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## “Tradition and Renewal in Du Chemin’s *Chansons nouvelles*”

Starting with the *Neufiesme livre* of 1551, Du Chemin’s chansonniers began to include new stylistic currents, even as they retraced familiar ground.<sup>1</sup> Here we find chansons by composers well known to the musicians who sang and played from other books in this series: Etienne Du Tertre, Claude Gervaise, and Maximillian Guillaud. Clément Janequin’s music, of course, exerts a dominant presence throughout the volumes of the *Chansons nouvelles*. Between the spring of 1551 and late 1554, Claude Goudimel served as editor and partner to Du Chemin’s enterprise; thus it should not be too surprising that his music continues to figure importantly among anthologies he supervised for Du Chemin. When he prepared a revised edition of the *Dixiesme livre* in 1554, he even added another of his own works to the anthology. Beginning with the *Neufiesme livre* and continuing through the ensuing volumes of the *Chansons nouvelles*, however, alongside the names of composers such as Goudimel, Janequin, and Du Tertre appears music by composers such as Jacques Arcadelt, Antoine Cartier, Marc-Antoine de Muret, Guillaume de Costeley, and others whose works at times reveal musical and literary sensibilities that would soon change the character of the French chanson. The *Dixiesme* and *Unziesme livres* can stand as a good measure of this simultaneous cultivation of familiar and novel approaches to chanson composition heard throughout the remaining volumes of the *Chansons nouvelles*.

### The *Dixiesme livre* in Brief

The literary texts of many of the chansons assembled in the *Dixiesme livre* align neatly with themes and verse types familiar to readers of Du Chemin’s *Chansons nouvelles* series. Here, for instance, we find chansons that dwell in the serious sentiments and balanced *huitains* or *dixains* of the courtly epigram as established by poets like Clément Marot. Indeed, Cartier’s “Hommes experts” and Guillaud’s “Je sentz en moy” are both from the *Premier livre* of Marot’s *Epigrammes* (1538).<sup>2</sup> Like a number of such courtly lyrics, the text of Bonard’s “Resve-je point,” voices the longing of a lover made sleepless by desire for a distant beloved. In the anonymous text of Goudimel’s “Je vois, je viens,” the poem similarly complains that unrequited love has made sleep impossible. “I could write a book, alas!” (“Je ferois bien un livre, hélas!”)

1 · Starting with *Neufiesme livre*, Du Chemin’s typesetters began to indicate the surname of the composer in body of the partbooks themselves, and not just in an alphabetical table of incipits at the outset of the volumes. We should also note that the scheme of musical organization by modal grouping found throughout the first eight books of the *Chansons nouvelles* (that is, the books edited by Regnes) was abandoned by Goudimel and his successors starting with the *Neufiesme livre*. Further on the musical organization of the early books, see Chapter 2. “Practical and Theoretical Aspects of The Du Chemin Chansonniers”.

2 · For these texts, see Clément Marot, *Oeuvres poétiques complètes*, 2 vols., edited by G. Defaux (Paris: Classiques Garnier, 1993), II, 231 and 237.

he confides in us, about what he has suffered from “the flea in my ear” (“la pulce qu’ay en l’oreille”) from which there is no relief.<sup>3</sup> In the text of another serious chanson by Goudimel, “De plus aymer,” the poet promises to abandon the struggle with love (“fy j’en quicte les armes”) in order to gain relief from his desire. Filled with expressions of heartfelt longing, Goudimel’s motet-like musical response to this text is thick with an unusual amount of dissonant suspensions and phrygian cadences. These tense musical gestures give voice to the suffering retold in the poem (listen, for instance, to the music that supports the fifth line of the poem: “Plaignez, au moins dames, ce langoureux”). These two chansons, in short, remind us of Goudimel’s characteristically subtle approach to literary texts and their complex syntax, form, and imagery.

As we have noted elsewhere in our study of the music published in Du Chemin’s *Chansons nouvelles* series, many other poems chosen by mid-sixteenth century composers dwell in a world far removed from the idealized, courtly longing heard in the compositions just discussed. Instead, these chansons offer stories of rustic lovers, lascivious priests, and other characters from an extensive literature that imagines the lives of ordinary people. The bawdy text of Clément Morel’s “Un soir bien tard,” for instance, narrates the nocturnal encounter between a certain “Guillot” and his lover, Jannet, who is at first busy “searching herself for fleas” (“Qui espluchoit des pulces en sa chemise”). Later, in the heat of passion, she cries out for Guillot to “push” (“Poulse Guillot!”). Whereas the “flea” (“puce”) in Goudimel’s “Je voys, je viens” was a metaphor for persistent desire, here in Morel’s “Un soir bien tard” it is quite real and even the object of a crude poetic pun (note the close sonic resemblance of “pulce” and “poulse”). Etienne Du Tertre’s setting of “Jeunes espritz” offers slightly more modest advice for young lovers: those who wish to win the game of love should follow the pattern of the game of tennis (“le jeu de paulme”). The chanson begins with a certain steady grace, using the same pair of musical phrases (the first cadences on C, the second on F) for each of the opening pairs of poetic lines. But in the second half of the chanson, as the poet turns to enumerate the stages of physical love (counting the score from “quinze,” to “trente,” to “quarante cinq” . . .), the composition takes on the mood of a furious game, with rapid, declamatory rhythms and angular melodic lines.<sup>4</sup>

Among the chansons chosen by Goudimel for the *Dixiesme livre* are also several on pastoral themes. Throughout the *Chansons nouvelles* series, these poems constitute something of a special category of compositions, drawing on elements of each of the other two types, but in general stressing the images and even sounds of the natural world as registers of human feeling. Du Tertre’s “Voicy du printemps,” for instance, alludes to the amorous song of the swallow (“arondelle”). Gentian’s “Dieu te gard” takes its place in a long line of *pastourelles*,

3 · The “flea” as a metaphor for persistent desire enjoyed a long life in Renaissance lyrics, most famously in Jean-Antoine de Baif’s *vers mesurés* on this theme, “Une puce que j’ay dans l’orielle,” a text set to music by Orlando di Lasso, Fabrice-Marin Caietain, and Claude Le Jeune. Further on this poem and its history, see Jeanice Brooks, *Courtly Song in Late Sixteenth-Century France* (Chicago: University of Chicago Press, 2000), pp. 298-99. The flea also figures in Morel’s “Un soir bien tard,” as noted below.

