in the superius in bar 33 is included in a ligature (see the editions). This ligature forces the singer to place the word “livres” before the exposed high point in bar 33.2. The French MSS, Florence 2794 and Paris 2245, do not have this ligature; instead the octave leap is separated by a rest (see the edition). This interpretation is obviously more effective in a performance. The opposite situation is found in bar 44: Here Leuven and Florence 176 in the tenor have two *semibreves*, which allow the upper voices to pronounce the words together, while the bar in Florence 2794 is a *brevis* and part of a ligature. Paris 2245 again follows Florence 2794 (with Sevilla 5-I-43, Florence 121, Copenhagen 1848), while the majority of the Italian sources follow Florence 176.

The poem in Florence 2794 and Paris 2245 has “de larmes plains” as its fourth line, and in line 2 it has the possessive pronoun “en mes escrits” instead of the cryptical “mains/maintz”. On the whole the poem in Florence 2794 seems more fluent and consistent. It is worth remarking that its spelling underscores the poem’s use of *rime equivoque*, which is not as evident in other sources in which “escrits” is spelled “escrips”. The last spelling blurs the homonymous final words in all verse lines.

The song was apparently widely circulated in the 1470s, and many lesser differences appear between the sources concerning ligatures, tone repetitions and accidentals. The earliest sources show on the surface only few variants, but the differences in the poems and the details mentioned above, outline two different traditions already in existence at an early date. Leuven and Florence 176 represent a tradition, which was exported to the families of Italian sources, while Florence 2794 and Paris 2245 belonged to another French tradition.

While the song in Leuven is notated in standard key signatures of one flat in each voice, it has three flats in each voice in Florence 176: Superius has flats at  $f'$ ,  $b'$  and  $f''$  positions, tenor at  $b$ ,  $f'$  and  $b'$ , and contratenor at  $e$ ,  $b$  and  $e'$ . These formations of flats supply quite sure evidence that the song originally was notated without letter clefs – in formations of *fa*-clefs alone, three or two flats in each voice are typical. This means that “Je ne fais plus” was not notated at a fixed pitch, but could be performed at any convenient

pitch; if letter clefs were imagined, two sets of such clefs were available a fifth apart. The relatively restricted tessitura of “Je ne fais plus” (*d-g'*) permits a performance a fifth lower. The *fa*-clef notation seems to have been used by composers around Binchois and in Central France in the 1450s and the early 1460s (Ockeghem, Barbingant, Le Rouge). Knowledge of the notation soon faded away, and the songs were then transmitted in fixed-pitch notation.<sup>1</sup>

The original *fa*-clef notation had probably been misinterpreted already in the exemplar, which the main scribe of Florence 176 reproduced carefully. The flats in the contratenor should have been placed at the positions *f*, *b* and *f'* (*fa2*, *fas3*, *fas5*), which produce a standard formation of *fa*-clefs with a default reading in D-Dorian. This, of course, is readable in two sets of letter clefs too (G2, C2, C4 (G-Dorian), and C2, C4, F4 – sounding a fifth lower in C-Dorian), and it does not bring about the superfluous *e*-flat signature in the contratenor. In the French chansonnier Florence 2794, as in most other sources, the contratenor is notated with one flat only. The Pixérécourt chansonnier (Paris 15123), which was made in Florence shortly after Florence 176, maintains the erroneous three-flat signature in its contratenor.

Nine sources including Petrucci's *Odhecaton* retained the flat in the superius at *f''*, which signals the part's high tessitura. But scribes did not know what to do about the now redundant flat at the *f'* position, which apparently still circulated in many exemplars. Different impossible interpretations appear in the superius parts: In Florence 2794 flats at *e'* and *b'*; in Florence 2356 at *g'*, *b'* and *f''*; in Florence 121 at *e'*, *b'* and *f''* (this late MS also have two or three flats in the tenor and contratenor, at *b*, *e'*, *b'* and *e/f*, *b* respectively)– and Bologna Q17, Paris 2245 and Rome XIII.27 do not have a flat at all at *b'*. An unusual and soon obscure notation could have unexpected repercussions many years later!

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

This song is by Gilles Mureau. This interpretation is not only favoured by the early sources closest to France (French or copied from French exemplars), the song also appears in Florence 176 among undisputed songs by Mureau. The ascriptions to Busnoys and Compere, which appear in later sources, probably reflect the fact that Mureau as a composer had disappeared from the international scene before the 1490s – his name was simply replaced by names of more famous colleagues.

The poem is congruent with other poems, which probably stem from the hand of Mureau, cf. »Grace attendant ou la mort pour tous mes« and »Tant fort me tarde ta venue«.<sup>2</sup> It is a *rondeau tercet layé* in the not so common form with three long lines only in the refrain (with two short lines interpolated), which is combined with a *rime équivoque* pattern; in all, a rather literary pretentious concept, which is not often met in poems made for musical setting, and it involves the writing situation itself in its subject.

