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MODALITY AND TEXT EXPRESSION IN 16TH-CENTURY FRENCH CHANSONS: REMARKS CONCERNING THE *E* MODE.

by JEAN-PIERRE OUVRARD

In an article published recently in the *Revue de Musicologie*,¹ Jeanice Brooks drew attention to a remarkable and absolutely original case of cyclic organisation, the *Premier Livre des Amours* by Anthoine de Bertrand (Le Roy and Ballard, 1576).² Bertrand's *Livre* consists of an amorous „scenario“ closely associated with Ronsard's cycle *Les Amours de Cassandre* (1552). Bertrand regrouped Ronsard's sonnets in thematic ensembles which he characterized musically by rigorous use of the eight ecclesiastical modes; he employed the modes, moreover, in a particular order.³ The *Livre* begins with nine sonnets⁴ whose modal identity proves to be homogeneous: the finals are *e* or *a* (*e* appearing hence as an extension of *a*) in *cantus durus*. To be sure, the ninth sonnet is distinguished by its final *d* in *cantus mollis*, but this is clearly the transposition of *e* to *a* with *b*-flat, as the use of *chiavette* clefs – *g*², *c*², *c*³, *c*⁴⁵ – testifies. According to Jeanice Brooks, this prefatory ensemble employs mode 4, i.e. *deuterus plagal*.

In the conclusion of her study, Jeanice Brooks suggests convincingly that Bertrand, aristocratic amateur of music (he held no musical appointment, neither in the church nor at court) and member of a humanistic circle in Toulouse, adhered to a theory of modal *ethos* which he attempted to put into practice: „Thus emerges“ she writes „the portrait of a gifted amateur, liberated from the constraints of daily cares and the necessity of producing upon demand, working in the refined intellectual ambiance of a *fin du siècle* humanist circle. It is not inconceivable that such a person would adhere to a theory of modal *ethos*, which could explain certain choices in the tonal organization of the cycle ...“⁶

¹ „Ses amours et les miennes tout ensemble“: la structure cyclique du *Premier Livre* d'Anthoine de Bertrand (Paris 1576)“, in *Les Musiciens de Ronsard* (Jean-Pierre Ouvrard, ed.), *Rev. de Musicol.* 74-2 (1988) 201-220.

² Modern edition by Henry Expert, *Anthoine de Bertrand, Premier Livre des Amours de Pierre de Ronsard*, in 2 volumes; (1. I-XIX; 2. XX-XXXV), in *Monuments de la Musique Française au temps de la Renaissance*, edited by Maurice Senart, Paris 1926. Brooks has pointed out (*op. cit.* 208), the original order of the collection has been considerably altered in Expert's edition.

³ Jeanice Brooks, *op. cit.* 208-210.

⁴ 1. *Qui voudra voir comme un Dieu*; 2. *Nature ornant la dame*; 3. *Dans le serain de sa jumelle flamme*; 4. *Je parangonne au soleil*; 5. *Ces liens d'or*; 6. *Bien qu'à grand tort*; 7. *Amour donne moy paix ou trêve*; 8. *Qui voudra voir dedans une jeunesse*; 9. *Mon dieu, mon dieu que ma maistresse est belle*.

⁵ *Op. cit.* 212.

⁶ *Ibid.* 219.

The importance which Bertrand's *Préfaces* attach to discussion of ancient testimony to the „effects“ of music supports Brooks's interpretation.⁷ Admittedly the theme was ubiquitous in those days and Bertrand was merely trying to develop an idea that was already a commonplace of humanistic reflection upon music. Suffice it to recall here Pierre Certon's *Dédicace* to his last publication, *Les Meslanges de Maistre Pierre Certon ...* (published in 1570 by Nicolas Du Chemin⁸), and the words of the humanist Pontus de Thyard: „L'intention de Musique, dit-il, semble estre de donner tel air à la parole que tout escoutant se sente passionné, et se laisse tirer à l'affection du Poëte.“⁹ The Ronsardian theme of rapture provides further testimony, to which the poet gives poetic¹⁰ as well as theoretical expression: „Car celui, Sire, lequel oyant un doux accord d'instruments ou la douceur de la voix naturelle, ne s'en réjouit point, ne s'en émuet point et de tête en pieds n'en tressant point, comme doucement ravi et si ne sais comment déroché hors de soi: c'est signe qu'il a l'âme tortue, vicieuse et dépravée ...“¹¹

As Brooks shows, the nine sonnets placed by Bertrand at the head of his cycle and set in deuterus plagal (mode 4) can be divided thematically as follows:

⁷ See the *Préfaces* in Expert's edition (cited above, note 2). Also: Jean-Michel Vaccaro, „Les *Préfaces* d'Anthoine de Bertrand“, *Rev. de Musicol.*, 74-2 (1988) 221-235. There Bertrand declares more particularly: „inspired by the same flame as our French poet, I would endeavour to represent the effects of his amours and my own together“ („*espris de même flamme que nostre poète françois je m'estudiois à représenter les effaicts de ses amours et les miennes ensembles.*“).

⁸ Cf. François Lesure and Geneviève Thibault, „Editions musicales publiées par N. Du Chemin“, in *Ann. Mus.* 1 (1953). The dedication is reproduced on 286-288 (document no. 9).

⁹ *Solitaire Second* (Cathy M. Yandell, ed.), Geneva 1980, 14. „The intention of music“ he said seems to be to give such an *air* to the words that whoever hears them be impassioned and allow himself to be drawn by the *affection* of the poet“ (italics added by the translator).

¹⁰ Among other sonnets one might cite the following:

*L'homme est vraiment ou de plomb ou de bois
S'il ne pressant de crainte et de merveille,
Quand face à face il voit ma nompareille,
Ou quand il voit les accords de sa voix*

...

*Ou quand l'Esté, lors que le chant s'avale,
Au soir à l'huis, il la voit, qu'elle égale
La soye à l'or d'un pouce ingénieux:
Puis de ses doigts qui les roses effacent,
Toucher son luc et d'un tour de ses yeux
Piller ses cœurs de mille hommes qui pacent.*
(Ronsard, *Les Amours*, Paris 1553. (Sonnet))

¹¹ *Livre de Meslanges*, Paris 1560 (reedited in 1572 under the title *Le Mellange de chansons ...*). „Because, Sire, whoever hears a sweet harmony of instruments or the sweetness of the natural voice (*voix naturelle*) without any delight, without being moved at all or thrilling from head to toe from the sweet rapture, and not somehow being secretly beside himself: it is the sign of a tortured soul, vicious and depraved...“.

1. *exordium* – invitation – it is also the prefatory sonnet in Ronsard's collection. M.A. Muret provides the following commentary: „The poet strives to catch the reader's attention by saying that he who would like to understand the nature of love should come see the effects which love produces in the poet himself.“¹²
2. Presentation of the lady, sudden manifestation of love: sonnet 2 (the lady), sonnets 3-7 (manifestation of love), sonnet 8 (composite recapitulation of the preceding).¹³
3. Paradox of love: the beauty and cruelty of the lady: sonnet 9.

