A Collection of Solo French Chansons From the Early Fifteenth Century for Use in the College Level Voice Studio.

Helen Marshall Gibbons

Louisiana State University and Agricultural & Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_disstheses

Recommended Citation
https://digitalcommons.lsu.edu/gradschool_disstheses/4298

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Historical Dissertations and Theses by an authorized administrator of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.
INFORMATION TO USERS

While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. For example:

- Manuscript pages may have indistinct print. In such cases, the best available copy has been filmed.

- Manuscripts may not always be complete. In such cases, a note will indicate that it is not possible to obtain missing pages.

- Copyrighted material may have been removed from the manuscript. In such cases, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or as a 17"x 23" black and white photographic print.

Most photographs reproduce acceptably on positive microfilm or microfiche but lack the clarity on xerographic copies made from the microfilm. For an additional charge, 35mm slides of 6"x 9" black and white photographic prints are available for any photographs or illustrations that cannot be reproduced satisfactorily by xerography.
Gibbons, Helen Marshall

A COLLECTION OF SOLO FRENCH CHANSONS FROM THE EARLY FIFTEENTH CENTURY FOR USE IN THE COLLEGE LEVEL VOICE STUDIO

The Louisiana State University and Agricultural and Mechanical Col.

D.M.A. 1986

University Microfilms International

300 N. Zeeb Road, Ann Arbor, MI 48106
PLEASE NOTE:

In all cases this material has been filmed in the best possible way from the available copy. Problems encountered with this document have been identified here with a check mark ✓.

1. Glossy photographs or pages
2. Colored illustrations, paper or print
3. Photographs with dark background
4. Illustrations are poor copy
5. Pages with black marks, not original copy
6. Print shows through as there is text on both sides of page
7. Indistinct, broken or small print on several pages ✓
8. Print exceeds margin requirements
9. Tightly bound copy with print lost in spine
10. Computer printout pages with indistinct print
11. Page(s) lacking when material received, and not available from school or author.
12. Page(s) seem to be missing in numbering only as text follows.
13. Two pages numbered . Text follows.
14. Curling and wrinkled pages ✓
15. Dissertation contains pages with print at a slant, filmed as received
16. Other

University Microfilms International
A COLLECTION OF SOLO FRENCH CHANSONS
FROM THE EARLY FIFTEENTH CENTURY
FOR USE IN THE COLLEGE LEVEL VOICE STUDIO

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

School of Music

by
Helen Marshall Gibbons
B.A., Concordia College, Moorhead, MN, 1972
M.M., Colorado State University, 1978
December 1986
ACKNOWLEDGEMENTS

I would like to thank all of the members on my graduate committee for their assistance throughout this project. A special word of appreciation goes to Dr. Jan Herlinger for generously sharing his time and talents in guiding me through the research and writing of this document. Also, to Dr. Sandra Kungle, my major professor, a special thank you for nearly six years of encouragement and support. Finally, I want to thank Dr. Susan F. Spillman of Dillard University, New Orleans, for her translations of the early fifteenth-century poetry.
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS .......................................... ii</td>
</tr>
<tr>
<td>ABSTRACT .......................................... v</td>
</tr>
<tr>
<td>Chapter</td>
</tr>
<tr>
<td>I. INTRODUCTION ......................................... 1</td>
</tr>
<tr>
<td>II. HISTORICAL BACKGROUND ............................. 4</td>
</tr>
<tr>
<td>III. TECHNICAL TRAINING--VOCAL AND MUSICAL ............ 10</td>
</tr>
<tr>
<td>Range .......................................... 10</td>
</tr>
<tr>
<td>Melody .......................................... 13</td>
</tr>
<tr>
<td>Phrasing .......................................... 15</td>
</tr>
<tr>
<td>Rhythm .......................................... 16</td>
</tr>
<tr>
<td>IV. FIFTEENTH-CENTURY DICTION ........................ 20</td>
</tr>
<tr>
<td>Consonants ...................................... 21</td>
</tr>
<tr>
<td>Vowels .......................................... 23</td>
</tr>
<tr>
<td>Nasals .......................................... 24</td>
</tr>
<tr>
<td>V. PERFORMANCE PRACTICE ............................... 26</td>
</tr>
<tr>
<td>VI. A COLLECTION OF EARLY FIFTEENTH-CENTURY CHANSONS . 36</td>
</tr>
<tr>
<td>Gilles Binchois (ca. 1400-1460) .................. 38</td>
</tr>
<tr>
<td>Dueil angoisseus, rage demeseuré ................ 39</td>
</tr>
<tr>
<td>Je lœe amours et ma dame mercye ................ 42</td>
</tr>
<tr>
<td>Adieu, adieu mon joieulx souvenir ............ 47</td>
</tr>
<tr>
<td>Ay, douloureux disant helas ................... 51</td>
</tr>
<tr>
<td>De plus en plus se renouvelle ............... 55</td>
</tr>
<tr>
<td>Vostre tres doulx regart plaisant ............ 59</td>
</tr>
<tr>
<td>Guillaume Dufay (ca. 1398-1474) ............ 63</td>
</tr>
<tr>
<td>Resvellies vous et faites chiere lye .......... 65</td>
</tr>
<tr>
<td>Ce jour le doibt, aussi fait la saison .... 73</td>
</tr>
<tr>
<td>Adieu ces bon vins de Lannoys ............. 82</td>
</tr>
<tr>
<td>Navré sui d'un dart penetratif .......... 87</td>
</tr>
</tbody>
</table>
John Dunstable (ca. 1390-1453) .............. 91
Puisque m'amour ............................ 92
Anonymous Chansons from the
Chansonnier El Escorial ....................... 96
Guidon que je poille castaingnes ....... 97
Se mon cuer a hault entrepris ......... 101
Richard Loqueville (d. 1418) ............. 105
Quent compaignons s'en vont juer ..... 106
Gilet Velut (fl. 15th century) ............ 109
Laissiés ester vostres chans de liesse . 110

BIBLIOGRAPHY ............................................... 115
ABSTRACT

The first great flowering of polyphonic song occurred from the middle of the fourteenth century through the fifteenth century. A few of these songs are now occasionally included in public concerts. Because of the increasing interest in performance of early music of all types at colleges, universities, and by professional groups, it is important for students and teachers of singing to be exposed to this body of literature. The study of solo songs offers a convenient beginning.

This study presents a small collection of French chansons from the early to the middle fifteenth century, each for solo voice with two accompanying contrapuntal lines. The composers represented are Gilles Binchois (ca. 1400-1460), Guillaume Dufay (ca. 1398-1474), John Dunstable (ca. 1390-1453), Richard Loqueville (d. 1418), and Gilet Velut (fl. 15th century). Two anonymous chansons from the Chansonnier El Escorial have also been included.

Fifteen pieces have been evaluated for their pedagogical potential for today's students of singing. Particular topics which have been addressed are range,
melodic content and construction, length and shape of phrases, and rhythmic complexities. It has been found that the tessituras tend to emphasize the middle register, and that the phrases often are long with some coloratura, therefore encouraging the development of breath control and flexibility. Also, the melodies tend to move stepwise with few leaps, and the rhythms constantly alternate between groups of two and three beats. The literature, therefore, offers many possibilities for development of the basic musical skills, sightsinging and counting.

The study includes a discussion of the differences between modern and fifteenth-century pronunciation of the French, and information regarding fifteenth-century performance practices, including the fitting of texts to music, the adding or deleting of accidentals, and the selecting of instrumental accompaniment.

Each of the chansons in the collection is prefaced by a short biographical sketch of the composer, an indication of the form (e.g., rondeau or ballade), a suggestion as to the appropriate voice and instrumental accompaniment, a word-by-word translation presented in the appropriate fixed form (e.g., rondeau or ballade), and an International Phonetic Alphabet transcription of the early fifteenth-century French.
CHAPTER I

INTRODUCTION

The first great flowering of polyphonic song occurred from the middle of the fourteenth century through the fifteenth century. Large numbers of sacred and secular pieces were written in a treble-dominated style—that is, a solo voice accompanied by one or more lines generally presumed to be instrumental.¹ A few of these songs are now occasionally included in public concerts. Because of the increasing interest in performance of early music of all types at colleges, universities, and by professional groups, it is important for students of singing to be exposed to this body of literature. The study of solo songs offers a convenient beginning.

This present study centers on a collection of French chansons from the early to the middle

fifteenth century, each for solo voice with two accompanying contrapuntal lines. Though secular songs were written in many languages, French has been chosen for this project because it is often neglected in the early stages of vocal training. Moreover, the early French language is one primarily of vowel sounds; vocalizing and singing on vowels make singers aware of tone colors and stress the importance of musical line.

Chansons of the early to middle fifteenth century contain sonorous harmonies, shapely melodies, and flexible rhythms which are musically accessible to modern musicians. Earlier repertoire contains frequent dissonances (e.g., Machaut) and intricate rhythms (e.g., "mannerists"). The later repertoire is primarily for four or more voices, often with several voices carrying text.

These pieces will be studied for their pedagogical potential for today's students of singing. This body of musical literature offers excellent opportunities for building rhythmic and melodic independence, flexibility, phrasing, and breath control.

Singers are traditionally trained for opera, oratorio, or choir; or as church soloists or recording-studio musicians. The performance of early music has become another viable option for professional singers. Much of the literature is available in campus libraries.
This monograph presents to singers and teachers some ideas for performance, as well as information to help make these songs seem less foreign and archaic.

The collection includes fifteen chansons. Pieces have been selected for various voice types and address different pedagogical needs. Each song is prefaced with biographical information about the composer, a translation, and an International Phonetic Alphabet (IPA) transcription for fifteenth-century pronunciation of the French.
CHAPTER II

HISTORICAL BACKGROUND

The earliest substantial collection of songs in a treble-dominated style were the polyphonic settings of French lyric poetry by Guillaume de Machaut (ca. 1304-1377). This style consists of "one or more florid melodic lines (tenors and contratenors) and an occasional faster-moving upper part, called 'triplum'." These pieces are best suited for solo voice with accompanying instruments. The poems follow the fixed forms—poetical forms which controlled musical form as well: virelais, rondeaux, and ballades. The poetry for these songs was probably written by Machaut himself.

The next important generation of song composers is frequently described as "mannerist." Their chansons also follow the fixed forms, and are in the treble-dominated style. An important characteristic is the rhythmic complexity made possible by a "sophisticated notation capable of expressing intricate syncopations

---

and polyrhythms." The pieces have various textures. Some have a florid, texted melody with two slower-moving lower voices; others have two florid melodies with texts; some employ a fourth voice called 'triplum' similar to those found in Machaut; and, finally, there is also canonic writing, which tends to equalize the polyphonic lines.

Most of these composers probably worked at the major feudal courts. Of particular interest is the court of Burgundy. The second half of the fourteenth century saw the rise of the political and cultural influence of the Burgundian court, which was to last until the death of Charles the Rash in 1477. The first duke, Philip the Bold, came to power in 1364. He paid minstrels well and his court became an important musical center. This was also a time when continental and English musicians came in contact with one another and began the process of unifying the musical styles: they had chances to meet during the peace conferences between England and France of 1375-76 and 1396, and at the wedding of Richard II, king of England.

---

3 Ibid.
4 Ibid.
5 For a detailed account of the court and its early influence see Craig Wright, Music at the Court of Burgundy, 1364-1419: A Documentary History, Musicological Studies, no. 28 (Henryville, PA: Institute of Mediaeval Music, 1979).
Splendid banquets and tournaments created a great demand for music which resulted in a constant interchange between musicians. It is possible that because of these musical exchanges, the French "mannerist" composers were influenced towards the writing of simpler chansons. In this simpler style the complexities of the "mannerists" are absent and the texture favors one melodic line with two slower-moving accompanying lines. A few composers, such as Johannes Ciconia (ca. 1340-1411) and Baude Cordier (d. 1397 or 1398) wrote chansons in both styles.