The lyrical musical setting adheres closely to the text. It is varied with a declamatory first section and a more animated second section. The tessitura is high (*d-g'*), and the upper voices often go in parallel thirds or sixths, the tenor occasionally crossing above the superius. The contratenor keeps below the tenor, but takes the fifth at cadences (first and

1 Concerning *fa*-clefs, see 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>.

2 Cf. [http://www.pwch.dk/chansonniers/Mureau/Flo176\\_31.html](http://www.pwch.dk/chansonniers/Mureau/Flo176_31.html) and [http://www.pwch.dk/chansonniers/Mureau/Flo176\\_48.html](http://www.pwch.dk/chansonniers/Mureau/Flo176_48.html).

fifth lines in Florence 176). The very short 2nd line “en mes/mains escrits” is integrated with the following line as a declamatory beginning, while the just as short 4th line “de larmes/des livres plains” is stretched out to a full line length by the introductory duet in parallel thirds between superius and tenor and the elaborate continuation. In this way Mureau balances his setting of the irregular verse lines. The nearly syllabic setting of the 3rd line in the tenor forces the placing of the syllable “plains” in bar 26, and thereby invites the tenor’s repeat of the last words “et mes plains”, while the outer voices slides into the fermata chord.

See further my Introduction to *The Complete Works of Gilles Mureau*.<sup>3</sup>

3 E-book at [http://www.pwch.dk/Publications/PWCH\\_Mureau.pdf](http://www.pwch.dk/Publications/PWCH_Mureau.pdf).

**Florence 2794 no. 43**

*Je ne fais plus, je ne ditz ne escrits* [Mureau]

Firenze, Firenze, Biblioteca Riccardiana, Ms. 2794, ff. 50V-51

[Superius] Mensura = 

1.4. Je ne fais plus, 2) je  
3. Se mes sens ont au -

Tenor

1.4. Je ne fais plus, je  
3. Se mes sens ont au -

Contra

1.4. Je ne fais plus, je  
3. Se mes sens ont au -

7

ne ditz ne es - - - cris,  
cuns doulz motz es - - - cris,

ne ditz ne es - - - cris,  
cuns doulz motz es - - - cris,

ne ditz ne es - cris,  
cuns doulz motz es - cris,

15

en mes es - cris l'en trou - ve - ra mes  
il sont pres - cris; je pas - se temps par

en mes es - cris l'en trou - ve - ra mes re -  
il sont pres - cris; je pas - se temps par de -

en mes es - cris l'en trou - - - ve - ra mes  
il sont pres - cris; je pas - - - se temps par

23

re - gretz et mes plains  
de - sers et par plains,

gretz et mes plains, et mes plains,  
sers et par plains, et par plains,

re - gretz et mes plains  
de - sers et par plains,

1) *Superius*, has a signature of two flats, before *b'* and *e'*; the second flat is probably a misreading of flats before *f'* and *f''* in the exemplar, cf. Florence 176.

2) *Superius*, text 1, bar 6.2 "ne ne ditz" (error).

3) *Superius*, bars 28-29, dotted *longa* (error).



30

de et 1) lar - mes plains,  
la me plains

de et lar - mes plains,  
la me plains

de et lar - mes plains,  
la me plains

37

ou, le moins mal que  
d'au - cu - nes gens plus

ou, le moins mal que je puis,  
d'au - cu - nes gens plus trait - tres

ou, le moins mal que  
d'au - cu - nes gens plus

44

je puis, les des - - - cris.  
trait - tres qu'An - - - te - - - crix.

les des - - - cris.  
qu'An - - - te - - - crix.

je puis, les des - - - cris.  
trait - tres qu'An - - - te - - - crix.

1) Tenor, bar 30.1 is a dotted *semibrevis* (error).

2a. Tou - - - te ma joye est  
2b. Je ne fais plus, je

2a. Tou - te ma joy - - - e\_est  
2b. Je ne fais plus, je

2a. Tou - - - te ma joy - - - e\_est  
2b. Je ne fais plus, je

7  
de ne soup ditz - pirs et cris  
ne es - - - cris,

de ne soup ditz - pirs et cris  
ne es - - - cris,

de ne soup ditz - pirs et cris en dueil  
ne es - - - cris, en mes

15  
en dueil 1) a - cris; il est a naistre, cil  
en mes es - cris l'en trou ve - ra mes

en dueil a - cris; il est a naistre, cil a  
en mes es - cris l'en trou ve - ra mes re -

a - - - cris; il est a naistre, cil  
es - - - cris l'en trou - - - ve - ra mes

23  
a re - qui gretz je et m'en plains.  
mes plains.

qui gretz je et m'en plains, je m'en plains.  
mes plains, plains, et mes plains.

a re - qui gretz je et m'en plains.  
mes plains.

1) Superius, text 2a, bar 16.2 has "et cris" (error).



