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The Ohio State University, Ph.D., 1975
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THE CHANSONS OF ANDRÉ PEVERNAGE (1542/43-1591)

Volume I

Dissertation

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By
Gerald Richard Hoekstra, A.B., M.A.

* * *

The Ohio State University
1975

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Department of Music History
At a time when the polyphonic chanson was fast diminishing in popularity among the French, a handful of composers in the Netherlands continued to write and publish significant numbers of compositions in the genre. Many of these are interesting pieces and show that the part song was far from dead as a vehicle for creative musical expression. The works of these composers—men such as Noel Faignaient, Severin Cornet, Corneille Verdonck, André Pevernage, and Jan Pieterszoon Sweelinck—form the final chapter in the history of the polyphonic chanson, and until more of their works are studied and made available in modern editions, our picture of the genre's development remains incomplete.

Except perhaps for Sweelinck, the most significant of these composers is unquestionably André Pevernage (1542/43-1591). Although a native of the southern Netherlands, Pevernage spent most of his later years in Antwerp, where he served as kapelmeester at the Onzer-Liever-Vrouwe-Kerk. It was in this city that he published his four books of chansons, which were printed by the firm of Christophe Plantin between 1589 and 1591. As the publisher's records attest, the chansons were well received by the public. The four books include both chansons
profanes and chansons spirituelles, with most of the latter contained in Book I. All of the pieces are for five voices except for those in Book IV, which range from six to eight voices. Besides these, four chansons by Bevernage appeared in collections of the time; a single chanson for two voices was included in Phalèse's Bicinia, sive cantiones of 1590, and three four-voice chansons in the same publisher's chanson collection of 1597, Le Rossignol musical. In addition to the chansons, Bevernage's compositional output includes a large number of motets and elogiae, several masses, and at least nine madrigals.

The present study of Bevernage's chansons has been undertaken in order to supplement our presently inadequate knowledge of the late Netherlandish chanson and to bring to light some hitherto unnoticed but interesting music. The first volume contains a brief account of the composer's life, a description of the chanson publications, an examination of textual content and structure, and a detailed analysis of Bevernage's treatment of the musical elements in his chanson style. Although a number of the chansons have been available in R.-J. van Maldeghem's collection of Belgian music, Trésor musical, for over a century, they appear there with distortions of both text and music that render them unreliable. For the present study, therefore, all of the chansons had to be put into modern score from the original part-books. Because of restrictions of time and space, however, only a limited number of them could be included in Volume II. The pieces contained therein were selected with regard for their musical interest as well as their capacity to represent the various aspects of Bevernage's chanson
Throughout this dissertation pieces from the four books of chansons are designated by a Roman numeral and an Arabic numeral, indicating respectively the number of the book and the piece within that book. The fifth chanson in the third book, for example, would be designated III:5. In cases where successive pieces form a single composition of several parts, a pièce liée, the numerals are combined with a hyphen: I:22-24 or II:6-7. To avoid confusion with other uses of the English word "part," the French partie has been retained for the constituent units of the pièces liées. The three chansons from Le Rossignol musical are identified as RM 1, RM 2, and RM 3, according to the order in which they appear in that publication.

For the most part, quotations of the French texts of the chansons retain the spellings and punctuation of the musical prints. The use of apostrophes to indicate elision of words also follows the originals, but all other abbreviations have been written out. The letters "v" and "u", and "i" and "j" are distinguished according to modern French practice, although this is not done in the original publications. Translations have been provided only for passages of Dutch quoted in the text, since this language may not be familiar to many readers. These translations are entirely my own, and responsibility for any inaccuracies or mistakes that may have crept in lies solely with me.

The reduction of note values in the musical examples is 2:1, or □ in the original equals ○ in transcription. Measure numbers
designating the location of examples include the beginning and concluding measures of the excerpt even where they appear only incompletely.

Grateful acknowledgement is made to the libraries that furnished the microfilms of publications needed for this study: the Bayerische Staatsbibliothek, which provided a film of Ravernage's four books of chansons, the Universitets Bibliothek in Uppsala, the Biblioteka Nardawa in Warsaw, the Library of the Royal College of Music in London, and the Baldwin-Wallace College Library in Berea, Ohio. I would also like to express my gratitude to Olga Buth of the Ohio State University music library for the promptness with which she set about acquiring materials and for the help she gave in responding to my questions regarding libraries and their holdings.

Thanks are also due to Dr. Norman Phelps and Dr. Keith Mixter for their careful reading of the text and for the comments they provided. Dr. Robert Cottrell of the French Department of Ohio State University cordially answered numerous questions regarding French poetry and gave some helpful suggestions regarding my discussion of the chanson texts.

I owe special thanks to my adviser, Dr. Richard Hoppin, who gave his time freely to offer the guidance, encouragement, and criticism so necessary when one is working on a dissertation. I have come to admire and appreciate his sensitivity to the English language as much as his understanding of music.

Finally, to my wife Merry I owe my deepest gratitude. During the past several years she willingly made the financial sacrifices
necessary of a graduate student's wife, skillfully managed our household, assumed a disproportionate share of the responsibilities of raising our two sons, and provided her husband with much encouragement. It is with appreciation for her dedication to me and to our family that I dedicate this work to her.
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Musicologists make a fundamental distinction between the French and Netherlandish styles of the sixteenth-century chanson. The contrast is primarily one of texture. Whereas the style common to the French compositions was usually light, rhythmic, and often homophonic, that of the Netherlandish chanson was contrapuntal and more serious in tone. Even when other chanson terminology is disputed, this basic distinction is accepted.  

The French chanson style reached the peak of its development just before the middle of the century, primarily in the chanson publications of the 1540s. Developments among the French after 1550 branched in a number of different directions: the vau-de-ville style current in the third quarter, as seen in Le Roy's Premier livre de chansons en form de vau-de-ville of 1573; the experimentation with vers mesure and musique mesurée of Le Jeune, Mauduit, and their academy, beginning in the 1560s and continuing for several decades; and the eventual abandonment of the polyphonic part song in favor of the

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homophonic *air de coeur* that became popular around the turn of the century. In addition one finds numerous individual styles of composition in the more traditional vein: the chansons of Antoine de Bertrand, for example, with their extended phrases and madrigalistic harmonic cast, bear a flavor all their own. The chansons of Guillaume Costeley, usually thought of as a late flowering of the Parisian chanson, in contrast, lack Bertrand's harmonic experimentation but show a more homophonic texture and lighter style. In any case, after 1550 the French chanson developed in a number of different directions, and its style became less unified.

The Dutch seem to have largely ignored these developments in France. The reason probably lies not in a lack of familiarity with French publications, but rather in a lack of sympathy with experiments so foreign to the tradition that had dominated Netherlandish composition for nearly a century. To a great extent Dutch after 1550 built upon the chanson style of their earlier compatriots, and it has been maintained that their style reached its highest level in the second half of the century. The thicker texture characteristic of the Netherlandish chanson became standard in the flourishing of five- and six-voice chansons in the 1540s and had appeared even earlier in the chansons of Josquin. The most decisive change in the Netherlandish chanson resulted from the influence of the Italian madrigal. This influence appeared first in the chansons of

Orlando Lassus, that cosmopolitan master of all genres of music. Because of the great admiration for Lassus among both French and Netherlanders, the effect of his step was bound to be seen in chanson writing of all composers. Although Italian culture and Italian musical forms had begun commanding attention throughout the North, nowhere in France did the madrigal attain the position it had in the Netherlands. Antwerp became the Northern center of madrigal publication, particularly with the Phalèse madrigal collections of the 1580s. Madrigals were written by Netherlanders who lived at home as well as those who worked abroad. Their admiration for the expressive possibilities of the Italian form was bound to influence their chanson production.

Our conception of the later Netherlandish chanson relies primarily on the pieces of a few prominent composers, primarily Lassus and Jan Pieterszoon Sweelinck (1562-1621), the important Dutch composer whose chansons appeared around the turn of the century. Lassus' chansons, however, exhibit French style traits as strongly as they do Netherlandish traits, even though he was born and received his training in the Netherlands. The few chansons of Philippe de Monte (c. 1521-1603) available in modern edition also contribute to our understanding, but it must be remembered that Monte, like Lassus, spent almost his entire life outside of the Netherlands and that his chanson output is...

insignificant compared to his production of madrigals. In addition to these works, the three-voice chansons of Gerarde Turnhout have recently been made available.\(^4\) Nevertheless, our knowledge of the late Netherlandish chanson remains far from complete. A significant number of chansons were composed by Northerners working and publishing primarily in their home country in the last third of the century, among them Noel Faignaient (d. c. 1595), Severin Cornet (c. 1540-1582), Corneille Verdonck (1563-1625), and especially André Pevernage (1542/43-1591).\(^5\) Pevernage undoubtedly figures most importantly among these men, not only for the large number of his chansons—eighty-three known pieces—but also for his highly skilled compositional approach. The present study of Pevernage's chansons has been undertaken in the hope of filling a gap in our understanding of the late Netherlandish development of the genre and to make some of the chansons of this composer available for study.


\(^5\)Although some of the chansons of these men have been available for many years in the nineteenth-century collection of Robert-Julien van Maldeghem, *Trésor musical: Collection authentique de musique sacrée et profane des anciens maîtres belges*, 29 vols. (Vaduz, Liechtenstein: Kraus Reprint Ltd., 1965; reprint of Brussels edition of 1865-93) the texts and to some extent the music were altered by the editor in such a way that they are unusable for serious stylistic study.
Pevernage's Life and Music

In his monograph Andries Pevernage: zijn leven - zijn werken J.-A. Stellfeld furnished an exhaustive biographical and bibliographical study of the composer. This work served as the source for most of the information given in the account of the composer's life that follows. Stellfeld's twenty-eight page biography represents a thorough and admirable construction of the composer's life from the records of various church and city archives, references to the composer in poems and letters, and from notations in the journals of the printer Plantin. These sources are reprinted in a series of appendices at the rear of the volume. Also included is a bibliographical section describing the publications in which Pevernage's works appeared and a Theoretisch deel that describes in a brief and general manner the formal and stylistic characteristics of Pevernage's music. Only three-and-a-half pages of stylistic description are devoted to the chansons, a brief paragraph for each of the following: general construction, technique, harmony, melody, counterpoint, tone-painting, and symbolism.

Beyond this extremely valuable study, the literature on Pevernage is insignificant, and comments on the chansons specifically are rare. Encyclopedia articles such as those of Eitner, Fétis, and Die Musik in Geschichte und Gegenwart provide nothing more than skeletal

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outlines of the composer's life and lists—of varying accuracy—of his publications. Eitner lists two Andreas Pevernages, but as Stellfeld and others have pointed out, they are one and the same person. Edmond vander Straeten's basic but rambling work on La musique aux pays bas provides some biographical information, but most of the material appears in a more orderly fashion in Stellfeld. Florimund van Duyse's article on Pevernage in the Biographie nationale de belgique is thorough but, of course, only biographical.

From the inscription on Pevernage's tombstone, as recorded by the seventeenth-century scholar Sweertius, we learn that the composer was forty-eight when he died on July 30, 1591. Stellfeld and others conclude from this that he was born in 1543, but it should be noted that he could just as well have been born in 1542 after July 30. The place of his birth is furnished by another source, the chapter records of the church of St. Salvator in Bruges, where he took his first

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10 See Stellfeld, Andries Pevernage, p. 7.
position as *magister cantus*, or *kapelmeester*, in 1563. The notation of his appointment designates him as "Andreas Pevernage de Harlebeca, clericus tornacensis." Harelbeke is a town near Courtrai in the southern Netherlands. The inscription on the title page of Pevernage's motet publication of 1578, "Authore Pevernage cortracensi..." probably refers not to the composer's origins, as Stellfeld assumes, but to the place in which he was serving at the time. Although little is known about Pevernage's youth, the above-mentioned entry in the records of the St.-Salvatorskerk suggests that he had received his training as a choirboy in Tournai.

Pevernage's duties as *kapelmeester* in Bruges included leading the choirs, composing for special occasions, and instructing the choirboys. The twenty-year-old musician did not remain in Bruges long, however. Appointed there in February, he had already left by September, and in October of the same year he was installed as *kapelmeester* at the Onzer-Liever-Vrouwe-Kerk in Courtrai.

More is known of the composer's life in Courtrai. Several months after his arrival Pevernage was endowed with a benefice; he was named chaplain to St. Willibrord's in Hulstand. In addition to performing the duties demanded of him in his post as *kapelmeester*, Pevernage became an active member of the St. Cecilia Guild, an organization composed primarily of wealthy, music-loving businessmen. An important part of the guild's activities was the performance of music, and Pevernage composed for them and participated in their musical

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gatherings. In November of 1569 the Guild honored him by naming him vicarius perpetuus, a title that was probably accompanied by a stipend. In addition to these matters of professional and musical importance, a few personal events come through in the records, one of which is Pevernage's marriage in 1574.  

Pevernage composed a great deal during these early years in Bruges and Courtrai. Some of the chansons were probably written during this period, but only one can be assigned with some certainty. This is the six-voice chanson in three parties in honor of Charles the Bold, O viateur qui par ci passe. In 1550 the body of Charles had been moved to Notre Dame in Bruges where annual services were held in his honor; the chanson was probably composed for such an occasion. The text of the first partie reads like an epitaph inscribed on a tombstone. Pevernage's first published pieces, four motets, appeared in the Novi Thesauri Musici, a collection of sacred music published in Venice in 1568 by Gardano. Stellfeld states that it was through the mediation


13 Book IV, chanson 13-15. Throughout this dissertation chansons will be referred to by book and number according to their appearance in the original publications, e.g. IV:13-15. Two numbers connected by a dash indicate a pièce liée, a chanson of two or more parties. For the constituent pieces the French word parties will be used, rather than the English word "parts," which has other connotations. The three pieces that appeared in the Rossignol musical (Halèse, 1597) will be referred to as RM 1, RM 2, and RM 3 according to the order in which they appear in that publication: Si dessus voz levres, Ma mignonne, and Pour estr' aymé.

14 The Novi Thesauri Musici consisted of five volumes of motets all published in 1568. Pevernage's four motets appeared in Books II (1 motet), III (2), and IV (1).
of the composer's friend Johannes Plouvier that his pieces were included in this collection, which contained motets by the greatest composers of the day. But it is a sign that the quality of Pevernage's work was already greatly respected. Ten years later a large publication devoted solely to the motets and elogia of Pevernage, the Cantiones aliquot sacrae, appeared from the presses of Jan Bogard in Douai. Among the elogia included in the publication is one to Margaret of Parma, the regent appointed by King Philip II, and another to Peter Pintaflour, who was ordained archbishop of Courtrai, July 31, 1575.

Pevernage's years as kapelmeester in Courtrai were anything but secure and uninterrupted. These were the years in which Calvinist ideas spread rapidly through the southern Netherlands, and religious dissent became connected with political dissent. The oppressive Spanish government and the established Roman church became associated in the eyes of the people. After all, the Duke of Alba, who made his famous march into the Netherlands in 1567 was sent to quash both rebellion and heresy. Courtrai itself was in miserable shape; the popular rebellion and iconoclastic raids that spread throughout the Netherlands in August of 1566 had begun in West Flanders. Pevernage appears to have been able to continue in his position until 1578, when the church

15 Stellfeld, Andries Pevernage, p. 13.

16 Cantiones aliquot sacrae, sex, sept, et ooto vocum, quibus addita sunt elogia nonnulla versibus latinis expressa, tum viva, voce, quam omnes generis in strumentis cantatu commodissimae. Autore Andrea Pevernage cortracenoi apud D. Virginus Phonasco (Douai: J. Bogardi, 1578). The publication contains 35 motets a 6, two motets a 7, 16 elogia a 6, one a 7, and eight a 8.
released all its dependents and allowed them to leave the area. On March 13 of that year the Protestants had marched into the city and taken over the government. The church, stripped of its images, was used for Calvinist services.

According to chapter records, Pevernage, his wife, and their two children were sent on to Antwerp with the recommendation of the chapter, but the situation in that city must have been just as bad. The revolutionary Sea Beggars had taken control of Holland and Zealand already in 1572 and had formed a blockade of Antwerp. Little is known of Pevernage's activities between 1578 and 1584. As mentioned earlier, 1578 was the year his Cantiones aliquot sacrae were published in Douai, and it is possible that he may have visited that city. Near the end of this period, in 1583, a collection of madrigals entitled Harmonia celeste was assembled by Pevernage and was published by the firm of Phalèse and Bellère in Antwerp. It seems likely, then, that some of this time was spent studying and collecting Italian madrigals and, in fact, writing them, since seven of the pieces in the volume are of his own composition. Edmond vander Straeten speculates that the composer's association with Cesare Homodei, the Italian businessman in Antwerp to whom the volume is dedicated, may have brought him to Italy.

17Stellfeld, Andries Pevernage, p. 18.


19Harmonia celeste di diversi eccellentissimi musici a IV, V, VI, VII, & VIII. voci, novamente raccolta per Andrea Pevernage . . . (Antwerp: Phalèse and Bellère, 1583).
during these years:

A une distance de quelques années, notre grand compositeur, André Pevernage, a dû se trouver dans la cité des Sforza, et, comme on le pense bien, entouré de tous les honneurs qui revaient à son admirable talent. C'est, du moins, ce qu'il est permis d'inférer de la dédicace, placée en tête de l'Harmonia celeste, du maître, parue à Anvers en 1589, chez Phalèse, dédicace adressée 'Al molto magno signor Cesare Homodei de Milano, mio S. et Padrone oss.', le 22 octobre 1583, audit Anvers. Evidemment Pevernage aura suivi son protecteur, dans maintes escursions en la capitale de Lombardie ...

However, no documentation supports this proposal, and Pevernage could probably have assembled such a collection without leaving Antwerp. The city was one of the most cosmopolitan cultural centers in the North, and Italian publications were readily available. Most of the pieces selected by Pevernage had appeared in Venetian publications a few years earlier, and he may well have lifted them from these. Other collections of Italian music were printed in Antwerp around this time also, notably the three other Phalèse and Bellère madrigal collections: Musica divina (1583), Symphonia angelica (1585), and Melodia olympica (1591). Several madrigals of Pevernage appeared in these publications.