4 · The game of tennis was of course well known in Renaissance France. See Albert de Luze, *La magnifique histoire du jeu de paume* (Paris: Bossard, 1933). In his *Trattato del giuoco della palla* (Venice, 1555), Antonio Scaino makes frequent reference to the passion with which the game was enjoyed by members of the French nobility, including King Henri II and Claude de Lorraine, the Duke of Guise. For an English translation of Scaino’s treatise, see *Scaino on Tennis*, translated by W.W. Kershaw (London: Strangeways Press, 1951). It seems worth noting, too, that the second part of the *Trattato* opens with a discussion of the analogies between theories of music and theories of game—both sorts of writing, he observes, can attend to either the “external” aspects or the “internal” character of the subject at hand.

poems that narrate the playful encounter between a shepherdess and a wandering knight. Two of Clément Janequin's contributions to this volume also exemplify the riches of the pastoral theme genre nicely. "Ce may nous dit," a setting of a rather long (twelve-line) poem, includes references to various birds, and their calls. "Ventz hardis et leger" is a masterful composition that imitates the sounds of nature and the human world.

### Arcadelt's Chansons in the *Dixiesme livre*

Goudimel also included three chansons by Jacques Arcadelt ("Harcadelt," according to Du Chemin's typesetter) among the pieces assembled in the *Dixiesme livre*. These songs do not differ greatly in literary character, form, or style from the other compositions found in this chansonnier. However, they are nevertheless important both for their intrinsic musical value and for their place in Arcadelt's record of publication. All three of the chansons found here are settings of serious love lyrics, and are dominated by Arcadelt's flowing melodic sensibility. These compositions are also unusually compact, for in addition to the predominantly chordal texture, each sets a very brief poem consisting of rather short poetic lines: "Damez plorez vous point" and "Avec les plus beaulx yeulx" use six-syllable verse, while "Je me repute bien heureux" is six lines of eight-syllables each. When setting this kind of poetry, a composer like Claude Goudimel had the habit of repeating parts of lines in order to suit his long melodic ideas.<sup>5</sup> Arcadelt, in contrast, allowed his melodies to become as concise as possible in these contexts.

Indeed, during the 1550's and 1560's, Arcadelt's chansons turned increasingly towards homorhythmic textures, long passages in triple meter, and even strophic forms, resulting in some of his chansons seeming closer to the ideal of accompanied solo melodies rather than polyphonic chansons. (See, for instance, his "Laissez la verde couleur," from Le Roy et Ballard's *Tiers livre de chansons* of 1554). Arcadelt was neither the first nor the only composer to cultivate chansons in the manner of the urban *voix de ville* or *chanson à dancier*--two genres that use some of the same musical resources. Etienne Du Tertre and Claude Gervaise each wrote this kind of chanson in Paris during the 1540's and 1550's, while during his long residence in Rome as *maestro di cappella* to Ippolito d'Este, the Cardinal of Ferrara, Pierre Sandrin wrote many chansons in this compact, declamatory manner. Italian vocal traditions also form the backdrop to Arcadelt's chansons, for he, too, spent a considerable part of his career in the Italian peninsula, first in Florence and Venice and then (starting in 1540) as a member of the papal chapel in Rome. In the spring of 1551 Arcadelt moved to Paris, apparently to the household of Cardinal Charles de Lorraine, an important patron of the arts and of humanistic learning. Thanks to the Cardinal's close connection with the royal court and its official music printer, Le Roy et Ballard, Arcadelt's reputation as a composer of stylish French chansons grew rapidly during the 1550's and 1560's.<sup>6</sup> The *Tiers livre des chansons*, published by the royal

5 · Arcadelt was certainly capable of writing in other styles, too. His setting of "Je ne suis pas si sot bergere," first published in Du Chemin's *Neufiesme livre*, is full of animated rhythms and short points of imitation. No doubt the rustic, pastoral theme of the poem implied a musical ideal rather different from that of the chansons just considered. For a modern edition of this chanson, see Arcadelt, *Opera omnia*, 10 vols., edited by Albert Seay, *Corpus mensurabilis musicae*, 31 (Rome: American Institute of Musicology, 1965), VIII, 33-34. Arcadelt's five-voice setting of the same text and tune, first published in 1569, can be found on Vol. IX, pp. 103-04 of the same edition.

6 · Further on Arcadelt's music and the Cardinal Charles de Lorraine, see Kate Van Orden and Philippe Desan, «De la chanson à l'ode: musique et poésie sous le mécénat du Cardinal Charles de Lorraine,» *Le Mécénat et l'influence des Guise. Actes du Colloque organisé par Centre de recherche sur la littérature de la renaissance de l'Université de Reims, Joinville, May 31-June 4, 1994*, edited by Yvonne Bellenger (Paris, 1997), pp. 469-94 and Brooks, *Courtly Song*, pp. 267-70.

music printers Adrian Le Roy and Robert Ballard, can serve as a good measure of this trend. First issued in 1554, this chansonnier was subsequently reprinted four more times (in 1557, 1561, 1567, and 1573). All five editions feature substantially the same musical contents--about two-thirds of the pieces are by Arcadelt. The wording of the title page nevertheless reflects Arcadelt's growing reputation in France, for starting in 1561 his name is featured prominently there: *Tiers livre de chansons nouvellement composé en Musique à quatre parties, par M. Iaques Arcadelt, et autres autheurs*.<sup>7</sup> In short, the appearance of three chansons by Arcadelt in Du Chemin's *Dixiesme livre* can be understood as inaugurating this phase of his career in France, since prior to the publication of this book, Arcadelt's chansons had never appeared in such concentration.