The most significant changes in the chansons of the fifteenth century came from England. Two exchanges between continental and English musicians have already been mentioned. One other important occasion was the Council of Constance (1414-18), an important gathering of over eighteen thousand clerics from England and the continent. Music would have been presented at the meetings, banquets, and religious services. It is possible, although undocumented, that this council may have been the occasion when Guillaume Dufay (ca. 1398-1474) and other composers first heard the music of John

---

6 Ibid., pp. 30-31 and 42.
Dunstable (ca. 1390-1453) and other Englishmen. It is certain that the English style influenced continental composers in techniques of writing music, which in turn significantly altered the chanson sonority. Howard Mayer Brown identifies three specific features: the use of complete triads, basically homorhythmic writing, and a carefully controlled use of dissonance. Chansons of this era continued to use French lyric poetry of the court and the treble-dominated style.

Composers of particular interest are Gilles Binchois (ca. 1400-60) and Guillaume Dufay, the two most distinguished composers of the early fifteenth century. Binchois has left about sixty chansons. The texts express the stylized sentiments of courtly love and emphasize the rondeau form more than the ballade or virelai forms. His songs clearly represent a three voice treble-dominated style featuring a texted, faster-moving superius supported by two slower-moving voices, the tenor and contratenor. Each line of poetic text is set to its own music. Many phrases begin syllabically and

---


end with short melismas. Dufay has left around seventy chansons. The texts most often celebrate love or commemorate special occasions. He also uses the fixed forms, emphasizing the rondeau; however, his later songs illustrate a departure from the standard poetic forms used in the previous generations. Dufay's chansons are more varied in texture than Binchois's. Often several voices carry the text, and there are several pieces written for more than three voices. The songs in which all lines carry text emphasize the equality of the polyphonic lines. Melodically and rhythmically Dufay demonstrates more inventiveness and variety than Binchois. If Binchois is the culmination of the courtly tradition, then Dufay points towards the future.

In the music of the next generation of composers the voices continued to move gradually towards equality, employing more imitative counterpoint. Frequently, two or more voices carry the text, as in many of Dufay's pieces. Johannes Ockeghem (ca. 1430-95), Antoine Busnois (d. 1492), and Josquin des Prez (ca. 1440-1521) all wrote chansons in the older courtly tradition as well as this more modern style. In the course of time, the fixed forms gradually gave way to songs in freer forms.

\textsuperscript{10}Ibid.
By the end of the fifteenth century and through the early sixteenth century the French chanson was a song often for four or more voices. Therefore, the literature for solo voice is mainly from the late fourteenth and the early fifteenth centuries. Three-voice counterpoint was the ideal texture for expressing the intimate sentiments of courtly love, and the fixed forms, particularly the rondeau and the ballade, were the ideal poetic structures. Particular attention will be given to the chansons of Binchois, Dufay, and their contemporaries, because these songs are less rhythmically complex and contain familiar triadic sonorities. This genre presents an accessible medium for introducing young musicians to medieval and Renaissance music.
CHAPTER III

TECHNICAL TRAINING -- VOCAL AND MUSICAL

As much of the early music repertoire is unfamiliar to teachers and students of singing, the following discussion presents characteristics of the early fifteenth-century literature that have pedagogical importance.

Range

The melodic range of these chansons is typically an octave or a little more, although two pieces in the present collection have a range as great as an eleventh. In most cases the highest and the lowest notes are few in number, as the composers sought to create well-balanced and shapely melodies. Therefore, the majority of the pitches fall in the middle of the voice. This characteristic makes the literature an excellent tool for building strength in the middle voice. However, because the range often covers more than an octave, the chansons can also help beginning students to build consistency from the high to the low voice.
There was no established pitch standard in the early fifteenth century and it is presumed that performers sang the chansons in any comfortable range. Therefore, transposition of these chansons is acceptable, providing that all three voices are kept in the same relationship to one another, and the instruments selected for accompaniment are capable of playing in the desired key (an important consideration when early instruments are used).

In addition, during the fifteenth century, if a cantus part was too high for a particular performer, that performer may have sung the tenor line, and the cantus then became part of the accompaniment. This practice would be an option only for those tenor lines that easily accommodate the text and that offer sufficient musical interest. The first two phrases of

[Fallows, "Ensembles for Composed Polyphony," p. 139.]

Dunstable's "Puisque m'amour" are presented as an example. 13

The superius is in a range suitable for a lower female voice or a very high, light tenor voice. When text is added to the tenor line, the piece becomes suitable for a lower tenor voice or a light baritone voice.

13 John Dunstable, Complete Works, ed. Manfred F. Bukofzer, Musica Britannica, vol. 8 (London: Stainer and Bell, 1953), p. 136; note: only one contratenor line, "a" or "b," should be used for performance.
Melody

The predominant melodic movement of the superius is that which emphasizes conjunct motion with occasional skips of a third. An example is found in the anonymous chanson "Se mon cuer à hault entrepris" (meas. 1-3).  

In many instances the thirds outline triads, as seen in Binchois's "De plus en plus" (meas. 1-3).

---


Larger skips usually function around the triad. In the example from Loqueville's "Quant compaignons s'en vont juer" (meas. 1-6)\textsuperscript{16}, the opening fourth is part of the C major triad and that in measure 4 is part of the D minor triad.

The emphasis on stepwise movement makes the literature easy to read. Singers who are beginning to learn sightsinging will find in the repertoire many pieces that can serve as practice for building reading skills. The fact that most melodic leaps are found within a harmonic context makes the early fifteenth-century literature particularly accessible to these singers, because of its more "modern" sound.

Phrasing

The melodic phrases, as found in modern editions of the chansons, correspond directly to the poetic phrases in all of the chanson literature. In most pieces, the number of measures per phrase is irregular. Binchois's "Adieu, adieu mon joieulx souvenir" (see p. 50) has five musical phrases with text. The number of measures in each phrase produces a structure of 6-5-8-5-8. The third phrase contains a rest in the third measure and there are a few commas in the poem, but, for the most part, the phrases need to be sung intact. All of the phrases in this chanson are arches with the high melodic point in the middle. The text is set syllabically. These long, arched phrases of differing lengths are excellent for building breath control in beginning singers.

Dunstable's "Puisque m'amour" (see p. 95) has a phrase structure of 7-9-9-8 measures. This chanson presents a different type of melodic treatment. Each phrase contains at least one rest, and the shape of the line is more intricate and contains more melismatic writing than in the Binchois piece. This type of phrasing is well suited for the development of flexibility in young singers.
The chanson literature can also offer virtuosic challenges to singers with well established techniques. This example from Dufay's "Resvellies vous et faïtes chière lye" (meas. 54-67) demonstrates that composers of the era were not adverse to writing extended coloratura passages with complex rhythmic patterns.

Rhythm

Rhythm in early music is different from rhythm in modern music. Manuscripts from the Middle Ages and the Renaissance do not contain bar lines. Bar lines and meter signatures have been added in modern transcriptions. As a general rule the bar lines should be ignored and emphasis

---

placed on longer note values rather than on the first beat of the measure. An example from Binchois's "Vostre tres doux regart plaisant" (see p. 62) illustrates this principle. The piece is transcribed into a 3-4 meter but when the longer notes are given emphasis, characteristic syncopations and patterns of shifting groups of two and three begin to emerge.

Another important principle is that performers must keep track of the background pulses. For example, in pieces transcribed into 6-8 meter, the maintaining of a steady eighth-note pulse and the emphasizing of longer note values keeps the shifting duple and triple divisions in proper proportion to one another. This principle is applied to the first phrase of Loqueville's "Quant compagnons s'en vont juer" (see p. 108).
These two basic principles, when mastered, can help the performer untangle even the most intricate passages. In Velut's "Laissiés ester vostres chans de liesse" (meas. 44-56), the duple and triple subdivisions of the background beats must be kept in mind, as the passage changes from \( \frac{3}{4} \) to \( \frac{3}{8} \).

In addition to building counting skills, the literature has much to offer in the building of rhythmic independence. The above Velut example illustrates how complicated the different levels of rhythmic activity may become in relationship to one another. The singer, as well

---

as the other members of the ensemble, must have a clear understanding of the unifying beat and its subdivisions in their respective parts. A less intimidating and more characteristic example is found in Binchois's "Dueil angoisseus, rage demesurée," (meas. 35-40).  

The lines have their own rhythmic identity and yet fit together to make a unified whole.

In summary, music of the early fifteenth century has pedagogical merit and should be included in a student's repertoire. The tessituras strengthen the middle register, and the long phrases encourage development of breath control and flexibility. With the emphasis on stepwise melodic movement and the ever-changing rhythmic patterns, the literature contributes much to the development of basic musical skills.

---

19 Chansons von Gilles Binchois, p. 45-46.
CHAPTER IV

FIFTEENTH-CENTURY DICTION

The performer interested in presenting early vocal music must consider whether to sing the texts with medieval/Renaissance or modern French. Recordings of the chanson literature show both types, but it does not diminish or enhance the musical qualities to use one or the other. Students who are only beginning to learn the intricacies of French diction may choose to use modern pronunciation; those striving for authenticity will wish to use medieval/Renaissance diction.

Jeannine Alton and Brian Jeffery have compiled a guide entitled *Bele Buche e Bele Parleure*, which outlines diction practices from 1100 to 1600 using International Phonetic Alphabet (IPA) symbols. Alton and Jeffery suggest the following standards of pronunciation based on fifteenth-century Parisian practices.

---

Consonants

Most consonants will be pronounced as in modern French; however, H, L, R, and S, had not fully evolved to their modern usages by the fifteenth century.

H

Today the H in words is always silent. But for words marked with an asterisk, an apostrophe, or a little cross in modern dictionaries to indicate \(^h\) aspiré (e.g., *haîr) the letter H will be sounded as [h]. Examples are words such as "haîr" [hai] and "haute" [haot] (note that modern pronunciation is [ai] and [o] respectively).

L

The letter L varies by context. If L is followed by another consonant, as is common in many older spellings, it takes the sound [u] (e.g., "albe" [aub] and "aultre" [aoutr]). For the combinations "il" and "ill" the modern French [j] should be avoided in favor of the sound [ʎ] of Spanish and Italian (e.g., "faillir" [fɛʎi] and "travail" [travaʎ]). Final L is not pronounced in nouns ending "il" except when necessary for elisions (e.g., "dueil" [ɗeʎ] and "avril" [avri]).
The letter R uses the trilled pronunciation of Italian and Spanish; the modern uvular sound [R] should be avoided. Final Rs are usually silent except when necessary for elision. This includes verb infinitives, nouns, and adjectives ending "-er," and "-ier," verb infinitives ending "-ir," and nouns and adjectives ending "-eur," "-oir," and "-our" (e.g., "miroir," noun [mirwɛ], "ouvrir," verb [uvri], and "carrefour," noun [karfu]). One exception to this rule is that the final R will be pronounced in verb infinitives ending in "-oir" (e.g., "pouvoir" [puvwaʁ], and "avoir" [avwaʁ]).

The letter S, when final, will be silent in all instances, except for elisions, where it takes the sound [z]. When S is followed by [f], [l], [m], [t], [k] or [p], as is characteristic of many older spellings, it will be silent (e.g., "desfaite" [dɛfɛt] and "mestresse" [mɛstrɛs]).
Vowels

The pronunciations of the letters I and U are as in modern French, but A, E, and O have some variations. In the following discussions modern pronunciation is assumed unless particular combinations of letters are discussed.

A
The letter A will always be sounded with the bright [a]. The combination "ai" (or, "ay," as it is sometimes spelled) is pronounced [ε], and the combination "au" is pronounced as the diphthong [ao] [e.g., "pas" [pa], "faire" [fɛʁ], "j'auray" [ aorɛ]].