When the cities of Flanders one after the other fell under control of Calvinist extremists in the late 1570s, the southern nobles became alarmed. Many of them in response backed the new governor

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20 Edmond vander Straeten, *La musique aux pays-bas*, pp. 56-57. Vander Straeten was apparently not aware of the edition of 1583.

21 Stellfeld, *Andries Pevernage*, p. 81 lists the contents by title, giving also the names of composers and of publications in which the pieces previously appeared.
appointed by Philip II, Alexander Farnese. Factionalism weakened the rebel forces, and they gradually succumbed to Farnese's attacks. By 1584 Farnese had recaptured most of Flanders and Brabant. Brussels fell to his troops in February of 1585 and Antwerp, after a siege of over a year, in August 1585. In 1581 the church at Courtrai was back in Catholic hands, but Pevernage did not return to his position there until October 1584.

The O.-L.-Vrouwe-Kerk in Antwerp had lost its kapelmeester with the death of Severin Cornet in 1582, although, of course, he was not functioning as such at the time, since the Calvinists had taken over the church in 1581. When the church returned to Catholic hands after Farnese's siege, Pevernage accepted an invitation to fill the vacancy. In October of 1585, just a year after returning to his post in Courtrai, the composer assumed the duties of the magister cantus in Antwerp. These duties included the usual administrative responsibilities of the title, direction of the choir, and instruction of the choirboys.

Among Pevernage's acquaintances in Antwerp was the publisher Christophe Plantin, whom the composer served as an adviser in musical matters. Stellfeld states:

"Sans doute Pevernage était-il un ami de la maison plantinienne et sa situation en vue dans le monde musical d'alors le designait-il, avant tous autres, à Anvers, comme conseiller musical de l'officine." 22

The proof for this Stellfeld finds in the correspondence of Plantin,

several letters of which mention the assistance of Pevernage as a middle man between the publisher and composers. Another acquaintance was the Flemish poet Jan van der Noot, whose *Louange de la ville d'Anvers* Pevernage set to music. According to one Jan Maes, writing in 1585, Pevernage, along with three other composers, Hubert Waelrant, Gregoire Trehou, and Corneille Verdonck—"de vier besten uitnemende componisten en de Maesters de musycken" of their time—set to music part of van der Noot's *Boek der liefden*. These settings, however, are not known to exist today.

Practically every biographical note on Pevernage since Fétis has repeated the statement that weekly concerts of the music of Italian, French, and Netherlandish composers were held at his house. Fétis cites no source for his information, however, and the only piece of evidence that seems to support such a notion is the reference to Pevernage in a sonnet by van der Noot:

It is the delight of my eyes and the joy of my ears
To have you see good living and hear beautiful song
At Pevernage's house, where all good spirits gather.

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23 Chanson IV:1-3. Pevernage set only three of van der Noot's six strophes.

24 The passage being referred to is printed in Stellfeld, Andries Pevernage, Appendix XIV, p. 140.


26 "Tis mijn oogen vreught, en tis lust mijn ooren
  U goeit leven te sien, en U schoon liet to hooren
  Tot Pevernages huys daer d'eel gheesten vergheeren."
The entire sonnet appears in Stellfeld, Andries Pevernage, Appendix IX, p. 132.
These lines, of course, say nothing about "weekly concerts," so Fétis must have had a different source. If such concerts were held, it is likely that among the favorites on the program would have been the five- and six-voice chansons of Pevernage himself.

Pevernage died from an unknown illness on July 30, 1591, at the relatively young age of forty-eight. The first of his four books of chansons had come off Plantin's presses only two years before that, and the last was printed in the year of his death. Besides the motets, elogia, madrigals, and chansons already mentioned, Pevernage produced some music for Vespers, a number of masses, and at least five motets that appeared in engravings of the time, so-called "picture motets."²⁷

The Chanson Publications

Pevernage's four books of chansons were all published by the firm of Christophe Plantin in Antwerp.²⁸ Their title pages read as follows:

CHANSONS d'André Pevernage, maistre de la chapelle d'Eglise cathedrale d'Anvers, Livre premier, contenant chansons spirituelles a cinq parties...
A Anvers, De l'Imprimerie de Christophe Plantin.
M.D.LXXXIX.

²⁷For further information about Pevernage's other works and the publications in which they appeared, see Stellfeld, Andries Pevernage, p. 35 ff.

²⁸The following libraries hold complete copies of the four books of chansons: Vienna State Library, Munich State Library, Salamanca University Library.
LIVRE SECON des Chansons d'André Pevernage, Maistre de la chapelle de l'Église cathédrale d'Anvers à cinq parties.... A Anvers, De l'Imprimerie de Christophe Plantin. M.D.XC.

LIVRE TROI des Chansons d'André Pevernage, Maistre de l'Église cathédrale d'Anvers. A cinq parties.... A Anvers, De l'Imprimerie de Christophe Plantin. M.D.XC.

LIVRE QUATRIEME des Chansons d'André Pevernage, Maistre de la chapelle de l'Église cathédrale d'Anvers. A six, sept, et huit parties.... A Anvers. En l'Imprimerie Plantiniennes, Chez la Vefve et Jean Moerentorf. M.D.XCI.

All were published in quarto format; the first three were issued with five part-books--superius, contratenor, tenor, bassus, quinta--and for the fourth a sixth part-book was added--sexta. The four books contain a total of seventy-nine French chansons, many of them consisting of two or three parties, and seven Latin songs. Beyond these chansons, only four others of Pevernage are known. These include a chanson a 2 in three parties that appeared in Phalèse's Bicinia, sive cantiones (1590) and three chansons a 4 in the same publisher's chanson collection of 1597, Rossignol musical.29

That four entire books should be devoted to a composer who had so few chansons published in collections is not remarkable. Chanson collections were out of vogue at the time and had been since the 1560s; during the last third of the century almost all northern chanson publishers favored volumes devoted to individual composers. The Rossignol

29 Le Rossignol musical des chansons de diverses et excellens Autheurs de nostre temps à quatre, cinq et six parties .... (Antwerp: Phalèse and Bellère, 1597).

Bicinia, sive cantiones suavissimas duarum vocum .... (Antwerp: Phalèse and Bellère, 1590).
musical is one of the few exceptions to this rule. The other collection in which a Pevernage chanson appeared, the Bicinia, was not merely a chanson collection but contained other genres as well. Nevertheless, the presence of Pevernage chansons in these two collections attests to the composer's reputation as strongly as do the four chanson books. Only one chanson in the four books is not the work of Pevernage. This is an eight-voice chanson by Lassus that appears near the end of Book IV, Un jour l'amant et l'amie. Whether Pevernage merely wanted to enhance his volume with a piece by that popular composer or whether he included it as an indication of his indebtedness to Lassus as a model cannot, of course, be known, but the practice of including one piece by a different composer in such publications was not rare. Severin Cornet, for example, included one piece by Corneille Verdonck in his Chansons françoyse (1581), also published by Plantin. And Sweelinck in his chanson volume of 1594, published by Phalèse, included four pieces by the same composer. 30

It appears from the overall organization of the four books that they were conceived and planned simultaneously, before the first was printed. The primary organizational factor was the number of voices. Books I, II, and III contain all the chansons a 5; pieces a 6, 7, and 8 were all reserved for Book IV. A second factor was the grouping of chansons spirituelles in a volume by themselves; this special character of Book I is indicated on the title page itself. Only a few pieces in

30 Stellfeld, Bibliographie des éditions musicales Plantiniennes, p. 72.
the volume do not seem to fit into this grouping, the Marot rondeau

_Au bon vieux temps_ (I:15), _Quand je voy tout le monde rire_ (I:15), and
the Epitaphe de Christofle Plantin (I:26-28). On the other hand, one
piece that does have a devotional text, _D'estre si longtemps en tutelle_,
appears at the beginning of Book III. The setting of a final chanson
spirituelle, _Depuis le triste point_, appears in Book IV because of its
six-voice texture. Books II and III have no distinguishing character
for their contents.

The seven Latin pieces appear in Books I, III, and IV. All have
sacred texts:

<table>
<thead>
<tr>
<th>BK.</th>
<th>TEXT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I:28</td>
<td>Pater noster</td>
</tr>
<tr>
<td>III:22</td>
<td>Quare tristis es</td>
</tr>
<tr>
<td>III:23</td>
<td>Dulce tuum nostro scribas</td>
</tr>
<tr>
<td>III:24</td>
<td>Vice, Domine, afflictionem</td>
</tr>
<tr>
<td>III:25</td>
<td>Benedictio et claritas</td>
</tr>
<tr>
<td>IV:28</td>
<td>Consecratio mensae; Benedictite, Domine</td>
</tr>
<tr>
<td>IV:29</td>
<td>Gratiarum actio; Qui nos creavit</td>
</tr>
</tbody>
</table>

Publications including pieces in several languages are not unheard of in
the sixteenth century, although they appeared far less often than
publications in a single language. The _Pater noster_ belongs to a volume
of sacred pieces and constitutes an appropriate closing prayer. Three
of the others, _Benedictio et claritas_ of Book III and the _Consecratio
mensae_ and _Gratiarum actio_ of Book IV are likewise prayers and will be
considered briefly in the discussion of types of texts in Chapter II
below. The three remaining Latin pieces include at least one with a
scriptural text, _Quare tristis es_ (Psalm 42:11). _Vide Domine af314-31:

_Another, for example, is the _Blinia, sive cantiones_, which
combines madrigals, motets, and chansons. This collection contains, be-
sides the chanson in three parties, a madrigal by Fevernage._
tionem bears the flavor of many Old Testament passages, particularly from the Book of Lamentations, but a search through concordances did not reveal a verse that corresponds with this text.

Within each volume the chansons are grouped by modes (see Appendix C), although the names or numbers of the modes are not indicated. This grouping was discovered through a comparison of ranges and finals. In the first book, for example, chansons of like mode are grouped as follows:

<table>
<thead>
<tr>
<th>Nos.</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-5</td>
<td>G Hypodorian</td>
</tr>
<tr>
<td>6-8</td>
<td>F Hypoionian</td>
</tr>
<tr>
<td>9-14</td>
<td>G Dorian</td>
</tr>
<tr>
<td>15-17</td>
<td>F Ionian</td>
</tr>
<tr>
<td>18-19</td>
<td>G Hypomixolydian</td>
</tr>
<tr>
<td>20-21</td>
<td>E Phrygian</td>
</tr>
<tr>
<td>22-24</td>
<td>C Hypoionian</td>
</tr>
<tr>
<td>25</td>
<td>D Hypodorian</td>
</tr>
<tr>
<td>26-27</td>
<td>D Aeolian</td>
</tr>
<tr>
<td>28</td>
<td>G Dorian (Latin)</td>
</tr>
</tbody>
</table>

And in Book II:

<table>
<thead>
<tr>
<th>Nos.</th>
<th>Mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>D Hypodorian</td>
</tr>
<tr>
<td>5-7</td>
<td>C Hypoionian</td>
</tr>
<tr>
<td>8-9</td>
<td>A Aeolian</td>
</tr>
<tr>
<td>10-14</td>
<td>G Dorian</td>
</tr>
<tr>
<td>15-17</td>
<td>F Ionian</td>
</tr>
<tr>
<td>18-19</td>
<td>A Phrygian</td>
</tr>
<tr>
<td>20-24</td>
<td>G Hypodorian</td>
</tr>
<tr>
<td>25-28</td>
<td>F Hypoionian</td>
</tr>
</tbody>
</table>

The basis for the distinction between authentic and plagal modes will be

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32Some contemporary publications, such as the Chansons ... de M. Jean Pierre Sweelingh ... et Cornelle Verdonq (Phalèse & Bellère, 1594) and La Fleur des chansons d'Orlande de Lassus (Phalèse & Bellère, 1592) contain on their title pages the phrase "mises en ordre convenable selon leurs tons." Since these publications were not available to the author for examination it is not known whether the phrase refers to the kind of organization found in the Fèvernage books or not. No such phrase appears on Fèvernage's title pages.
explained in the discussion of modes in Chapter III.

Pevernagne dedicated each of the four chanson books to a different individual. The name appearing on the dedication page of Book I was the "Tres Reverend Pere en Dieu, Mgr. Pierre Simons, Evesque d'Ipre."

Before being appointed Bishop at Ypres, Simons was a priest at St. Martin's of Courtrai, where the composer probably met him. The second book was dedicated to "Massire Fredericq de Granvelle-Perrenot, chevalier, Baron de Renaix . . . chef des finances du Roy, et Gouverneur pour sa Majesté des Ville, Cité, territoire et Marquisat d'Anvers."

Frederic Granvelle was a brother of the famous Cardinal Granvelle who had earlier figured prominently in the Netherlandish government. Pevernagne dedicated Book III to another friend from Courtrai, Antoine de Blondel, Baron de Cuincy, who was an amateur musician and was for a while President of the St.-Cecilia-broederschap. The fourth book, which opens with a chanson praising the virtues of Antwerp, was appropriately dedicated to the leaders of that city: "Aux Nobles, Prudents, et vertueux Seigneurs Edvard van der Dilft, Charles Malineus Bourgmaintres: Et aultres Senateurs de la tres fameuse ville d'Anvers."

According to Stellfeld, the city archives show that the authorities expressed their appreciation for Pevernagne's gesture by presenting him with a financial award.33

A second edition of the first three books of chansons, condensed into a single set of part-books, appeared through the publisher Phalèse in 1606. Phalèse omitted all the chansons with occasional texts, all but

33Stellfeld, Andries Pevernagne, p. 64.
one with Latin texts, and several of the chansons spirituelles:

Bk. I: 2, 3, 4, 5, 7, 8, 9, 10, 20, 25, 26-27, 28
Bk. III: 16-21, 22, 23, 24

Book IV appeared a year later. Only one chanson was printed again in a separate vocal collection; this was Resveillez vous, which was included in the Cinquante pseaumes de David avec la musique à cinq parties d'Orlando de Lassus, Vingt autres Pseaumes... par divers excellents musiciens de nostre temps (Heidelberg: Jerome Commelin, 1597). Another chanson, La nuit le jour (IV:8-9), and the Pater noster from Book I were intabulated for lute by Emanuel Adriansen and included in his Novum pratum musicum of 1592 (Antwerp: Phalése & Bellère).

Of the two collections containing chansons of Pevernage, only one appeared during the composer's life. The Bicinia, sive cantiones of 1590 contained, besides a chanson by Pevernage, a variety of pieces in different genres by prominent Netherlanders: fourteen cantiones, mostly by Lassus, but one by Josquin; a total of eight chansons by Turnhout, G. Gero, C. Verdonck, and J. Verdonck; seven madrigals, including one by Pevernage; and eighteen untexted pieces. The collection was printed in two part-books in quarto format. It seems likely that Pevernage wrote the two-voice chanson and madrigal expressly for inclusion in this publication. No other two-voice compositions of Pevernage are known.

Since the three chansons that appeared in Phalése's Rossignol musical are the only extant chansons a 4 by the composer, it seems possible that they may also have been solicited by the publisher. The collection was not actually printed until 1597, six years after
Fevernage's death. The fact that these four chansons were ignored when the four chanson books were assembled leads one to believe that the composer did not necessarily see his publication as a complete collection. Other pieces, no longer extant, may also have been omitted. The Rossignol musical, published in five part-books in quarto, contained chansons by most of the important composers working in the genre near the end of the century: S. Cornet, E. du Caurroy, N. Faignaient, A. Ferrabosco, C. Le Jeune, J. de Macque, Ph. de Monte, J. P. Sweelinck, and C. Verdonck, among others. A second edition of the collection followed in 1598.

The Plantin and Phalèse publishing houses were the two most important printers of music in the Netherlands in the last quarter of the sixteenth century. The musical publications of the Plantin firm commenced with a volume of masses by George de la Halle in 1578 and included the music of such distinguished composers as Jacob Kerle, Claude Le Jeune, and Philippe de Monte. Nevertheless, music was only a side-line of Plantin's business. Because of the financial risks involved in producing and marketing a musical publication at the time, Plantin normally expected the composers themselves either to pay part of the publication costs or to purchase a certain number of copies as insurance against loss. But because of his friendship with Fevernage and probably out of gratitude for the services the composer rendered for the firm, Plantin waived that requirement in the case of the four chanson books, even though a large number of copies of each book were
printed.\textsuperscript{34} No loss for the printer ensued, however. As the journals attest, the Pevernage chanson books proved to be Plantin's most successful musical publication.\textsuperscript{35} Plantin's records show shipments to booksellers in Douai, Frankfort, Tournai, Lille, Louvain, Mons, Cambrai, Ypres, Maestricht, Cologne, and Courtrai.\textsuperscript{36} Christophe died in 1589, the year the first book of chansons was published. Management of his Antwerp house fell to his son-in-law Jean Moretus, whose name appears on the title page of Book IV.

The publishing firm of Pierre Phalèse produced more music than any of its rivals. Founded by Pierre Phalèse the Elder (d. c. 1573), the business printed its first works in Louvain in 1545. After his death, the establishment passed into the hands of his capable sons, Corneille and Pierre, the latter of whom left to set up a branch in Antwerp, where he worked with Jean Bellère. It was this publishing house that specialized in an international repertory and by whom Pevernage's collection of Italian madrigals, \textit{Harmonia celeste} (1583), was published. Little else is known of Pevernage's relationship with Phalèse.

Pevernage's chansons appeared in print at a time when the polyphonic chanson was passing out of fashion in many circles. Yet the

\textsuperscript{34}Stellfeld, \textit{Bibliographie des éditions musicales Plantiniennes}, p. 136. Here Stellfeld states that five hundred copies were printed, but in the biography of the composer he gives a figure of three hundred copies of each book. \textit{Andries Pevernage}, p. 72.

\textsuperscript{35}Stellfeld, \textit{Bibliographie des éditions musicales Plantiniennes}, p. 107.

\textsuperscript{36}\textit{Ibid.}, p. 115 ff.
size of the four chanson books, the record of sales extending into
the seventeenth century, and the demand for a second edition in 1606
all attest to the popularity that these pieces enjoyed even at this
late date.

