

Languir me fais

Pierre Attaignant, 37 chansons musicales, Paris 1528, No. 29

Tabulatur uf die Luten, Staatsbibliothek zu Berlin, Mus.ms. 40588 (1552), P. 75

Claudin de Sermisy (c.1490–1562)

8

Tenor

Lan - guir me fais sans t'a - voir of - fen -

Lute in G

0 n 2 | 0 n 2 | 4 2 B | 0 2 f | i 4 | i 0 1 | i 0 1 | 0 3 2 | 0 3 f | 5 c 0 | 5 c 0

5

8

sée, of - fen - sée plus ne m'e - scriptz

f 5 0 i 0 5 | c 3 0 2 i 0 4 i | 0 3 2 | f n | f n v 0 n | n 2 2 0 1

9

8

plus de moy ne en - quiers mais

f n 2 | f 0 2 | 4 0 v 0 n 1 | 0 p | f 5 4 0 | p f 3 2 | p c 0 | f p 5 3 2 | 0

13

8

non - ob - stant aul - tre da - me,

p i 0 | f n 2 | f 5 5 c 0 | 5 3 f | t 5 0 1 | 5 0 | f n 2 | f n 2 | p 4 c | f n 2

17

8 aul - tre da - me ne quiers

5 4 1 0 3 1 i 0 3 i 4 i 0 1

2 2 f 1 f 1

20

8 Plus tost mourir que chan - ger ma pen -

0 0 2 4 0 i 4 i i 0 0 5 5

2 2 2 f 1 1 2 f 0 0

24

8 sée, ma pen - sée.

4 5 0 i 0 5 3 0 2 i 0 4 i 0 n

2 2 e 1 1 2

Languir me fais sans t'avoir offensée,
Plus ne m'escriptz, plus de moy ne t'enquiers,
Mais nonobstant aultre Dame ne quiers:
Plus tost mourir, que changer ma pensée.

*You make me pine though I gave no offense,
You never write, nor ask if I am well,
Yet even so I want no other Belle:
I'd sooner die than let you send me hence.*

Je ne dy pas t'amour estre effacée,
Mais je me plains de l'ennuy que j'acquiers,
Et loing de toy humblement te requiers
Que loing de moy, de moy ne sois lassée.

*I do not say my love is in suspense
But that I fear I might become unwell,
So, far from you, I humbly do compel
That, far from me, with me you not be tense.*

Text: Clément Marot (1496–1544), *L'Adolescence Clementine*, 1533.

Slightly normalized French spelling.

English translation by Thomas Daughton,

https://www.cpd1.org/wiki/index.php/Languir_me_fais_sans_t'avoir_offensée

Critical notes

This score is a modern edition of a lute intabulation of the chanson “Languir me fais” by the French composer Claudin de Sermisy (ca.1490–1562), primarily known for his French chansons. But he was also a prominent composer of church music. In periods of his career he was appointed to the French Royal Chapel.

The sources of this edition are

no. 29 in a collection, *Trente et sept chansons musicales a quatre parties* (ATTAIGN), published in Paris ca. 1528 by Pierre Attaignant. The collection consists of four part books: *Superius, Contratenor, Tenor* and *Bassus* (S, A, T, B) p. 75 in a collection, *Tabulatur uf die Luten* (MUS.MS.40588), a manuscript written between 1552. Preserved in Staatsbibliothek zu Berlin as “Mus.ms. 40588”. Contains dances, preludes and intabulations of secular and sacred songs in German tablature notation. RISM ID: 466000002.

The text is by the French poet Clément Marot (1496–1544). In ATTAIGN only the initial stanza is supplied. The editor has added another stanza from the poet’s collection “L’Adolescence Clementine”, Paris 1533 (<https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb10860189-7>)

The original song has, like many early 16th century chansons its main tune in the Tenor part. The lute arrangement does indeed include that ‘cantus firmus’, but it is not easy to recognize. So the editor has added Sermisy’s Tenor part from his four-part setting in Pierre Attaignant’s collection “Trente et sept chansons musicales a quatre parties” (1528) to the modern edition. This edition comes in 4 transcriptions: German lute tablature, French lute tablature, two keyboard-like staves and a single guitar-like staff.

The editions are based on facsimiles from IMSLP. See [https://imslp.org/wiki/37_Chansons_musicales_a_quatre_parties_\(Various\)](https://imslp.org/wiki/37_Chansons_musicales_a_quatre_parties_(Various)) and [https://imslp.org/wiki/Tabulatur_uf_die_Luten_\(Various\)](https://imslp.org/wiki/Tabulatur_uf_die_Luten_(Various))

Bar No.	Part	Note No.	Comment
14	Lute		in MUS.MS.40588.