E
The sound of the mute E at the ends of words and in single syllable words (e.g., "de" and "le") is a soft and relaxed [Ə] similar to the sound of the second syllable in the English word "sofa." The combination "ei" is pronounced [wɛ], and the combination "eu" is pronounced [œ], and "eau" is sounded [ɛao] (e.g., "curteis" [kyrtwɛ], "fleur" [flœ], "deust" [dœs], and "beau" [bɛao]).

O
The letter O has only two discrepancies with modern pronunciation. The combination "oeu" is always pronounced [œ] and the combination "oi" (or "oy" as it is sometimes spelled) is
pronounced [wɛ] (e.g., "coeur" [kœ] and "vois" [vwɛ]).

Nasals

The nasal sounds present the greatest variation from modern pronunciation. In the fifteenth century, the nasal consonant sounds [m], [n], or [ɲ], are pronounced along with the vowel sound, and the vowel sound may become a diphthong.

A & E

The letters A and E followed by a nasal consonant are pronounced [ã]. The modern [ö] is not used (e.g., "chant" [ʒan], and "temps" [təm]). The combinations "ai" and "ei" followed by a nasal consonant are pronounced [ɛĩ] (e.g., "certain" [sɛrɛĩ], and "pleine" [plɛĩ]).

I

The letter I is pronounced [ĩ] when followed by a nasal consonant. This sound, one not found in most diction books for singing, is simply a slight nasalization of the [i] sound. The current [ɛ] was not used during the fifteenth century. The combination "ie" followed by a nasal sound is pronounced as in modern French [jɛ] (e.g., "fin" [fĩ] and "vient" [vjɛ]).

U

The letter U is pronounced [û] when followed by a nasal consonant. This is a much brighter
sound than the [œ] of modern French, which is to be avoided (e.g., "lune" [l̥n], "un" [yn], and "une" [yn]).

As Alton and Jeffery point out, there is no way of knowing how accurate these pronunciations are; moreover, pronunciation certainly varied by geographical areas. **Bele Buche e Bele Parleure** contains pronunciation guides for Provençal, Picard, and Norman, in addition to Parisian. Transcribing singing texts into the appropriate alternative forms of pronunciation brings to the performance a valuable and attainable sense of authenticity, even when period instruments for accompaniment are not available.
CHAPTER V

PERFORMANCE PRACTICE

Many colleges and universities do not have available instruments specifically made to perform early music; however, the absence of a harpsichord or a clavichord rarely stops a pianist from performing the works of J. S. Bach or Domenico Scarlatti. Many fine medieval and Renaissance compositions deserve to be heard, even if the performances are anachronistic. The chanson literature of the early fifteenth century provides many such pieces. This chapter presents information regarding fifteenth-century performance practices of the chanson repertoire and suggests possibilities for modern performance when period instruments are unavailable.

Early fifteenth-century composers left several artistic responsibilities to the performer: fitting texts to music, adding accidentals, and selecting the instrumental accompaniment. Many performers today leave

\[ \text{[Equation]} \]

---

\[ \text{[Footnote]} \]

decisions on the first two points to the musicologist, but they may make such decisions themselves.

Binchois's chanson "Vostre tres doux regart"\textsuperscript{22} provides a good example of changes in text setting that a singer may want to consider. In order to emphasize the longer notes the following changes in text underlay are suggested: the word "plus" in measure 12 should be sung on the dotted quarter-note;

\textsuperscript{22}\textit{Die Chansons von Gilles Binchois}, p. 42.

also, the word "cuer" in measure 19 should be sung on the dotted quarter-note.

Recurring patterns also illuminate the relationship of text and music. In the pattern \{\texttt{\#\#\#\#}\}, beginning on
the second beat of measure 7 a singer may want to emphasize the first eighth-note.

For this reason, in measure 24 the syllable "mou-" may be moved back to the first eighth-note of the bar, so that the rhythmic pattern remains consistent.

Similar adjustments will be necessary in many chansons.

This same chanson by Binchois provides an example for illustrating the addition and deletion of accidentals. In addition to basic rules of counterpoint, the two main principles regarding the use of accidentals are making fifths, octaves, etc. perfect, especially when they occur against the lowest pitch, and altering imperfect consonances so that they lie closer to the perfect consonances to which they move (e.g., major sixth to octave, minor third to unison, minor sixth to perfect
fifth, etc.; but always avoiding augmented and diminished thirds or sixths). These principles have been applied to the second phrase of "Vostre tres doux regart" (meas. 6-10).

The F♯ in the cantus in bar 9 produces a major sixth with the tenor's A, making that sixth lie closer to the octave toward which it moves. The C♯ in the contratenor likewise produces a major third with the tenor's A, making that third lie closer to the perfect fifth toward which it moves; the B♭ in the contratenor is necessary to avoid a melodic augmented second. These alterations produce, in fact, an ornamented version on the double-leading tone.

---

cadence typical of early fifteenth-century music:

So important were such cadence formulas at the time that the same accidentals should be introduced in measure 7 even though they create a melodic diminished fifth in the contratenor.

Adding and deleting accidentals as in the above example brings to the music a variety of colorings. Singers in the fifteenth century would have been insulted if all chromatic notes were indicated in the manuscript just as seventeenth-century and eighteenth-century singers would have been insulted if all ornaments were dictated by the composer. Therefore, singers and singing teachers are encouraged to use their judgment, based on knowledge of the style, in adding or deleting accidentals in the chansons.

The main artistic responsibility for the modern singer is the selection of instrumental accompaniment.

---


25 Lowinsky, p. viii.
Historical evidence shows that harps, lutes, portative organs, recorders, and transverse flutes were the main instruments used with the singing of the fifteenth-century chansons.

Harpists were the first group of minstrels to gain a social status similar to that of the chapel singers, and the harp seems to have been a particular favorite with Machaut and Binchois. At the court of Burgundy, Baude Fresnel (alias Baude Cordier?), a harpist, earned the distinguished title of chamber valet under Duke Philip the Bold and accompanied the duke everywhere, providing musical background and entertainment for even intimate occasions. It is assumed that these minstrels accompanied themselves in the singing of polyphonic chansons, and improvised accompaniments for monophonic songs. For today's performer, then, the modern harp would provide an appropriate accompaniment for polyphonic chansons. However,

---


27 For a discussion identifying the composer Baude Cordier as the harpist Baude Fresnel see Wright, Music at the Court of Burgundy, p. 166.

28 For more information on specific harpists and chamber valets see Wright, Music at the Court of Burgundy, pp. 123-39.
because the accompanying lines are often in similar ranges and frequently cross, two harps will often be necessary.

Pictorial evidence shows that the portative organ may also have been used to accompany the singing of the chansons, and musical evidence for this practice is available in the keyboard intabulations of chansons contained in the Faenza Codex and the Buxheim Organ Book. The modern pipe organ is a realistic possibility for accompaniment. Since the tenor and contratenor share similar ranges and frequently cross, the two manuals and the selection of stops available on most organs would enable the accompanist to keep the two parts separate and distinct.

Philip the Bold, first Duke of Burgundy, heard music on the echiquier, an English instrument similar to a clavichord, and Howard Mayer Brown suggests that a clavichord was used for accompanying chansons, although no musical evidence exists such as that for the organ. These bits of information suggest that the accompaniment of chansons on instruments as anachronistic (to the fifteenth century) as the harpsichord or the piano is not inappropriate, especially when there are no other

30 Wright, Music at the Court of Burgundy, p. 17.
31 Brown, "Instruments and Voices," p. 100.
options. A harpsichord with two manuals and a lute stop would be the ideal choice in this situation.

Certainly, there are some problems connected with playing these chansons on the keyboard. As mentioned earlier, the tenor and contratenor usually occupy the same melodic range and frequently cross in a manner awkward for a keyboard player. Also, many pieces have introductions, interludes, and postludes that require the cantus line to be played in addition to the others. Some pieces (e.g., Velut's "Laissiés ester vostres," p. 112), are difficult for one person to play because of cross-rhythms. One possibility is to omit the contratenor and play only the tenor and the cantus as accompaniment. This simplifies most complexities and makes the repertoire accessible to beginning singers and their accompanists.

The contratenor line, although not essential, adds a great deal of color and musical interest. It is much easier to accommodate all three musical lines when two or three instruments are used. Popular combinations in the early fifteenth century include lute with harp,

---

32 The cantus and the tenor are the main structural voices, while the contratenor functions to fill in harmony and to provide rhythmic interest where needed. Many of these early chansons are aesthetically acceptable performed as two-part compositions, omitting the contratenor.
recorder, or transverse flute. In this case, due to the melodic range found in most of the music, the wind instrument probably duplicated the superius along with the vocalist.

It is curious that bowed strings (e.g., viols) are not documented as having been part of the early fifteenth-century performance practices. However, many modern performances use these instruments, and the possibility of using modern strings (e.g., violins, violas, cellos, etc.), perhaps with practice mutes, should not be ignored.

The evidence shows that for the early fifteenth century the desired accompaniments used some sort of plucked strings, (e.g., lute or harp), hammered strings (e.g., clavichord), or a sustained wind sound (e.g., portative organ or recorder). In order to approximate these sonorities when early instruments are unavailable, modern performers should consider the use of guitars, harps, organs, harpsichords, and wind instruments. Indeed, it is safe to assume that medieval and Renaissance musicians probably performed the music with whatever combinations of instruments were available at any given

---

34 Ibid., p. 116.
performance opportunity. Modern singers may also feel free to experiment and try various instrumental accompaniments.

Presentation of the fixed forms is a primary concern in performance of late medieval and early Renaissance music, and to leave out any repetition of the text or the music is to destroy the aesthetic. This is especially apparent in the rondeau (having the form ABaAabAB, in which similar letters indicate repetition of music and similar capital letters indicate repetition of text). The temptation in modern performance is to eliminate some of the repetition, particularly of text; but this destroys the unifying element in the poetic form, and such performances are unacceptable. The ballade (aabC) and the virelai (AbbaA) often have two or more stanzas. Because repetition of familiar elements is essential to this aesthetic, whenever two or more stanzas are given in the source they all should be performed. Adherence to these fixed forms, as well as the use of fifteenth-century pronunciation and other performance practices discussed above, will produce reasonably accurate renderings of the chanson literature.
CHAPTER VI

A COLLECTION OF FIFTEEN EARLY FIFTEENTH-CENTURY CHANSONS

The following chansons illustrate song literature from the first half of the fifteenth century. In addition to Dufay and Binchois, the composers represented are John Dunstable, Richard Loqueville (d. 1418), and Gilet Velut (fl. early fifteenth century). Also included are two anonymous chansons from the Chansonnier El Escorial (ca. 1430-1455).

A short biographical sketch preceding the song, or songs, is presented for each composer. Before each chanson information is given regarding the form, voice, background, difficulty, and accompaniment; an English translation and an IPA transcription is also provided.

Dr. Susan F. Spillman (Associate Professor of French, Dillard University, New Orleans), has provided translations for this collection. She points out that the poetry of the era is full of puns and double meanings, and due to the developing state of the language,
grammatical errors are often prevalent. For these reasons, some of the phrases may seem awkward, especially since a word-by-word format has been adhered to as much as is possible.

The IPA transcriptions are for early fifteenth-century pronunciation and utilize the information from Chapter IV.