Modern evaluations of the composer and his chansons vary
widely. Ambros called him a "vortrefflicher Meister," even suggesting
that his works recall the "ideal beauty found in Palestrina," but his
judgement appears to have been based on a handful of sacred works. 37
Charles van den Borren's opinion of Peernage's compositional skills
varies; in his Geschiedenis van de muziek in de nederlanden he writes
of some sacred pieces that they are "splendid works, perfect in every
respect," but elsewhere he writes that the chansons, "so far as one
can judge from Maldeghem's transcriptions . . . show his deficiencies
in piquancy and sense of the picturesque." 38 Because of Maldeghem's
textual changes, however, one can hardly expect to find these traits
intact in his edition. Gustav Reese's evaluation of the chansons seems
both fair and accurate: "They are the work of a talented composer, a
master of the technique of his time, who, if he does not belong to
the highest rank, is nevertheless, far above the fair-to-middling

37 August Wilhelm Ambros, Geschichte der Musik (5 vols; Leipzig:
F. E. C. Leuckart, 1878-89), III:323.

38 Charles van den Borren, Geschiedenis van de muziek in de
Nederlanden (2 vols; Amsterdam: Wereldbibliotheek, N. V., 1949),
Vol. IV, The Age of Humanism, 1540-1630 (London: Oxford University
More than half of the chansons were edited by R.-J. van Maldeghem in his serial publication of Belgian vocal music, the Trésor musical. Most of these appeared in the issues of 1869-1872. Like the composite Phalèse edition of the first three books of chansons of 1606, Maldeghem's collection contains none of the occasional pieces or pieces with Latin texts and lacks several of the chansons spirituelles of Book I. In addition, Maldeghem included no pieces from Book IV. Thus it seems fairly certain that he had only the edition of 1606 at his disposal. The texts of many chansons were altered considerably for their inclusion in the Trésor musical. In some cases they were replaced entirely by didactic or moralistic texts of quite different nature, as the following examples illustrate:


40R.-J. van Maldeghem, Trésor musical: Collection authentique de musique sacrée et profane des anciens maîtres Belges (5 vols. Vaduz, Leichtenstein: Kraus Reprint, Ltd., 1965). A complete listing of the pieces included in Maldeghem is found on pp. 65-67 of Stellfeld, Andries Pevernage. Several mistakes appear in the listing, however: chanson I:6 is found in 1869, 4 (not 5); chanson I:15 appears in the issue of 1865, 9 (not 1869, 9); and II:22 should be designated 1871, 3 (not 1870, 3).
Fevernage chanson III:7-8:

Ces deux yeux bruns, deux flambeaux de ma vie
Dessus les miens respandant leur clarté
Ont arrêté ma jeune liberté,
Pour la damner en prison asservie.

De ces deux yeux ma raison fut ravie,
Si qu'esbloyy de leur grande beauté,
Opiniastr' a garder loyauté,
Autres yeux voir depuis je n'eux envie.

Maldeghem 1872, #8 (music from Fevernage III:7-8)

Trève et labeur ma journée est finée
Dans le repos mon ame en liberté
Me redisait: tu peux avec fierté
Goûter la joie d'une tâche accomplie.

Dans cet état ma raison fut ravie,
Le pain du jour lorsque je l'ai gagné,
Me satisfait jamais de n'ai brigué,
L'or, les grandeurs que tant de monde envie.

Fevernage chanson III:4:

Savez-vous ce que je désire
Pour loyer de ma fermeté?
Que vous puissiez voir mon martyr,
Comme je voy vostre beauté.

Maldeghem 1872, #1 (music from Fevernage III:4)

Savez-vous ce que je désire?
C'est de n'avoir de volonté
Que pour bien faire et pour bénir,
O Dieu, votre grand bonté!

In a style in which text and music are so closely allied, such travesties destroy the finely wrought character of the works. Not only do changes of meaning occur with the substitutions, but accent patterns differ, provoking in some instances alterations of the rhythm, which Maldeghem did not hesitate to carry out. In one instance, for
example, Maldeghem inserted eighth-rests in place of notes on the first beat of a measure. In another, the pattern \( \underline{\underline{j}}. \underline{\underline{\underline{j}}} \) was changed to \( \underline{\underline{j}}. \underline{\underline{j}}. \underline{\underline{j}}. \underline{\underline{j}}. \). And in numerous cases of less significance, quarters are divided into eighths and eighths replaced by quarters to accommodate the number of syllables in the new text. Finally, the constituent parties of several of the pièces liées appear separately, even in different issues, and thus the musical unity of the whole is ignored.

The inadequacies of the Maldeghem transcriptions make the need for a new edition of Fevernage's chansons apparent. Since Maldeghem printed none of the occasional chansons or chansons from Book IV, there is an even greater need for some of these to appear in print. New transcriptions were made for the present study and a number of them have been included in the second volume. In addition to providing the necessary musical evidence for this analytical study of the chansons, it is hoped that these will help others to fairly evaluate Fevernage's contribution to the genre.

\(^{41}\) In II:12, Certes vous, m. 46; Maldeghem, 1870, No. 16.

\(^{42}\) This occurs in chansons I:23-24, II:1-3, II:20-21, and III:7-8.
CHAPTER II

THE TEXTS: POETS, TYPES, AND CONTENTS

All of Pevernage's secular chansons have French texts. Although the composer resided in the Netherlands during his entire life and must have been familiar with the Flemish language, it is not unusual that he ignored it in his music. Indeed, the number of composers that did treat Flemish texts is small compared with the vast number that wrote music to French and Italian texts. The lack of attention paid by Netherlands to their native language probably stems chiefly from the relative insignificance of Dutch poetry compared with that of France and Italy, particularly in the second half of the century, when composers became more concerned about the literary quality of their texts. Furthermore, the Netherlands lacked the nationalistic cultural pride that so strongly pervaded French and Italian society at the time. The result was a more cosmopolitan attitude among Netherlandish composers, both those residing in foreign countries and those who remained at home; most of them wrote Italian madrigals as well as French chansons. Pevernage showed such versatile interests. Besides

1See René Lenaerts, Het Nederlands polyfonies lied in de zestiende eeuw (Amsterdam: De Spieghel, 1933), pp. 113, 160-61.
his large production of chansons, his oeuvre includes eight madrigals.

**Choice of Poets**

More than their predecessors, chanson composers of the second half of the sixteenth century tended to select poems of high literary value, a tendency which, as van den Borren suggests, was largely due to the "winds of humanism that blew among them."² Composers and poets alike acquired a concern for a closer relation between text and music, this being the ideal discovered in their study of classical antiquity. Before 1550 composers were generally satisfied with the lighter, less refined chansons d’amour that appeared anonymously in numerous collections. Even the poems of Clément Marot, treated by composers beginning in the mid-twenties—although more refined than most—are similar in substance to the general run of chanson poetry.

Of the chanson texts of the first half of the century that can be attributed, a large number were penned by Clément Marot. During the 1550s and 1560s Pierre de Ronsard succeeded Marot as the undisputed favorite among musicians, although Marot’s poems continued to be set throughout the second half of the century. In the 1570s Ronsard was replaced, in turn, by Philippe Desportes and his contemporaries Amadis Jamyn and Antoine de Baif. By the mid-eighties these men too had

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been replaced by still another generation of poets.\(^3\)

In light of this succession of "favorites" among chanson composers in general, it is surprising that Marot figures so prominently in the chansons of Pevernage, which were probably written during the thirty years preceding their publication in 1589-1591. The numbers of poems by various poets that can be definitely attributed are as follows:\(^4\)

<table>
<thead>
<tr>
<th>Poet</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clément Marot</td>
<td>18</td>
</tr>
<tr>
<td>Philippe Desportes</td>
<td>10</td>
</tr>
<tr>
<td>Pierre de Ronsard</td>
<td>4</td>
</tr>
<tr>
<td>Melîn de St.-Gelais</td>
<td>1</td>
</tr>
<tr>
<td>Guillaume Guéroult</td>
<td>1</td>
</tr>
<tr>
<td>Jan van der Noot</td>
<td>1</td>
</tr>
</tbody>
</table>

Even Pevernage's contemporary, Desportes, could not challenge the


\(^4\)See Appendix C for listings of the poems attributed to these poets. For the purposes of this count the numbers of poems were used rather than the numbers of musical pieces; thus, a chanson of multiple parties was considered as a single unit.

These attribution listings differ in minor ways from those of J.-A. Stellfeld as found in Andries Pevernage, zijn leven - zijn werken (Louvain: De Vlaamsche Drukkerij, 1943), pp. 65-68. First, poets for several additional texts were discovered. Stellfeld seems not to have attempted to attribute texts from the chansons in Bicinia, sive cantiones (1590) or Le Rossignol musical (1597). Of these, Ma mignonne debonnaire (RM 2) was found to be part of a Marot chanson, and Si voz levres de roses (RM 1) and Deux que le trait d'amour (Bicinia) were found in the works of Desportes. In addition, Stellfeld apparently was not aware that the famous Susanne un jour of Guillaume Guéroult had appeared already in 1548; he cites neither the name of the poet nor the earlier publication, but rather (like Sandberger in the Lassus Werke, XVI, xxxvi) lists a poetry collection of 1579, Sommaire de tous les recueils de chansons, as the source.

One chanson Stellfeld incorrectly attributes to Marot, Sur tous regrets (III:14). This poem appears in none of the Marot
Although the prominence of Marot and the relative neglect of Ronsard in Pevernage's chansons may be puzzling, the taste among musicians for Marot poems is not. Early in his career, Clément Marot (1494-1574) abandoned the restrictive rules of les grands Rhétoriqueurs. Espousing a simpler and less affected style, the poet shunned not only the forms but also the style of his predecessors. He favored the freedom, clarity, and lightness found in folk poetry and, significantly, in contemporary Italian poetry. The Italian influence on Marot might be attributed partly, as Robert Trotter suggests, to "the increasing political and economic ties between France and Italy." Even though an employee of the court of Francis I, Marot was forced into exile twice because of his Protestant sympathies, and part of this time was spent in Italy. However, the first stay in Italy-following the affaire des placards of 1534—came considerably later than the composition of the chanson texts that appeared in the Attaining publications of the twenties or the first collection of his poetry, L'Adolescence clémentine of 1532. And the less affected,

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Oeuvres consulted in this study (see Bibliography), including the edition of 1884 by Delarue that appears in the Stallfeld bibliography: Oeuvres de C. Marot de Cahors, valet du chambre du roy. Edition revue sur celle de 1544 (Paris: Delarue, 1884).


Italian-influenced style appears already in these early works.

It is precisely this lightness and clarity of style that must have appealed to composers even as late as Pevernage and to him in particular, as Stellfeld observes:

\[
\text{Marot's language, clear as crystal, free of all formulas and empty rhetoric, with especially rich nuance of expression and an unusually fine sense of word choice, as well as the fittingness of his poetry for music, fascinate a composer like Pevernage most.}\]

The content of Marot's poetry is rarely deep or complex, since he shunned the "long-winded tirades on general topics and the classical themes of lyric poetry." Krailsheimer observes that "even where he has little or nothing to say, his craftsmanship usually enables him to write verse that is musical, witty, and gay." The folk-like quality of Marot's verse was not accidental but was carefully cultivated; incipits or refrains from actual fifteenth-century folk poems served as the starting point for many of his own chansons.

7Stellfeld, Andries Pevernage, p. 58. "Zijn taal, helder als kristal, vrij van alle formule en holle rhetoriek, met bijzonder rijke schakering in de expressie en een buitengewone fijnzinnigheid in de woordkeuze, alsook de geschiktheid om op muziek gezet te worden, moest een toondichter als Pevernage bekooren."


Pevernage's familiarity with Marot's poetry most likely resulted from his knowledge of the chansons of other composers. According to François Lesure, at least 118 of the poet's works were set to music by a total of 65 composers. If the entries for Pevernage are any indication, however, even this list is far from complete. In his bibliography of Marot's poems set to music (excluding Psalms and Prayers), Lesure lists only five Pevernage pieces. Three other titles set by the composer are included in the list, but his name is not among the composers cited with them. Lesure does not even list six of the fourteen non-religious Marot poems used by Pevernage and, therefore, these were apparently not set by other composers. Jean Rollin's bibliographic study of the chansons of Marot, of which the Lesure article is a review, is likewise deficient in its recognition of Pevernage's settings, citing only the chansons in Book IV. The Lesure article indicates that the principal composers of Marot settings

The three titles listed by Lesure but lacking Pevernage's name among the composers who set them are En ce beau mois (I:22-24), Tant seulement ton amour (II:22), and Je suis aymé (III:4). The six poems set by Pevernage but not even listed by Lesure are the following: Au bon vieux temps (I:15), Ton gentil coeur (III:6-7), La me tiendray (II:8), Des tre amourous" (II:13), Là où scaves (IV:10), and Quand je vous ayme (IV:22).

Jean Rollin, Les chansons de Clément Marot: Étude historique et bibliographique (Paris: Fischbacher, 1951). In his discussion of the publications, Rollin gives the title of Pevernage's fourth book, adding "... livre qui, apparemment, fait partie d'un collection dont nous n'avons pas trouvé d'autres traces" (p. 41). Neither Lesure nor Rollin seems to have been aware of the Stellfeld study.
were Sermisy, Lassus, and Janequin, with twenty-one, eighteen, and sixteen pieces respectively. With his fourteen settings Pevernage ranks just below this group, although in proportion to the total number of chansons written he surpasses Lassus. Of these three composers, Janequin and Sermisy were active primarily in the second quarter of the century; Lassus published all his chansons during the third quarter. Pevernage's taste for Marot, then, appears somewhat backward. His contemporaries preferred poets of their own generation to the older poet, whom the poets of the Pléiade—Ronsard, du Bellay, and others—had already disparaged as old fashioned.

Pevernage drew from Marot not only secular texts but religious texts as well. The four texts he chose include two of Marot's rhymed translations of the Psalms (Ps. 33 and Ps. 51) and two of the Oraisons. Although the two prayers had appeared first in l'Adolescence clémentine, they later found their way into the Huguenot psalter. If Pevernage really held to the Catholic cause as loyally as Stellfeld maintains, the presence of these pieces in his works seems quite daring. The singing of the Psalms had been considered heretical, principally because of their Protestant associations, as early as 1531. Although as Douen states in his study of the Psalter,¹⁴ a decree of 1562 explicitly forbade the practice in the Netherlands, it was apparently not enforced strictly in all quarters. In fact, just two years later Christophe

Plantin was able to publish an edition of the Marot-De Beze Psalms with the permission of Philip II. In 1570, however, this work appeared on the index of forbidden books that Plantin himself printed. Even if Pevernage composed the Psalm settings during this period of ambivalent and fluctuating attitudes, it is difficult to understand his boldness in publishing them in 1589, just after a period of bitter religious struggles in Antwerp, and even more in including them in a publication dedicated to the bishop of Ypres.

The poet that replaced Marot in popularity among musicians was Pierre de Ronsard (1524-1585). Ronsard's poetry was all written and published during a period of approximately thirty years beginning with the appearance of the first book of *Les amours* in 1552. Two more books of *Amours* were produced before 1560, and it was with these three books of poems that composers appear to have been particularly enamored. Since it was during the fifties that Ronsard himself strongly encouraged musical settings of his poems, it is logical that his early style should have been most attractive to musicians. The popularity of these early poems lasted nearly thirty years:

> With the year 1580 the marvelous entente between Ronsard and music came to an end. After that date except for some isolated pieces, publishers offered nothing but reprints to music lovers.¹⁵

During these thirty years, however, this popularity diminished somewhat among the Parisians, while it increased among provincial composers, such as Maletty, Boni, and Bertrand.

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While his contemporaries were devoting entire publications to settings of Ronsard, Fervernage chose only three poems, all from the Amours:  

III:9 Je suis tellement amoureux  
III:7-8 Ces deux yeux bruns  
IV:26 Bon jour mon coeur  

And of these, only one is a sonnet, the form for which the poet is justly famous. Composers in general showed a preference for the sonnets, especially those of the Amours. Ronsard's concern from the beginning was that his sonnets be suitable for music:

Il fixe le sonnet, jusque là de forme incertaine, afin que celui-ci puisse être mis plus facilement en musique. Car Ronsard désirait que ses vers fussent chantés . . .

Yet the sonnets vary greatly in complexity and vocabulary, making some

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16 A bibliography of Ronsard settings is available: G. Thibault and Louis Perceau, Bibliographie des poésies de Pierre de Ronsard (Paris: E. Droz, 1941). All three Fervernage pieces are acknowledged.  
Julien Tiersot, "Ronsard et la musique de son temps," Sammelbände der Internationalen Musik Gesellschaft, 7ter Jahrgang (1901-02), was apparently unaware of the Fervernage settings, for they are not listed on pp. 79-80 where he attempts to offer a complete list of those pieces found in collections other than those devoted exclusively or primarily to Ronsard.

17 Fervernage used only the first eight lines of the poem, however, a quatrains for each of the two parties. The version in the Fervernage setting differs considerably from that in Ronsard's Oeuvres of 1587, particularly in lines 5-8. See Les œuvres de Pierre de Ronsard: Texte de 1587 (8 vols.; Chicago: The University of Chicago Press, 1966), I, 101. Both versions are probably those of the poet. Ronsard constantly reworked material, going back to add new poems to old collections and revising old poems. Cf. Geoffrey Brereton, An Introduction to the French Poets (London: Methuen, 1956), p. 13.

more felicitous to music than others. Pevernage's choices in this respect tell us much about his poetic preferences. Two of the Ronsard pieces, *Je suis tellement amoureux* and *Bon jour mon coeur*, are chansons and, like most poems given this appellation, are extremely simple in both language and content. Pevernage simplified the first of these even more by setting only its first four lines, a condensed expression of a single idea:

*Je suis tellement amoureux*

*Qu'au vray raconter je ne puis,
Ny oü je suis, ne que je suis,
Ny combien je suis malheureux.*

The sonnet used for chanson III:7-8, *Ces deux yeux bruns*, ranks among the least complex examples of the genre. This is obvious from even a cursory comparison with other sonnets of the *Amours*, many of which, as van den Borren claims, are hardly suitable for music because of their "preciosity" and "lack of variety."20 Another scholar describes them as "often excessively erudite."21

19At least two versions of this poem can be found in the editions of Ronsard's works. The Vaganay edition based on the text of 1578 gives the version used by Pevernage. *Oeuvres complètes de Ronsard: Texte de 1578*, ed. by Hugues Vaganay (Paris: Garnier Frères, [1923-44]). The more recent edition of the text of 1587 by Isadore Silver, *Les Oeuvres de Pierre de Ronsard: Texte de 1587*, gives the following version of the first two lines (Vol. II, p. 120):

*Je suis si ardent amoureux*

*Que fol souvenir ne me puis,*

No discussion of the variants is offered.