### Antoine Cartier's Chansons in the *Dixiesme livre*

The *Dixiesme livre* also includes two chansons by Antoine Cartier, a musician known to have worked as organist to the church of St. Séverin in the Latin Quarter of Paris between 1570 and 1588. Cartier was active in France during the 1550's too, for in 1557 the firm of Le Roy et Ballard published a book of three-voice chansons by him, the *Vingt et une chansons nouvellement composées à trois parties par M. Antoine Cartier*. This album was dedicated to a member of the Pléiade literary circle, Loise Larcher, who evidently had been one of Cartier's pupils. In his preface to this book, Cartier explains that the chansons found here began as arrangements of works for four voices.<sup>8</sup> There is some reason to believe him: musicologist Frank Dobbins, for instance, has observed that (at least judging from the lone surviving partbook of Cartier's set), these pieces seem to have been based on settings of the same texts by composers such as Arcadelt, Janequin, and Crequillon. As it happens, at least two of these models appear in Du Chemin's *Unziesme livre*: Crequillon's "Guerissés moy du mal" and "L'ardant amour" (with second part, "Taire et souffrir"). Similarly, according to Jeanice Brooks, the contratenor part of Cartier's setting of "Caverneuse montagne" (a poem by the humanist Pontus de Tyard) fits musically with a popular melody for this poem that was published by Jehan de Chardavoine in his collection of monophonic songs, *Recueil des plus belles et excellentes chansons en forme de voix de ville* (Paris, 1576).<sup>9</sup>

Cartier's two chansons from the *Dixiesme livre* reveal still other aspects of his eclectic musical and literary tastes. The text of "Quand un bon père" is a *huitain* from *Le Tableau de Cébés* (1543), a collection of translations from classical sources by the French scholar and publisher Gilles Corrozet.<sup>10</sup> Headed by the rubric "Du gouvernement de maison," the poem describes a tranquil domestic scene in which a benevolent father presides over his household with wisdom and prudence. Cartier's chanson opens with a brief passage in an appropriately sedate triple meter, which can be understood as an emblem of paternal sobriety both in its deliberate flow and its distinctive musical notation (consider the austerity of the open notes

7 · Cited in François Lesure and Geneviève Thibault, *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard, 1551-1598* (Paris: Société française de musicologie, 1955), p. 95 (No. 71). Bibliographical descriptions of the other editions of the *Tiers livre* can be found on pp. 59, 73, 126-17, and 164 of the same book.

8 · This preface is transcribed in Lesure and Thibault, *Bibliographie des éditions d'Adrian Le Roy et Robert Ballard*, p. 29. For a bibliographical description of the chansonnier, see pp. 72-73 of the same volume.

9 · See Brooks, *Courtly Song*, pp. 348-49. Dobbins's observations on Cartier's chansons appear in his biographical notice, "Antoine Cartier," *New Grove* 2, V, 211.

10 · For a facsimile of the poem and its accompanying emblem, see Gilles Corrozet, *L'Hecatographie (1544) et Les emblemes du Tableau de Cébés (1543)*, edited by Alison Adams (Geneva: Droz, 1997), fol. LVI'

shapes of breve and semi-breve). The bulk of the chanson is written in a more lively duple meter. Cartier, however, reverts to the opening mensuration in the last line of the poem with a playful twist that is visual as well as aural: at the words “with sleepy eye (“de l’oeil songeux”) he uses all black note shapes (an old notational shorthand for a change in prevailing mensuration).

Cartier’s “Hommes experts” sets a serious *huitain* by Clément Marot, a favorite poet of many chanson composers of the first half of the century. In this text, Marot considers the amorous character of the goddess Diana, the classical huntress who inspires a “living death” (“mourir vivre me semble,” the poet concludes).<sup>11</sup> Cartier’s musical treatment of this poem acknowledges some of the important hallmarks of lyrical chansons heard elsewhere in Du Chemin’s collection, notably in the use of the same pair of phrases for each of the first two couplets of the poem. The middle section of the chanson is more varied and less balanced in formal sense, for here Cartier repeats parts of the sixth verse (“toute rigueur dedans mon coeur,”) no doubt in an effort to suggest the urgent, internal passion described in Marot’s poem. The final couplet is set off from the remainder of the chanson by a brief pause. Here the melodic writing reaches a peak of energy (note the many repeated motives at “mourir vivre me semble,”) which also serves as the culmination of the emotional condition described in the poem itself. Like Arcadelt, Antoine Cartier seems to have been a composer at once both thoroughly familiar with established conventions and keenly interested in new literary and musical ideas.

### Marc-Antoine Muret, the *Dixiesme livre*, and the *Supplement*

Humanist, preacher, and composer Marc-Antoine de Muret was a central figure in the earliest musical exploration of poetry by Pierre de Ronsard. His setting of Ronsard’s ode, “Ma petite colombelle,” (from the first edition of the *Dixiesme livre*) marks the first printed appearance of a musical treatment of a poem by this great figure of the Pléiade. Ronsard’s stated musical ideal (articulated in the preface to the first book his *Odes*, from 1550) was to recreate the profound effects of ancient lyric poetry by emulating the old practice of solo declamation to the accompaniment of the lyre.<sup>12</sup> Whether Muret consciously sought to compose “Ma petite colombelle” in this manner is uncertain, particularly considering that he set only the first of Ronsard’s three stanzas of poetry.

But the chanson is quite remarkable in its largely homorhythmic texture, animated by only a few passages of independent contrapuntal writing among the voices (especially at “d’un baiser qui long temps dure” in verse 4). The chanson also has a very clear formal plan: the music for the first three lines of text is repeated (with slight variation) for the second three lines (these two tercets share the same rhyme scheme, *aab*). A brief silence followed by a sudden shift in melodic register accompanies the beginning of a new sentence and of the final four lines of the poem (rhyming *ccdd*). Another sudden change, this time to triple

11 · In Marot’s *Les epigrams* of 1538, this poem and the one immediately before it, “Le cler Phebus,” explore the contrasting character of mythological siblings Diana (the Roman huntress Artemis) and Phebus (the Roman Apollo). The two poems share the same basic pattern of rhymes: *ababbcb*. See Marot, *Oeuvres poétiques complètes*, II, 230-31.