Some editions of the chansons do not set all the text within the score. For those pieces, the additional stanzas have been added, following the setting of the stanza provided by the editor. Students and teachers may wish to make various editorial decisions themselves and are encouraged to adjust the text declamation, add or delete accidentals, and select instrumentation according to the principles presented in Chapter V.
GILLES BINCHOIS (ca. 1400-1460)

Gilles Binchois, a Franco-Flemish composer, worked at the court of Burgundy for approximately thirty years. He was born probably in Mons around 1400 and died in Soignes, 20 September 1460. He trained as a chorister in his youth and it is thought that he served as a soldier in his early adult years. He joined the Burgundian court chapel some time in the 1420s. Although he held no university degree nor was he an ordained priest, he served as a chaplain and acquired several prebends—endowments—at the important churches in the area. As a composer he wrote sacred and secular works. Today we remember him chiefly as a writer of chansons, of which approximately sixty are extant.

35All background information is found in David Fallows, "Binchois, Gilles de Bins," The New Grove, 2:709-12.
Dueil angoisseus, rage demesurée

Gilles Binchois

Form

Ballade; one stanza

Voice

Soprano or Mezzo-soprano: range, c¹ - e²

Background/Text Summary

The text was written by Christine de Pisan (1363-1430), a French poet, and expresses her grief and suffering over the deaths of her husband and her father. ³⁶

Level of Difficulty

Rhythmically this piece is easy; however, it contains long phrases which require breath control.

Accompaniment Suggestions

Because the tenor and contratenor share similar melodic ranges and frequently cross, a two manual harpsichord or organ would simplify keyboard accompaniment. A contrasting instrument is suggested for the interlude and postlude, and may double the superius throughout.

Translation

1. Dueil angoisseus, rage demesuree
   Grief desespoir plain de forcenement,
   Anguishing pain, limitless rage,
   Grief, despair full of force,

2. Langor sans fin et vie maleuree
   Plaine de plour d'angoisse et detorment.
   Weakness without end and ill-fated life
   Full of weeping, of anguish and torment.

3. Coeur doloreux qui vit obscurement,
   Tenebreux corps sur le point partir,
   Ay, sans cesser continuellement,
   Painful heart that lives in obscurity,
   Darkened body on point of departing
   Have I continually without ceasing
   And I can neither heal nor die.

IPA Transcription

1. Dueil angoisseus, rage demesuree
   [dœl ängwes æ ræj demœze)oœ]
   Grief desespoir plain de forcenement,
   [grjɪf dezœspwε plœɪn dœ förœnœmœn]

2. Langor sans fin et vie maleuree
   [læŋgœr sœn fœn e vie malœœœ]
   Plaine de plour d'angoisse et detorment.
   [plœɪnœœ plœur dæŋgwœœ e dœtœrmœn]

3. Coeur doloreux qui vit obscurement,
   [kœœr dœloœœ ki vit œpskyœœœœn]
   Tenebreux corps sur le point partir,
   [tenœbreœ kœr syr lœ pwœœn parti]
   Ay sans cesser continuellement,
   [œ sœn sesœ kœntinœœœœlœœœœn]
   Et se ne puis garir ne morir
   [e se ne pœj gari ne mori]
Dueil angoisseus, rage demeseurée

Gilles Binchois

37 Die Chansons von Gilles Binchois, p. 45-46.
Je loe amours et ma dame mercye

Gilles Binchois

Form
Ballade; two stanzas

Voice
Soprano or Mezzo-soprano; range, d\textsuperscript{1} - f\textsuperscript{2}

Background/Text Summary
This chanson has been found in German sources, indicating how widespread was Binchois's influence. The tenor has been identified as the Latin song "Ave dulce tu frumentum" from the Lochamer Liederbuch; and the Buxheimer Orgelbuch contains seven arrangements of the song.\textsuperscript{38} The text possibly praises the poet's patron.

Level of Difficulty
Medium; this piece contains some melismatic writing.

Accompaniment Suggestions
Because all three lines occupy similar ranges (the superius being only slightly higher) and often cross, three instruments should be used; or, if keyboard is desired, it should play the superius and the tenor and use another instrument for the contratenor.

\textsuperscript{38}Reese, p. 634 & 658.
<table>
<thead>
<tr>
<th>Translation</th>
<th>French Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Je loe amours et ma dame mercye, Du bel acueil qui par eulx deux me vient</td>
<td>I praise, love and thank my lady For the lovely greeting that comes to me by her two eyes</td>
<td></td>
</tr>
<tr>
<td>2. Car par amours j'ay ma dame choisy, Par madame mouce joieux de vient</td>
<td>For by love I have chosen my lady, By madam greatly joyous I become</td>
<td></td>
</tr>
<tr>
<td>3. Dont tout ades qu'en pensant me souvient Des grans graces et biens dont elle est playne, Est que je l'ay choisy a souverayne. J'ay teil plaisir certes et telle joye Qu'alers penser ne puis onque je soye.</td>
<td>Of whom always in thinking I remember The great graces and goodnesses of which she is full It is that I have chosen her as my sovereign. I have certain pleasures and such joy So that I can never think of another.</td>
<td></td>
</tr>
<tr>
<td>4. Et bien la doy amer toute ma vie, Craindre et servir, quant (oh my?) un la tient</td>
<td>And well I must love her all my life, Fear and serve, when a (_) holds her</td>
<td></td>
</tr>
<tr>
<td>5. Parfaite et bien, de biaulté assouvie Et aprise de quant que honore contient</td>
<td>Perfect and good, of beauty completed, And instructed in all that honor contains</td>
<td></td>
</tr>
<tr>
<td>6. Dont souvenir en moy si bien retient Son douls regart, sa manie mondayne Hault en noblesse, en port humble et humaine, Saige en parler, a poin rasisse et coye, Qu'alers penser ne puis onque je soye.</td>
<td>Of whom the memory in me so well retains Her sweet glance, her noble conduct, High in nobility, in behavior humble and humane Wise in speech, barely ornamented and calm So that I can never think of another.</td>
<td></td>
</tr>
</tbody>
</table>
IPA Transcriptions

1. Je loe amours et ma dame mercye,
   
   [3ə lo amur e ma dame mɛrsiə]

   Du bel acueill qui par eulx deux me vient
   [dy bel akœl ki par œu deœ mo vjœn]

2. Car par amours j'ay ma dame choisye
   
   [kar par amur ʒe ma dame ʃwɛziə]

   Par madame mouce joieux de vient
   [par madamə mœœ ʒwɛjœ de vjœn]

3. Dont tout ades qu'en pensant me souvient
   
   [dœn tut ade kœn pœnœn mœ suvjœn]

   Des grans graces et biens dont elle est playne,
   [dœ grœn grœsəz e bjœn dœnt əle e plœnə]

   Est que je l'ay choisye a souverayne.
   [e ke ʒœ le ʃwɛzi a suvœrœnœ]

   J'ay teil plaisir certes et telle joye.
   [ʒe teœ plœzi sœrœz e tœlœ ʒwɛœ]

   Qu'alers penser ne puis onque je soye.
   [kœlœ pœnœn nœ puiz œnœkœ ʒœ swœœ]

4. Et bien la doy amer toute ma vie,
   
   [e bjœn la dwœ ame tœtœ ma viœ]

   Craindre et servir, quant un la tient
   [krœœnœrœ e sœrœvi kœnt œn la tjœn]

5. Parfaite et bien, de biaulté assouvie,
   
   [parʃœœt e bjœn de bjoœute asœvœ]

   Et aprise de quant que honore contient
   [e apri de kœn ke œnœœ kœntjœn]
6. Don't souvenir en moy si bien retient
[dɔ̃ suvəni ɑ̃ mwe si bjε̃ n retjε̃]
Son douls regart, sa manie mondayne
[sɔ̃ dul ᵉgar sa manjε̃ mɔ̃djẽ]
Haulte en noblesse, en port humble et humaine,
[haolt ɑ̃ nbles ɑ̃ pɔrt ymbl e ymε̃nε̃]
Saige en parler, a poin rasisse et coye,
[sẽ ɑ̃n parle a pwε̃n rasis e kwε̃]
Qu'alers penser ne puis onque je soye.
[kaler pɔnse ne pjuiz ɔnkε̃ ʒε swε̃]
Je loe amours et ma dame mercye

Gilles Binchois

Adieu, adieu mon joieulx souvenir
Gilles Binchois

Form
Rondeau

Voice
Tenor; range g-a\(^1\)(bb\(^1\))

Background/Text Summary
This is a song of farewell using the typically stylized and formal language of the courtly tradition.

Level of Difficulty
Easy

Accompaniment Suggestions
The one interlude in measures 25-29 can easily be sung by continuing the [ɛ] sound of the last syllable in the preceeding phrase. Because the tenor and contra-tenor share similar ranges and frequently cross, two instruments should be used or, these parts may be played on the organ using two manuals with different stops.
Translation

1. Adieu, adieu mon joieulx souvenir,  
   Le plus hault bien qui me puist advenir,  
   Belle et bonne que j'aim autant commoy.  
   Good bye, good bye. my joyous memory,  
   The highest good that could come to me,  
   Beautiful and good one that I love as much as myself.

2. Le dire adieu me donne tant d'annoy  
   Qu'a grant paine puis je la bouche ouvrir.  
   Saying good bye gives me so much worry  
   That with great difficulty I can open my mouth.

3. Ce seroit fort que me puisse esjouir  
   Quant j'eslonge mon souverain desir  
   Et la chose que plus volontiers voy.  
   It would be wrong for me to rejoice  
   When I withdraw from my sovereign desire  
   And the thing that I most gladly see.

4. Adieu, adieu mon joieulx souvenir,  
   Le plus hault bien qui me puist advenir,  
   Belle et bonne que j'aim autant commoy.  
   Good bye, good bye, my joyous memory,  
   The highest good that could come to me,  
   Beautiful and good one that I love as much as myself.

5. Adieu vous dy, il est temps de partir,  
   Adieu celle que tant ay chiers veir.  
   Mon povre coer vous remaint par mafoi,  
   Good bye I tell you, it is time to depart,  
   Good bye to the one that I hold so dear to see.  
   My poor heart stays with you by my faith.

6. Aultre que vous ne jouira de soy,  
   Tous deulx vous leesse, helas, desplaisir  
   No one other than you will have any pleasure in it,  
   Both of them leave you, alas, no pleasure.

7. Adieu, adieu mon joieulx souvenir,  
   Le plus hault bien qui me puist advenir,  
   Belle et bonne que j'aim autant commoy.  
   Good bye, good bye, my joyous memory  
   The highest good that could come to me,  
   Beautiful and good one that I love as much as myself.

8. Le dire adieu me donne tant d'annoy  
   Qu'a grant paine puis je la bouche ouvrir.  
   Saying good bye gives me so much worry  
   That with great difficulty I can open my mouth.
IPA Transcription

1. 4. 7. Adieu, adieu mon joieulx souvenir
   [adje adje mɔn ʒwεε suvεni]
   Le plus haolt bien qui me puist advenir,
   [lə ply haou bjεn ki mə pɥis advεni]
   Belle et bonne que j'aim autant commoy,
   [bεl e bɔnə kə ʒεm aotən kəmwe]

2. 8. Le dire adieu me donne tant d'annoy
   [la dir adje mə ɗnə tən dənwe]
   Qu'a grant paine puis je la bouche ouvrir
   [ka grən pɛnə pɥi ʒə la buʃə uvri]

3. Ce seroit fort que me puisse esjouir
   [sə sɛrwe fɔr kə mə pɥisə ɛzui]
   Quant j'eslonge mon souverain desir
   [kan ʒəlɛnə mɔn suvəʁεn ədzi]
   Et la chose que plus volontiers voy.
   [e la ʃoze kə ply vɔlɛntje vwe]

5. Adieu vous dy, il est temps de partir,
   [adje vu dî il e təm də parti]
   Adieu celle que tant ay chiers veir.
   [adje sɛlə kə tən ɛ ʃie vœi]
   Mon povre coer vous remaint par mafoi,
   [mɔn povre kœr vu remɛn par mafwe]

6. Aultre que vous ne jouira de soy,
   [əuətʁə kə vu nə zɥira də swε]
   Tous deulx vous leesse, helas, desplaisir.
   [tu dəɛu vu łaɛse ɛla dəsplɛzi]
Adieu, adieu mon joieulx souvenir

Gilles Binchois

Ay, douloureux disant helas  
Gilles Binchois

Form
Rondeau

Voice
Tenor or high Baritone; range d-e¹

Background/Text Summary
The text is one of unrequited love.