The relative paucity of Ronsard settings seems to support the earlier statement that Fevernage's preference for Marot poems shows him to have been a bit old fashioned in taste. The large number of chansons employing poetry by Philippe Desportes (1546-1606), however, contradicts this judgement. Desportes belonged to the same generation as the composer and, as mentioned earlier, surpassed Ronsard in popularity among musicians during the mid-seventies.

Fevernage's predilection for Desportes' poems fits consistently into the picture of the composer's preferences up to this point. Desportes' style exhibits the same grace, fluency, and lack of complexity that we find in Marot and in the Ronsard poems selected for musical treatment. And if one can call Desportes' poetry impersonal, as Victor Graham does, it has that quality to the same extent as the Marot and Ronsard poems selected by the composer.22 Fevernage avoided any poems with mention of specific names—as, for example, the name of the lover being addressed—or with complex mythological allusions.

Except for one sonnet spiritual, all of the Desportes texts set by Fevernage are secular poems. Six of them first appeared in the Diverses amours and three in the Amours d'Hippolyte, both of which were parts of the poet's Premières œuvres of 1573. Fevernage's selection reveals again a liking for the simplicity of the chanson, although other forms are represented:

22Graham, Sixteenth-Century French Poetry, p. 103.
The sonnet spirituel, *Depuis le triste point* (IV:4-5) brings the total number of sonnets to three of the ten chansons. However, while the Ronsard sonnet was truncated to two quatrains, all three of the Desportes sonnets were set in entirety.

In spite of the wide respect and popularity commanded by Desportes in the 1570s and '80s for his courtly love poetry, he ceased his production of secular poetry in mid-career, turning rather to the composition of religious and devotional poems and, significantly for musicians, translations of the Psalms. Considering Fevernage's felicity with the chanson spirituelle on the one hand and with the poems of Desportes on the other, it is surprising that he did not draw more of his religious texts from this poet. After all, Desportes, like

23 Although baiser is not one of the common forms of French poetry, this term stands above the poem in the editions of Desportes' poetry, as do the other terms in the column, which are clearly names of poetic forms.

24 The proportion is approximately the same as that for all other composers. André Verchaly informs us that of the 74 poems set to music by various composers, 23 are sonnets. See his "Desportes et la musique," *Annales musicologiques*, I (1954), 281.

The following additions should be made in Verchaly's bibliography and table of incipits regarding the Fevernage settings:
1) *Que ferez-vous* (IV:23-24) is lacking from the entry of Fevernage's

<table>
<thead>
<tr>
<th>Ref.</th>
<th>Title</th>
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<tr>
<td>II:1-3</td>
<td>&quot;Fay que je vive&quot;</td>
<td>baiser</td>
</tr>
<tr>
<td>II:4</td>
<td>&quot;Sçavez vous ce que je desire&quot;</td>
<td>chanson</td>
</tr>
<tr>
<td>III:5-6</td>
<td>&quot;Recherche qui voudra&quot;</td>
<td>sonnet</td>
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<tr>
<td>III:11</td>
<td>&quot;Pour faire qu'une affection&quot;</td>
<td>chanson</td>
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<tr>
<td>IV:6</td>
<td>&quot;Douce liberté&quot;</td>
<td>chanson</td>
</tr>
<tr>
<td>IV:20</td>
<td>&quot;O bienheureux qui peut passer&quot;</td>
<td>chanson</td>
</tr>
<tr>
<td>IV:23-24</td>
<td>&quot;Que ferez-vous&quot;</td>
<td>dialogue</td>
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<tr>
<td>BM 1</td>
<td>&quot;Si vos levres de roses&quot;</td>
<td>epigram</td>
</tr>
<tr>
<td>Bicinia</td>
<td>&quot;Deux qui le trait d'Amour&quot;</td>
<td>sonnet</td>
</tr>
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</table>
Pevernage, was loyal to the church of Rome, and his works quickly found favor among Catholics. Since he had written some Christian prayers and devotional poetry earlier in his career also, such poems were probably as available to the composer as the secular works. One wonders whether Pevernage's career may have taken the opposite turn, whether all of his chansons spirituelles were composed during his younger years. In the case of the Psalms, the lack is easily explained. Desportes commenced what he hoped would be a complete set of Psalm paraphrases in 1583, but the first sixty did not appear in published form until 1591, the year of Pevernage's death.

The remaining poets represented in the chansons of Pevernage can be connected confidently with only one poem each: Guillaume Guéroult with Susann' un jour (I:13), Mellin de Saint-Gelais with fourth book of 1591 (Verchaly's No. 22) and should be added. Pevernage's name should be added for that piece in the table of incipits also (p. 323). 2) Verchaly fails to list the Bicinia, sive cantiones (1590) in which Pevernage's setting of Deux que le trait d'Amour appeared. This sonnet should also be added, then to the table of incipits.

Verchaly, "Desportes et la musique," p. 287. At this time Desportes was Abbé of Vaux de Cernay, Tiron, Josephat, and Bonport.

26 Stellfeld mentions an additional text by Guéroult: "Van Guillaume Guéroult (rond 1550) vinden wij in Fleur de Dame (Paris, 1553) den tekst 'Las, me faut-il tant de mal supporter,'" Andries Pevernage, p. 60. He fails to list the poet's name in his table of chansons on p. 65 where he gives attributions, however, and gives no source for his information. Furthermore, the listing of the poem in F. Lachèvre's Bibliographie des recueils collectifs de poésies du XVIe siècle (Paris: Edouard Champion, 1922) indicates its appearance in La Fleur de poésie française (Paris, 1543) ten years earlier and no poet is named. Fleur de dame is not included in the Lachèvre bibliography.
De moins que rien (II:28), and Jan van der Noot with the Louange to the city of Antwerp (IV:1-3).

The Huguenot poet, translator, and editor Guillaume Guérout intended his chanson spirituelle "Susanne un jour" for devotional use among Protestants, and, therefore, its presence in the work of a Catholic composer in 1589 is as astonishing as the presence of the Marot Psalms. Earlier in the 1550s and '60s, it is true, an unparalleled number of composers, Catholic as well as Protestant, set this famous poem, which made its first appearance in a setting by Didier Lupi in 1548.27 Its popularity among Protestants is reasonable; its clear Protestant origins and symbolism made it a banner of their cause. Kenneth J. Levy, in his study of this chanson, attempts to explain its popularity among Catholics and offers three possibilities: 1) Catholics may have simply ignored its Protestant origins; 2) their settings may have reflected the attitudes of the French delegation to the Council of Trent, that spiritual songs might be sung in the vernacular; or 3) the Catholics turned tables and made the Protestant symbol their own.28 The first possibility appears to be the most likely, but there is no reason not to see a grain of truth in all three. Once the tradition of "Susanne" was begun, however, it became a basis by which


a musician could display his compositional skills for ready comparison with others. Settings of the text suddenly decreased in the mid-seventies and, according to Levy, "in all probability only two Susannes were composed on the continent after a date even as early as the later '70s: Le Jeune and Sweelinck." He attributes this sudden decrease to the bitter religious events of the decade in France, which divided the camps even more decisively than before. Levy was certainly aware that Pevernage set the text, because he included him in his list of composers, but he apparently did not realize that Pevernage was a Catholic, since he writes:

the only Susanne's ... composed late (i.e. after ca. 1580: Le Jeune '85, Sweelinck '85 and those of the English group ...) were the work of non-Catholic composers.

Since the religious struggles of the Netherlands were no less serious than those in France and government suppression there was even stronger, Pevernage's publication of the chanson in 1589 seems inexplicably bold, even more so than in the case of the Psalms.

Information about the initial publication of the St.-Gelais huitain De moins que rien (II:25) could not be found. The Flemish poet Jonker Jan van der Noot's Louange for the city of Antwerp appears

30 Ibid., p. 385, footnote.
to have been printed for the first time in the fourth book of chansons. All six strophes appear at the beginning of the volume, but only three of these are included in the musical setting. The *Louange* was published again in the writer’s *Poetische Werken* of 1592, but this version differs slightly from that of the chanson.\(^\text{32}\) Van der Noot, who wrote poetry in both Flemish and French, was an acquaintance of Feyernage’s. Stellfeld suggests that another occasional poem used by the composer, the *Epitaphe de Christofle Plantin*, may also be the work of van der Noot.

All of the remaining poems set by Feyernage are anonymous. A few, however, can be traced to one of the numerous sixteenth-century collections of *chansons d'amour*, *La fleur de poésie françoysse* (Paris, 1543):

\[
\begin{align*}
\text{I:9-10} & \quad \text{Las, me faut-il} \\
\text{IV:17} & \quad \text{Oncques amour ne fut} \\
\text{IV:21} & \quad \text{Le Rossignol plaisant}
\end{align*}
\]

All three of these reappeared in 1582 in the Lyon publication *Le courtizan amoureux*. Writing poetry and performing music were considered necessary skills of a gentleman during this period, but probably the only hope such a man had of seeing his verse in print was to offer them to a composer, who would then set them to music. Many of the anonymous texts may well have come to the composer in this way.

It is likely that some composers wrote texts themselves also. Either suggestion seems plausible for the anonymous Feyernage chanson texts.

\(^{32}\text{Stellfeld, *Andries Feyernage*, p. 60.}\)
particularly the *chansons spirituelles*, many of which have an amateurish flavor.

**The Chansons Spirituelles: Types and Subjects**

Sixteenth-century terminology delineates two main categories of chansons: *chansons spirituelles* and *chansons profanes*. Title pages of publications themselves often indicate which is contained within. This, of course, is the case with the first book of Revernage, even though one or two pieces in it might be considered secular: *Chansons d'André Revernage . . . Livre premier, contenant chansons spirituelles*. The discussion of the types and subjects of the poetry of the chansons that follows will be divided according to these categories. Occasional chansons, which might be seen to constitute a third category, will be discussed with the secular texts.

The *chanson spirituelle* first emerged from the Reformed camp in France. Many of these pieces consisted of nothing other than well-known secular chansons with their texts purged of offensive lines. Some Protestant publishers systematically modified entire collections of chanson texts during the 1570s and '80s, most notably Jean Pasquier and Simon Goulart. 33 Whatever our aesthetic objections to such a practice may be, it was a quick and efficient way to build a body of devotional songs. Nor were the Huguenots the first to engage in this;

they followed the example set by the Lutherans several decades earlier in building a body of chorales.

Not all chansons spirituelles derived from chansons profanes, however. New religious poetry was also written and set to music by Protestant poets and musicians, among whom Hubert Waelrant, Eustorg de Beaulieu, Jean Caulery, and Didier Lupi secondi figure prominently. The idea of composing music for religious and devotional texts soon spread to Catholic composers. Notable examples can be found in the works of other composers besides Pevernage, notably Costeley, Certon, Lassus, and Bertrand.

Pevernage's chansons spirituelles constitute fully one-fourth of his chanson production. The largest group of these are devotional texts in the nature of prayers—that is, they are addressed to God, usually seeking his help, deliverance, or blessing. The first chanson of Book I serves as a sort of dedicatory poem and invokes God's blessing on "cest ouvrage:"

Je veux, mon Dieu, par musical' ardeur  
Chanter chansons au los de ta grandeur;  
Car en toy gist le but de mon courage;  
Mais comme rien ne peut sortir de moy,  
Qui soye bon sans estr' aydé de toy,  
Preste ta main (je pri') à cest ouvrage.

The recurring plea in the chansons for help in affliction recalls the trying experiences common to men of both confessions during this period, and Pevernage may have chosen them to express his own difficulties in the face of the Calvinist onslaught. In 114, for example, the poet pleads:
O Seigneur Dieu, qui vois ma passion,
Ne me délaisse en cest' affliction:

Tens moy la main, sauve moy du danger
Qui m'est prochain par ce cruel orage.

Chanson I:8 specifically asks for deliverance from "mes poursuivans ennemies." Other show a more resigned attitude to the troubles, asking for patience in adversity rather than deliverance:

Las, me faut-il tant de mal supporter,
Sans que personne en ay la connaissance,
Faissant semblant tousjours me contenter
Et si n'ay plus de mon bien esperance.

Oste moy donc, mon Dieu, la souvenance
De ce malheur auquel ne puis pourvoir;
Ou me donnez si longue patience
Qu'aultre que vous ne le puisse scavor.

(I:9-10)

A corollary theme of the chansons spirituelles is the poet's hope in God. In chanson I:3, for example, he confines:

En toy toncques, ô Dieu, en toy tout seul Seigneur,
Je mettray désormais tout espoir de mon coeur . . .

And similarly in another he writes:

Seigneur, j'ay mis entente,
Ferm'espoir et attente,
En toy tant seulement;
Dont mon am' esperdue
Ne sera confondu
Perpétuellement.

(I:6)

If some are confessions of faith, others are confessions of sin.

Chanson I:7 is the confession of an abject sinner before his God, acknowledging that he does not even deserve to be called a child of God.

Because of their devotional nature and because they address a plea to God, several of the chansons spirituelles resemble Psalm texts.
The text of *O Seigneur Dieu*, already mentioned above, bears such a resemblance in its theme and phrasing:

*O Seigneur Dieu mon espérance,*
*Donne moy pleine delivrance*
*De mes pursuivans ennemis,*
*Puis que chez toy pour assurance,*
*Je me suis a refuge mis.*

(I:8)

This and others that recall the *Psalms* (for example: I:3, *En toy doncques, 8 Dieu* and I:4, *O Seigneur, Dieu, qui vois ma passion*) may well be conscious or subconscious paraphrases of scripture, but an equally plausible explanation is that they were similar to *Psalms* because the situation of the sixteenth-century poet was similar to that of the Psalmist.

Three of the *chansons spirituelles* do find their sources in scripture. Two are the Marot Psalm translations already mentioned in the discussion of the poet: Psalm 33, *Réveillez vous chacun fidèle* (I:14) and Psalm 51, *Miséricorde au povre vicieux* (I:21). As in the case of long poems, the composer employs only the first strophe for his music. An anonymous and rather crudely composed versification of the Beatitudes from Christ's Sermon on the Mount provides the third scriptural text:

*Trois fois heureux et gracieux*
*Sont les pauvres sans erre,*
*Pour ce qu'à ceux sont les hauts cieux;*
*Heureux vous débonnaire,*
*Car à vous est la terre;*
*Heureux ames pleurantes,*
*Vous ferez bien plaisantes;*
*Heureux vous qui sans vice*
*Desirez la justice,*
*Vous ferez abondantes.*
Heureux ô brave bande
Qui fais miséricorde,
Miséricorde grande
Nostre Dieu vous accorde;
Ô reste conscience,
Vostre Dieu vous verrez;
Heureux qui par clémence
Sont paisibles trouvez,
Ils feront enfants de Dieu nommez;
Et qui souffrent par gens iniques,
Ceux la tiendront enfin les lieux céliques.

Because of the length of the poem, Perennage broke it in half, forming a double chanson, or pièce liée.34

Moralistic narrative poems constitute another group of chansons spirituelles. The famous Susanne un jour recounts the Apocryphal story of a pure maiden resisting the advances of two old men:

Susanne un jour d'amour sollicitée
Par deux vieillards convoitans sa beauté
Fut en son cœur trist' et desconfortée,
Voyant l'effort fait à sa chasteté,
Elle leur dit: Si par desloyauté
De ce corps mien vous avez jouissance,
C'est fait de moy si je fay resistance,
Vous me ferez mourir en deshonneur:
Mais j'ayme mieux perir en innocence
Que d'offenser par péché le Seigneur.

The piece preceding this in Book I offers a counterpart to the Susanne story. It recounts the Biblical story of a young man who resisted a female's efforts at seduction, Joseph of the Old Testament. Although, like Susanne, it has a ten-line stanza, this poem is split by the composer into two parties:

34 One of the Latin pieces of Book III also draws its text from the Psalms, No. III:22: "Quare tristis es, anima mea et quare conturbas me? Spera in Deo, quoniam adhuc confitebor illi, Salutare vultus mei et Deus meus." (Psalm 42:11)
Joseph requis de femme mariée
Pour s'esjoyr de son corps à plaisir,
Fut fort constant de cœurs et de pensée,
Craignant du tout en si grand mal périr.

Car nullement n'a voulu obei,
Ayant de Dieu la crainte pour défense:
Ains résistait, gardant la conséquence
Que le péché désplaisit au grand Seigneur:
Abandonnant son manteau par science
Est devenu de l'amour le vainqueur.
(I:11-12)

Considering the similarity of the two chansons in poetic structure, subject matter, and opening musical motives, one might conclude that the idea of setting the Joseph story to poetry and music may have been suggested by the success of Susanne. No other settings of Joseph requis have been located, however.

A chanson treating a similar, though non-religious, story appears in Book II:20-21. Here the figure praised for her virtue is the legendary Roman Lucretia, who has been defiled by Tarquin. In the first strophe the poet tells of the shock and outrage of the wronged lady and her choice to suffer death rather than live in dishonor. In the second, he sings a hymn of praise to her:

O coeur hautain, ô courage pudique
Que pour montrer ta grande loyauté,
Choisis la mort, fuyant vie impudique;
Laissant exemple de ta chasteté;
Or maintenant si l'exquise beauté
De ton corps gent t'a mis à mort cruelle,
Ce non obstant ta memoire éternelle,
Ne cesserà de vous nommer sans blame.
Noble Romaine Lucrece la belle,
Miroir de toute vertueuse dame.

Perhaps the Lucretia story should not be labeled a chanson spirituelle since its source lies outside of scripture and the Christian tradition.
Furthermore, Lucretia chose death for the sake of honor. Susanna and Joseph, in contrast, sought to preserve their chastity in order not to offend "par péché le Seigneur." Nevertheless, the similarities are remarkable and suggest that Pevernage greatly appreciated such narratives.