The appropriateness of mode 4 for these themes is explained by Jeanice Brooks as follows: „Although several contradictory systems of modal *ethos* were proposed by theoreticians of the time, there remains a large consensus on the nature of the third and fourth phrygian modes, considered to be appropriate to sad, solemn, or grave pieces. The theoreticians agreed also that the plagal modes express sentiments more gentle and somber than those engendered by the authentic types. Bertrand's use of the fourth mode for the first nine pieces in his cycle and his predilection for the plagal types can be understood as a manner of underlining the elevated character of the collection and the gravity of intention ...“¹⁴

Be that as it may¹⁵, one can in any case confirm Brooks's observation that deuterus plagal is quite absent from Bertrand's *Second Livre des Amours*. The Second Livre is characterized poetically by a „humble and naive“ style, Ronsard's *Second Livre* being devoted to the *amours* of Marie, a peasant of Anjou. One can make a similar observation in support of this interpretation in another, earlier domain of the chanson repertory. It is well known that Attaingnant's collections are organized more or less systematically according to the order of the eight ecclesiastical modes¹⁶ *Deuterus*, for the most part in its *cantus durus* configuration with final *a* (exceptionally *e*), is usually

¹² Cited by Jeanice Brooks, *op. cit.* 209.

¹³ *Qui voudra voir dedans une jeunesse*: the structural parallelism of this poem with the prefatory sonnet (*Qui voudra voir comme un Dieu me surmonte*) makes the formal organization of the cycle clear.

¹⁴ *Op. cit.* 219.

¹⁵ For Hermannus Contractus (mid 11th-century) the fourth mode is „moderate or lingering“; for Frutolfus de Michelsberg (late 11th-century) it is „moderate and serious“; for Johannes Afflighemensis (ca. 1100), it is „adulatory“ – see Harold Powers, *New Grove* 12, 398. Closer to the 16th-century, Nicolaus Burtius (1487) thinks that the fourth mode incites to pleasure and tempers wrath – *ibid.* 399; cf. also the anecdote related by Artus Thomas in the 16th-century. For Pontus de Thyard, hypophrygian is suitable for words „mournful and appeasing ire“ (*op. cit.* 208) because, as he says elsewhere, „passion moved by the principal is appeased by the subject“ (*ibid.* 185).

¹⁶ Cf. Howard Mayer Brown, „Theory and practice in the sixteenth-century: preliminary notes on Attaingnant's modally ordered chansonnier“ in *Essays in Musicology. A Tribute to Alvin Johnson*, ed. Lewis Lockwood and Edward Roesner, Philadelphia, 1990 and Courtney S. Adams, „The early chanson anthologies published by Pierre Attaingnant (1528-1530)“, *The Journal of Musicology* V-4 (1987) 526-548.

represented in Attaignant's collections by a few chansons (in certain collections, though, up to ten¹⁷) clearly placed between chansons set in protus (*d* mode often transposed to *g* in *cantus mollis*) and chansons set in tritus (*f*). Some volumes, however, are distinguished by the absence of the *e* mode: the *Treyziesme* (1543/9) and *Vingtdeuxiesme* (1547/10) Livres (Heartz¹⁸, nos. 111-146), both consisting primarily of narrative chansons characterized by light and ribald tone.

The truly exceptional cyclical organization of Bertrand's two *Livres* underlines an „affective“ use of the modes, which is confirmed in turn by theoretical works. Attaignant's *Treyziesme* and *Vingtdeuxiesme* Livres indicate the convergence of theory and practice. By investigating expressive usage of the *e* modes in relation to expression of the poetical text I would like to attempt to take verification of this convergence a little further.

First of all, the following problem must be dealt with: determination of which pieces are to be classified as belonging to the *e* modes. Jeanice Brooks remarked justly that „their ambiguity is notorious.“¹⁹ Examination of Attaignant's chanson publications leaves no doubt concerning the interpretation of pieces with final *a* in *cantus durus*. As Howard Brown had done, I examined the series of chansonniers printed in pairs (from 1538/10 to 1550/5), a total of 35 books;²⁰ I followed up this investigation with a similar examination of eleven chanson books printed by Nicolas Du Chemin, also issued for the most part in pairs (1549/25 to 1554/21). In all of these publications, the majority of pieces classed as deuterus have the final *a*.²¹

As Brown observes further on, this is not a matter of modes 3 and 4 being transposed to *a*, as one might expect: *cantus durus* leaves no doubt, seeing that the transposition in *cantus mollis* with final *a* or *d* is equally attested in a few rare cases, and it is clear that Attaignant (as well as Du Chemin), contrary to Pietro Aron,²² does not attempt a subtly nuanced classification of pieces in *a*, nor even distinguish between authentic and plagal.²³ Neverthe-

¹⁷ E.g. *le Septiesme Livre*, 1540/13: *Venons au poinct*, *Mon seul espoir* (Maillard), *Dictes pourquoy* (Maille), *Je ne scay combien haine dure* (Coste), *Je ne pourroys ta fermeté*, *Je ne pourroys promptement* (Morpain), *Plus n'ay espoir* (Certon), *Qui peche plus* (Sermisy), *Celle qui fut* (Sandrin), *Las me fault-il* (Maille).

¹⁸ Daniel Heartz, *Pierre Attaignant: Royal Printer of Music*, Berkeley and Los Angeles 1966.

¹⁹ C.f. *op. cit.* 210.

²⁰ *The Trente Sixiesme*, devoted to Josquin Des Prez, is the only unpaired book.

²¹ This was pointed out by Howard Brown: „The tenor in each chanson in the *deuterus* modes cadences on *a*“ (*op. cit.*).

²² Pietro Aron, *Trattato della natura et cognitione di tutti gli tuoni di canto figurato*, Venice 1525. Facsimile edition: Bologna 1970.

²³ Cf. Howard Mayer Brown: „Since pieces“ with final *a* „constitute the overwhelming majority of chansons in the Attaignant books representing the deuterus modes, moreover, it seems sensible to acknowledge their primacy by describing them simply as representative of modes 3 and 4“ (*op. cit.*).

less, the presence, however rare, must be noted of a few cases of deuterus transposed to *a* with *b*-flat, generally having the final *d*, since the majority of untransposed cases have the final *a*. For example: in the *Quinziesme Livre* (1544/7), f. VIv, Poilhiot, *Pleust à Dieu pour fuyr mes malheurs*; in the *Trentequatriesme Livre* (1549/24), f. VIIv, Alère, *Il n'est douleur qui tant soyt admirable*.²⁴ Sonnet 9 of Bertrand's *Premier Livre* reflects too the rarity of this transposition: Guillaume Boni's contemporary and stylistically comparable pair of books²⁵ contain not a single piece with final *a* (*cantus mollis*). On the other hand, in Anthoine de Bertrand's *Troisiesme Livre de Chansons* (1578),²⁶ organized according to the traditional modal order, the deuterus group consists, uniquely, of four pieces in *cantus mollis*, final *d*, and high clefs (g2, c2, c3, c4) – no. 8 alone, the madrigal *Tutto lo giorno piango*, distinguishes itself by the final *a*. The pieces in question are *Tutto lo giorno piango* (no. 8), *Je meurs hélas* (no. 9), *Tu dis que c'est mignarde* (no. 10), and *Adieu adieu ma nimphette amiable* (no. 11).²⁷ In a contemporary collection in Flemish style, Philippe De Monte's *Sonetz de P. de Ronsard* (Le Roy and Ballard, 1575), the first piece in the deuterus group is transposed, using *b*-flat: *Si trop souvent* (f. 7v), with final *a*. However, the tessituras differ neither from the three subsequent chansons with final *a* in *cantus durus* (c1, c3, c4, f4) (*Plus tu connois*, f. 8; *Hé Dieu du ciel*, f. 8v; *Le grand désir*, f. 9) nor from the two other pieces with final *e* (*Las sans espoir*, f. 13v; *Maeror cuncta tenet*, f. 14v). Lastly, preliminary investigation shows that several other instances are to be found among Lassus' chansons, for example *Je ne veux plus que chanter* (à 5) and *Delitie Phoebi* (à 5), both from the *Mellange* of 1570/1576.²⁸