12 · The preface to the 1550 edition of the *Odes* can be found in Pierre de Ronsard, *Oeuvres complètes*, ed. Paul Laumonier, 18 vols. (Paris: Hachette, 1921-67), I, 43-50. Further on the history of Ronsard’s poetry in the sixteenth-century chanson, see Geneviève Thibault and Louis Perceau, *Bibliographie des poésies de P. de Ronsard mises en musique au XVI<sup>e</sup> siècle* (Paris: E. Droz, 1941). Also see John O’Brien, “Ronsard, Belleau, and Renvoisy,” *Early Music History* XIII (1994), 199-216.

mensuration from the prevailing duple pattern heard elsewhere in the chanson, was certainly prompted by the sense rather than by the form of the text. Note how this brief passage of triple meter consists of exactly nine semibreves of musical notation--corresponding to the “neuf baisers” mentioned at this point in the poem.

The tonal structure of Muret’s chanson supports the text nicely, too, pulling the listener forward through the various formal divisions and syntactic breaks towards the end of the chanson. Within each tercet Muret avoids creating too conclusive a cadence, resulting in an amplification of the repetitive effect of Ronsard’s opening with tonal as well as rhythmic means (“Ma petite colombelle, Ma petite toute belle”). All of this energy, moreover, builds towards (but is not dissipated by) the tentative phrygian cadence that marks the end of each tercet. Instead, the listener is twice drawn forward into the next part of the chanson. In the second half of the chanson, Muret provokes us with yet another phrygian gestures (at “mignonne”--note the half-step motion in the bassus part), which itself evaporates in a striking antiphonal hocket of isolated voices (“sus, sus”) that repeat a sonority built on the tone *D*. At last, after a brief detour to a cadence on *B-flat* in conjunction with the phrase for “neuf baisers” noted above, Muret returns to rest firmly with a final cadence to *G*--the only cadence in the chanson to assert this center so directly. The effect is both surprising and satisfying, following as it does so many delays and false moves.

Considered in the context of Muret’s other artistic interests, and also in the broader story of the reception of Ronsard’s poetry by musicians of the sixteenth century, this modest chanson is really quite important. Although it is not clear from Du Chemin’s *Dixiesme livre*, Ronsard’s text was in fact a strophic ode--each of the other two stanzas share the same rhyme pattern and syntactic structure with the one just considered. Of course, given the fact that Muret accommodated his music to the meaning as well as the form of the first stanza, the effect of some of his musical gestures would be less convincing in a full performance of all three stanzas of this poem. Nevertheless, Muret’s composition can, in retrospect, be understood to have inaugurated a long and productive exploration of Ronsard’s lyrics by French composers of the second half of the sixteenth century. Indeed, some of the same techniques used by Muret in his musical treatment of “Ma petite colombelle” can be heard in the settings of this same text by Pierre Clereau and by the expatriate Italian master, Fabrice-Marin Caietain. Each of these rival settings of “Ma petite colombelle” is explicitly strophic, and each was published with all three stanzas of Ronsard’s poem.<sup>13</sup>

In 1552, some three months after the publication of the *Dixiesme livre*, Muret took part in a collective musical project that appeared as a *Supplement* (set in musical type and printed by Du Chemin) to Ronsard’s *Les Amours*, an important collection of his odes, chansons, and, above all, sonnets. This *Supplement* consisted of ten chansons for four voices: one by Muret, two by Pierre Certon, three by Clément Janequin, and four by Claude Goudimel.<sup>14</sup> Each of

13 · For a modern edition Clereau’s setting (from his *Les Odes de Pierre de Ronsard* of 1575) see his *Complete Chansons*, edited by Jane Bernstein, *The Sixteenth-Century Chanson*, 7 (New York: Garland Publishing, 1988), 22-23. For a modern edition of Caietain’s setting, from his *Airs mis en musique* of 1576, see his *Complete Chansons*, edited by Jane Bernstein, *The Sixteenth-Century Chanson*, 4 (New York: Garland Publishing, 1995), 15-17. The additional stanzas of Ronsard’s poem can be found in Thibault and Perceau, *Bibliographie des poésies de P. de Ronsard mises en musique au XVI<sup>e</sup> siècle*, appendix, p. 3.

14 · For a facsimile of the *Supplement*, see Pierre de Ronsard and Marc-Antoine de Muret, *Les Amours, leur commentaires. Textes de 1553*, edited by Christine de Buzon and Pierre Martin (Paris: Didier Érudition, 1999), 294-355 and Ronsard, *Oeuvres complètes*, IV, 189-250. The influence of the *Supplement* is considered in Jean-Pierre Ouvrard, “Le Sonnet ronsardien en musique: du Supplément de 1552 à 1580,” *Revue de musicologie*, 74 (1988), 149-64 and Jeanice Brooks, “Ronsard, the

these composers, as we have frequently observed in our study of the *Chansons nouvelles* series, was careful to design his music to suit the form, rhyme scheme, and (at times) the semantic details of this chosen text. Like his setting of Ronsard's "Ma petite colombelle" from the *Dixiesme livre*, Muret's setting of the sonnet "Las, je me plain de mille et mille," is written in a predominantly homorhythmic style, animated by local touches of counterpoint or melodic ornament in the lower three voices. Muret was also careful to craft his musical ideas in ways that stress the sonnet form: each of the opening two *quatrains* is set to the same music, which moves from a stable beginning centered on *F* to a rather tentative cadence built around *C*. Thus, the parallelism of these two *quatrains*, which share the same pattern of rhymes (*abba*) is clearly manifest in the chanson. The second half of the piece at first retraces this musical journey with a brief reprise of the opening melody and tonal center (at "le souvenir d'une beauté cruelle," which also marks the end of the first *tercet*). After some artfully woven counterpoint, a final homorhythmic phrase brings the piece to a firm and stable conclusion.