Two of the chansons spirituelles of Pevernage are table blessings. "O souverain pasteur et maistre" (I:18), designated a Consécratio mensae, and "Per' eternal, qui ordonnez" (I:19), an Action de grâces, are both by Marot and fall into a long tradition of table blessings set to music. This particular pair became very popular among sixteenth-century musicians. They were set by many French and Netherlandish chanson composers, including Claude Goudimel, Clemens non Papa, and Gerard Turnhout. Besides these French graces, three other graces in Latin were included in the four chanson books. Two of these are the final pieces of Book IV, which bear the common labels Consecration de la Table and Gratiarum actio (IV:28). Neither is rhymed and both are relatively brief. The closing piece of Book III, also in Latin, lacks a title but is otherwise as much a Gratiarum actio as the last piece in Book IV.

The chanson spirituelle that stands apart from the rest in character is the setting of Marot's Chant de may (I:22-24). Although numerous secular chansons celebrating spring appear in the sixteenth-

century chanson repertoire, such texts are notably absent from the Pevernage books. His single example of a spring song praises God for the coming of spring to His creation; each of the three stanzas ends with the regrain: "Louez le nom du Createur."

The Chansons Profanes: Types and Subjects

For the remainder of the chansons Pevernage used secular texts, about 80 per cent or more of which deal with the vicissitudes of love. Such themes as the suffering and torment of unrequited love, the lover as servant, and the lover as captive recur repeatedly. Sixteenth-century poets and musicians carried on the thriving tradition of the chanson d'amour from the previous century. In fact, in poetic imagery, ideas, and situations, the sixteenth-century chanson d'amour differs little from its predecessor except that it is less schematic.36 This is true not only of the hundreds of anonymous poems that appeared in musical and poetic recueils of the period, but to a certain extent also of the poems of known authorship. In both cases the writer's intent was to produce verse with flowing rhythms and a lack of complexity appropriate for singing, as Henri Poulaille writes:

En général, elle est détachée des modes intellectuelles. Elle est un jeu de rimes et de mots . . . . Elles sont des exercices vocaux—la poésie n'y compte que pour la

facilité qu'elle donne à la voix à l'ensemble des voix. En général, on n'entend point ces paroles, perdus qu'elles sont dans la masse sonore du choeur... Le sens compte moine que les sons.37

While Parisians during the first half of the century had begun to choose witty and gay texts for the lighter style of music that they preferred, Northern composers continued to prefer poems that lament the plight of the rejected lover.

The themes of the love poems used by Ferronage reflect this Northern preference. Most of the chansons dealing with love speak of suffering and torment. Typical is the message of the following quatrain taken from Desportes:

Scavez-vous ce que je desire
Pour loyer de ma fermeté?
Que vous puissiez voir mon martyr,
Comme je voy vostre beauté.

(II:4)

In chanson II:9 the lover is so much in love that he cannot even express the extent of his unhappiness. In III:14 the remorseful heart weeps over the loss of its "amiable liqueur." A delightful twist on this suffering theme appears in the Marot poem set in IV:7:

Si je vy en pein' et en langueur
De bon gré je le porté,
Puis que celle qui a mon coeur
Languist de mesme sorte.

(IV:7)

Several of these chansons dealing with love's woes draw upon the death theme often associated with love, although here the approach of death

37Poulaille, La fleur des chansons d'amour du XVIe siècle, pp. 38 and 43.
functions merely as a further exaggeration in the already hyperbolic plea of the lover.\textsuperscript{38} Usually the lover seeks to be saved from dying of torment (as in III:12 and IV:8-9), but in one of the chansons he complains of death's passing him by:

\begin{verbatim}
Comme le Chasseur va suivant
La beste qui volle devant,
Laissant celle qui se vient rendre:
Ainsi la mort, qui tout destruit,
Chass' apres celuy qui la fuit
Et se dedaigne de me prendre.
(III:10)
\end{verbatim}

Other related themes in the chansons d'amour selected by Pevernage include the lover as servant and the lover as captive. The lover usually expects nothing in return for his service but the privilege of being able to serve (see, e.g., II:17 in Volume II). An interesting variation of this theme is found in chanson IV:16, where the lover expresses to his lady a desire to "wear her colors" as a sign of his servitude. The epigrammatic text of \textit{Vous qui gôûtez d'amour} (II:5) warns that although one may find sweet contentment in love, he will lose his liberty. Another chanson, \textit{Douce liberté} (IV:6, see Volume II), mourns the loss of Liberty and pleads for her return, although here love is not specifically blamed for the captivity.

The large number of humorous and epigrammatic verses about love indicates Pevernage's fondness for the concise, witty statement.\textsuperscript{39} Most

\textsuperscript{38}See, for example, chanson IV:8-9 in Volume II.

\textsuperscript{39}A total of ten of the chansons fit these adjectives: II:5, II:10, III:27, III:11, III:15, IV:7, IV:12, IV:17, IV:22, and RM III. Humorous and aphoristic texts are considered together because most of the humorous ones have an aphoristic character, and some of the aphorisms by their very formulations are amusing.
of the humor comes from Marot, but it is the poet's clever vein rather than his bawdy one. In the verses of chanson IV:7, quoted above, the lover tells his lady that he languishes willingly because he knows she is doing the same. In the Marot epigram used for IV:22 his perception of her beauty fluctuates with his feelings:

Quand je vous aim' ardentement,
Vostre beauté tout' aut' efface,
Quand je vous aime froidement,
Vostre beauté fond comme glace.

Aphorisms abound among the chanson texts. Chanson II:13, for example, tells us that "in the fact of love is only fiction"; No. II:27 that everything in the world is inconstant, even love; No. III:11 that much understanding and discretion are necessary to avoid inconstancy in love; and Pour estr' aymé from Le Rossignol musical, that one must avoid a beautiful woman if he would have constancy in return for his love. A witty lament for unfulfilled love appears in IV:17:

Onques amour ne fut sans grand' langueur,
Langueur ne fut jamais sans esperance,
Voilà le point, ou gist tout le malheur,
Qu'on voit souvent esperoir sans jouissance.

The idea, of course, is commonplace in the chanson d'amour, but the expression here shows a cleverness lacking in most.

Like other Northern composers, Fevernage devoted a scant few chansons to singing of the enjoyments of returned love. In Ma mignon-ne debonnaire from Le Rossignol musical, the poet sings:

Only four: I:8, IV:12, RM 2, and Deux que le trait d'amour from Bocinia.
Ma mignonne débonnaire,
Ceux qui font tant de clameurs
Ne tachent qui eux complaire,
Puis qu’à leurs belles amours.
Laissons les en leur folie,
Et en leur mélancolie;
Leur amitié cessera
Sans fin la nostre sera.

The Desportes sonnet Deux que le trait d'Amour that appeared in the
Bocinia, sive cantiones describes the state of two people in love.

Chanson IV:12 sums up that ideal of the chanson d'amour writers: the
greatest contentment a man can find is in the mutual confession of love
with a beautiful, virtuous woman.

Pevernage was not averse to writing occasional music. The four
occasional texts that appear in the chanson books, all of which consist
of at least two parties, differed widely in function. The Epitaphe
de Christofle Plantin41 in Book I implores the Muses to weep for "L'industrieux Plantin, le premier de nostr' aage." We learn from the last
line of the second partie that the publisher died while printing this
chanson book: "il est mort, imprimant cest' ouvrage."

Chanson IV:13-15 is another epitaph, this one for Charles the
Bold, the Burgundian duke who died a full century earlier. The first
of the three parties appears to have been an inscription from a grave-
stone and is addressed to the passersby:

41The Epitaphe de Christofle Plantin does not include as a
third partie the Pater noster that follows it in Book I (No. 28), as is
implied by the brackets in Stellfeld's listing of chanson titles.
See Andries Pevernage, p. 65.
O viateur qui par cy passe,
Arreste toy, ne vois tu pas ce,
Que te requiert desja passe
Diré au defunat, Sis in pace.

The remainder of the text is written from the point of view of the deceased himself and lacks the rigid rhyme pattern of the opening quatrın. Toward the end of his reign, Emperor Charles V had ordered the body of the duke to be transported from its original burial place to the Cathedral of Notre Dame in Bruges. This move took place with great ceremony in 1550. By direction of his successor, Philip II, a lavish tomb was erected in the church and a yearly memorial service for Charles the Bold was instituted. The piece was probably written for such a service during Pevernage's year in Bruges.

Of the two occasional texts that remain one is an Epithalamion, the other a Louange to the city of Antwerp. The Epithalamion (III:16-21) honors M. de Werp, governor of Courtrai, and his bride and was probably sung at their wedding celebration. The six banal strophes of poetry, each set individually, call on the "filles de Memoire" to sing of the virtues of the newlyweds and wish them large progeny. Although the Louange to the city of Antwerp (IV:1-3) cannot be ascribed to any specific event, it seems unlikely that a poet and composer would produce a chanson of this sort except for some civic celebration. Pevernage set only three of Jan van der Noot's six strophes, but the entire poem is printed in the opening pages of the volume.

Several types of texts cultivated by other sixteenth-century chanson composers were assiduously avoided by Pevernage. Notably lacking are the poems of carnal love, sexual adventure, and bawdy humor so popular with Lassus and some of the Parisians. The only piece in the four chanson books that approaches these types, in fact, is the one chanson not by Pevernage. This is the piece by Lassus in Book IV, *Un jour l'amant et l'amie* (No. 27), which, though hardly bawdy, alludes to the activities of two lovers "sous un buisson." In general, bawdy and suggestive texts proved less acceptable to the Northerners, and other than Lassus, only Clemens non Papa, Thomas Crecquillon, and a few others set them. Lassus' acceptance of such poems for his music can probably be attributed to the more cosmopolitan outlook that his international career gave him. Many of his pieces were published in Paris, and to a large extent he was influenced by the Parisian chanson tradition. Pevernage, on the other hand, wrote for--and probably shared--the more reserved tastes of the Northerners.

Pevernage also avoided blasphemous texts, satirical tales about the clergy, and poems celebrating the pleasures of the bottle, all common types in the chanson repertoire. It is hardly surprising that his taste did not include the blasphemous and satirical types. He was, after all, a member of the clergy himself all his life and remained loyal to the institution during its most difficult years. Ridicule of the clergy and its faults at this time came primarily from Protestant circles.43

43 Edward Lowinsky in his *Secret Chromatic Art in the Netherlands*
An assessment of the preferences of Pevernage in types of chanson texts chosen reveals a fairly conservative taste. The large number of *chansons spirituelles* suggests that it may have been his religious beliefs that tempered his choices in poetry. The artificial and inoffensive *chansons d'amour* dominate the secular side of his production, and even among these the large number of epigrammatic and aphoristic verses warning of the falseness of love hint at a rather puritanical disposition. The lack of satirical verse, obscene anecdotes, and drinking songs adds support to this impression.

[Metet], trans. by Carl Buchman (New York: Columbia University Press, 1946) suggests that the presence of blasphemous and satirical texts in the chansons of Lassus reflects some Lutheran influence (p. 116, fn. 21), even though the composer was the employee of a Catholic court.
CHAPTER III

MODES AND HARMONY

In spite of the claims of some sixteenth-century theorists that there were twelve modes, for practical purposes in a discussion of harmony these can be reduced to five: Dorian, Phrygian, Mixolydian, Aeolian, and Ionian. By this time Lydian was used only with a flat and therefore was no different than Ionian. As was noted in the earlier description of organization in the four chanson books, Revernuge apparently did distinguish between authentic and plagal forms of the modes. But since he did not label the pieces by mode, this distinction was discovered only when a comparison of the ranges of all voices in the chansons was made. Two groups in the same mode and in the same book were found to differ from each other in ranges. A comparison of the two groups of pieces in Dorian on G in Book I (see Appendix C) will illustrate the differences between the two forms of the mode. The pieces of the first group, chansons 1 through 5, have the following basic ranges (middle c = c'):

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1For example, Glareanus in his Dodecachordon (1547) and Zarlino in his Istitutioni harmoniche (1558). See Gustave Reese, Music in the Renaissance (New York: W. W. Norton & Company, Inc., 1959), pp. 185-377.
The fifth voice varies greatly in range, depending on whether it functions as a superius, contratenor, or tenor, and thus it has not been included. The second group of pieces in G Dorian, chansons 9 through 14, has consistently higher ranges in all voices:

superius: f⁵ - g' 
contratenor: a - c' 
bassus: c - d'

It may be noted that the ranges of the tenors in the first group, dipping a fourth below the final, correspond to the plagal range of the mode, while those of the second correspond to the authentic range. The other voices shift up or down with the tenor. Similar contrasts of ranges can be seen between the two groups of F Ionian in Book I, between the groups of G Dorian and the groups of F Ionian in Book II, and between the groups of D Dorian in Book IV. The distinction between the two forms of the modes applies only to the ranges of the voices, and the use of the plagal or authentic form appears to have little, if any, effect on the harmony; in harmonic progressions and chord structures they appear to be indistinguishable. Hence we will treat them together in the discussion that follows.

Modal Preferences and Use

Each of the five modes appears not only in its natural form, but also transposed with a signature of one flat. In the chansons, Peyernage employed all five modes and their transpositions except Mixolydian
on C. According to the commonly accepted practice, the mode of a piece will be determined by the final note of the bass and the presence or absence of a flat in the key signature. When this is done, a count of the pieces in the various modes yields the results shown in Table 1.²

Some clear preferences emerge from such a count. Most notably, Dorian dominates, serving as the mode for nearly half of the chansons. More than four-fifths of these are in Dorian on G. Ionian on F, so popular among French composers that Edward Lowinsky calls it the "French mode par excellence,"³ was used relatively little by Fauvenage. It appears in only fourteen pieces, and although Ionian as a whole follows after Dorian in numerical strength, it comprises only 21 per cent of the total. The other "major" mode, Mixolydian, follows with 15 per cent of the total, and Phrygian and Aeolian each comprise about 8 per cent.

<table>
<thead>
<tr>
<th>Mode</th>
<th>Number of Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian</td>
<td>39</td>
</tr>
<tr>
<td>Phrygian</td>
<td>7</td>
</tr>
<tr>
<td>Mixolydian</td>
<td>12</td>
</tr>
<tr>
<td>Aeolian</td>
<td>7</td>
</tr>
<tr>
<td>Ionian</td>
<td>18</td>
</tr>
</tbody>
</table>

Table 1. Numbers of Pieces in Each Mode

²Unless noted otherwise, all such counts in this paper treat the chansons of multiple parts as single units.

Comparisons with the modal usage of other composers of the period will give greater substance to the count of modes in Pevernage's chansons. Two similar counts are available, one for the chansons of Crecquillon and one for the music of Palestrina. The latter, however, includes both sacred and secular music, predominantly sacred and, of course, includes no chansons. For convenience, the counts are all expressed in percentages in Table 2. Neither of the other composers wrote in Dorian as much as Pevernage. Palestrina gave considerably more attention to Mixolydian and Aeolian. Crecquillon, in comparison to Pevernage, practically ignored Phrygian, while surpassing him in his use of Ionian. Considering the clearly Parisian style of many of

<table>
<thead>
<tr>
<th></th>
<th>Crecquillon</th>
<th>Palestrina</th>
<th>Pevernage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dorian</td>
<td>43%</td>
<td>30%</td>
<td>48%</td>
</tr>
<tr>
<td>Phrygian</td>
<td>1%</td>
<td>10%</td>
<td>8%</td>
</tr>
<tr>
<td>Mixolyd.</td>
<td>10%</td>
<td>25%</td>
<td>15%</td>
</tr>
<tr>
<td>Aeolian</td>
<td>15%</td>
<td>15%</td>
<td>8%</td>
</tr>
<tr>
<td>Ionian</td>
<td>31%</td>
<td>20%</td>
<td>21%</td>
</tr>
</tbody>
</table>

his chansons, it is not surprising to see the strong position of Ionian. An examination of modes in Pevernage's motet collection of 1578, the Cantiones aliquot sacrae, yields somewhat different results than that of the chansons. Here approximately a third use Dorian and another third Ionian, the remaining third being divided between the other modes. Although one might expect a lesser use of Ionian in the sacred music, the opposite is true.

Frequent accidentals, of course, weaken the solidity of any particular mode. Lowered sixth degrees in Dorian and raised seventh degrees in both Aeolian and Dorian suggest that the two constitute a single minor mode. Harmonic progressions such as the one shown in Example 1 are very common in G Dorian. Similarly, the frequent raised seventh in Mixolydian would seem to indicate a common ground with Ionian. Thus, the modes can be grouped as essentially major or minor, with only Phrygian remaining outside these two categories.

Example 1. I:4, mm. 30-31

Yet even this analysis seems insecure because of the frequent major-minor shifts in Pevernage's style. In Si le Rubis (II:24), which is in Dorian on G, one encounters both B-flats and B-naturals and both
F-naturals and F-sharps within the opening three measures (see Example 2). A similar use of accidentals, which need not be illustrated, occurs in the final measures of Oste moy doncq (I:10); here, E-natural and flat, B-natural and flat, C-natural and sharp, and F-natural and sharp all function as the thirds of various harmonies in the basic mode of G Dorian. Thus, one encounters both major and minor triads on the first, second, fourth, and fifth degrees of the mode.

Example 2. II:24, mm. 1-3

One final example will serve to illustrate the extent to which major-minor shifts obscure the mode. The setting of Marot's Oraison, Per' eternal (I:19) is in the Mixolydian mode. From the final phrase, however, one would think it to be rather in G Dorian (Example 3). The passage consists of the alternation of two harmonies, D major and G minor, neither of which belongs to the mode.