If one leaves problems of modal definition and classification aside for the time being and accepts, therefore, pieces with final *a* (*cantus durus*) as 3rd and 4th mode, semantic or affective traits can be made out, some from the very incipit. In François Regnard's collection *Poësies de Pierre de Ronsard et autres poëtes* (Le Roy and Ballard, 1579),²⁹ a plaintive and languorous tone is

²⁴ Howard Mayer Brown (*op. cit.*) misinterprets Poilhiot's chanson as being foreign to the modal order of the collection. It seems not to have been noticed that the piece by Alère is in a transposed mode.

²⁵ *Sonetz de Pierre de Ronsard*, and *Second Livre* (Paris 1576). Modern edition by F. Dobbins, Paris 1987.

²⁶ Modern edition by Henry Expert, MMFR, Paris 1927.

²⁷ *Ed. cit.* 27-46. Note that the clefs used here coincide exactly with those of Sonnet 9 of the *Premier Livre*.

²⁸ Cf. Nestor Zadoff, *Mellange d'Orlande de Lassus... Transcription, étude critique et commentaires*, unpublished thesis, Tours, CESR 1978, vol. II, 200, and III, 250.

²⁹ Regarding the attribution of the texts in this collection, both the catalogue by H. Daschner (*Die gedruckten mehrstimmigen Chansons von 1500-1600...*, Bonn 1962) and the *Bibliographie des Poësies de P. de Ronsard mises en musique au XVIe siècle* by Louis Perceau and Geneviève Thibault (Paris 1941) are insufficient. For more information, see my article „Le sonnet ronsardien en musique: du *Supplément* de 1552 à 1580“, *Rev. de Musicol.* 74-2 (1988) 163-164.

evident in *Las je me plains* and *Las toy qui es*. When the incipit contains no key words, the subsequent text very often has them, as in Regnard's *D'un joyeux dueil*:³⁰

D'un joyeux dueil sans fin je me repais,
Et quelque part où seulet je m'absente,
Devant mes yeux je voy tousjours presente
Celle qui cause et ma guerre et ma paix;

and in his *O vous beaux yeux*:

O vous, beaux yeux, o regards aigres-doux,
O clers flambeaux dont mon âme est ravie,
O vous, beaux yeux, qui nourrissiez ma vie,
Hélas, hélas, pourquoy me tuez-vous?

Likewise, in Philippe De Monte's 1575 publication dedicated to Ronsard (cited above), the *e* mode transposed to *a* (*cantus mollis*) is employed in *Si trop souvent*:

Si trop souvent quand le désir me presse
Tout afamé de vivre de vos yeux
Pleureux, honteux, pensif & soucieux,
Devant vostre huis je repasse maistresse,
Pardonnez moy ma mortelle déesse,
Si malgré moy je vous suis ennuieux,
Malgré moy non car j'aime beaucoup mieux
Sans vous fascher trespasser de tristesse,
Las si je passe et passe si souvent,
Aupres de vous fantastique et revant
C'est pour embler un trait de vostre veue
Qui fait ma vie en mon corps séjourner.
Permettez donc que l'âme soit repue,
D'un bien qui n'est moindre pour le donner.³¹

One can mention, without having to cite the texts in their entirety, the following settings by De Monte: *Plus tue connois que je brulle pour toy* (f. 8), *Hé Dieu du ciel* (f. 8v), and *Le grand désir et l'espérance* (f. 9),³² in *cantus durus*, final *a*. Two other chansons employ the same mode with the final *e*: *Las sans espoir* (f. 13v-14), curiously placed at the end of the chansons à 5, just before the first six voice chanson *Maeror cuncta tenet* (f. 14v).³³

³⁰ Modern edition by Henry Expert, *Poésies de P. de Ronsard et autres poètes* (MMRF, Paris 1902 – only the first part, the pieces à 4 –, 67-69.

³¹ Pierre de Ronsard, *Le Septiesme Livre des Poèmes*, Paris 1569, sonnet.

³² Pierre de Ronsard, (respectively) *Nouvelle Continuation ...* (Paris 1556), chanson; *Continuation ...* (Paris 1555), sonnet; the third text is unidentified.

³³ *Las sans espoir*: Pierre de Ronsard, *Elégies, Mascarades et Bergerie*, Paris 1565, sonnet.

Some fifty years earlier, texts set by Janequin (to name just one) already demonstrate similar thematic character. Among the *Vingt et quatre chansons musicales...composées par maistre Clément Jenequin*, several texts set in *cantus durus*, final *a*, are remarkably characteristic, for example:

Au départir triste deul appressé
Le mien esprit et mon cueur oppressé
Si durement que joye ne puis avoir
Jusques à ce que te puisse revoir
Puisque je n'ay le tien gent corps pressé.³⁴

or:

De vostre amour je suis déshéritee
Et congnoys bien que mon humilité
Ne m'a servi, mais faulte de puissance
Et peu avoir m'ont getté de la dance
Ou prétendoys complir ma volonté
Las si je n'ay si hault bien mérité
Pour ce ne doibs par inhumanité
Estre banny et perdre l'esperance
De vostre amour.³⁵

or:

Quesse damour comment le peult on paindre,
Si c'est ung feu dont l'on oyt chacun plaindre
Dont vient le froit qui amortist ung cueur,
Si c'est froideur qui cause la chaleur
Dont toute l'eau ne peult jamais estaindre.
S'il est si doulx par quoy n'est doncques moindre
L'amertume, s'il est amer sans faindre
Aprenez moy dont vient ceste douleur (sic)
Qu'esse.³⁶

Other publications of the same period by Attaignant include melancholy texts set in *deuterus*, final *a* (*cantus durus*). The anonymous chanson *Fortune hellas as tu mis en oubly* (1528/7) is a typical example (cf. Appendix, ex. 1):

Fortune hellas as tu mis en oubly
Celluy qui est par toy mis en liesse.
Rends moy celluy par qui je suis en destresse (sic)
En ce faisant m'osteras hos de soucy (sic).

³⁴ Modern edition by Francois Lesure and A. Tillman Merritt, *Chansons Polyphoniques II*, Monaco 1966, 38-39.