Viewed through the lens of Muret's own prose commentaries on the sonnets in Ronsard's *Les Amours*, his musical setting of "Las, je me plain de mille et mille" seems a restrained but fitting response to the meaning of the text. For Muret, Ronsard's poem was written to express the effect of gazing upon a portrait of his beloved, which inspired in the poet great sorrow: "Il se plain des yeus," Muret observed, "qui lui devorent, et enflament le coeur: d'un penser, qui perpetuellement lui represente sa dame."<sup>15</sup> It thus seems especially appropriate that in his setting of this poem Muret should have joined the words "Le souvenir d'une beauté cruelle" to a gesture that, like the portrait described in his commentary, was itself a reminiscence of a beautiful (melodic) motif that comes to be filled with troubled feeling. Muret's chanson, in short, can be understood to put his interests as a reader of Ronsard's poem into practice. Considered in the context of the musical *Supplement* to *Les Amours*, Muret's setting of "Las, je me plain de mille et mille" also carries a broader significance in the story of the mid-century chanson. The sonnet settings found in the *Supplement* were apparently intended not only to be sung to the particular poems in question, but also were designed as musical templates suitable for the performance of any sonnet from *Les Amours* sharing the same rhyme scheme and overall pattern of masculine and feminine final accents. The *Supplement* gives a listing of all of the sonnets for which each composition is suitable, while a note to readers encourages them to accept the musical appendix as formulaic vehicles "sus laquelle tu pourras chanter une bonne partie du contenu en iceluy."<sup>16</sup> Du Chemin's *Supplement* should thus be understood as an attempt by Muret and his more famous musical colleagues to align traditions of polyphonic composition with Ronsard's self-consciously neo-classical program for the union of poetry and music. For Ronsard, it seems, the evocation of the sounds of solo declamation to the accompaniment of the lyre was the most suitable way to restore the emotional effects of ancient song. And although he never defined the aesthetic techniques of this plan with any great precision, his

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Lyric Sonnet and the Late Sixteenth-Century Chanson," *Early Music History*, 13 (1994), 65-84. As we shall discover in our exploration of Henry Fresneau's setting of Jean Maugin's sonnet, "Le cruel Mars," (which appears in Du Chemin's *Unziesme livre*) there were also other musical approaches to the form.

15 · Muret's commentary was issued in 1553 in a second edition of *Les Amours* and the *Supplement*. See Lesure and Thibault *Du Chemin*, p. 306. For a facsimile of Muret's remarks, see Muret, *Commentaires au premier livre des Amours de Ronsard*, ed. Jacques Chomarat, Marie-Madeleine Fragonard, and Gisèle Mathieu-Castellani (Geneva: Droz, 1985), pp. 19-20. Also see Ronsard and Muret, *Les Amours, leur commentaires. Textes de 1553*, pp. 57-58.

16 · From advice to the reader by Ambroise de la Porte, publisher of *Les Amours*. Cited in Ronsard and Muret, *Les Amours, leur commentaires. Textes de 1553*, p. 294.

writings on poetry and on the power of music figured prominently in French musical thought during the second half of the sixteenth century.<sup>17</sup>

### Words and Music in the *Unziesme livre*

Published in the spring of 1554, not long after the appearance of the second (revised) edition of the *Dixiesme livre*, Du Chemin's *Unziesme livre* presents a similar mix of old and new elements in the French chanson of the years around 1550. As we will discover, it also includes some rather novel pieces, notably Henry Fresneau's setting of a French sonnet, ("Le cruel Mars"), as well as an equally striking composition by Guillaume Costeley, "Flambeau le ciel." But the *Unziesme livre* also includes chansons by a number of composers (Janequin, Goudimel, Du Tertre, Gervaise, Crecquillon, Le Gendre, and Du Buisson) that align neatly with familiar literary and musical conventions of the 1540's.

Here, for instance, we find chansons that dwell in the serious sentiments and balanced *huitains* or *dixains* of the courtly epigram as established by poets like Clément Marot. In the text of Pierre Certon's "Vostre beauté," for instance, the speaker alternatively pledges eternal devotion but may also appeal for release from the almost unendurable sufferings of desire. Composers like Certon and others, as we have often observed, were in general rather restrained in setting this poetry to music. Balanced musical structures were a much-favored convention: composers often reused the same pair of phrases for each of the opening two couplets of rhymed verse. They also frequently returned to the same musical idea at the end of the composition, creating a kind of musical refrain where none was demanded by the poem itself (for examples of this formal technique, see De Marle's "Tant vertueux," Claude Martin's "Mort, et amour," and De La Rue's "Si le changer"). Within these formal conventions, of course, there was a great deal of variety, particularly where text repetition was concerned. In Le Gendre's "Au departir," for example, musicians will note the delight with which some composers repeated parts of verses (and sometimes even individual words) in ways that extend musical phrases and animate what might otherwise be predictable forms. Claude Goudimel, as we have observed in our study of his chansons, frequently repeats fragments of poetic verse in creative ways (see, in this chansonnier, his setting of "Je m'asseurois").<sup>18</sup> At times, too, composers attend to individual words in ways that highlight local meaning: in "Vostre beauté," for instance, Certon crafted a very florid melody in the superius part that underscores the sense of the word "florir" ("flourish or flower") in verse 1. As it happens, the same melodic gesture returns at the word "mourir" ("die") in verse 3. In Janequin's "Si Dieu vouloit," florid melodic writing serves to underscore the visual gesture of flight ("Je vollerois incontinent à bas").

We have often noted that alongside the serious, courtly poetry of the sort just described, composers of mid-century France also seem to have been fond of setting works notable for their inversion of almost every one of the codes of that tradition. Instead, these *grivoise* songs concern the often very physical urges of peasants, errant priests, and a number of other characters drawn from the world of the old French *fabiliaux*. Such pieces make frequent

17 · Ronsard's reflections on music appear in his «Préface sur la musique,» from Le Roy et Ballard's famous *Livre de meslanges* (1560), later revised as the *Mellange de chansons* (1572). More of Ronsard's thoughts on the relationship of music and poetry can be found in his *Abbregé de l'Art poétique françois* (1565). See his, *Oeuvres complètes*, XIV, 1-38.