Level of Difficulty
Easy

Accompaniment Suggestions
Because all of the parts are fairly low, sharing similar ranges and crossing, three different instruments are necessary to avoid muddiness and to keep the lines separate and distinct.
Translation

1. Ay, douloureux disant helas
   De ma piteuse vie, las,
   Tres desirant suy de mourir
   Oh, sad one, saying alas,
   Of my pitiable life, tired,
   Very desirous am I of dying,

2. Quant plus ne puis celle veir
   Qui mon cuer tient entre ses las.
   When I cannot see the one
   Who holds me in her laces

3. Fortune m'a du tout min bas
   Et accable a son rabas,
   Puis qu'ay failli a mon desir
   Fortune has cast me down in everything
   And crushed in cheapening
   Since I have failed in my desire.

4. Ay, douloureux disant helas
   De ma piteuse vie, las,
   Tres desirant suy de mourir,
   Oh, sad one, saying alas,
   Of my pitiable life, tired,
   Very desirous am I of dying,

5. Et dangier m'a restraint mes pas
   Quant je devoye entre mes bras
   Ma douce mestresse tenir,
   And suffering has restrained my steps
   When I fail between my arms
   My sweet mistress to hold

6. Si m'en a falu abstenir
   Dont je languis et ne vis pas.
   Thus it has been necessary for me to abstain from it,
   For whom I languish and do not live.

7. Ay, douloureux disant helas
   De ma piteuse vie, las
   Tres desirant suy de mourir,
   Oh, sad one, saying alas,
   Of my pitiable life, tired,
   Very desirous am I of dying

8. Quant plus ne puis celle veir
   Qui mon cuer tient entre ses las.
   When I cannot see the one
   Who holds my heart in her laces.
IPA Transcription

1. 4. 7. Ay, douloureux disant helas
[ɛ dulurœ dizarœ eila]
De ma piteuse vie, las
[dœ ma piteœze vi la]
Tres desirant suy de mourir
[tre dœziran suy de muri]

2. 8. Quant plus ne puis celle veir
[kan ply nœ pœi sœle voi]
Qui mon cuer tient entre ses las.
[ki môn koer tjœn ântœ se la]

3. Fortune m'a du tout mis bas
[fɔrtnœ ma dy tu mi ba]
Et accable a son rabas,
[e akabl a sœn raba]
Puis qu'ay failli a mon desir
[pœi ke fœli a môn dezi]

5. Et dangier m'a restraint mes pas
[e dœnœ je ma rœtœn me pa]
Quant je devoye entre mes bras
[kan œ dœvœ œntœ œ bra]
Ma douce mestresse tenir,
[ma dœse œmtœœ œœ teni]

6. Si m'en a falu abstenir
[si môn a fœlu apœœœ]
Dont je languis et ne vis pas.
[dœn œ langœœœ e nœ vi pa]
Ay, douloureux disant helas

Gilles Binchois

De plus en plus se renouvelle
   Gilles Binchois

Form
   Rondeau

Voice
   Mezzo-soprano or very high, light Tenor;
   range, g-c²

Background/Text Summary
   The poem is a love lyric.

Level of Difficulty
   Medium

Accompaniment Suggestions
   The short interlude at measure 11 is easily
sung by continuing the final [i] sound from the preceding
word. Because the contratenor is rhythmically more
intricate than in other Binchois pieces, the use of two
accompanying instruments with solo voice is recommended.
Translation

1. De plus en plus se renouvelle,
   Ma doulce dame gente et belle,
   Ma volonté de vous voir

More and more it renews itself,
My sweet, genteel and beautiful lady
My desire to see you

2. Ce me fait le tres grant désir
   Que j'ai de vous ouir nouvelle.

This makes for me the very great desire
That I have to hear news of you.

3. Ne cuidies pas que je recelle,
   Comme a tous jours vous estes celle
   Que je vueil de tout obeir.

Do not think that I hide,
Since always you are the one
Whom I wish to obey completely.

4. De plus en plus se renouvelle,
   Ma doulce dame gente et belle,
   Ma volonté de vous voir

More and more it renews itself,
My sweet, genteel and beautiful lady
My desire to see you

5. Helas, se vous m'estes cruelle,
   J'aurioie au cuer angoisse telle
   Que je voudroie bien morir,

Alas, if you are cruel to me,
I will have in my heart such anguish
That I would like to die

6. Mais ce seroit sans desservir
   En soutenant vostre querelle.

But that would be without deserving
In enduring your scornful speech

7. De plus en plus se renouvelle,
   Ma doulce dame gente et belle,
   Ma volonté de vous voir

More and more it renews itself
My sweet, genteel and beautiful lady,
My desire to see you

8. Ce me fait le tres grant désir
   Que j'ai de vous ouir nouvelle.

This makes for me the very great desire
That I have to hear news of you.
IPA Transcription

1. 4. 7. De plus en plus se renouvelle
[do plyz adn ply se ronuvelə]

Ma douce dame gentie et belle,
[ma duzad aent e belə]

Ma volonté de vous voir.
[ma volənte de vu voj]

2. 8. Ce me fait le tres grant desir
[se mə fe tə grænt dəzi]

Que j'ai de vous ouir nouvelle.
[kə ʒə du uur nui nui]nuelə]

3. Ne cuidiés pas que je recelle,
[νa kuyidje pa kə ʒə resələ]

Comme a tous jours vous estes celle
[kəmə a tu ʒur vuz etə selə]

Que je vueil de tout obeir.
[ke ʒə vuəl de tut obei]

5. Helas, se vous m'estes cruelle,
[əla se vu mətə kryələ]

J'aurie au cuer angoisse telle
[ʒɔʁə ao kœr angwəsə telə]

Que je voudroie bien morir,
[ke ʒə vudrə bjən mori]

6. Mais ce seroit sans desservir,
[me se sərəd seən dəsəriv]

En soutenant vostre querelle.
[ən sustənən vəstre kərələ]
De plus en plus
Gilles Binchois

42 Die Chansons von Gilles Binchois, pp. 10-11.
Vostre tres doux regard plaisant

Gilles Binchois

Form

Rondeau

Voice

Tenor; range, d-f¹

Background/Text Summary

This particular chanson acquired a certain renown. The English playwright and poet John Skelton mentions it twice in his works, and the tenor appears in two English manuscripts and may have been used as a basis for improvisation.⁴³

The text is a stylized love lyric.

Level of Difficulty

Easy

Accompaniment Suggestions

The postlude may be sung on the final syllable [ân], or played on an instrument. Because the tenor and contratenor are low and frequently cross, two different sonorities would provide the best accompaniment, keeping the lines separate and distinct.

Translation

1. Vostre tres doux regart plaisant,
   Belle bonne que j'ayme tant
   On ne peut plus en bonne foy
   Your very sweet pleasant glance,
   Fair good one that I love so much
   That one can no more in good faith

2. Tres perde tout le cuer de moy
   Et oblege le demourant.
   Really fill all my heart
   And pledge it for always.

3. Non pas sans plus pour un tenant
   Mais tous les jours de mon vivant
   Pour obeir comme je doy.
   Not without any more all at once
   But everyday of my life
   To obey as I should

4. Vostre tres doux regart plaisant
   Belle bonne que j'ayme tant
   On ne peut plus en bonne foy
   Your very sweet pleasant glance
   Fair good one that I love so much
   That one can no more in good faith

5. Je n'ay chose au monde vaillant
   Que tout ne soyt a vo commant.
   Il y a bien rayson pour quoy:
   I have nothing in the world of value
   That is not completely at your command
   There is a good reason why:

6. Car vous valez et un filz de Roy
   Et deust il morir en servant.
   For you are worth a son of a King
   And he should die in your service.

7. Vostre tres doux regart plaisant
   Belle bonne que j'ayme tant
   On ne peut plus en bonne foy
   Your very sweet pleasant glance
   Fair good one that I love so much
   That one can no more in good faith

8. Tres perde tout le cuer de moy
   Et oblege le demourant.
   Really fill all my heart
   And pledge it for always.
IPA Transcription

1. 4. 7. Vostre tres doulx regart plaisant,
[votre tre du regar plësän]
Belle bonne que j'ayme tant
[bële böne ke jëme tän]
On ne peut plus en bonne foy
[ôn ne plyz än bûne fwe]

2. 8. Tres perde tout le cuer de moy
[tre perdë tu le kœr de mwë]
Et oblige le de mourant.
[e oplezë le de murân]

3. Non pas sans plus pour un tenant
[nôn pa sän ply pur ën tænän]
Mais tous les jours de mon vivant
[më tu le jur de môn vivân]
Pour obeir comme je doy.
[pur obei komë jë dwe]

5. Je n'ay chose au monde vaillant
[zë nê soz ao mëndë vësân]
Que tout ne soyt a vo commant.
[kë tu nê swët a vo kœmân]
Il y a bien rayson pour quoy:
[i l i a bjë n rezën pur kwë]

6. Car vous valez et un filz de Roy
[kar vu valez e ën fi de rwë]
Et deust il morir en servant.
[e doët il morir än servân]
Vostre tres doulx regart plaisant
Gilles Binchois

Die Chansons von Gilles Binchois, p. 42.
GUILLAUME DUFAY (ca. 1398-1474)

Guillaume Dufay was the most important French composer of the earlier fifteenth century. He was born between 1398 and 1400 in or around Cambrai or Laon. From 1409 to 1414 he was a choirboy at Cambrai Cathedral, where he received his earliest musical and educational training. During the 1420s Dufay travelled between Italy and France, making contacts with influential families and important churches. In 1428 he joined the papal choir and sang in Rome until 1433, when political upheavals in the church encouraged him to accept a position serving the Duke of Savoy. In 1435 he returned to the papal choir, then located in Florence. It was there that Dufay wrote his famous motet *Nuper rosarum flores* (1436) for the dedication of the cathedral Santa Maria del Fiore. Sometime before 1436 he received the university degree of Bachelor in Canon Law. This enabled him to acquire, in 1436, the office of canon at Cambrai Cathedral, one of the many prebends

45 All background information is from Fallows, *Dufay*, pp. 7-85.
acquired during his career. In 1436 he took up permanent residence at Cambrai, even though he continued to travel frequently, maintaining contacts with churches and courts throughout Italy and France. He died at Cambrai, 27 November 1474.
Resvellies vous et faites chiere lye
Guillaume Dufay

Form
Ballade; two stanzas
The piece contains three sections each with a different meter, 6-8, 3-4, 6-8.

Voice
Soprano: range d¹ - e²

Background/Text Summary
This song was written in 1423 for the wedding of Carlo Malatesta and Vittoria Colonna, and shares musical material with Dufay's earliest known cyclic Mass, the Mass Sine Nomine. ⁴⁶

Level of Difficulty
Difficult; the piece has long melismas and intricate, changing rhythmic patterns.

Accompaniment Suggestions
Because the parts are rhythmically intricate,

⁴⁶Fallows, Dufay, pp. 22-23; for a discussion of the connection between the chanson and the Mass see pp. 165-168.
especially in relationship to one another, three instruments are suggested for the accompaniment. One of them may double the voice throughout or simply play the introduction and the interludes. Another possibility is to use an organ or harpsichord for the superius and the tenor, with the contratenor supplied by another instrument.