³⁵ *Ibid.* 62-66.

³⁶ *Ibid.* 28-32. Text attributed to Francis I. In the last line, read „doulceur“.

It is the same in considerably later publications, toward the 1540s. Godard's chanson *Ha quel tourment* (1540/10) is a very good example (cf. Appendix, ex. 2):

Ha quel tourment, quel peine et quel angoisse,
Quel grief ennuy, las quel soucy m'opresse,
Quant me souvient d'avoir vers vous forfait.
De tost finir mon cueur son effort faict
Toute douleur me picque poingt et presse.
Nuyt je ne dors, mon pauvre cueur ne cesse
De lamenter, souspirer en destresse,
Gémir, plourer tant est las et deffaict.
Ha quel tourment.³⁷

It is significant that at mid-century, a rare French chanson by Cypriano de Rore, *Vous scavez bien* (1552/13-1554/24), also employs an *e* mode (final *a*). Phalèse placed this piece between *protus* and *tritus* (1554/24).³⁸

The list could go on indefinitely, and even without statistics or an exhaustive investigation, one can affirm with minimal risk of error that the majority of French texts set in the *e* mode are sad, grave, languorous, or plaintive.

A celebrated chanson often attributed to Josquin Des Prez, *Cueurs désolés* (à 4)³⁹ (a text used in several lament chansons⁴⁰), makes possible a wider investigation of Josquin's generation. Although the posthumous collection published by Attaignant in 1549 (*Le Trente sixiesme Livre ...*) – just as Susato's in 1545⁴¹ – is not modally organized, it is clear that Josquin already employed the *e* modes (final *e* or *a*) in setting melancholy texts. The celebrated *Mille regretz* comes immediately to mind, and many more can be cited: *Regrets sans fin*, *Douleur me bat*, *Ma bouche rit*, *Je ne me puis tenir d'aymer*, *Plaine de deuil*, and obviously *Nymphes des bois*, the famous „déploration sur la mort d'Ockeghem“.⁴²

The chanson *Plaine de dueil*, found also in Margaret of Austria's *Album de Chansons* (Brussels, Bibliothèque Royale, ms. 228),⁴³ is of particular interest:

³⁷ Other examples: 1540/12 Maillard, = *si comme espoir* (f. IXv); 1549/23 Gervaise, *Or as tu bien raison* (f. XVv).

³⁸ Modern edition by Bernhard Meier, *Opera Omnia*, CMM 14 -VIII, 44-45.

³⁹ Modern edition by Albert Smijers, *Josquin: Wereldlijke Werken*, III, Amsterdam-Leipzig 1925 (reprint 1971), 81-82.

⁴⁰ See below for reference to Josquin's chanson à 5 and the anonymous chanson attributed to Pierre De La Rue.

⁴¹ *Le septiesme Livre contenant vingt et quatre chansons ... composées par feu de bonne mémoire et tres excellent en musique Josquin des Prés...*, Antwerp 1545/15. Facsimile edition: Brussels 1970.

⁴² Modern editions by Albert Smijers, *Wereldlijke Werken* I, II, III.

⁴³ Facsimile edition: Peer, 1986, f. 49. Modern edition by M. Picker, *The Chanson Album of Marguerite of Austria: Mss. 228 and 11239 of the Bibliothèque Royale de Belgique*, Brussels, Berkeley 1965.

constructed around a canon at the fifth between superius and *quinta pars*, it uses the *e* mode both on its natural degree and, via transposition, on *a* (*cantus mollis*). Moreover, the *quinta pars* in Ms. 228 indicates explicitly the *molle* hexachord.⁴⁴

The repertory of Josquin and his contemporaries clarifies another aspect of the „properties“ („propriété“) and „affective“ usage of mode. Medieval theoretical tradition portrays *tritus* plagal (mode 6) as being disposed to the expression of sadness and tears: Hermannus calls it „mournful“, Johannes Afflighemensis, „lacrymose“, and for N.Burtius, it is „pious and lacrymose“. Even Hermann Finck (1556) writes that it is „not infrequent in prayers.“⁴⁵ For Pontus de Thyard, it is „la cinquiesme“ i.e. Lydian, which is „propre aux paroles tristes et lentes.“⁴⁶ The Franco-Flemish motet-chanson repertory of the lament type confirms the permanence of this „affective“ perception of mode 6 in sociologically and culturally mixed works in which guild usages, liturgical culture, and courtly ritual are mingled. There, expression (as is well known) is intermediated by what Willem Elders has called the *mélòs* associated with liturgical chant: in particular the liturgical repertory of lamentations – the *tonus lamentationum* in *f* plagal – as well as certain chants of the liturgy of the dead – the introit Requiem aeternam in particular, also in the sixth mode. Several well known examples illustrate this usage, extending from Dufay's Lamentatio to Josquin's *Cueurs désolés* (à 5).⁴⁷ The tenor used in the two works is the psalm tone of the lamentations – Dufay uses *Omnes amici*, Josquin *Plorans ploravit in nocte* (first reading of the matins of Holy Thursday). Josquin's *Nymphes nappées* (à 6) uses a tenor in *f* plagal, *Circum-dederunt*.⁴⁸ This usage agrees with numerous theoretical commentaries. Pietro Aron, among others, interprets it unambiguously: „El sesto opera et produce contrario effetto cioe lachrime et pieta, quale si debbe mettere in exercitio et adoperarsi quando siamo in casi dove conviene inducere ghi huomini a pianto lachrime et compassione, come satia negli giorni della Settimana Santa et altri simili tempi“.⁴⁹

⁴⁴ Of the two canonic voices, only the *quinta pars* is notated. The two printed posthumous editions of 1545 and 1549, however, include the „realization“ of the canon (superius): the *b*-flat therefore is not in the *quinta pars*, except at the beginning of the last line.

⁴⁵ Cf. Harold S. Powers, *op. cit.* 398-399.

⁴⁶ *Op. cit.* 208. (It is „the fifth (or ‚Lydian‘) which is <proper> to sad and slow <lyrics>“.

⁴⁷ Cf. Albert Smijers, *Wereldlijke Werken* III, 72.

⁴⁸ Cf. *Ibid.* II, 54. Nevertheless, it is necessary to point out that the 6th mode does not monopolize the lamentations in this repertory. One finds also numerous examples of mode 2, which the majority of theorists agree to have the „property“ of expressing sadness – cf. Pietro Aron, *op. cit.*, cap. XXV, f. f.