Leuven no. 21

*Je ne fays plus, je ne dys ne escrips* [Mureau]

Leuven, Alamire Foundation, Manuscript without shelf number, ff. 27<sup>v</sup>-29

[Superius] Mensura = 

1) 1.4. Je ne fays plus, je  
3. Si mes sens ont aul -

Tenor 1.4. Je ne fays plus, je  
3. Si mes sens ont aul -

Contra 1.4. Je ne fays plus, je  
3. Si mes sens ont aul -

7  
ne dys ne es - - - crips,  
cuns doux motz es - - - cris,  
ne dys ne es - - - crips,  
cuns doux motz es - - - cris,  
ne dys ne es - - - crips, en mains  
cuns doux motz es - - - cris, ilz sont

15  
en mains es - cris l'on trou - ve - ra mes  
ilz sont pers - cris; je pas - se temps par  
en mains es - cris l'on trou - ve - ra mes re -  
ilz sont pers - cris; je pas - se temps par de -  
es - cris l'on trou - ve - ra mes  
pers - cris; je pas - se temps par

23  
re - gretz et mes plains  
de - sers et par plains.  
gretz et mes plains, et mes plains,  
sers et et par plains, et par plains.  
re - gretz et et mes plains  
de - sers et et par plains.

1) All voices, bars 28-29, the fermata notes are *breves*.

30

des liv - res me plains, plains  
He - las, me plains, plains

37

ou, le mains mal que  
d'aul - cu - nes gens plus

44

je puis, les es - crips.  
traï - tres qu'En - te - cris.

2) *Superius*, bar 31.1, the *d''* is a *minima* (error).

2a. Tou - - - te ma joye est  
2b. Je ne fays plus, je

de ne sour dys - pirs et\_es - - - cris  
ne es - - - crips,

en dueil con - cris; il est a nais - tre  
en mains es - cris l'on trou - ve - ra mes

a re - qui gretz je et m'en plains.  
re - qui gretz je et m'en plains.  
a re - qui gretz je et m'en plains.  
re - qui gretz je et m'en plains.



**Florence 176 no. 49**

Gilles Mureau, *Je ne fais plus, je ne dis ne escrips*

Firenze, Biblioteca Nazionale Centrale,  
Ms. Magl. xix.176, ff. 73V-75: G. muream

[Superius] Mensura =  $\circ$

1) 1.4. Je ne fais plus, je  
3. Si mes sens ont aul -

Tenor

1.4. Je ne fais plus, je  
3. Si mes sens ont aul -

Contratenor

1.4. Je ne fais plus, je  
3. Si mes sens ont aul -

7

ne dis ne es - - - crips,  
cuns doulx motz es - - - cris,

ne dys ne es - - - crips,  
cuns doulx motz es - - - cris,

ne dys ne es - - - crips, en mains  
cuns doulx motz es - - - cris, ilz sont

15

en mains es - cris l'on trou - ve - ra mes  
ilz sont pers - cris; je pas se temps par

en mains es - cris l'on trou - ve - ra mes re -  
ilz sont pers - cris; je pas se temps par de -

es - - - cris l'on trou - - - ve - ra mes  
pers - - - cris; je pas - - - se temps par

23

re - gretz et mes plains  
de - sers et par plains.

gretz et mes plains, et mes plains,  
sers et par plains, et par plains.

re - gretz et mes plains  
de - sers et par plains.

1) Text, only incipits in the three voices; the remainder of the poem has been supplied after the version the Leuven chansonnier ff. 27v-29.



30

des liv - res plains,  
He - las, me plains,  
plains

des liv - res plains,  
He - las, me plains,  
plains

des liv - res plains,  
He - las, me plains,  
plains

37

ou, le mains mal que  
d'aul - cu - nes gens plus

ou, le mains mal que  
d'aul - cu - nes gens plus

ou, le mains mal que  
d'aul - cu - nes gens plus

44

je puis, les es - crips.  
trai - tres qu'En - te - cris.

je puis, les es - crips.  
trai - tres qu'En - te - cris.

je puis, les es - crips.  
trai - tres qu'En - te - cris.

2a. Tou - - - te ma joye est  
2b. Je ne fays plus, je

2a. Tou - - - te ma joy plus, e\_est  
2b. Je ne fays plus, je

2a. Tou - - - te ma joy plus, - e\_est  
2b. Je ne fays plus, je

7  
de ne sour dys - pirs ne et\_es - - - cris  
ne sour dys - pirs ne et\_es - - - cris crips,  
de ne sour dys - pirs ne et\_es - - - cris  
ne sour dys - pirs ne et\_es - - - cris crips,  
de ne sour dys - pirs ne et\_es - - - cris en dueil  
ne sour dys - pirs ne et\_es - - - cris en mains

15  
en dueil con - cris; il est a nais - tre  
en mains es - cris l'on trou - ve - ra mes  
en dueil con - cris; il est a nais - tre a  
en mains es - cris l'on trou - ve - ra mes re -  
con - - - cris; il est a nais - tre  
es - - - cris l'on trou - - - ve - ra mes

23  
a re - qui gretz je et m'en plains.  
re - qui gretz je et m'en plains. plains.  
qui gretz je et m'en plains, je et m'en plains.  
qui gretz je et m'en plains, je et m'en plains. plains.  
a re - qui gretz je et m'en plains.  
re - qui gretz je et m'en plains. plains.