Translation

Stanza 1

1. Resvellies vous et faites chiere lye Tout amoureux qui gentilesse ames
   Wake up and make good cheer
   All lovers who love graciousness,

2. Esbates vous, fuyes merancoly, De bien servir point ne soyes hodés
   Amuse yourselves, flee melancholy,
   Do not be at all today ready to serve well

3. Car au jour d'ui sera li espousés Par grant honneur et noble seignourie; Ce vous convient ung chacum faire feste, Pour bien grignier la belle compaignye; Charle gentil, c'on dit de Maleteste.
   For today they will be married
   With great honor and noble lordliness;
   It is appropriate to all of you to make festivity,
   To make greater the beautiful company;
   Charles the Gracious, called Maleteste.

Stanza 2

1. Il a dame belle et bonne choysie, Dont il sera grandement honnourés;
   He has chosen a beautiful and good lady,
   Of whom he will be greatly honored;

2. Car elle vient de tres noble ligne Et de barons qui sont mult renommés.
   For she comes from a very noble lineage
   And from barons who have great fame.
3. Son propre nom est Victoire clamés; De la colonne vient sa progenie. C'est bien rayson qu'a vasquile requeste De cette dame mainne bonne vie. Charle gentil, c'on dit de Maletesté

Her own name is Victoire called From the crown comes her progeny It is truly right that of the lover one requests That this lady lead a good life. Charles the Gracious, called Maleteste.

IPA Transcription

Stanza 1

1. Resvellies vous et faites chiere lye
   [rœvœlje vuz e fete sœre lie]
   Tout amoureux qui gentilesse ames
   [tut amureœ ki şantileœ amœ]

3. Esbates vous, fuyes merancolye,
   [eskate vu fœœ merœnkœlie]
   De bien servir point ne soyes hodés
   [de bjœn servœ pwœn no sweœ hœde]

3. Car au jour d'ui sera li espousés
   [kar ao jœr dœi sera li œpuze]
   Par grant honneur et noble seignourie;
   [par grœn hœnœœ e nœble stœnœrie]
   Ce vous convient ung chascum faire feste
   [se vu kœnvjœnt œn sakœm fœœ fœœ]
   Pour bien grignier la belle compagnye;
   [pur bjœn grije la beœ kœmpœnœ]
   Charle gentil, c'on dit de Maletesté.
   [šarœ jœntœ kœœ di de maletœte]
Stanza 2

1. Il a dame belle et bonne choyzie
   [il a dâme bel e bonne swazie]
   Dont il sera grandement honnoures;
   [dûnt il sera grandemân hûnure]

2. Car elle vient de tres noble lignie
   [kar éle vjën de tre noble lignie]
   Et de barons qui sont mult renommés.
   [e de barûn ki sùn myu renûme]

3. Son propre nom est Victoire clameś;
   [sûn propre nûm è viktware klame]
   De la colonne vient sa progenie.
   [de la kolôn vjën sa progenie]
   C'est bien rayson qu'a vascule requeste
   [se bjûn rûzûn ka vakyle réktte]
   De cette dame mainne bonne vie.
   [de sête dame mâne bûne vie]
   Charle gentil, c'on dit de Maleteste.
   [ârle ĵânti kûn di de maletêste]
Resvellies vous et faites chiere lye

Guillaume Dufay

---

Resvellies vous (cont.)

Ce vous conviendront bien et vous ferrez pour bien gré.

Hier la bel-lé compagnie; Char-le gentil.

C'ont dit de Ma-le-ter.
Resvellies vous (stanza 2)

Contra: Resvellies vous

Tenor: Resvellies vous

1. Si je donne blys et bonne chê; - - - - -
   De très nobles seigneur, - - - - -

2. Si je donne blys et bonne chê;
   De très nobles seigneur,

Son propre nom est Vétoire cla-

Da.
Resvellies vous (stanza 2, cont.)

C'est bien rayson qui les cueillette de sette do.

C'est bien bonne vie a.

C'est bien noble res.
Ce jour le doibt, aussi fait la saison
Guillaume Dufay

Form
Ballade; three stanzas, with a four-line renvoi, a dedicatory phrase in ceremonial poems added to the last stanza.

Voice
Soprano or Mezzo-soprano; range b-d^2

Background/Text Summary
This poem is in celebration of May Day.

Level of Difficulty
Melodically and rhythmically this piece is easy but it contains some long phrases in the "B" section, requiring good breath control.

Accompaniment Suggestions
Because both the tenor and contratenor move slowly it is possible to play these two parts on a keyboard instrument. The interludes and postludes may easily be sung by continuing the final syllable of the preceeding word, or they may be played on an instrument.

At the end of the third verse the tenor and contratenor might play the Ds at the beginning of measure
56 and the singer sing the A on the third beat of measure 32, in order to make a smooth transition into the renvoi.

Translation

Stanza 1

1. Ce jour le doibt, aussitôt fait la saison Et le prince d'amours l'a commandé:

This day owes it, also the season makes, And the prince of love has commanded it:

2. Que tout home, voillant acquérir non De vray amant, viengne par amiste

That every man, wanting to acquire the name Of a true lover, come by friendship

3. Pour reciter balade gracieuse Qui soit plaisante a sa dame amoureuse, Et se tiengne gracieuse et joly Joyeusement pare de quelque may, Et il aura gueredon de par ly Le premier jour de ce doux moys de may.

To recite a gracious ballad That will be pleasing to his loving lady, And may it be gracious and pretty, Joyfully adorned with something personal And he will have as a reward from it The first day of this sweet month of May.

Stanza 2

1. Quant est de moy, je ne doy par raison A ce faillir, car bien gueredoné

As far as I am concerned, I must not for any reason Fail at this, for well recompensed

2. Suy par amours de dame de renom, Qui me donne toute joieusete.

Am I by the love of a lady of renown, Who gives me all joy

3. Quant j'aperchoy sa biaulte merveilleuse, Son doux regart, sa couleur presieuse, Son doux parler et son maintien aussy,

When I perceive her marvelous beauty, Her sweet glance, her precious color, Her sweet speech and her demeanor also,
Je ne pouroye avoir soussy n'esmay
Dont j'ay cause de ioye estre garni
Le premier jour de ce doulx moys de may.

I could not have worry or dismay,
Of whom I have cause to be crowned with joy,
The first day of this sweet month of May.

Stanza 3

1. Et puisqu'ensy suy saisie de tel don,
N'est ce raison que la serve a son gre,
And since I am taken by such a gift,
Is it not reasonable that I serve her to her desire,

2. De voulonte, sans nulle mesprison?
Et en prison fusse dien enfermé,
Gladly, without any disdain?
And if I were closed up in prison,

3. Je suy ferme comme a la plus joyeuse,
Qui soit jusques a Meuse ny a l'Euse.
I am as firm as to the most joyful,
Who might be as far as the Meuse or the Euse
Tant qu'aray cuer party par nul party,
Pour vray, l'ay
Such I will have my heart parted by no other party,
I will never change, for,
Jamais ne changeraï, car,
pour vray, l'ay
Truly I have
Sur toute autre, belle et bonne, choisy.
Le premier jour de ce doulx moys de may.
Over all others, beautiful and good, chosen.
The first day of this sweet month of May.

renvoi

Prince, joly, je defy de soussy,
Car j'ay, pour vray, cuer gay, dont chanteray
Cecy ainsy pour cy que j'ay servy:
Le premier jour de ce doulx moys de may.
Handsome prince, I challenge any worry,
For I have, truly, a gay heart, of which I will sing
This thus for the one that I have served:
The first day of this sweet month of May.
IPA Transcription

Stanza 1

1. Ce jour le doibt, aussi fait la saison,
   [sə zə lu lo dwɛp aosi fɛ la sɛzən]
   Et le prince d'amours l'a comandé:
   [e lo prɛnʒɛ damur la kɔmɑ̃də]

2. Que tout home, voillant acquerir non
   [kə tut ɔmə vʁɛʁɛ̃t akeri nɔn]
   De vray amant, viengne par amiste
   [de vʁɛ amɑ̃ nʃɛŋə par amitɛ]

3. Pour reciter balade gracieuse
   [pur rɛsɛt balade grasiɛsə]
   Qui soit plaisante a dame amoureuse
   [ki swɛ plezɑ̃t a dam amurɛsə]
   Et se tiengne gracieuse et joly
   [e s tʃɛŋə grasiɛz e ʒɔli]
   Joyeusement paré de quelque may,
   [ʒwɛzəmɑ̃n pare də kɛlko mɛ]
   Et il aura gueredon de par ly
   [e il aora ɡʁədɔ̃ də par lį]
   Le premier jour de ce doux moy de may.
   [lə prɔmʒe ʒuʁ də sə dul mwɛ də mɛ]

Stanza 2

1. Quant est de moy, je ne doy par raison
   [kɑ̃t ɛ də mwɛ ʒə ne dwɛ par rezɔn]
   A ce faillir, car bien gueredonné
   [a se fɛlɛ ki kar bjɛn ɡʁədɔnɛ]

2. Suy par amours de dame de renom,
   [suji par amur də damo də ʁənom]
   Qui me donne toute joieusete.
   [ki mε dɔ̃ tute ʒwɛzətɛ]

3. Quant j'aperchoy sa biaulte merveilleuse,
   [kɑ̃ zapɛʁʃu sa bjaoute mɛʁvɛlɛzə]
Son doux regard, sa couleur précieuse,
[son dul regar sa kolur prœsiœze]

Son doux parler et son maintien aussi,
[son dul parle e sœn mœntjœn aossi]

Je ne pourroïe avoir soussy n’esmay,
[œn ne purwœ avwe susi œsmsœ]

Dont j’ay cause de ioye estre garni
[dœn œ e kaoz d œwe œtro garni]

Le premier jour de ce doux moys de may.
[œ premœ jur da œe dul œœœ de œœ]
renvoi

Prince joly, je defy de soussy,
[priñse ʒɔli ʒe dəfi də susi]

Car j'ay, pour vray, cuer gay, dont chanteray
[kar ʒe pur vʁe kœr ge dɔ̃ ʃɑ̃tɛʁɛ]

Cecy ainsy pour cy que j'ay servi:
[sɔsi ɛnsi pur si kə ʒe sɛrvɪ]

Le premier jour de se doux moys de may.
[le premje ʒur de se dul mwa de ma]
Ce jour le doibt, aussi fait la saison

Guillaume Dufay

48 Dufay, Opera Omnia, vol. 6, p. 34-35.
Ce jour le doibt (stanza 2)
Ce jour le doibt (stanza 3)
Adieu ces bons vins de Lannoys
Guillaume Dufay

Form
Rondeau

Voice
Mezzo-soprano; range, a-c^2

Background/Text Summary
This song of farewell was written in 1426, at a time when Dufay was to leave France and return to Italy.49

Level of Difficulty
Easy

Accompaniment Suggestion
As in "Ce jour le doibt," the tenor and contratenor move slowly with few complexities, making it possible to play these lines together on a keyboard. A contrasting melodic instrument might play the introduction and the postlude.

49 For a more detailed discussion of this song and other early songs by Dufay see Fallows, Dufay, pp. 86-102.
Due to a defective manuscript there is no contratenor part in the last six bars. The counterpoint has been completed for this collection. Also, in the third stanza (bar 15-16), where "...-ier" is found, the word is missing and the [än] syllable from the preceeding "souvent" should be continued until the word "mennoye."

Translation

1. Adieu ces bons vins de Lannoys,  
   Adieu dames, adieu borgois  
   Adieu celle que tant amoye

   Good bye, good wines of Lannois,  
   Good bye, ladies, good bye, bourgeois,  
   Good bye to the one I love so much

2. Adieu toute playssante joye,  
   Adieu tous compaignons galois.

   Good bye, all pleasant joy  
   Good bye all French companions.