⁴⁹ Pietro Aron, *op. cit.* cap. XXV, f. f. „The sixth causes and produces a contrary effect, namely tears and piety, which one should practice and employ in cases where it is fitting to induce men to weeping, tears, and compassion, as in the days of Holy Week and other similar times.“

If, in this form, this tradition flourished relatively briefly, i.e. circa 1500, and in particular in Margaret of Austria's „Burgundian“ entourage, it is remarkable that it survived for several generations thereafter. One may cite, for example, the *déplorations* on the death of Josquin, edited along with Josquin's chansons by Susato in 1545: the „referential“ dimension of their homage is evident. Nicolas Gombert, in *Musae Jovis*, set *Circumdederunt* (a text familiar to the great polyphonist) with final *e*; in *O mors inevitabilis* Hieronymus Vinders used the introit *Requiem aeternam* in combination with another *cantus-firmus* (*Requiem aeternam*) with final *f*.⁵⁰ Several years later, Josquin Baston composed a lament on the death of Lupus (1530), constructed around *Requiem aeternam* in canon. Jacobus Vaet chose this same melody for the tenor of *Continuo lacrimas* („on the death of Clemens non Papa“, 1555 or 1556).⁵¹ Finally, Pierre Certon composed a lament on the death of Claudin de Sermisy (1562): *Musiciens, chantres mélodieux*, the *sexta pars* of which uses a *Requiem aeternam* in tritus plagal as *cantus firmus*. When the French text cites the words „requiem aeternam...“, superius and tenor outline the intonation formula of the introit of the requiem mass.⁵²

Josquin's *Déploration* on the death of Ockeghem acquires contour in the context of a strong guild (*corporatiste*) tradition. The tenor consists of the Requiem melody in mode 6, which the manuscript and printed sources note as such. Josquin takes the liberty, as is well known, of introducing it in a piece in *e* mode,⁵³ indicating the „transposition“ by means of a verbal canon:

Pour éviter noyse et débat
Prenes ung demy ton plus bas.⁵⁴

Thus, it would appear to me that Josquin's work acquires an emblematic dimension, so to speak, synthesizing two different musical cultures, those of courtly humanism and the church – a synthesis known also from its remarkable results in the poetic œuvre of the „grands rhétoriciens“.⁵⁵

The chanson album (Brussels 228) of Margaret of Austria – whose chronic melancholy is well known (her motto: *Fortune infortune fort une*) – bears witness, I believe, to the languorous and mournful properties of the *e* mode in

⁵⁰ Edited by Albert Smijers, *Josquin Després: Werken – Klaagliederen op den dood van Josquin*, Leipzig-Amsterdam n. d.

⁵¹ Modern edition by M. Steinhardt, *Jacobus Vaet: Sämtliche Werke 3*, Graz 1963 (D.T.O. 103-4), 58.

⁵² Pierre Certon, *Les Meslanges...*, Paris 1570, 127.

⁵³ The usual practice in modern editions has been to transcribe this piece in *e* mode transposed to *a* with b-flat, respecting thus, at least apparently, the key signature of the original sources, characterized by the indication of *mi-fa* (flats on the 3rd and 5th lines of the superius, without clef) – cf. Edward Lowinsky (ed.), *Medici Codex*. I am pleased to note that Jaap Van Benthem has edited it in untransposed *e* mode in his article „The Scoring of Josquins Secular Music“, *TVNM XXXV-1/2* (1985).

⁵⁴ cf. *Medici Codex*, ed. cit.

⁵⁵ This subject is treated in the works of Paul Zumthor.

courtly culture, as far as can be ascertained from 16th-century French chansonniers. It is remarkable, in fact, that the modes on *d* (principally mode 2) and *e* (mode 4?) constitute the majority of chansons in Margaret of Austria's chanson album. Pieces with final *a* or *e* make up 19 out of 58 chansons: *Secrets regrets* (P.De La Rue. f. 6v-7), *Ce m'est tout ung* (f. 12v-13), *Je n'ay dueil* (Ockeghem. f. 15v-16), *Maria mater gratie* (f. 23v-24), *Dulces exuvie* (f. 24v-25), *Soubs ce tumbel* (f. 26v-27), *Dulces exuvie* (de Orto, f. 30v-31), *Fama malum* (f. 31v-32), *Quant il advient* (f. 32v-33), *C'est ma fortune* (f. 36v-37), *Doleo super te* (P.De la Rue, f. 39v-40), *Après regrets* (f. 44v-45), *Plaine de dueil* (Josquin, f. 48v-49), *Pour ung jamais* (P.De la Rue, f. 50v-51), *Si je souspire/Mes chants sont de dueil* (f. 56v-58), *Ce povre mendiant* (Josquin, f. 58v-59), *O dévots cueurs* (Loyset Compère, f. 59v-60), and *Triste suis* (f. 67v-68).⁵⁶ As the incipits show quite adequately, these are essentially melancholy texts. Note in particular the Latin verses by Virgil, *Dulces exuvie*, Dido's famous lament, also set by Josquin in 4-voice polyphony, again in the *e* mode.⁵⁷

Having concluded the preceding sampling, which is relatively multidirectional but in no case exhaustive (intending only to place the melancholy and plaintive signification of the *e* mode in relief), one may well ask what it is in the structure of this mode which gives it these properties. Paradoxically, I am tempted to consider it to be the tonal ambiguity of this mode, as it was used in the 16th century – with the particular differentiation between its „tonic“ (*e*) and its final (*a*) –, which characterizes it best: the weakness and instability of its cadential profile, the famous phrygian cadence – which Loys Bourgeois called the cadence „par demy ton“, as opposed to the cadences „de dessus entiers“⁵⁸ –, is no doubt the principal reason why the „harmonic“ final tends to shift to *a*, a degree capable of receiving clearly conclusive cadential progressions.

In Attaignant's chansonniers, for example, the rare pieces whose actual final is *e* appear to confirm this analysis. There, phrygian cadence and/or final *e* are manifestly „suspended“, a quality clearly connoted by both the formal dimension and semantic context of the text. A few examples chosen from Attaignant's and Jacques Moderne's publications of 1530-1550 illustrate well this phenomenon: Janequin, *Qu'esse d'amour* (1533) – cf. note 36 –, *En attendant* (1533), Loys Bourgeois, *Ce moys de may* (1539/20),⁵⁹ Godard, *Ha*

⁵⁶ Cf. the editions cited above (note 43).

⁵⁷ Cf. editions by Albert Smijers, *Nereldlijke Werken V*, Amsterdam 1968 (reprint 1976), 4-7. Mouton too set it polyphonically, borrowing Josquin's superius. Cf. Oliver Strunk, „Virgil in Music“, *MQ XVI* (1930).

⁵⁸ Cf. facsimile edition, Kassel 1955, f. B.

⁵⁹ Cf. Jean-Pierre Ouvrard, „Pour le rondeau en forme mettre: *Mon confesseur*, rondeau de Clement Janequin“, *Rev. de Musicol.*, LXIV-2 (1978) 223-228. Another modern edition: Albert Seay (ed.), *Jacques Moderne: Cinquiesme Livre*, Colorado Springs 1980, 47-53.

quel torment (1540/10), Maillard, *Venons au point* (1540/13), Josquin Desprez, *Regrets sans fin* (36e Livre, 1549).⁶⁰ These six chansons, whose texts are apparently of different lengths (6, 8, 13 verses...), belong unambiguously to the same formal poetic group, as shown by the *rentrement* or „reprise“ (i.e. final repetition of the incipit, the *Rondeau*⁶¹), even if the musical setting causes certain differences of detail: chansons in one single section (such as *Ha quel tourment*) or in two (*Qu'esse d'amour, En attendant, Venons au point...*), indeed in three (*Ce moys de may*).⁶²

Except for Josquin's chanson *Regrets sans fin*, whose true final is no doubt that of the first section (cadence on *a*, but *e* in the tenor),⁶³ all these chansons end with cadences on *e* more or less similar to the phrygian cadence described by Pietro Aron – op. cit., f. b.II – placed on the last syllable of the *rentrement*.⁶⁴

The explicit presence of a conclusive cadence on *a*, at least at the end of the *Prima Pars* but also, in certain cases, just before the reprise of the *rentrement*, lends the ending on *e* the appearance of a suspended, open cadence on the fifth degree („half-cadence“).⁶⁵ Examination of the texts makes clear that this suspended, incomplete, „broken“ („rompu“) – to use Loys Bourgeois' terminology for semi-cadences – character connotes a semantic content which, explicitly or implicitly, remains „open“, as the formal and cultural nature of the *rentrement* – by reference to a broad courtly intertextuality – itself implies.