Most of the accidentals in Fevernage's style are nonessential to the harmony, since they do not affect modulations or signify the presence of a secondary mode. They merely change the color of the
chord or weaken the strength of a mode. In tonal music accidentals usually indicate a modulation to another key or the presence of a secondary key. Of course, some also function in this manner in the present body of music; for example, the lowered third of the C chord in G Dorian often serves to introduce E-flat harmonies. The altered tone becomes the root rather than the third and indicates a clear--if temporary--departure from the basic mode. More often, however, the composer seems to be looking at factors of less harmonic importance in determining his choice of accidentals. One of the primary determinants seems to be melodic direction. Whether the third of a tonic g(G) chord in G Dorian is raised or not depends to a great extent on what harmony follows. If the a(A) chord follows and the B moves to A, it will be left flatted. On the other hand, if the B ascends to a C or C-sharp, it will be raised (B-natural). For instance, if the subdominant C(c)

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5The terminology of functional harmony for scale degrees (tonic, supertonic, mediant, etc.) is used throughout this chapter for the sake of convenience only and is intended to convey none of the implications of common practice harmony. A second practice adopted for the same reason is the use of small and capital letters to indicate respectively the minor and major versions of a triad that appears in both forms (e.g., d(D)). In each case the first letter indicates the triad that belongs to the mode; the second, in parentheses, indicates the altered version.
harmony follows, the B will probably be raised and will ascend to C. Thirds are raised not only to function as leading tones to the root of the next chord but may also be raised to move to the third or fifth, especially the latter. In the progression shown in Example 4, which is from a piece in F Ionian, the B is raised to move melodically to C, the fifth of the F chord. Similarly, the third of the D chord is often raised to lead to the fifth of the C(c) chord, and the raised third of the A chord often moves melodically to the fifth of g(G).

Example 4. I:15, mm. 19-20

The extent to which either harmonically essential or merely melodic pitch alteration occurs, however, varies greatly among pieces within any given mode. Chansons I:14 and IV:19 are both in G Dorian; yet in the former, D minor harmonies overshadow D major harmonies by about 7:1, whereas in the latter, D major harmonies dominate 2:1. In both of these the tonic chord with the raised third plays a relatively insignificant role. But in another piece in G Dorian (II:22) more than 30 per cent of the tonic harmonies have a raised third, and in yet another piece, in Dorian on D (IV:11), major and minor tonic harmonies appear with equal frequency.

In spite of these observations about the frequent accidentals
and their potential for destroying modal distinctions—not only between the various minor modes or the various major modes, but even between major and minor—a more comprehensive view of the chansons shows that this is not the case. The modes distinguish themselves clearly not only in their relative use of accidentals, but also by harmonic progressions, cadence pitches, and cadence types.

In his study of modal harmony in the music of Palestrina, Andrew Haigh sought to dispose of two widely held views: 1) that the modes are distinguishable only by the final cadences and their harmonies are essentially those of the diatonic major and minor keys, and 2) that sixteenth-century harmony lacks systematic organization, that it "just happens." Haigh found these two views to be erroneous. Asking questions such as whether Palestrina prefers one mode to another, whether different harmonic progressions prevail in different modes, and whether each mode shows distinctive cadence patterns, Haigh produced a profile of each of the modes as used by Palestrina. As might be expected, treatment of the modes in the Pevernage chansons largely agrees with that in Palestrina's music; differences will be noted in the discussion that follows.

Pevernage's basic harmonic vocabulary consists of the following triads: C(c), d(D), E-flat, e(E), F, G(g), a(A), B-flat, b, and occasionally diminished b6. Of these, c, E-flat, b, and diminished b6 appear infrequently. The pitches D-sharp and A-flat are completely

absent from Pevernage's writing, and thus he does not avail himself of chords used by Palestrina and other contemporaries: f, A-flat, and B; nor does he use F-sharp minor triads.

The frequency with which the harmonies are used in the different modes supplies a distinct profile for each mode. Table 3 is a comparative chart of harmonies of twenty-five randomly selected pieces, five for each of the modes. On the basis of this Table, the following observations can be made:

Dorian: According to Haigh, the dominant a(A) is stronger numerically than the tonic in the works of Palestrina in Dorian.

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7 Haigh tabulated his harmony counts in two ways, according to frequency, "the number of times a harmony appears regardless of its duration," and weight, "the total temporal duration of a harmony in a piece expressed in terms of the temporal unit" ("The Harmony of Palestrina," p. 36). According to this distinction, all counts of harmonies in the Pevernage chansons, expressed in percentages, reflect weights rather than frequencies. In many cases, of course, the results are similar.

Since there was found to be little difference between the transposed and untransposed modes in the harmonic weight of various degrees, they have been combined for the counts given here. Transposed modes were retransposed to the "original" level. Thus, the reference to the dominant a(A) in Dorian takes into account as well the d(D) harmony in transposed Dorian. Haigh followed the same procedure, noting that "Glarean seems not to make a distinction between transposed and untransposed modes" ("The Harmony of Palestrina," p. 19).

It should be noted that the counts for Palestrina cover a much larger number of pieces than those for Pevernage. Furthermore, they include pieces in several genres, both sacred and secular. Haigh states, however, that "the class of composition / madrigal, motet, mass, etc./ in itself has little effect on the harmonic organization of the music" (Ibid., p. 239).

Table 3. Percentages of Harmonies Used by Peernage in the Five Modes.

<table>
<thead>
<tr>
<th>degree</th>
<th>Dorian</th>
<th>Aeolian</th>
<th>Phrygian</th>
<th>Ionian</th>
<th>Mixolyd.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>31.2</td>
<td>32.9</td>
<td>23.5</td>
<td>37.0</td>
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<tr>
<td>2</td>
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<td>1.3</td>
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<tr>
<td>3</td>
<td>11.3</td>
<td>16.1</td>
<td>11.2</td>
<td>3.8</td>
<td>0.8</td>
</tr>
<tr>
<td>4</td>
<td>9.6</td>
<td>17.3</td>
<td>22.2</td>
<td>11.5</td>
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<td>5</td>
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<td>13.7</td>
<td>2.0</td>
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<td>13.2</td>
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<td>10.1</td>
<td>16.0</td>
<td>0.2</td>
<td>9.2</td>
</tr>
</tbody>
</table>

The subdominant g(G) is rather weak, while the mediant F is relatively strong. In Peernage the dominant seldom outweighs the tonic (IV:22 is one exception), especially in the G Dorian pieces examined, where the harmony on the final accounts for about 30 to 35 per cent of the total, and the dominant only 20 to 25 per cent. The relative strength of harmonies on the second, third, fourth, and seventh degrees is approximately equal, with wide variation between individual pieces. The triad on the sixth degree (always lowered, i.e., B-flat or E-flat) appeared infrequently.

Phrygian: As might be expected, this mode stands out for the weakness of its tonic and the absence of a true dominant. While in Palestrina the subdominant far exceeds the tonic in importance, in Peernage these are employed in approximately
equal amounts. Triads on the second, sixth, and seventh
degrees bear about equal weight but are inferior to the tonic
rather than equal, as in Palestrina. The harmony on the
seventh degree appears more often in Phrygian than in any
other mode.

**Aeolian:** The other minor mode, according to Haigh's re-
sults, has the strongest tonic of all. In the Pevernage chan-
sons, the tonic was found to be about equally strong—ranging
from about 30 to 40 per cent of the total—in all modes except
Phrygian. Unlike Dorian, the subdominant in Aeolian surpasses
the dominant except in rare cases (for example, IV:10, where
the subdominant accounts for 18 per cent and the dominant 20
per cent). In fact, both mediant and submediant often outweigh
the dominant also. It is in the weakness of the supertonic and
the strength of the submediant that Aeolian differs most dis-
tinctly from Dorian, even though the submediant in Dorian is
always built on the lowered sixth rather than the degree
natural to the mode. In Aeolian the submediant usually accounts
for more than 10 per cent of the harmonies, whereas in Dorian
it constitutes less than 3 per cent and in some pieces is
lacking altogether.

**Ionian:** Pevernage's use of Ionian agrees with Palestrina's
in the strength of tonic C and dominant G(g). The subdominant
appears only about half as often as the dominant and after that
the supertonic and submediant follow in importance. It was from
this mode that modern major emerged, and therefore it is here that harmonic relationships closest to the tonal system are found.

Mixolydian: A clear distinction between the two major modes emerges when weights of harmonies on different degrees are compared. In many of Pevernage's pieces in Mixolydian, unlike those in Ionian, the subdominant outweighs the dominant, although on the average they are about equal in strength. More importantly, the seventh degree of Mixolydian accounts for about 9 per cent of the harmonies. In Ionian, chords on the lowered seventh (E-flat) are encountered rarely. The rarity of the same harmony in Mixolydian, where it is the lowered third, shows a distinct contrast from the Dorian mode on G, which makes extensive use of its mediant harmony.

A further distinction between the modes can be found in the degrees chosen for cadences and the types of cadences used. Here the practice of Pevernage differs little from that of Palestrina. The tonic triad prevails over all others for cadences in every mode except in Phrygian, accounting for about half of the cadences. In Phrygian, cadences on the subdominant exceed those on the tonic. Table 4 shows the relative prominence of the degrees on which the great majority of the cadences occur.

One significant difference appears between Palestrina and Pevernage in their choices of cadence degrees. Haigh found that cadences
on the subdominant prevail over those on the dominant in the modes that show a preference for subdominant harmonies (Aeolian and Mixolydian). In Pevernage's use of Mixolydian, however, cadences on the two degrees appear equally often. In his Aeolian the subdominant plays a relatively unimportant role and is, in fact, outnumbered by cadences on both the dominant and the mediant. The only other mode in which the mediant functions prominently as cadence tone is Dorian. In both modes, of course, the third degree is the tonic of the "relative major." Thus, the preference for the mediant over the subdominant as a cadence tone may be seen as an indication of increased awareness of the relationship of the relative major and minor modes.

The modes also distinguish themselves in their use of cadence types. Since it is often difficult to determine whether an internal cadence is a half or plagal cadence, and even to identify internal cadences in contrapunital passages, an examination of cadence types will be limited to final cadences. For this reason the numbers are small and judgments are made less securely. Yet, it will be seen from Table 5 that distinctions do emerge. The plagal cadence plays an important role

<table>
<thead>
<tr>
<th>degree</th>
<th>Ionian</th>
<th>Dorian</th>
<th>Phrygian</th>
<th>Mixolyd.</th>
<th>Aeolian</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>50%</td>
<td>50%</td>
<td>30%</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>2</td>
<td>50%</td>
<td>10%</td>
<td>45%</td>
<td>20%</td>
<td>15%</td>
</tr>
<tr>
<td>3</td>
<td>35%</td>
<td>33%</td>
<td>20%</td>
<td>20%</td>
<td>7%</td>
</tr>
<tr>
<td>4</td>
<td>35%</td>
<td>33%</td>
<td>17%</td>
<td>20%</td>
<td>20%</td>
</tr>
</tbody>
</table>

Table 4. Cadence Degrees in Various Modes.
Table 5. Final Cadence Types in Pevernage's Chansons.

<table>
<thead>
<tr>
<th>Mode</th>
<th>Authentic</th>
<th>Plagal</th>
<th>Auth. w/ Plag. Ext.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ionian</td>
<td>12</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Dorian</td>
<td>25</td>
<td>--</td>
<td>12</td>
</tr>
<tr>
<td>Phrygian</td>
<td>--</td>
<td>7</td>
<td>--</td>
</tr>
<tr>
<td>Mixolyd.</td>
<td>9</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Aeolian</td>
<td>3</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

only in Phrygian and Aeolian, and not in Mixolydian also as Haigh found in Palestrina's music. The authentic cadence with plagal extension (V - I - IV - I) appears in twelve of the thirty-two chansons in Dorian on G, whereas all five pieces in Dorian on D end with simple authentic cadences. Significantly, of the four remaining pieces concluding with a plagal extension, two are in Mixolydian. Since both Dorian and Mixolydian cadences use the raised leading tone in the penultimate harmony and the major third in the final chord, the cadence in Mixolydian does not differ essentially from that in G Dorian.

Now that a picture of the essential characteristics of each of the modes has been established, the question of the use of accidentals can be more easily dealt with. As was noted above, free use of accidentals on the third, sixth, and seventh degrees could obscure distinctions between the various modes based on the same pitch (e.g. Dorian and Mixolydian on G). But the frequency with which altered tones appear bears a direct relationship with the prominence of various harmonies in
the mode, and because of this the modes remain distinct in their use of altered tones: the G minor harmony will never occupy the position in Mixolydian that it does in G Dorian, and vice versa.

A closer examination of several pieces will substantiate this point. Chansons I:14, II:22, and IV:19 are all in Dorian on G. In all of them the G minor harmony outweighs G major numerically, but to varying degrees, as can be seen in Table 6. In chanson IV:19 the appearance of the major harmony is almost negligible. Significantly, we see also that the subdominant harmonies (5%) are vastly overshadowed by dominant harmonies (20%). In II:22, on the other hand, where the G major harmony figures prominently, the subdominant also assumes greater numerical strength. The reason lies in the function of the

Table 6. Numerical Strengths and Percentages of Harmonies in Selected Pieces in G Dorian.

<table>
<thead>
<tr>
<th>chord</th>
<th>I:14</th>
<th>II:22</th>
<th>IV:19</th>
</tr>
</thead>
<tbody>
<tr>
<td>g G</td>
<td>30% [-33]</td>
<td>33% [-23]</td>
<td>35% [-61]</td>
</tr>
<tr>
<td>a A</td>
<td>15% [-10]</td>
<td>5% [-2]</td>
<td>5% [-3]</td>
</tr>
<tr>
<td>B♭</td>
<td>11% 16</td>
<td>12% 17</td>
<td>15% 33</td>
</tr>
<tr>
<td>C C</td>
<td>10% [-9]</td>
<td>15% [-7]</td>
<td>5% [-4]</td>
</tr>
<tr>
<td>d D</td>
<td>25% [-34]</td>
<td>20% [-12]</td>
<td>20% [-13]</td>
</tr>
<tr>
<td>E♭</td>
<td>1</td>
<td>2% 2</td>
<td>5% 9</td>
</tr>
<tr>
<td>F</td>
<td>8% 11</td>
<td>13% 18</td>
<td>10% 18</td>
</tr>
</tbody>
</table>
accidentals as explained above. The raised third (B natural) progresses logically upward to the fourth degree, the root for the subdominant harmony. It will also be noted from Table 6 that the A major harmony exceeds the A minor harmony in all three pieces, even though the latter belongs to the mode. The reason, of course, is the importance of d(D), to which the raised third of the supertonic is the leading tone.

A similar examination of pieces in Mixolydian provides expected results (see Table 7). The third of the tonic is rarely lowered and the subdominant harmony is always strong, since B-natural moves melodically to C. The supertonic harmony in Mixolydian, in contrast to Dorian, appears most often in its natural minor form rather than its altered

Table 7. Numerical Strengths and Percentages of Harmonies in Selected Pieces in Mixolydian.

<table>
<thead>
<tr>
<th>harmony</th>
<th>I:18</th>
<th>I:19</th>
<th>III:10</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1:18</td>
<td>1:19</td>
<td>1:10</td>
</tr>
<tr>
<td>G</td>
<td>36% [64] 5</td>
<td>33% [40] 14</td>
<td>28% [37] 2</td>
</tr>
<tr>
<td>a</td>
<td>1</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>A</td>
<td>1</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Bb</td>
<td>1</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>b6</td>
<td>1</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>C</td>
<td>29% 45</td>
<td>23% 38</td>
<td>16% 22</td>
</tr>
<tr>
<td>d</td>
<td>16% 10</td>
<td>23% 16</td>
<td>19% 16</td>
</tr>
<tr>
<td>D</td>
<td>16% 10</td>
<td>23% 16</td>
<td>19% 16</td>
</tr>
<tr>
<td>e</td>
<td>5% 10</td>
<td>4% 6</td>
<td>13% 10</td>
</tr>
<tr>
<td>E</td>
<td>--</td>
<td>--</td>
<td>8% 10</td>
</tr>
<tr>
<td>F</td>
<td>7% 15</td>
<td>8% 13</td>
<td>8% 12</td>
</tr>
</tbody>
</table>
form; the primary reason for this, of course, is the lesser emphasis on the dominant in Mixolydian. Of the three pieces represented in Table 7, I:18 has the weakest dominant and correspondingly the least frequently raised third of the supertonic.

Different modes constructed on the same final remain distinct in their use of accidentals, then, to the extent that they retain their peculiar harmonic characteristics. Likewise, the various minor modes remain distinct from each other in their use of certain accidentals. It will be recalled from the discussion of the modes above that in Aeolian the dominant e(E) usually plays an inferior role to the sub-dominant d(D), whereas in Dorian the opposite is true. Thus, one expects in Aeolian a much greater percentage of raised thirds above the tonic than in Dorian. The four pieces represented in Table 8 show this clearly to be the case. In all of the pieces but one the minor triad natural to the mode is less frequent than the raised third, in contrast to the three Dorian pieces in Table 6. A further factor accounting for the lower proportion of minor tonic harmonies in Aeolian is the absence of a real supertonic triad in the mode; thus, the minor third cannot descend by half step to an harmonic root, as it often does in Dorian, but only to a fifth (E major chord) or a third (G major).

* * *
Table 8. Numerical Strengths and Percentages of Harmonies in Selected Pieces in Aeolian.

<table>
<thead>
<tr>
<th>chord</th>
<th>II:8</th>
<th>II:9</th>
<th>IV:10</th>
<th>III:15</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>32%</td>
<td>33%</td>
<td>40%</td>
<td>28%</td>
</tr>
<tr>
<td>A</td>
<td>-28</td>
<td>-28</td>
<td>-23</td>
<td>-25</td>
</tr>
<tr>
<td>B</td>
<td>2%</td>
<td>3%</td>
<td>3%</td>
<td>1%</td>
</tr>
<tr>
<td>C</td>
<td>18%</td>
<td>18%</td>
<td>10%</td>
<td>19%</td>
</tr>
<tr>
<td>D</td>
<td>20%</td>
<td>15%</td>
<td>18%</td>
<td>22%</td>
</tr>
<tr>
<td>e</td>
<td>10%</td>
<td>8%</td>
<td>20%</td>
<td>9%</td>
</tr>
<tr>
<td>E</td>
<td>-17</td>
<td>-11</td>
<td>-14</td>
<td>-4</td>
</tr>
<tr>
<td>F</td>
<td>12%</td>
<td>13%</td>
<td>3%</td>
<td>8%</td>
</tr>
<tr>
<td>G</td>
<td>8%</td>
<td>10%</td>
<td>10%</td>
<td>13%</td>
</tr>
<tr>
<td>g</td>
<td>-13</td>
<td>-11</td>
<td>-13</td>
<td>-16</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>4</td>
<td>--</td>
<td>5</td>
</tr>
</tbody>
</table>

**Tonality and Modality**

After determining the distinctive characteristics of harmonies for each mode, Haigh arrived at a theory of modal harmonic progression in contrast to later tonal progression:

\[H\]armonies are attracted not toward the modal 'tonic,' but toward the center of the total harmonic sphere, in which the modal 'tonics' occupy varying positions. This would account for several odd facts noted \(\text{in the analysis of Palestrina's music}\); the fact that the modal 'tonic' harmonies are in some cases not the strongest numerically; the fact that the 'tonic' leans in some cases toward the 'dominant,' in other cases toward the 'subdominant.'