18 · For a modern edition of Goudimel's piece, see his *Œuvres complètes*, edited by Henry Gagnebin, et al, 14 vols. (New York: Institute of Medieval Music, 1967). Further on Goudimel's chansons, see Chapter 5, above.



appearance in Du Chemin's chansonniers. The *Unziesme livre*, however, is remarkable for the almost complete absence of such poetry, which here appears only briefly (and in muted form) in Janequin's "Si Dieu vouloit" and its companion piece, "Pleust à Dieu." In the text of the former composition, the poet imagines himself transformed (like the mythical Procne) into a bird, and thus given the freedom to fly down to visit his beloved whenever her husband is away. At first, the poem seems merely a dreamy fantasy; however, on closer reading it seems that the text also hints at another, more earthy meaning: "Dedans la chambre ou dort ma damoyelle, Ferois mon nid hault en la cheminée" ("In the room where my lady sleeps, I will make my nest high in the chimney"). In the codes of popular verse, these lines played upon the decidedly erotic connotation of the "chimney" as a metaphor for part of the female anatomy.<sup>19</sup>

### Du Buisson and Costeley: Tradition and Innovation

Jacques Du Buisson's setting of "D'amours me plains" is notable among works assembled in the *Unziesme livre* not for its structure or style, but instead on account of its musical connection with a complex of pieces all based upon a famous four-voice chanson by Rogier Pathie.<sup>20</sup> The superius part of Du Buisson's chanson, in fact, is an almost exact transcription of the tenor voice part of Rogier's composition. Rogier was long associated with the court of Mary of Hungary in Brussels, but as a young man had visited the court of France (where his father was a singer) as well as the ducal court of Lorraine in Nancy. Inasmuch as Du Buisson was himself active at the court of France, it is conceivable that he came to know Rogier's chanson through their mutual association with musical circles there. It is, however, much more likely that Du Buisson's knowledge of his model was shaped by its history in print, for Rogier's "D'amours de plains" was very widely disseminated during the sixteenth century. First published in 1539 by the royal music printer Pierre Attaingnant, "D'amours me plains" was subsequently issued over two dozen times during the 16<sup>th</sup> and 17<sup>th</sup> centuries. Frequently arranged as an instrumental composition, the chanson also inspired a number of polyphonic reworkings by composers such as the Parisian master Claude Gervaise (a three-voice arrangement), the Dutch composer Cornelius Canis (in a version for five voices), as well as others.

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In some important respects, Guillaume Costeley's "Flambeau du ciel" can be understood to uphold some of the formal and expressive conventions of the mid-century chanson. In setting this *dixain*, for instance, the young Costeley (he was born in 1530) used the same pair of musical ideas for each of the first two couplets of verse. This first of these cadences rests on the tone *D*, while the second pauses on *G*, thus clearly establishing a tonal focus for the composition. This same set of phrases returns at the end of the composition in a kind of musical reprise that is familiar in many other chansons. The polyphonic texture throughout these phrases is almost strictly homorhythmic. In the medial phrases of the chanson (and especially at the words "Jectant les traictz de flamme"), Costeley's music becomes contrapuntally more animated, with frequent repetitions of small poetic and musical ideas. The musical notation is, moreover, quite clear in requiring the tone *E-flat*, notably in the contratenor and bassus parts at

19 · Kate Van Orden has recently explored the significance of birds and bird song Renaissance poetry. See her article, "Sexual discourse in the Parisian Chanson: A Libidinous Aviary," *Journal of the American Musicological Society* 48 (1995), 1-41.

20 · For a modern edition of Rogier's chanson, see Rogier Pathie, *Chansons Issued by Le Roy and Ballard*, edited by Jane Bernstein, *The Sixteenth-Century Chanson*, 21 (New York: Garland Publishing, 1991), pp. 192-96. Modern editions of some of Du Buisson's chansons appear in Jacques Du Buisson, *Chansons Published by Le Roy and Ballard*, edited by Jane Bernstein, *The Sixteenth-Century Chanson*, 9 (New York: Garland Publishing, 1994).

the words “O feu divin!” In short, “Flambeau du ciel” reveals the young Costeley to have been a composer of great imagination and skill.<sup>21</sup>

“Flambeau du ciel” is also quite significant when viewed from the perspective of Costeley’s long musical career. Costeley’s music had appeared only once before in Du Chemin’s output (or even in any other printed form), in the second edition of the *Dixiesme livre*. We may safely suppose that Costeley had only recently arrived in Paris at about this time. Du Chemin later issued five further compositions by Costeley between 1557 and 1567.<sup>22</sup> By 1560, thanks to his connections within the French elite circles, Costeley eventually was appointed *organiste du roy*, serving the royal *chambre* for decades thereafter. Costeley was famous during this phase of his career for both his many strophic chansons (composed in emulation of the new fashion of the lyrical *airs*) and his remarkable chromatic and enharmonic experiments (such as the famous chanson “Seigneur Dieu ta pitié”). Considered in light of this reputation, then, the dual stylistic tendencies of “Flambeau du ciel” from the *Unziesme livre* seem especially important. Indeed, in his preface to the retrospective *Musique de Guillaume Costeley* (an album of one hundred of his chansons that was issued in Paris by Le Roy et Ballard in 1570), the composer himself claims that some of the pieces found here (including the chromatic “Seigneur Dieu ta pitié”) had been composed some dozen years earlier.<sup>23</sup>