⁶⁰ Modern edition by Albert Smijers, *Wereldlijke Werken* I, 5.

⁶¹ Cf. Thomas Sebillet, *Art poetique Françoys* (Paris 1548). Edited by F. Gaiffe, Paris 1932 (STFM), Chap. III, 118: „Thus, the *Rondeau* is named after its form. For in just the same way as with the circle (which the French call *Rondeau*), after having run around the entire circumference, one always returns to the first point from which the discourse had begun: just so in the poem called *Rondeau*, after everything has been said, one returns always to the first *carme* or hemistich at its beginning“ (*Le Rondeau est ainsy nommé de sa forme. Car tout ainsy que au cercle (que le François appelle Rondeau) après avoir discouru toute la circonference, on rentre toujours au premier point duquel le discours avoit été commencé: ainsy au poème dit Rondeau, après tout dit, on retourne au premier carme ou hemistiche pris en son commencement*).

⁶² The performance instructions added to its tripartite structure make Loys Bourgeois's chanson an absolutely exceptional and relatively anachronistic document:

Pour le rondeau en forme mettre,
Retourne à la première lettre,
Puis finera en telle sorte
Que par où es entre tu sortes.

(„To put the rondeau in form, return to the first letter, then it will end such that you leave where you entered.“)

⁶³ The two editions (Antwerp 1545; Paris 1549) are explicit enough: note the hierarchy of the length of the cadential resolutions (at the end of the first part, at the end of the second) and of the barring, and above all the presence of the *custos* at the end of the *Secunda Pars* or *residuum*.

⁶⁴ Cf. Oliver Strunk, *Source Readings in Music History*, New York 1950 (reprint 1965), 215.

⁶⁵ This may also be observed in other pieces of the same form belonging to another modal structure, for example Janequin's *Mon confesseur*, cf. my article (cited above), 215-217.

Janequin's two chansons, for example, clearly permit this connotation: *Qu'esse d'amour* reiterates the initial question at the end of a text which hardly does more than repeat the paradoxes of love without stopping once for an answer.⁶⁶ As for *En attendant*, the situation of „suspension“ is evident. It is the same sense, now more explicit, which is expressed at the end of Maillard's chanson, where the *rentrement* („Venons au point“) implies the expectation of a continuation, of an „expected“ denouement – the word „attendu“ is in the text. Finally, in Godard's chanson the exclamatory tone of the *rentrement* (*Ha quel tourment*) suffices to justify a suspended ending. The case of Loys Bourgeois' chanson *Ce moys de may* is considerably more intriguing: bear in mind that it is a complete „rondeau double“, analogous therefore in all respects to contemporary literary *rondeaux* – those of Marot, for example – as well as to Sebillet's description of 1548,⁶⁷ aptly illustrated by an example borrowed from Marot (*En la baisant*). The final „reprise“ of the hemistich, completing like a coda the repetition of the *Prima Pars* (with the third strophe), comes to reaffirm the character not only of the incipit, but also of the season which it evokes, Spring, to which the beginning of the religious (Easter) and calendar year are more or less assimilated. A true *incipit-topos*, „Ce moys de may“, reflecting a particularly rich intertextuality, is at the same time a culturally-open commonplace.⁶⁸

Apart from final cadences, the majority of which we have seen to be on *a*, the chansons classified in *deuterus* have a particular predilection for resting points on *e*, often the result of descending melodic motion in one of the voices (i.e. presenting the typical contrapuntal scheme of the phrygian cadence). Maillard's *Si comme espoir* (1538/14) illustrates this perfectly – cf. the example in Appendix 3. One of the principal formal points of articulation in this ten-line stanza is at the end of the 8th line, before the epigram's point (*chute*): it is punctuated by an important resting point on *e*, whose suspensive character is clearly revealed by both the superius suspension and elongation of the cadential resolution. Other resting points on *e* are strewn generously throughout the chanson, for example in lines 1&3 („je n'ay de guarison...“, „...ma prison“) and 5 („Mais quant de mort j'ay le plus d'apparence“). In addition there are other secondary resting points involving clearly characterized melodic motion (*a - g - f - e...*), as at the caesura of line 5 („Mais quant de

⁶⁶ To be sure, one must consider that the text (by Francis I) is incomplete. But, it was also incomplete, no doubt, for Janequin. A similar (though formally different) semantic situation may be found at the end of a chanson by Regnard (1579), *O vous, beaux yeux*, which ends by asking „Why do you kill me?“ *Pourquoy me tuez-vous?* Cf. *ed. cit.* 69.

⁶⁷ *Op. cit.* 126-127.

⁶⁸ Concerning this dimension, see Paul Zumthor, *Le Masque et la lumière*, Paris 1987 (Chap. „Polyphonies“, 160ff).

mort“), in line 9 („O cas estrange, o grande nouveauté“), and even at the caesura of line 10 („Vivre d'ung mal“). Such motives can also be transposed to *b*, as at the hemistich of lines 2 and 4 (contratenor), both of which are semantically marked in a similar manner („De tost mourir“, „Et désespoir“). *Fortune hellas*, an anonymous chanson from 1528/7, is also a good example of the importance of this virtually omnipresent type of melodic motion toward and/or around *e*.

Janequin's chanson *Au départir* (1533), cited above, is yet another example, and there are more. If pieces of this type may be found among Josquin's chansons, they are equally current in the repertoires of the last quarter of the 16th century: *Je vous offre ces vers* by Fabrice Marin Caietain (*Airs mis en musique ...*, 1576, f. 32) is one example. Likewise, among Philippe de Monte's *Sonetz de P. de Ronsard ...* (1575), *Hé Dieu du ciel* (f. 8v) and *Plus tu connois* (f. 8)... Certain of these chansons, as shown by *Fortune hellas*, often contain „circular“ melodic germs built around the half-step *e - f* or its transposition (*b - c*). The beginning of a chanson by François Regnard, *D'un joyeux dueil*, is a remarkable example⁶⁹ (ex. 1). Likewise Philippe de Monte's *Hé Dieu du ciel* and *Las sans espoir*.

The expressivity of the half-step interval, while exploited freely, is matched, at times indeed surpassed, by the ascending minor sixth, employed sometimes as mutation of the half-step: for example in the bass of Philippe De Monte's *Hé Dieu du ciel* (ex. 2). This can be found already in Josquin's works, for example *Je ne me puis tenir d'aimer*⁷⁰ or *Cueurs désolés* (à 4).⁷¹

I am tempted to think that this taste for the expressive half-step, proper to the *e* mode, is susceptible to transfer to other modal structures.