---

At the center of Haigh's suggested harmonic sphere are G(g) and d(D), the two most frequently encountered harmonies. Close to these in strength are the harmonies a fifth out in either direction, C(c) and a(A). As one continues outward by fifths, the harmonies become weaker numerically. Haigh's percentages for the frequency of harmonies in Palestrina\(^{10}\) are shown in Table 9, together with the percentages of a random sampling of twenty-one pieces by Pevernagé. These results fit logically with our information that in Dorian and Mixolydian both dominant and subdominant are relatively strong; whereas in Ionian dominant outweighs subdominant and in Aeolian, subdominant outweighs dominant.

Table 9. Comparison of Harmonies in All Modes: Palestrina (upper) and Pevernagé (lower).

<table>
<thead>
<tr>
<th>B-flat</th>
<th>F</th>
<th>C(c)*</th>
<th>G(g)</th>
<th>d(D)</th>
<th>a(A)*</th>
<th>e(E)</th>
<th>b</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.6</td>
<td>11.5</td>
<td>19.08</td>
<td>19.4</td>
<td>20.6</td>
<td>19.08</td>
<td>8.4</td>
<td>.04</td>
</tr>
<tr>
<td>1.6</td>
<td>10.8</td>
<td>19.0</td>
<td>17.0</td>
<td>20.4</td>
<td>20.1</td>
<td>11.9</td>
<td>.05</td>
</tr>
</tbody>
</table>

* Haigh states that C(c) and a(A) are approximately equal in strength to the inner harmonies, but does not give precise percentages for them ("Modal Harmony," p. 116).

Examination of modal harmony in Pevernagé's music yields very similar results to Haigh's examination of Palestrina. To the extent that Pevernagé's harmony differs from Palestrina's it reflects a greater tendency toward tonality, that is, toward the "system of chordal

\(^{10}\)Haigh, "Modal Harmony," p. 118.
relations based on the attraction of a tonal center" (Bukofzer).  For example, in Palestrina's Mixolydian Haigh found the dominant "much weaker than the subdominant. In Pevernage this is true only in some pieces; in others the dominant is equal or even greater (see, e.g., I:19 and III:10 in Table 7). The strong dominant is, of course, a prominent characteristic of tonality. In Palestrina's Ionian Haigh found the mediant to follow the dominant in importance. In Pevernage's Ionian it is much inferior to the supertonic, which usually serves as a secondary dominant to the dominant, another characteristic of tonality. Table 10 below shows the percentages of the harmonies for four pieces in Ionian. The differing strengths of various harmonies in these pieces clearly show some to be more tonally oriented than others. Where the tonic and dominant are strongest (III:5 and II:17), the mediant and

Table 10. Harmonies on Various Degrees in Ionian.

<table>
<thead>
<tr>
<th>degree</th>
<th>Ionian on C</th>
<th>Ionian on F</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>II:5</td>
<td>I:22</td>
</tr>
<tr>
<td>1</td>
<td>40%</td>
<td>35%</td>
</tr>
<tr>
<td>2</td>
<td>15%</td>
<td>10%</td>
</tr>
<tr>
<td>3</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>4</td>
<td>6%</td>
<td>15%</td>
</tr>
<tr>
<td>5</td>
<td>33%</td>
<td>27%</td>
</tr>
<tr>
<td>6</td>
<td>6%</td>
<td>10%</td>
</tr>
<tr>
<td>7</td>
<td>--</td>
<td>--</td>
</tr>
</tbody>
</table>

submediant—often called the "modal harmonies"—are weakest. Conversely the piece with the strongest mediant and submediant (I:15) places less emphasis on the tonic and dominant and thus weakens the tonal feeling.

**Modulation and Secondary Modal Centers**

Because Fervenage's frequent use of pitch alteration produces an extremely flexible harmony, it is difficult to speak confidently of specific modulations and secondary key areas. By extensive use of secondary dominants, he slips in and out of related keys very easily. One is sometimes not sure whether a real modulation has taken place; a phrase may begin on C, concentrate around F with B-flat and F harmonies, and cadence with a clear IV - V - I progression in C. In some cases one might speak of a secondary modal center functioning throughout a chanson alternately with the main modal center. In other cases, entire sections are clearly in a secondary mode.

These secondary modal centers, whether they appear for only a few beats or for entire sections or phrases, are precisely those one would expect for each of the modes on the basis of our knowledge of the composer's modal harmony. For instance, in Ionian the degree functioning as a secondary center is the dominant. In Mixolydian it is more often the subdominant C, but at times the dominant. In Phrygian the overriding strength of the subdominant and the abundance of plagal cadences makes it extremely difficult to determine the mode of individual phrases. Variations in harmonic strengths between two pieces in a given
mode usually result from the choice of harmony for secondary emphasis. Chansons I:1 and I:14, for example, are both in Dorian on G. In the former the high percentage of B-flat, E-flat, and G harmonies creates an emphasis on B-flat, the "relative major," for about twelve of its forty measures. In comparison, chanson I:14 shows relatively weak B-flat and E-flat and strong A and D harmonies resulting from the emphasis on the dominant as a secondary modal center.

Two aspects of Beuvenile's method of modulating deserve attention. The first, his use of altered tones, particularly the raised third that acts as a leading tone, appears in almost every modulating passage. Sometimes several of these in succession give an impression of a rapid progression through different keys. Example 5 shows one instance of this at a cadence in chanson IV:16, Je porte tes couleurs. An authentic cadence on D major (with phrase endings in voices 3, 4, and 5) leads immediately into another authentic cadence on G major (phrase endings in voices 1 and 2). The sequence of V-I cadences continues through the next measure, finally ending on B-flat:

<table>
<thead>
<tr>
<th></th>
<th>D:</th>
<th>V - I</th>
</tr>
</thead>
<tbody>
<tr>
<td>G:</td>
<td>V - I</td>
<td></td>
</tr>
<tr>
<td>C:</td>
<td>V - I</td>
<td></td>
</tr>
<tr>
<td>F:</td>
<td>V - I</td>
<td></td>
</tr>
<tr>
<td>B♭:</td>
<td>V - I</td>
<td></td>
</tr>
</tbody>
</table>

Example 5. IV:16, mm. 50-52
Another commonly altered tone that often leads to modulation is the lowered sixth degree, particularly in Dorian. E-flat in G Dorian, for example, allows equally plausible progressions to a cadence on $g(G)$ or on B-flat. The other aspect of Pevernage's modulation technique worthy of attention is his use of repetition. Often an entire line is repeated in a new key. The opening phrase of Vous qui goutez d'amour, shown in Example 6, appears first with harmonies for C Ionian, then in F.

Example 6. II:5, mm. 1-4

Sometimes the repetition occurs in all voices, sometimes only in the lowest voice. Repetition only in the bass occurs, for instance, on the phrase "de me prendre" in the closing measures of chanson III:10, Comme le Chasseur (see Vol. II). Each repetition occurs in a different key, for which the previous one served as dominant:

<table>
<thead>
<tr>
<th>Measure</th>
<th>32</th>
<th>34</th>
<th>37</th>
<th>40</th>
</tr>
</thead>
<tbody>
<tr>
<td>On A</td>
<td>V - I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On D</td>
<td>V - I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>On G</td>
<td>V - I</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Example 7 shows a similar modulatory passage, but the contrapuntal overlap found in III:10 is lacking. The first appearance of the phrase again serves as the dominant to the repetition. When a phrase of text appears three times in succession, Fevernage often returns to the first harmony for the third appearance rather than moving on to another. The phrase shown in Example 6 above, for instance, is sung three times, of which the first and second are given in the example; the third is again in C but with all five voices participating.

**Cross Relations and Chromaticism**

The extensive use of accidentals results in frequent cross relations in Fevernage's music. These include not only changes in the color of harmonies above the same root, as for example, a succession of A-C-E to A-C#-E, in which the thirds appear in different voices, but also changes above a shifting root, for example, C-E-G to A-C#-E. As might be expected, the former is encountered most often at the beginnings of phrases, after a cadence of the previous phrase on a major triad.
(see Example 8). Sometimes the same kind of cross relation occurs where there is no strong cadential progression, but merely a textual division, as, for example, at the end of a hemistich that is immediately repeated (Example 9). The second type of cross relation—that is, between tones of chords with different roots—is also not uncommon in Pevernage's writing. In Example 10 the cross relation between bassus and superius serves to underscore the words "tristes cris." Pevernage uses a cross relation similarly to underscore the four repetitions of the word "sortez" set in hocket-like declamation in measures 18-21 of chanson I:22. Here the word is set four times to four different triads:
G, C, A, and d, forming two harmonically unrelated V-I progressions. The cross relation serves to slow down the flow of the music.

Degree inflections are rare. Even more unusual is the occurrence of two within a single phrase, as in the opening of *Heureux ô brave bande* (I:17; Example 11).

More common than direct cross relations in the Pevernage chansons are what one might call "spaced cross relations," that is, cross relations separated by an intervening harmony. They would be
encountered, for instance, in such characteristic progressions as E-flat, B-flat, C, or D, G, d. Strictly speaking, of course, these cannot be called cross relations, but because of their frequency, they deserve mention.

Throughout this discussion of accidentals and altered tones, the word "chromaticism" has been avoided. The primary reason for this is that the term has generally been reserved for such extreme use of chromatic alteration as one encounters in the late Italian madrigal. In that context it connotes frequent juxtaposition of altered harmonies seemingly unrelated to each other and many foreign to the mode. In comparison, the use of an occasional raised third to form a transitory leading tone seems too normal a procedure to warrant the term. However, extensive use of secondary harmonies for different modal centers or frequent cross relations within a single phrase must be described as chromatic, especially in the context of Pevernage's writing. Example 12 shows a short passage with chromatic harmonies from chanson II:2, Fay que je vive (2. partie). Within these five measures B-flat and B-natural function as thirds and B-natural as a fifth, G-natural as root.

Example 12. II:2, mm. 17-21
and G-sharp as third, C-natural as root and C-sharp as third, and F-natural as root and F-sharp as third. Another such chromatic passage can be found in the opening measures of Heureux ô brave bande (I.17; Example 11 above). Much of Pevernage's chromatic writing results from his propensity to alter pitches for melodic reasons. If a raised tone leads to the root of the following triad, it can be explained as the leading tone of a secondary dominant; thus, there are both melodic and harmonic reasons for the accidental. If it leads to the third or the fifth, however, as in the progression D - C (melodic F-sharp to G), the harmonic justification is less obvious than the melodic.

**Musica Ficta**

No consistent and logical practice of inserting accidentals appears to have been followed in the chansons. Composers and printers usually supplied the essential sharps and flats in this period, but the number of notes for which an accidental was valid and the application of further alterations were problems left to the discretion of the performer. But, as many scholars have already pointed out, application of musica ficta was probably no less ambiguous for sixteenth-century musicians than it is to us. In a dispute about accidentals recorded by Ghiselin Danckerts, several criteria for deciding when ficta should be applied came to the fore.\(^{12}\) These criteria include vertical sonority,

avoidance of the tritone, avoidance of awkward leaps, and consistency among imitating voices. To these another factor, melodic direction, might be added. Descending motion usually calls for a lowered pitch, ascending motion a raised pitch. In Example 13, for instance, melodic motion demands as logically that the first B be raised as that the second be lowered. Yet no reminder to the singer to drop the natural is considered necessary. The sharp in the third voice, however, remains valid for the following F as well as the one on which it appears.

Example 13. III:1, mm. 2-4

In the second voice of the excerpt shown in Example 14, melodic motion dictates a continuation of the sharp printed in the second voice, but vertical sonority demands an F-natural. A singer reading in a single part-book would not realize this by looking only at his own part. It is entirely possible though, that Pevernage did intend the vertical dissonance here; the musical result would certainly underscore the word "offense."

Generally an accidental appears to be valid only for a single note, except when pitches are repeated in a single voice part. Usually only the first note is marked. Few problems arise in following this
Example 14. II:18, mm. 2-4

Example 15. II:10, mm. 8-9

principle except after cadences in which the third has been raised. In some cases the accidental is clearly still valid (see Example 15, second voice); in others, even though part of the same tactus, the alteration must be abandoned (Example 16). It is clear from the similarity of the melodic motion in the two examples that melodic ascent or descent does not alone determine whether the accidental should be retained or abandoned. The singer would be tempted to keep the sharp in Example 16 (superius) because of the subsequent A, but this
would cause a direct clash with the G-natural in the tenor. In most
cases like this, however, melodic motion is the determining factor. In
Example 17 the superius must drop the F-sharp, since the melodic line
descends from that point, and furthermore, the pitch sounds above a C
as well as a D in the bass. Lowering the F, however, results in an
unusual melodic line of three successive descending half-steps. It
appears from these cases and others like them that an intervening rest
before the new phrase is a clue to the singer that the accidental must
be dropped. Where a rest precedes the repeated note, the accidental must be dropped to avoid a dissonance. Where there is no rest after the cadence, the alteration may be retained for the repeated pitch that begins the next phrase without harmonic conflict.\(^{13}\)

**Harmonic Rhythm**

The frequency of harmonic changes and their relation to the units of mensuration play an important role in tempo and rhythm. As will be shown more fully below in the discussion of mensural signs, no obvious musical differences distinguish C from \(\sharp\), and hence the term "tactus" may be used here to refer to the semibreve unit of mensuration in both meters. The rate of harmonic change in a piece often varies with each phrase and may be used as a separative or unifying element between successive lines of text. Harmonies usually change with every semibreve tactus, which in our transcriptions falls on beats 1 and 3, the "strong beats," sometimes with every minim, and occasionally with every semiminim. Especially in passages of complex texture, however, harmonies may well change on the "weak beat" and hold over the strong. In the following succession of harmonies from a phrase in *Simon coeur* (II:16, m. 35 ff.), the asterisks mark two tactus where the harmony of the preceding weak beat is held over:

\(^{13}\)One ficta problem in the chansons remains to be discussed: the question of its application to ornamental sixteenths in the melodic formula common at cadences. This will be treated in the chapter dealing with melody.
A more noticeable example of this harmonic emphasis of the weak beat occurs in many cadences in which the harmonic change to the final chord appears on a weak beat (see Example 18). The indeterminate feeling of the cadence—which in context seems to be a half cadence in B-flat—is increased by the coincidence of the phrase's completion with the harmonic resolution on the weak beat in only one voice.

Example 18. I:1, mm. 17-18

The rate of harmonic change appears to bear no direct relation to the contrapuntal texture of a passage. Sometimes passages with rapid semiminim figures overlapping in a complex contrapuntal texture change harmonies with every semiminim; at other times there is almost no change at all in such passages. The extremely lively setting of the phrase "Et qui feras lever mon corps" in chanson I:20 (mm. 25-30), for example, has nearly static harmonies:
As one might expect, passages with slow harmonic change contain many repeated pitches and melodic skips of thirds, although these may be filled in with passing tones.

Root Movement and Chord Forms

Descriptions of root movement in discussions of sixteenth-century harmony are usually so general that they give no indication of how specific chords behave in different situations. Soderlund, for example, offers the following:

\[ A \quad / \quad d-a-/ \quad / \quad d--/ \quad / \quad d--/ \quad / \quad d--/ \quad a \]

Adjacent chords were frequent . . . . It is important to note that up or down, stepwise, chord root progressions were approximately thirty per cent more numerous than those of a third, up or down. Also, roots up a third . . . . occur more than thirty per cent of the total of roots up or down a third. The order of frequency of root movements follows:

1. A fourth up (or a fifth down).
2. A fifth up (or a fourth down).
3. A second up.
4. A second down.
5. A third down.
6. A third up. 14

Although such a description does apply to Fethovenage's overall treatment of root progression, it really tells us nothing about his practice in specific situations. As we have seen in the discussion above, the treatment of each chord depends to a great extent on the mode in which

it appears. For instance, in Dorian the F triad frequently descends by third to the minor triad on D. In Aeolian or Ionian, however, this progression is rarely encountered. Likewise, C often ascends by second to d(D) in Dorian, sometimes as often as it does to F and G(g) combined, which is far from the case in either Ionian or Aeolian.

The introduction of altered harmonies makes the picture of root movement even more complex. The G minor triad demands a different motion than the G major triad. As noted earlier in the discussion of accidentals, the third of the G minor harmony often descends melodically to A, which serves either as the root of the a(A) chord, the fifth of d(D), or less frequently, the third of F. The major third, in contrast, ascends to C, the root of C(c), fifth of F, or less often, the third of A minor. Thus, major and minor triads would show a different order of frequency of root movements.

Chords with altered thirds do not properly belong to any of the modes in which they appear, except for G minor in the transposed modes. Pevernage usually introduced the raised third for a specific purpose, and thus treats the progression of these "foreign" major harmonies, such as D major or E major, more consistently than that of "natural" major harmonies, such as C, F, or G. Table 11 gives a comparative chart of the root movements of two natural major chords and two altered major chords as found in representative pieces in three different untransposed modes. The D and A triads move up a fourth more than 75 per cent of the time. The other natural harmony shown, F major, moves up a fourth
Table 11. Root Movements from Selected Major Triads
in Three Pieces in Different Modes.