### Henry Fresneau, the Sonnet, and the Chanson at mid Century

Relatively little is known about the career of Henry Fresneau, composer of “Le cruel Mars” from our chansonnier. To judge from the concentration of his music in a book issued by the Lyonnais music printer Jacques Moderne, and from the connection of some of his literary texts with communities in that cosmopolitan French city, it seems likely that Fresneau was active there during the middle years of the sixteenth century. In any event, Fresneau’s “Le cruel Mars” is wholly remarkable in the context of Du Chemin’s chansonniers. It is a setting of a sonnet—indeed the first and only such French sonnet to appear in the *chanson nouvelles* series. His text comes not from Ronsard or any other poet associated with the Pleiade, but rather from an obscure romance (based on Spanish sources), *Le Palmerin d’Olive*, prepared by the equally obscure sixteenth-century poet and translator, Jean Maugin, and published in Paris as early as 1546. The book recounts in episodic narrative the chivalric adventures of Palmerin’s travels in France, Italy, and Turkey. “Le cruel Mars” is presented here as the text of a “song” that the princess Aurencide sings to the knight Trineus, who does not return her love. “At least do me the courtesy of listening to a song,” she requests. “On this account,” the narrator continues, “taking her harp she began to sing in this way:”<sup>24</sup>

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21 · For a modern edition of Costeley’s “Flambeau du ciel,” see Guillaume Costeley, *Selected Chansons*, edited by Jane Bernstein, *The Sixteenth-Century Chanson*, 8 (New York: Garland Publishing, 1989), pp. 176-79.

22 · The other chansons by Costeley that Du Chemin published include “Le clerc d’un advocat trouva,” (from the second edition of the *Dixiesme livre*), “Helas ma soeur” (*Douziesme livre* of 1557), “Las je n’eusse jamais” (*Quatorsiesme livre* of 1559), “Fy du plaisir qui mille ennuys,” “Frere Blaise avec sa besace,” and “L’ennuy, le dueil, la peine,” (all three from the *Seiziesme livre* of 1567). Modern editions of some of these pieces appear in the publication cited in Note 21.

23 · For a modern edition of the preface to his *Musique*, see *Guillaume Costeley: Collected Chansons*, pp. ix.

24 · The French original reads: “Au moins faites moy ce bien d’ouyr une chanson, que j’ay faite pour l’amour de vous. A ceste cause prenant sa harpe, commença à chanter ainsi.” Cited in Jean Maugin, *L’histoire de Palermin d’Olive, filz du roy Florendos de Macedone, et de la belle Griane, fille de Remicius empereur de Constantinople*. (Paris, Groulleau, 1553), fol. Ccxlvi.

Le cruel Mars, rebelle et rigoureux,  
 Alors qu'il vid de Venus la beauté  
 N'eut point d'égard à sa desloyauté,  
 Ains tout soudain devint d'elle amoureux.  
 Beauté adoncq' eut pouvoir vigoureux  
 Chargeant rigueur en douce privauté:  
 Mais elle induit le mien à cruauté,  
 Ne faisant cas de mon mal langoureux.  
 Las! Qui me meult faire apres luy poursuite,  
 Veu que tousjours s'excuse, ou prend la fuyte  
 Quand je luy dy qu'il me doit secourir?  
 O fort Amour! qu'estrange est ta nature!  
 Tu me contrains aymer la creature  
 Qui n'ayme point, dont je suis au mourir.<sup>25</sup>

*Cruel Mars, rebellious and resilient,  
 When he spied Venus, the beauty,  
 Had no consideration for his disloyalty  
 As all of a sudden he fell in love with her.  
 Beauty, therefore, had lively power,  
 Turning severity into sweet familiarity;  
 But it turns mine towards cruelty,  
 Making nothing of my languid suffering.  
 Alas, who makes me release a pack in his pursuit!  
 Seeing that always it escapes or takes flight,  
 When I say to him that he ought to help me?  
 Oh powerful Love! How strange is your nature,  
 You make me love the very creature,  
 Who loves not at all, on account of which I am dying.*

Not long before Du Chemin published Fresneau's piece, he issued (in 1552) an important collection containing six sonnet settings--the musical *Supplement* to the famous *Amours* of the French poet Pierre de Ronsard. These pieces, as we have observed, were intended as musical "models," works that through their careful attention to form and prosody could serve as templates for the performance of any of a large number of sonnets from Ronsard's great cycle. The composers of the *Supplement* routinely used the same music for each of the opening two *quatrains* and for each of the two *tercets* in Ronsard's sonnets, thus stressing the formal parallels of rhyme and syntax shared by a large number of these poems. Fresneau's approach in "Le cruel Mars" was instead to tailor his polyphony to the sense and mood of Aurencide's lyrical sonnet. He composed, for instance, a striking shift to triple mensuration in verse 4, at the words "Ains tout soudaine," no doubt in an effort to use tones to reflect the "sudden" change in mood she describes.

25 · The orthography of the chanson as set by Fresneau differs slightly from the one given in Maugin's story. The most significant of these appear in verse 5 ("vigoureux," not "rigoureux") and in verse 7 ("elle induit le mien," not "mon amy induit").

### Le cruel mars

Superius  
 Contratenor  
 Tenor  
 Bassus

Le cru-el Mars re - bel - le et ri - gou - reux, A - lors qu'il veid de Ve - nus la

Le cru-el Mars Le cru-el Mars, re - bel - le et ri - gou - reux, A - lors qu'il veid de Ve - nus la

Le cru-el Mars, re - bel - le et ri - gou - reux, A - lors qu'il veid de Ve - nus la beau

Le cru-el Mars, re - bel - le est ri - gou - reux, A - lors, qu'il veid de Ve - nus la

beau - té. N'eut point d'es-gard à sa des-loy - au - té Ains tout sou - dain, en de - vint a - mou -

beau - té, N'eut point d'es-gard à sa des-loy - au - té des-loy - au - té. Ains tout sou - dain en de - vint a - mou -

- té, N'eut point d'es-gard à sa des-loy - au - té. Ains tous sou - dain en de - vint a - mou -

beau - té, gard à sa des-loy - au - té. Ains tout sou - dain en de - vint a - mou -