3. Je m'en vois tout arquant des nois,  
   Car je ne truis feves ne pois,  
   Dont bien souvent...-ier Mennoye.

   I'm going away to collect nuts,  
   For I find neither beans nor peas,  
   Of which very often (someone gives us out of pity)

4. Adieu ces bons vins de Lannoys,  
   Adieu dames, adieu borgois,  
   Adieu celle que tant amoye

   Good bye, good wines of Lannois,  
   Good bye, Ladies, good bye, bourgeois,  
   Good bye to the one I love so much

5. De moy seres, par plusieurs fois  
   Regretés par dedans les bois  
   Ou il n'y a sentier ne voye;

   Of me you will be, several times  
   Missed in the woods,  
   Where there is neither path nor way;
6. Puis ne scaray que faire doye, Se je ne crie a haute vois. Since I do not know what I should do, If I do not cry out in a loud voice.

7. Adieu ces bons vins de Lannoys, Adieu dames, adieu borgois, Adieu celle que tant amoye Good bye, good wines of Lannois, Good bye, ladies, good bye bourgeois Good bye to the one I love so much

8. Adieu toute playssante joye, Adieu tous compaignons galois. Good bye all pleasant joy, Good bye all French companions.

IPA Transcription
1. 4. 7. Adieu ces bons vins de Lannoys, [adjoe sɛ bɔ̃ vɛ̃ da ̃ lanwɛ] Adieu dames, adieu borgois, [adjoe damœ adjoe bɔrgwe] Adieu celle que tant amoye, [adjoe sɛlœ kœ tãt amweə]

2. 8. Adieu toute playssante joye, [adjoe tute plaʃɑ̃tə ʒweə] Adieu tous compaignons galois. [adjoe tu kɔmpɛ̃s ɡalwe]

3. Je m'en vois tout arquant des nois, [ʒe mɔ̃ vœ̃ tut arkã̃ də nœ̃] Car je ne truis feves ne pois, [kar ʒe nœ troi fevœ nœ pwœ] Dont bien souvent ...-ier mennoye. [dɔ̃ bjĩn suvanticipated (je) mãnweə]
5. De moy seres, par plusieurs fois
   [de moy sere par plusieurs fois]
   Regretés par dedans les bois,
   [regrete par dedan les bois]
   Ou il n'y a sentier ne voye;
   [u il ni a sentje ne voye]

6. Puis ne scaray que faire doye,
   [puis ne scarf que faire doye]
   Se je ne crie a haute vois.
   [se je ne krie a haute vois]
Adieu ces bons vins de Lannoys

Guillaume Dufay

Dufay, Opera Omnia, vol. 6, p. 50.
Navrè je sui d'un dart penetratif
Guillaume Dufay

Form
Rondeau

Voice
Soprano or Mezzo-soprano; range, c₁ - f₂

Background/Text Summary
The poet loves his lady from afar and hopes that she will not scorn his advances.

Level of Difficulty
Easy

Accompaniment Suggestions
Because all three voices share similar ranges and frequently cross, three different instruments should be used for the accompaniment.

Translation
1. Navrè je sui d'un dart penetratif
   Wounded I am by a penetrating dart
   Qui m'a percié le cuer in one part and another;
   de part en part;

2. C'est madame qui par son doux regart
   It is madame who by her sweet glance
   Aimable me l'a point
   Loving has stabbed me to the
   jusques au vif. quick.
3. Tout souellement, se confort n'est actif
En vérité joye de moi de part.

4. N'avré je sui d'un dart penetratif
Qui m'a percié le cœur de part en part;

5. Las, que feray, se dangier m'est actif,
J'auray refus contre moy, main et tart.

6. Ne scay qui puist la pointure du dart
En moy garir se non le vray motif.

7. N'avré je sui d'un dart penetratif
Qui m'a percié le cœur de part en part;

8. C'est madame qui par son doulx regart
Aimable me l'a point jusques au vif.

IPA Transcription

1. 4. 7. N'avré je sui d'un dart penetratif
[navre zœ suj dyn dar penetratif]
 Qui m'a percié le cœur de part en part;
[ki ma persje le koer de part an par]

2. 8. C'est madame qui par son doulx regart
[se madame ki par sœn dul regar]
 Aimable me l'a point jusques au vif.
[Emabœ me la pwœn zykœn ao vif]
3. Tout souellement, se confort n'est actif
[tu swellemân se konfort net aktif]
En verite joye de moy de part.
[ân verite zwęe de mwę de par]

5. Las, que feray, se dangier m'est actif,
[la kê fer â se dänzje met aktif]
J'auray refus contre moy, main et tart.
[zaor â refy käntrę mwę mën e tar]

6. Ne scay qui puist la pointure du dart
[ne skę ki puis la pwęntyrę dy dar]
En moy garir se non le vray motif.
[ân mwę gari se nën le vrę motif]
Navré je sui d'un dart penetratif

Guillaume Dufay

51 Dufay, Opera Omnia, vol. 6, pp. 55-56.
JOHN DUNSTABLE (ca. 1390-1453)

John Dunstable was an English composer of considerable influence. Only sixty-seven compositions exist today, but they are found in over 170 variant versions in manuscripts all over Europe. Surprisingly little is known concerning the details of his life. It is believed Dunstable was born sometime between 1390 and 1400. Because most of the surviving compositions attributed to him were written between ca. 1415 and 1435, this would place the date of birth about fifteen to twenty years prior to these dates. He may have been in the service to the Duke of Bedford and may have travelled with him to France during the years 1422-1435. Dunstable possibly spent his later years studying astronomy rather than composing music, and died in London on 24 December 1453.

---

53Dunstable, Complete Works, p. xv.
Puisque m'amour
John Dunstable

Form
Rondeau

Voice
Mezzo-soprano or high, light Tenor: range g-bb¹

Background/Text Summary
This is Dunstable's only chanson with a French text. The poem is the lament of a rejected lover.

Level of Difficulty
Easy

Accompaniment Suggestions
This chanson has two alternative contratenor lines, only one of which is to be used in any given performance. Two accompanying instruments are most appropriate because the tenor and contratenor frequently cross, but the chanson would also work with a keyboard instrument playing the cantus and the tenor, with a contrasting instrument on the contratenor.
Translation

1. Puisque m'amour m'apris en desplaisir et a volu aultre de moy eslire,
   Since my love has held me in displeasure
   And has wished to select another besides me,

2. Esbatement, chanter, danser, et rire,
   Pleasures, singing, dancing, and laughing,
   tous mon vivrant je n'auray a plaisir.
   all of these in my life I will not have any pleasure.

3. Onques talent je n'eux d'aultre servir
   Never do I have any inclination to serve another
   ne plus n'auray de certain le puis dire
   Nor will I have, I can say it for certain

4. Puisque m'amour m'apris en desplaisir et a volu aultre de moy eslire,
   Since my love has held me in displeasure
   And has wished to select another besides me,

5. Quant me souvient de son doulx maintenir
   When I remember her sweet deportment
   j'ay le cuer tel qu'a peu qu'il ne fent dire
   I have such a heart that it almost is split to say it

6. Se bon espoir ne fust de mon mal mire,
   If good hope were not the doctor of my pain
   je fusse mort, mais je vivray martir.
   I would be dead, but I will live as a martyr.

7. Puisque m'amour m'apris en desplaisir et a volu aultre de moy eslire,
   Since my love has held me in displeasure
   And has wished to select another besides me,

8. Esbatement, chanter, danser, et rire,
   Pleasures, singing, dancing, and laughing,
   tous mon vivrant je n'auray a plaisir.
   All of these in my life I will not have any pleasure.
IPA Transcription

1. 4. 7. Puisque m'amour m'a pris en desplaisir
   [puikə mamur ma priz ən deplɛzi]
   et a volu aultre de moy eslire,
   [e a vɔly aoutre de mɔ Mọi ɛlirə]

2. 8. Esbatement, chanter, danser, et rire,
   [ɛsbatemən sɑnte dɑnse e rirə]
   tous mon vivant je n'auray a plaisir
   [tu mɔn vivɑn ʒø naore a plɛzi]

3. Onques talent je n'eux d'aultre servir
   [3ŋkə talain ʒə noe daoutre servɪ]
   ne plus n'auray de certain le puis dire
   [nɔ ply naore də sɛrtɛin le pui dire]

5. Quant me souvient de son doulx maintenir
   [kən mə suvjən də sən dul mɛ̃təni]
   j'ay le cuer tel qu'a peu qu'il ne fent dire
   [ʒe le kœr tel ka pœ kil nə fən dire]

6. Se bon espoir ne fust de mon mal mire,
   [sa bɔn epwɛ nə fys də mɔn mal mɪre]
   je fusse mort, mais je vivray martit.
   [ʒə fysə mɔr ə mɛ ʒə vivrɛ marti]
Puisque m'amour

John Dunstable

54 Dunstable, Complete Works, p. 136.
ANONYMOUS CHANSONS FROM THE CHANSONNIER EL ESCORIAL

The Chansonnier El Escorial is an important source for Burgundian secular music. It was compiled during the years 1430-1455, and includes compositions by Binchois, Dufay, Dunstable, Fontaine, Nic. de Marques, and Vide. It also contains thirty-four anonymous chansons, two of which are included in this collection. Both examples clearly represent the treble-dominated style of composition in which a texted, lyric superius is supported by two textless and slower moving lower parts, which often cross.

55All background information from Kemp, ed., Anonymous Pieces in the Chansonnier El Escorial, p. IX.
Cuidon que je poille castaingnes
Anonymous

Form
Rondeau

Voice
Mezzo-soprano or high, light Tenor; range, a–a¹ (b⁴¹)

Background/Text Summary
This is a song of unrequited love.

Level of Difficulty
Easy

Accompaniment Suggestions
The tenor and contratenor move fairly slowly; therefore, despite their crossings, these two lines could be played together on a keyboard instrument with another instrument doubling the cantus and playing the interludes and postludes.
Translation

1. Cuidon que je poille castaingnes
   Entreus que je pense à amours;

Thinking as I peel chestnuts,
While I think of love;

2. J'ay assez à penser ailleurs
   Toutes joies me sont estraingnes.

I have enough of thinking otherwise
All joys are foreign to me.

3. Je n'ay qu'angoisses et engaignes;
   Tous mes biens viennent à rebours.

I have only anguish and disappointments.
All my good things have turned around on me.

4. Cuidon que je poille castaingnes
   Entreus que je pense à amours;

Thinking as I peel chestnuts
While I think of love;

5. Je suis comme entre deux montaignes
   En faisant criz plaintes et plours.

I am as between two mountains
Crying out, lamenting, and weeping.

6. J'ay au fait d'amé
   tous les jours
   Trop plus de pertes que de gaignes.

I have as a result of loving every day
Too many more losses than gains.

7. Cuidon que je poille castaingnes
   Entreus que je pense à amours;

Thinking as I peel chestnuts,
While I think of love;

8. J'ay assez à penser ailleurs
   Toutes joies me sont estraingnes

I have enough of thinking otherwise
All joys are foreign to me.
IPA Transcription

1. 4. 7. Cuidon que je poille castaingnes
[kjid⁵n ke ʒə poːlə kastɛ̃ɲe]
Entreus que je pense à amours;
[ântʁœ  ke ʒə pɑ̃sə a ɑ̃mœʁ]

2. 8. J'ay assez à penser ailleurs
[ʒə ase ə pɑ̃sə ɛ lœʁ]
Toutes joies me sont estraingnes.
[tute ʒweœ me ʒɔ̃t ɛstrɛŋe]

3. Je n'ay qu'angoisses et engaignes;
[ʒə ne ɔ̃ŋgviʃəz e ɛŋɡɛ̃]
Tous mes biens viennent à rebours.
[tu me bjə̃ vjeŋɑ̃t a ʁəbur]

5. Je suis comme entre deux montaignes
[ʒə suʃ ɑ̃m ɑ̃tʁœ do ɛ̃mɔ̃tɛ̃]
En faisant criz plaintes et plours.
[ɑ̃n ʃɛzæ̃ kʁi plaʁtɛz e plœʁ]

6. J'ay au fait d'amér tous les jours
[ʒə oə fu ɑ̃mə tu lə ʒoʁ]
Trop plus de pertes que de gaignes.
[trɔ̃ ply do ʁɛʁtə ko do ɡɛ̃n]
Cuidon que je poille castaingnes

Anonymous

---

56 Kemp, ed., Anonymous Pieces in the Chansonnier
El Escorial, p. 25.
Se mon cuer à hault entrepris
Anonymous

Form
Rondeau

Voice
Soprano or Mezzo-soprano; range $c_1 - c_2$

Background/Text Summary
This is a stylized love lyric.