In so doing, it is integrated into another strategy of expression to which late 16th century usages bear witness but which is latent and sometimes even manifest much earlier. Bear in mind that for a long time, in any case since Quintilian,⁷² the figure of rhetoric is presented as a „stylistic transgression“ departing from normal diction. At the beginning of the 16th century, the *Fleur de Rhétorique* (published with *Le Jardin de Plaisance* in 1501) declares clearly:

⁶⁹ *Op. cit.* (1579), f. 23.

⁷⁰ *Ed. cit.* III, 79 - in the bass, m. 24-25.

⁷¹ *Ibid.* 82, in the tenor and bass, m. 29-30 - cf. superius and contratenor, 81, m. 26-27.

⁷² Cf. Marcus Fabius Quintilianus *Institutio Oratoria* IX-3 (French translation by Jean Cousin), Paris 1978, 202.

„Figure est impropiété
 Licenciée et approuvée
 Par us ou par auctorité
 Et semblablement alouée
 Des docteurs experts et louée
 Ou pour aucune utilité
 Pour ornation comprouvée
 Causant belle sonorité“.⁷³

Here the essence of Burmeister's definition of ornamentum is recognizable: „Ornamentum, sive figura musica est tractus musicus, tam in harmonia, quam in melodia... qui a simplici compositionis ratione discedit et cum virtute ornationem habitum assumit et induit“ (*Musica Poetica*, p.55). – „The ornament, or musical figure, is a musical development which, both in harmony and in melody, deviates from the simple manner of composition, is re clothed and adopts a more ornate appearance with a particular perfection“.

Sudden alteration of modal structure and frequent use of degrees foreign to that structure are means of realizing this concept of figure. In two settings of the same text, *Je me veulx tant*, by Lhuyllier (1550/11) and Du Tertre (1549/25), this is illustrated in the 4th line, by flatting the 6th degree (*d* mode, or *d* mode transposed to *g*) (ex. 3).

In another chanson by Du Tertre, *J'ay d'ung costé* (1550/7) in *f* mode, an *e*-flat (contratenor and bass) is introduced after a silence, to underline the exclamation „Las“ (ex. 4).

Several cases in this repertory are absolutely remarkable. It is clear that such instances became much more frequent toward 1570. Thus, Regnard's chanson *O vous beaux yeux* twice introduces *b*-flat, a degree totally foreign to the *e* mode (in *cantus durus*), to express „aigres-doux“ and „Hélas“ (ex. 5).

In the latter case, modal alteration is evidently conjoined with expressive exploitation of the ascending and descending half-step.

In the works of the „expressionist“ Caietain (i.e. in those chansons not in the style of the air), the beginning of *Ha mon Dieu* (*Second Livre d'Airs*, 1578) – *d* mode transposed to *g*, *cantus mollis* – immediately introduces an *e*-flat which likewise accentuates the play of half-steps (*b*-flat–*a*; *e*-flat–*d*). In addition, this is varied at the end of the line: „je me meurs“ (ex. 6).

⁷³ *Op. cit.*, f. a. IIII. cf. facsimile edition by Eugénie Droz and A. Piaget, Paris 1910.

„Figure is impropriety
 Licensed and approved
 By use or by authority
 And likewise granted
 By doctors expert and commended
 Or for no utility
 For ornament fully approved (*comprouvée*)
 Causing beautiful sonority.“

The plaintive exclamations at the beginning are pointed up by persistent dissonance, the voices entering in seconds. Caietain's *Je voulus baiser ma rebelle* (ibid.) contains an equally remarkable passage. There the chromatic alterations *c*-sharp, *g*-sharp, and *b*-flat are conjoined to express „tout en pleurs“ (ex. 7). Such cases are clearly related to what Burmeister, in his *Musica Poetica*, was soon to describe as pathopoeia: „Pathopoeia est figura apta ad affectus creandos, quod fit, quando semitonia carmini inseruntur, quae nec ad modum carminis, nec ad genus pertinent, sed unius beneficio in aliud introducuntur...“.⁷⁴

Burmeister's rhetorical analysis of Orlando di Lasso's motet *In me transierunt* indicates the figure *pathopoeia* (via a *b*-flat foreign to the mode) on the words „dolor meus“ and „dereliquit me virtus mea“.

To suggest that there is a certain historical coherence between the development of *pathopoeia* as a rhetorical „ornamentum“ and the *ethos* of *deuterus plagal* as practiced for several generations is merely to give modern formulation to a thought then in gestation. Thomas Morley in turn, following Italian theorists, bore witness to it at the end of the 16th century: „...when you would express a lamentable passion, then you must use motions proceeding by half notes, flat thirds and flat sixths, which of their nature are sweet...“.⁷⁵

⁷⁴ „Pathopoeia is a figure suitable for creating affects; it occurs when semitones are inserted into a song which are related neither to its mode nor genre, but rather are introduced for the benefit of one into the other...“ cf. the facsimile edition, Kassel 1955, 61. Burmeister's examples make the expressive use of this figure fully clear: the text cited are „mori dignatus est“, „heu Quantus dolor“, „crudelem mortem“, „dolose agebant“, „Mulier quid ploras“, and „Et flebant“ all borrowed from motets by Orlando di Lasso.

⁷⁵ *Plaine and Easy Introduction* (1597), edited by Alec Harman, London 1952, 290.

D'un joyeux dueil

The first system of the musical score consists of five staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The second and third staves are vocal staves with a soprano clef and a key signature of one sharp. The fourth and fifth staves are piano accompaniment staves with a bass clef and a key signature of one sharp. The lyrics are: D'un joyeux dueil sans fin je me re -

5

The second system of the musical score consists of five staves. The top staff is a grand staff with a treble clef and a key signature of one sharp. The second and third staves are vocal staves with a soprano clef and a key signature of one sharp. The fourth and fifth staves are piano accompaniment staves with a bass clef and a key signature of one sharp. The lyrics are: D'un joyeux dueil sans fin je me re - - - pais D'un pais D'un joyeux dueil sans fin je me re - pais sans D'un joyeux dueil sans fin je me re - pais me re - - pais D'un pais D'un joy -

10

joy - eux dueil je me re - - - pais
 fin je me re - pais sans fin je me re - - - pais Et
 sans fin je me re - pais, je me re - pais Et quel - que
 joy - eux dueil sans fin je me re - pais Et quel - que part où seulet je
 eux dueil sans fin je me re - pais Et quel - que part où

Ex.1: François Régnard, *D'un joyeux dueil* – m.1-14. *Poësies de P. de Ronsard & autres Poëtes, mis en musique à quatre & cinq parties.* par M. François Régnard, Paris, Adrian Le Roy et Robert Ballard, 1579.

PHILIPPE DE MONTE. 1575.