12 —

reux. Beau - té a donc, eut pou - voir ri - gou - reux chan - geant ri - geur, en dou - ce

reux Beau - té a donc Beau - té a donc eut pou - voir ri - gou - reux, Chan - geant ri - geur, en dou - ce pri -

reux. Beau - té a donc, eut pou - voir ri - gou - reux, Chan - geant ri - geur, en dou - ce pri - vau -

reux Beau - té à donc eut pou - voir ri - gou - reux Chan - geant ri - geur, en dou - ce pri -

pri - vau - té Mais mon a - my in - duit à cru - au - té Ne fai - sant cas de mon mal lan - gou - reux. Las

vau - - té Mais mon a - my in - duit à cru - au - té Ne fai - sant cas de mon mal lan - gou - reux. Las

- - té Mais mon a - my in - duit à cru - au - té, Ne fai - sant cas de mon mal lan - gou - reux. Las

vau - - té Las

— las qui me meut fai - re a — près luy pou - sui - te! Veu que tous - jours s'ex - scu - se ou

Las qui me meut fai - re a - près luy pour - sui - te Veu que tous - jours s'ex - cu - se ou prend

las qui me meut fai - re a - près luy pour - - sui - te. Veu que tous - jours s'ex - cu - se ou

— Las qui me meut fai - re faire a - près luy pour - sui - te. Veu que tous - jours s'ex - cu - se ou

prend la sui - te Quand il luy dy qu'il me doit se - cou - rir? [Quant il luy dy qu'il me doit se - cou - rir?]

la sui - te, Quand je luy dy qu'il me doit se - cou - rir? Quant je luy dy qu'il me doit se - cou - rir?

prend la sui - te. Quant je luy dy qu'il me doit se - cou - - - rir? O

prend la sui - te. Quand je luy dy qu'il me doit se - cou - rir? Quand je luy dy qu'il me doit se - cou - rir?

O fort A - mour, o fort A - mour — O — fort A - mour es - tran - ge est ta na - tu - re, tu .

O fort A - mour! O fort A - - - mour! es - tran - ge est ta na - tu - re — Tu —

fort — A - mour! O fort a - mour! es - tran - ge est ta na tu - re es - tran - ge est ta na - tu - re, Tu

fort A - mour, o fort - A - mour — es - tran - ge est ta na - tu - re, Tu —

— 13

— me con - trains ay - mer la cre - a - tur - re, qui n'ay - me point [qui n'ay - me point],

— me con - trains ay - mer la cre - a - tu - re, Qui n'ay - me point, qui n'ay - me point dont je suis

— me con - trains ay - mer la cre - a - tu - re, Qui n'ay - me point, qui n'ay - me point dont je suis

— me con - trains ay - mer la cre - a - tu - re qui n'ay - me point dont je suis au mou -

dont je suis au mou - rir mou - - rir mou - rir.

au — mou — rir dont je suis au mou - rir dont je suis au mou - rir.

au mou - rir dont je suis au mou - rir dont je suis au mou - rir.

rir dont je suis au mou - rir dont je suis je suis au mou - rir.

Similarly, Fresneau had all four voices come together briefly in homorhythm at the words “Mais mon amy” in verse 7, here in a gesture that has the effect of adding emphasis to Aurencide’s emphatic reference to Trineus, her intended lover. Elsewhere in the chanson, Fresneau repeats parts of lines and even individual words, notably in the repeated exclamation of “Las” (in verse 9), the several statements of “O fort amour” (in verse 12), and the closing “au mourir” (in verse 14). This sort of attention to semantic and affective detail is generally not found in the sonnet settings from the musical *Supplement* prepared in conjunction with Ronsard’s *Les Amours*.

Viewed in the context of Fresneau’s other known chansons, his setting of “Le cruel Mars” aligns well with his eclectic literary tastes and sharply defined musical interests. Fresneau, a composer about whose life we are sadly ignorant, is best known for his “Fricasee” (published in the third book of Jacques Moderne’s *Le Parangon des chansons* in Lyons during 1538), a remarkable (and often hilarious) pastiche of melodic fragments from over one hundred chansons of the period.<sup>26</sup> Of the nineteen other chansons ascribed to Fresneau in various Renaissance sources, the majority (thirteen) appear in a single collection, the second book of *Le difficile des chansons*, which was published by Moderne in 1544. This chansonnier is especially rich in narrative pieces, a genre in which Fresneau himself seems to have had special interest. Two of his compositions, “Ung Cordelier” and “Ung Jacobin,” recount the dubious adventures of members of the clergy with animated rhythms that recall Clément Janequin’s approach to similar texts. Still another of Fresneau’s chansons, “Mignons qui suives la route,” seems, according to Frank Dobbins, to be little more than an advertisement for a local theatrical troupe. “Le cruel Mars” is obviously quite different from the “Fricasee” or any of the other chansons just mentioned. But derived as it is from a literary source in which the text is positioned as “song” sung by one character to another, it seems somehow particularly in keeping with Fresneau’s penchant for exploring unusual—and often theatrical—poems.<sup>27</sup> In sum, Du Chemin’s *Dixiesme* and *Unziesme livres* stand at the threshold of a number of important trends in the mid-sixteenth century chanson. They reveal the continued interest in conventions that had been sustained by composers and performers of the years between 1530 and 1550. These chansonniers also show us that new stylistic fashions were being heard in Paris during the early 1550’s, and that Du Chemin’s modest series was at the forefront of some of these trends.

26 · For a modern edition of the “Fricasee,” see *Le Parangon des chansons*, edited by Jane Bernstein, *The Sixteenth-Century Chanson*, 25 (New York: Garland Publishing, 1993), pp. 3-10. The compositions quoted by Fresneau are cataloged in Lesure, “Éléments populaire dans la chanson française au début du XVI<sup>e</sup> siècle,” *Musique et poésie au XVI<sup>e</sup> siècle* (Paris: CNRS, 1955), pp. 169-84.

27 · Further on Fresneau, see Frank Dobbins, *Music in Renaissance Lyons* (Oxford: Oxford University Press, 1992), pp. 190 and 248.