Level of Difficulty
Easy

Accompaniment Suggestion
This is another chanson where the tenor and contratenor move slowly enough to be played easily on the piano. However, the parts cross often and are written in the same clef; therefore two melodic instruments would be the appropriate accompaniment.
Translation

1. Se mon cuer à hault entrepris
   N'a pas mespris
   Quant c'est pour loyaulment servir,
   If my heart at a high undertaking
   Has not erred
   When it is to serve loyally,

2. Et obeir
   Celle qui d'onneur a le pris.
   And obey
   The one who has the prize of honor.

3. Car elle a dedons son pourpris
   Des biens conpris
   Plus que nulle que on peut veir.
   For she has inside her garden
   Some goods included
   More than any other one than anyone could see.

4. Se mon cuer à hault entrepris
   N'a pas mespris
   Quant c'est pour loyaulment servir,
   If my heart at a high undertaking
   Has not erred
   When it is to serve loyally,

5. Je n'en doy pas estre repris
   Se je sui pris.
   C'est prison pour moy enrichir,
   I should not be reproached for it
   If I am caught.
   It is a prison to enrich me

6. Ou pour souffrir
   Deul et courois comme sous pris.
   Or to suffer
   Pain and affliction as if under a penalty

7. Se mon cuer à hault entrepris
   N'a pas mespris
   Quant c'est pour loyaulment servir,
   If my heart at a high undertaking
   Has not erred
   When it is to serve loyally,

8. Et obeir
   Celle qui d'onneur a le pris
   And obey
   The one who has the prize of honor.
IPA Transcription

1. 4. 7. Se mon cuer à hault entrepris
   [se mɔn koɛɾ a oaut ñetrɔpri]

   N'a pas mespris
   [na pa mɛpri]

   Quant c'est pour loyaulment servir
   [kæn se pur lwəoumän sɛrvɛ]

2. 8. Et obeir
   [e ɔbœi]

   Celle qui d'onneur a le pris
   [stle ki ɔdeoɾ a lœ pri]

3. Car elle a dedons son pourpris
   [kar e'lœ a dedɔn sɔn purpri]

   Des biens conpris
   [de bjɛn kɔnpri]

   Plus que nulle que on peut veir
   [ply kœ nylœ kœn pœ voi]

5. Je n'en doy pas estre repris
   [ʒɔ nœn dwe paz ɛtʁɔ repri]

   Se je sui pris
   [sɔ ʒœ syi pri]

   C'est prison pour moy enrichir
   [se prizɔn pur mwe ənrisi]

6. Ou pour souffrir
   [u pœ sufri]

   Deul et courois comme sous pris
   [dœj e kurwɛ kɔmœ su pri]
Se mon cuer à haut entrepris

Anonymous

---

RICHARD LOQUEVILLE (d. 1418)

Richard Loqueville was a French harpist and composer. Little is known of his life; however, it has been documented that he was in service to the Duke of Bar in 1410. His duties included playing the harp, teaching that instrument to the Duke's son, and training the choirboys in the singing of plainchant. In 1413 he became master of the choristers at Cambrai Cathedral, where he remained until his death in 1418.

Scholars have speculated as to whether or not Loqueville may have been one of Dufay's early composition teachers. (Dufay was a chorister at Cambrai from 1409 to 1414). Manuscript sources have revealed twelve compositions by Loqueville, more than those of any other musician known to have been associated with Dufay during his early years. Although stylistically the two composers are not closely related, there are a few details in Loqueville's work that can be found in Dufay's

---


59Information on the relationship between Loqueville and Dufay is from Fallows, Dufay, pp. 13-14.
compositions. In his chansons, for example, Loqueville shows a melodic economy and harmonic language similar to that of Dufay's chansons.

Quant compagnons s'en vont juer

Richard Loqueville

Form

Ballade; one stanza

Voice

Soprano or Mezzo-soprano; range, d\textsuperscript{1} - d\textsuperscript{2}

Background/Text Summary

The text "reminds us that the wandering minstrel can often go hungry when he is travelling in foreign parts."\textsuperscript{60}

Level of Difficulty

Easy

Accompaniment Suggestions

Even though the tenor and contratenor are in a similar range and frequently cross, they move slowly, with few complexities, and could be played on a keyboard instrument.

\textsuperscript{60} Reaney, ed., \textit{Early Fifteenth-Century Music}, Vol. 3, p. I.
Translation

1. Quant compaignons s'en vont juer cha et la en pluser païs
   When companions go off to play
   Here and there in several countries

2. il n'ont point toudis a ssouper cras, connins ne capons rostis
   They do not at all always have to dine
   Fat (richly), rabbits and roast capons

3. fors le terme qu'il ont argent;
   car ausitot certainement
   qu'uns compains pert d'argent le pois
   il fine assés petitement
   d'avoir deux ces apres ses pois.
   Beyond the time that they have money;
   For certainly, as soon as
   One of the companions loses the weight of his money
   He ends up rather small
   To have two chick-peas after his green peas.

IPA Transcription

1. Quant compaignons s'en vont juer
   [kan kɔmpɛɲɔn ʃən vɔn ʒue]
   cha et la en pluser païs
   [ʃa e la an plyze pai]

2. il n'ont point toudis a ssouper
   [il nɔn pwaŋ tudi a supe]
   cras, connins ne capons rostis
   [kra kɔnɛn ne kapɔn roti]

3. fors le terme qu'il ont argent;
   [fɔr le tɛrmə kil ʃənt arʒən]
   car ausitot certainement
   [kar aosito sɛʁtɛnɔmən]
   qu'uns compains pert d'argent le pois,
   [kɔn kɔmpɛɲɔn pɛr ðarʒən lə pwa]
   il fine assés petitement
   [il fin ase pətitɛmən]
   d'avoir deux ces apres ses pois.
   [dəvwaʁ do ʃəz aprə se pwa]
Quant compaignons s'en vont jouer

Richard Loqueville

---

\[\text{Reaney, ed., Early Fifteenth-Century Music, vol. 3, pp. 4-5.}\]
GILET VELUT (fl. 15th century)

The French composer Gilet Velut flourished during the early fifteenth century, but his exact identity is nebulous. A Gillet Velut is known to have been a petit vicaire with the Cambrai choir in 1409,\(^{62}\) the year Dufay arrived at the cathedral as a choirboy. He may also have been the Gillet Veliout who has been documented as arriving in Cyprus in 1411 as a chaplain to Charlotte of Bourbon.\(^{63}\) Or Velut may have been Egidius Flannel alias Lenfant, a singer in the prestigious papal choir from 1420-1441.\(^{64}\) At any rate, only eight of his compositions survive.

David Fallows points out that Velut and Dufay shared a fascination with technical problems, a predeliction not common among other composers of the time.\(^{65}\)

\(^{62}\) Fallows, Dufay, p. 15.

\(^{63}\) Craig Wright, "Velut, Gilet [Egidius]", The New Grove, 19:596.

\(^{64}\) Ibid.

\(^{65}\) Fallows, Dufay, p. 15.
Laissiés ester vostres chans de liesse

Gilet Velut

Form
Ballade; one stanza

Voice
Tenor or high, light Baritone; range d-e¹

Background/Text Summary
The text is possibly an answer to the poet's adversaries.

Level of Difficulty
Difficult; there are many rhythmic complexities within the individual lines in addition to the rhythmic complexities between the three parts.

Accompaniment Suggestions
Because all three parts are in the same range and are difficult in their conflicting rhythms three different instruments should be used for the accompaniment.

Translation
1. Laissiés ester vostres chans de liesse, de doulçour et de consolation,
   Cut short your songs of gaiety, of sweetness, of consolation,

2. et si chantés vostres chans de tristesse, de doulour et de lamentation;
   and thus sung your songs of sorrow, of pain and lamentation;
3. laissés plaisirs,
laissés esbatemens,
laissés deduis de voix
et d'instruments,
toute joy e, tous solas,
jeux et ris
si vous soient en
larmes convertis
ne soit celuy qui contre
ce replique,
de vous qui vous tenés
estre amis
du tres haultain et
noble art de musique.
pleasures left, diversions
left,
entertainments of voice
and of instruments left,
all joy, all solace, games
and laughter
thus may they be for you
converted into tears,
except for he who measured
by this repeated sentiment
of all of you who hold your-
selves to be friends
of the very elevated and
noble art of music.

IPA Transcription

1. Laissés ester vostres chans de liesse,
[leIsje ệte voitre ܚ엽 de liेस]  
de doulcour et de consolation,
[de dulsur e de kɔnsolatjɔ̃]  

2. et si chantes vostres chans de tristresse,
[e si ʃānte voitre ܚ엽 de tritɾes]  
de doulour et de lamentation;
[de dulur e de lamʒntatjɔ̃]  

3. laissés plaisire, laissés esbatem,
[leIsje plɛzi ɠɛzi ɛsbatem]  
laissés deduis de voix et d'instrument,
[leIsje ðɛdyi de vʁez e dınstrɔm]  
toute joy e, tous solas, jeux et ris
[tute ʒwe ɭu sɔla ʒez e ri]  
si vous soient en larmes convertis,
[si vu swe de ŋn larme kɔnvɛrti]  
ne soit celuy qui contre ce replique,
[ne swɛ .rlɛki ki kɔntre se replik]  
de vous tous qui vous tenesestre amis
[de vu tu ki vu tenez ëtre ami]  
du tres haultain et noble art de musique.
[dy tre haoutɛn e nɔbl ar de myzik]
Laissies ester vostres chans de liesse

Gilet Velut

---

Laissiés ester vostres (continued)
Laissiés ester vostres (continued)
BIBLIOGRAPHY

MUSICAL SOURCES


ENCYCLOPEDIA


115
BOOKS AND ARTICLES


Bent, Margaret; Lockwood, Lewis; Donington, Robert; Boorman, Stanley. "Musica Ficta." The New Grove, 12:802-811.


VITA

Helen Marshall Gibbons was born 22 January 1950 in Pittsburgh, Pennsylvania. She received a B.A. in Music Education from Concordia College, Moorhead, Minnesota, in the spring of 1972, and that fall accepted a teaching position with the public schools in Colorado Springs, Colorado. In the summer of 1978 she completed the Master of Music degree in Vocal Performance at Colorado State University, Fort Collins, Colorado, and remained there for three years teaching as a part-time instructor. In the fall of 1981 she began work on the D.M.A. degree in Vocal Performance at Louisiana State University, where she served as an assistant to the director of the Collegium Musicum, preparing the vocal portions of the program for performance. She is currently Instructor of Voice and Theory at Millikin University in Decatur, Illinois.
Candidate: Helen Marshall Gibbons

Major Field: Music

Title of Dissertation: A Collection of Solo French Chansons from the Early Fifteenth Century for Use in the College Level Voice Studio.

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signature]

[Signature]

Date of Examination: 10-24-86