H E Dieu du ciel je n'eusse pas pensé, Qu'un seul depart eust causé tant de pei-
 ne le n'ay sur moy nerf ny tendon ny veine, Foye ny cœur qui n'en soit offensé, Helas je suis Helas je suis à
 demy trespasse: Ains du tout mort las! ma douce inhumaine Auecques elle en fen allant emmeine Mon
 pauvre cœur de ses beaux yeux blessé Sô œil si beau ne m'eust la flâme esmeüe Par q me faut vn tourmêt recevoir, Tel
 que ma main m'occiroit à ceste heure, Sâs vn péser que jay de la reuoir, Et ce penser garde que je ne meu- re.

Ex. 2: Philippe de Monte, *He Dieu du ciel* (bassus). *Sonetz de P. de Ronsard, mis en musique à 5,6 et 7 parties* par M.Phil.de Monte ..., Paris, Adrian Le Roy et Robert Ballard, 1575.

Sou - frir m'est doux ij

Ex 3a: Estienne Du Tertre, *Je me veulx tant* (verse 4). *Second livre contenant XXVI. chansons nouvelles ... composées de plusieurs autheurs ...*, Paris N. Du Chemin 1549.

sou - frir m'est doux sou - frir m'est doux

sou - frir m'est doux sou - frir m'est doux

sou - frir [sou - frir] m'est doux ij sou - frir m'est doux

sou - frir m'est doux sou - frir m'est doux

Ex. 3b: L'Huillier, *Je veulx tant* (verse 4). *Septiesme livre, contenant XXIX. chansons nouvelles...composées de plusieurs autheurs ...*, Paris, N. Du Chemin, 1550.

Las je ne scay

Las je ne scay

Las je ne scay

Las je ne scay.

Ex 4: Estienne Du Tertre, *J'ay d'un costé* (vers 7). *Premier livre contenant XXV chansons nouvelles à quatre parties ...*, Paris, N. Du Chemin, 1550.

F. R E G N A R D.

Vous beaux yeux O regards aigres-doux O clers flambeaux dont
 mon ame est ravie O vous beaux yeux qui nourissiez ma
 vie qui. Helas! helas! helas! helas! pour-
 quoy me tués vous?

Ex 5: François Regnard, *O vous beaux yeux* (bassus). *Ouv.cit.* f. 10. (cf. Ex.1).

Ha mon dieu

Ha mon dieu Ha mon dieu Ha mon dieu je
 Ha mon dieu je me meurs
 mon dieu je me meurs
 me meurs je me meurs Ha mon dieu je me meurs je

7

je me meurs! il ne faut plus at-ten-dre il
 Ha mon dieu je me meurs il ne faut pas at-ten-dre
 Dieu je me meurs je me meurs il ne faut pas at-ten-dre il
 me meurs je me meurs il ne faut pas at-ten-dre

Ex 6: Fabrice-Marin Caietain, *Ha mon Dieu* – m.1-8. *Second livre d'Airs. Chansons, villanelles napolitaines & espagnoles...*, Paris, Adrian Le Roy et Robert Ballard, 1578.

15

- ser à el - le tout en pleurs tout en pleurs el - le m'a - lais - sé
 - ser à el - le tout en pleurs tout en pleurs el le m'a - lais - sé
 el - le Tout en pleurs tout en pleurs el - le m'a - lais - sé. De
 el - le Tout en pleurs tout en pleurs el - le m'a - lais - sé. De

Ex 7: Fabrice-Marin Caietain, *J'ay voulu baiser ma rebelle* – m.14-16. *Airs mis en musique à quatre parties par Fabrice-Marin Caietain sur les Poësies de P. de Ronsard ...*, Paris, Adrian Le Roy et Robert Ballard, 1576.

Appendices

For - tune hel - las as tu mis en

on - - bly Cel - luy qui est par

toy mis en li - es - - - de rendz moy cel -

luy par qui je suis en des - - - tres - se [en]

21 22 24

ce fai - sant] en ce fai - sant m'os - te - ras lors de

26 27 28 30 #

sou - cy [en fai -

31 33 35

sant] en ce fai - sant m'os - te - ras hors de sou -

36 37 #

- cy

Annexe 1: Anonymous, *Fortune hellas as tu mis. Trente et cinq chansons musicales a quatre parties ...*, Paris, P. Attaignant s.d. [c.1528⁷]

(#)

Ha quel tou - ment quel peine et quel an -

5 (#)

gois - se, quel grief en - nuy las quel sou - cy m'ot -

9 #

tres - - - se quant me sou - vient

13

d'a - voir vers vous for - fait vers vous for - - -

17

Musical score for measures 17-20. The system consists of four staves: vocal line, two piano accompaniment staves (treble and bass clef), and a basso continuo line. The lyrics are: "faict De tost fi - nir".

21

Musical score for measures 21-24. The system consists of four staves: vocal line, two piano accompaniment staves (treble and bass clef), and a basso continuo line. The lyrics are: "mon cueur son ef - fort # faict."

25

Musical score for measures 25-28. The system consists of four staves: vocal line, two piano accompaniment staves (treble and bass clef), and a basso continuo line. The lyrics are: "Tou - te dou - leur tou - te dou - leur me pic - que".

29

Musical score for measures 29-32. The system consists of four staves: vocal line, two piano accompaniment staves (treble and bass clef), and a basso continuo line. The lyrics are: "point et pres - - - se # Nuyt je ne".

34

dors mon pauvre cueur ne ces - - ce

39

De la - men - ter sous - fi - rer en des - tres -

43

se Gé - mir plou - - rer tant est las et def - - faict tant

48

est las et def - faict Ha quel tour - - ment.

Annexe 2: Godard, *Ha quel tourment*
Tiers livre contenant XXVIII chansons nouvelles a quatre parties ..., Paris,
 P. Attaignant et H. Jullet, 1538.

3 4 5 6

8 Si comme es - - - - - ri - son
 J'es - ti - me - - - - - pri - son
 rois je n'ay de gna - - -
 li - ber - té ma - - -

7 9 10 12 #

De tost mou - rir L'a vis terme as - - - - - ce
 Et dé - ses - poir me se - roit es - - - - - ce :
 pé - ran - - - - - ce

13 15 18

Mais quant de mort j'ay le plus d'ap - pa - ren - ce Lors

20 # 21

plus à vous ap - pa - - roist de beau - -

24 25 26

- - - - té, Dont mal - gré moy et vos - tre cru - aul -

30 31 32 # # #

té Pour plus vous voir a - mour me tient en - vi - - e

⌘ 36 37

O cas es - tran - ge O gran - de nou - veaul - té vi -

38 40 #

vre d'un mal qui de mort don - ne en - vi - - - e

Detailed description: This is a musical score for a four-part setting. It consists of four systems of music. Each system includes a vocal line (treble clef) and a lute accompaniment (treble and bass clefs). The lyrics are in French. The first system covers measures 24-26, the second 30-32, the third 36-37, and the fourth 38-40. There are key signatures of one sharp (F#) at the beginning of the second and fourth systems. The notation includes various note values, rests, and bar lines.

Annexe 3: Maillard, *Si comme espoir*
Cinquesme livre contenant XXV chansons nouvelles a quatre parties ..., Paris,
 P. Attaignant and H. Jullet, 1540.