<table>
<thead>
<tr>
<th>piece/mode</th>
<th>triad</th>
<th>total</th>
<th>4th↑*</th>
<th>4th↑+</th>
<th>3rd↑</th>
<th>3rd↓</th>
<th>2nd↑</th>
<th>2nd↓</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ionian II;5</td>
<td>C</td>
<td>20</td>
<td>5</td>
<td>11</td>
<td>4</td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dorian IV;4</td>
<td>C</td>
<td>13</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td>3</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>11</td>
<td>7</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>10</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Aeolian II;9</td>
<td>C</td>
<td>12</td>
<td>4</td>
<td>3</td>
<td></td>
<td>3</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>14</td>
<td>2</td>
<td>5</td>
<td></td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>12</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

* Or 5th down.
+ Or 5th up.

only twice in the three pieces, the primary reason being, of course, that the root a fourth up is B-flat, itself "foreign" to the untransposed modes. One final observation can be made concerning the root movement of Pevernage's altered harmonies: the degree on which they appear in different modes determines the consistency with which they follow their inclination to ascend by fourth. Most notably, when the altered triad appears on the second degree of the mode (e.g., D in Ionian), it functions as a dominant to the dominant of the mode and rarely progresses in any way other than up a fourth. The altered form of the chord on the final (e.g., D in Dorian) may at times progress downward by second or upward by fifth (see Table 11).
In his use of chord forms and dissonances Pevernage differs little from his contemporaries. A predominance of root position harmonies, a judicious use of first inversion, and a restriction of second inversion and seventh harmonies to ornamental and cadential use, characterizes this style. Diminished harmonies appear only occasionally in Pevernage's music, invariably with the third in the lowest voice and in a dominant function; the sixth between the outer voices resolves outward to an octave as in the old Burgundian cadence.

Compared to many of his contemporaries, especially the Italian madrigalists, Pevernage employs harmony conservatively. Rarely does he juxtapose unrelated harmonies or write as chromatically as Marenzio or Gesualdo, even in his most expressive passages. In the chanson tradition, however, harmonic flexibility consisted primarily of frequent major-minor shifts and secondary harmonies. In the context of that tradition Pevernage was fully as experimental as anyone.
CHAPTER IV

MELODY

Melodic writing plays a relatively unimportant role in Pevernage's chansons. In fact, for some of the horizontal motion one might prefer to speak of "pitch lines" rather than melodies. Often none of the voices in a five- or six-voice texture has a line that dominates melodically—that is, none that shows a consistent concern for melodic direction and shape. The horizontal motion in all voices conforms to harmonic and rhythmic demands more than to the demands of melodic development, especially in passages of chordal semiminims. Contrary to what one might expect, this holds true for much of the contrapuntal writing as well as the chordal writing, although not for the subjects in points of imitation.

The relative importance of these three elements in the music—melody, rhythm, and harmony—becomes clear when one examines the frequent repetitions of textual phrases, where rhythmic flow and harmonic progression are more consistently maintained than any melodic line. In the opening measures of En ce beau mois (I:22), for instance, rhythmic and harmonic patterns repeat while the most melodic of the four lines in measures 1 and 2, the quinta, is altered to the extent that it loses
its melodic character when it moves to the top voice in measures 2 and 3 (Example 19). If any voice presents the dominant melodic shape in a phrase, it is likely to be the superius, although at times it may relinquish this position to another, especially a tenor, voice.

Influences on Melodic Shape

Harmonic influence on pitch lines occurs most strongly in the lowest functioning voice, most often, of course, the bassus. Serving as the root of most of the harmonies, its motion is less stepwise than that of the upper voices. Skips and leaps are not only more frequent than in the other voices, but are usually larger also, with many fourths and fifths. This holds for the chansons of four voices as well as those of five or more.\(^1\) In repeating lines of text, Bevernage often

\(^1\)With many sixteenth-century composers, pieces for three or four
changes the voicing while maintaining chordal and rhythmic patterns. When the bassus falls silent, another voice carries the strongly harmonic line, either at the same or a different pitch level.

A second way in which melodic lines show strong harmonic influence is in the clearly harmonic contour of the opening subjects of many chansons. This is most obvious in pieces that begin with an ascending or descending tonic triad (see Example 20). In Le loyer (II:17) all five voices participate in the opening point of imitation, spelling out the ascending tonic triad (F-A-C), and in a second point

Example 20. a. II:17, mm. 1-3, superius, Ionian on F
b. II:26, mm. 1-3, Ionian on F

voices were less likely to have a strongly harmonic bass line than pieces a 5 or a 6. See, for example, Trotter's comments concerning Crecquillon in Robert M. Trotter, "The Franco-Flemish Chansons of Thomas Crecquillon" (PhD. Thesis, University of Southern California, 1957), p. 80. In the case of Fevernage, of course, we have only three pieces a 4 from which to judge and none a 3.
of imitation do the same with the dominant triad (C-E-G). The superius in the incipit of *Contentes vous* (II:26), also in Ionian on F, likewise outlines the tonic triad. Three of the other voices in answering tonally also show the harmonic determination of their lines.\(^2\) In many cases the triad is elaborated in some way but still constitutes the skeleton of the melody. Most simply, the second or fourth degrees may be filled in (Example 21a), or the entire triad may be filled in to produce stepwise motion (Examples 21b, c, and d). The melodic incipits of the other chansons emphasize the first and fifth degrees, omitting the third (Examples 21f and g). Even where the tonic triad is not clearly delineated in the opening melody, however, the tonic degree is emphasized and often the third and fifth degrees are present. In Example 21h, for instance, the fifth moves by step up to the tonic.

As might be expected, melodic incipits show some harmonic influences peculiar to the mode. The starkest delineation of the first, third, and fifth degrees—that is, where the ascending or descending triad appears unadorned or where there are skips between its members—appears in the pieces in Ionian and Dorian, the most tonal of the modes (cf. Example 21). The fourth degree often functions more prominently in pieces in Mixolydian than it does in those in Dorian or Ionian. Example 22 shows the incipit of the superius in *Si je vy en peine* (IV:7). A strict imitation of the same motive beginning on D, the melody places

\(^2\) Other pieces in which the opening subject of several voices, or at least of the superius, spells the tonic triad are the following: II:21; III:7, 10; IV:1, 3, 17, 21; and RM 2.
Example 21. a. II:14, superius, Dorian on G
b. III:16, superius, Aeolian
c. II:8, superius, Aeolian
d. I:8, superius, Ionian on F
e. IV:25, superius, Dorian on G
f. II:16, superius, Ionian on F
g. RM 3, superius, Dorian on G
h. I:15, superius, Ionian on F

the fourth degree in a prominent position. In Dorian the answer would more likely be tonal. Melodies in Phrygian likewise tend to open with an emphasis on the fourth degree; in fact, one often encounters the subdominant triad in this mode functioning as the skeleton of the

Example 22. IV:7, superius and sexta, mm. 1-4, Mixolydian
melody (Example 23).

Harmony affects melodic lines in Favernage's writing in yet another way—in the chromatic alteration of certain tones which transforms them into tendency tones leading to a pitch of the subsequent harmony. The most prevalent examples of this occur in Dorian pieces, where the raised fourth and lowered sixth degrees both function as tendency tones leading to the fifth. With such melodic alterations, as seen in Example 24 in the superius, both harmonic and melodic progressions strongly emphasize the dominant. Whether a pitch is altered or not depends primarily on whether it ascends or descends to the
subsequent pitch, which in turn depends on the harmony that follows.

Rhythmic influence on the melody comes largely through demands of the text. Rhythmic values and phrase length, two essential constituents of melody, both result directly from the text that the pitch line accompanies. Although this interrelation of text and melody will be dealt with more fully in the discussions of rhythm and textual structure below, a single example will serve here to illustrate the typical subservience of melody to rhythm (Example 25). The melodic

Example 25. II:9, mm. 17-19

units in the passage quoted are really too brief to allow for melodic development in any voice. In declamatory patter such as this, harmonic progression and rhythmic pulsation dominate. Stellfeld, in briefly mentioning such passages, calls this writing "parlando-shaped," a description appropriate, especially for the numerous passages where several syllables are sung to a single pitch (Example 26). 3

3J. A. Stellfeld, Andries Feervange: zijn leven - zijn
An isolated occurrence of a peculiar declamatory technique appears in the bass line of a chanson spirituelle (I:20). Here the bassus declaims the phrase "Qui rens par ton pur sang nos pecchez nettoyez" in uniform semibreves with only two changes of pitch (mm. 19-25; Example 27 shows the first part). Perhaps through this technique the composer intends to emphasize the resemblance of the phrase to liturgical texts.

The text also affects melodic lines through its meaning, primarily through different types of text painting. The ways in which the meaning of the text influences the composer's melodic conceptions range all the way from inviting brief ornamental flourishes for such words

Example 27. I:20, mm. 19-22

as chanter to suggesting the melodic contour for certain lines. We need only contrast the energetic ascending leaps in the beginning of Reveil-lez vous (I:14) with the languid, more conjunct melismas of the words "Sur tous regretz" in III:14. In many cases, instead of accompanying an entire phrase, melismas occur in an otherwise syllabic context to depict a particular word, such as rire in Example 28. These melismas may appear in all voices or in one voice only.

Example 28. I:5, mm. 7-11, contratenor

* * *
Intervals

In intervallic content Favernage's pitch lines conform to the common practice of sixteenth-century composers. Major and minor seconds predominate, followed in frequency by major and minor thirds, fourths, fifths, and major and minor sixths. Descending sixths are rare. Octave leaps, either up or down, appear occasionally, especially in the bass, but often in other voices as well. Sometimes an octave leap is incorporated in the subject of a point of imitation and, of course, then appears in all participating voices. In chanson 117, for instance, an octave drop accompanies the words "Je veux bas" as each voice enters with the subject. An upward leap of an octave pervades the four-voice texture of Ma mignonne (RM 2) at the phrase "Ceux qui font tant de clameurs," where it depicts the word "clameurs." Large leaps of this sort are almost invariably followed by conjunct motion in the opposite direction.

When intervals generally considered foreign to the style appear, they result from chromatic alterations. Progression from the raised third degree to the lowered sixth degree of the mode (Dorian on G) in Example 29 produces a diminished fourth.4 The commonness of the lowered sixth degree in context with the raised fourth in transposed Dorian results in an occasional diminished third, E-flat to C-sharp. The D that inevitably follows provides the melodic resolution for both.

4 Note that the crossing of the two voices provides the proper resolutions of the raised third to C.
Augmented seconds—B-flat to C-sharp—sometimes result in cadences on D preceded by the G minor (or B-flat major) and A major triads. Usually, however, the two pitches appear in different voices.

Example 29. I:11, mm. 18-19, superius and quinta

Ornamental Melodic Figures

Melodic motives of an ornamental nature appear frequently in the Fevernage chansons. Pitch lines proceed primarily by rhythmic values of semibreve, minim, and semiminim, and when smaller values appear, they usually function ornamentally. Particularly common are brief flourishes of four or eight fusas in a context with minims and semiminims. These figures occur on insignificant words of the text (see Examples 30a and b) as well as on words that suggest such figures, such as chanter, oyseaux, vaines, or rire (Examples 30c and d). The composer uses these flourishes not only to depict words but also to emphasize words that by their nature cannot be depicted, such as courage (I:1) or esperance (IV:17). The prevailing pitch configurations are the two shown in the excerpts of Example 30, either of which may be inverted. Only occasionally is a figure with a skip found, and that is
usually in a cambiata pattern.

Another melodic figure common to all sixteenth-century music ornaments the resolution of many suspensions, particularly at cadences. This figure, which involves an anticipation of the resolution that is ornamented by the lower neighbor, often raises a question of musica ficta. Especially at cadences, but within phrases as well, the note of resolution of the suspension is often raised by a sharp sign and functions as a leading tone. Within the first three books of chansons the accidental usually appears only before the note of resolution and not before the anticipatory figure (Example 31). In suspensions like

Example 31 a. II:10, mm. 17-19, quinta
b. II:10, mm. 30-31, contraténor

\[ a. \]

\[ b. \]
those shown, this causes a sudden chromatic shift; in those like the first one that resolve to a raised pitch, it causes the disconcerting skip of an augmented second as well. Did the composer or printer intend the pitches to be sung as written, or was the performer expected to raise both notes of the anticipatory ornament? Several arguments might be raised for the claim that they should be sung as written. First, in Books II and III and in the three Fevernage chansons published in Le Rossignol musical, the ornament appears both with and without a marked accidental, sometimes within a single piece, as in chanson III:10 (see Example 32). Secondly, neither sudden chromatic shifts nor augmented seconds were assiduously avoided by Fevernage, even at cadences. In Ma mignon (RM 2), for instance, we find the augmented second B-flat to C-sharp, in which the B-flat cannot be raised, since it sounds simultaneously with a B-flat in the bass (Example 33). Other similar cases can be found. In spite of these arguments, however, it seems not only more reasonable but also more sensible musically to maintain that the performer would apply the
accidental of the resolution to the preceding ornament where it was not marked. This practice of using two methods of notating the same thing within a single piece or within a single publication is not the only notational inconsistency of which sixteenth-century musicians were guilty, and thus it is not a determinative factor in deciding whether ficta would have been applied or not. In addition, since nearly every appearance of the figure in Book IV bears a sharp before the anticipatory note as well as the note of resolution, one might argue that only then did the printer standardize his notation of the figure to indicate what he intended to be sung all along. Finally, the singer was undoubtedly expected to apply ficta to the lower neighbor (which was never sharped) when it involved the awkward movement of an augmented second in both directions. We might assume, therefore, that the singer was expected to be so familiar with the ornament that he would raise both notes automatically.

Example 33. RM 2, mm. 28-29, superius and bassus

\[
\begin{align*}
\text{Example 33. RM 2, mm. 28-29, superius and bassus}\end{align*}
\]

\[
\begin{align*}
\text{Example 33. RM 2, mm. 28-29, superius and bassus}\end{align*}
\]

5Another notational inconsistency, for example, is the use of both colored notation ♦ ♦ and regular notation interchangeably to indicate the dotted rhythm ♦ ♦ ♦. See Willi Apel, The Notation of Polyphonic Music, 900-1600 (rev. 5th ed., Cambridge, Mass.: The Mediaeval Academy of America, 1953), pp. 128-29.
Other ornamental melodic figures are rare. Occasionally two fusas function as passing tones to fill in a fourth. Ornamental fusas approached or left by skip occur only in isolated cases. In the resolution of a suspension in chanson III:10 a skip from the lower neighbor up a third further ornaments the resolution. The extra tone also serves to modify the effect of the succeeding skip of a third from the resolution tone rather than the usual stepwise ascent (Example 34). Equally unusual are melodic skips preceding fusa figures (Example 35); in this case the figures do not ornament suspensions.

Example 34. III:10, mm. 16-17

Example 35. III:14, mm. 40-43, quinta
Only a small number of the chansons draw melodic material from other sources. Most noteworthy are the two Marot Psalms in Book I, which employ the appropriate melodies from the Huguenot Psalter. The presence of Psalms in a chanson collection is not in itself unusual; polyphonic Psalm settings using Huguenot melodies appeared frequently in chanson collections of the second half of the century, beginning with the Lassus setting of Psalm 130, *Du fons de ma pensée* in 1564. It is remarkable, however, that a composer in Pevernage's situation would use the Huguenot melodies.

The two Psalm settings differ in their use of their respective melodies. In Psalm 33, *Resveillez vous chacun fidelle* (I:14), the complete Huguenot melody appears in the tenor but only in a fragmentary way in the other voices. In just one instance when the tenor repeats a line of text does it introduce a melodic fragment foreign to the tune.

6 Although melodies for the pair of Marot Oraisons (I:18, 19) also appeared in the Huguenot Psalter, they were not widely known. Of the nine composers who set the pair--Susato, Gerard, Clemens non Papa, Mornable, Le Gendre, La Moelle, Bourgeois, Carton, and Pevernage--only Bourgeois used the Psalter melodies. See Howard Slank, "The Huguenot Psalter in the Low Countries: A Study of its Monophonic and Polyphonic Manifestations in the 16th Century" (PhD. dissertation, Ohio State University, 1965), p. 194.

7 *Ibid.*, p. 172. Lassus' Psalm was first published by Susato in *Le premier livre de chansons a quatre parties... par Orlando di Lasso*. Other Netherlanders who set Huguenot Psalms were Noël Faignaient, Philippe de Monte, and Severin Cornet.

8 This occurs at the words "Sur la douce harpe" in measures 13-14 (see Vol. II). Note, however, that here the bass has the *cantus firmus*. 

**Borrowed Melodic Material**
Unlike his predecessors in Psalm setting, Pevernage reduced the rhythmic values of the *cantus firmus* by half through much of the piece, from semibreve and minim to minim and semiminim. This reduction of values is not carried out strictly, however; not all notes are reduced to the same extent. The tenor, in fact, sometimes matches the other voices in rhythmic motion and at other times moves in only slightly longer note values. It stands out as the slower *cantus firmus* among livelier voices only on the phrase "Saintes chansonneteres." The other voices often carry individual phrases of the Psalm tune, either with or without variation, as in the opening phrase, where all voices participate in a point of imitation on the tune's opening motive. Unlike the setting of Psalm 33, in Psalm 51, *Misericorde au povere vicioy* (I:21), no single voice states the complete Huguenot melody. Instead, all five voices introduce the melody freely in points of imitation. Pevernage's Psalm 51 is also unlike his Psalm 33 in that it is written predominantly in the white-note style (larger rhythmic values) of the sixteenth-century motet rather than the black-note style common in secular music.

Pevernage's contribution to the tradition of *Susanne un jour* settings provides the clearest instance of a *cantus firmus* chanson among his works. Like most composers setting the text before him, Pevernage used the tenor melody supplied by Didier Lupi in the chanson's first appearance.9 Rhythmically this tenor melody consists primarily of

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9 The Lupi setting is discussed and printed in K. J. Levy, "*Susanne un jour*": The History of a 16th Century Chanson," in *Annales musicologiques*, I (1953), 375-408. Pevernage's *Susanne* is included in Volume II.
semibreves, and thus stands out from Pevernage's other voices, which move more quickly in minims and semiminims. Unlike the tenor of his Psalm 33, the tenor of Susanne contains no extraneous material; each phrase of the text appears only once. Other voices reflect the cantus firmus throughout the piece with bits of the melody, particularly on the first few syllables of each line of text, but almost invariably in smaller note values or a different rhythmic pattern.

Although Jean Rollin's claim that Marot composed melodies for many of his poetic chansons appears to be without basis, some of the Marot texts apparently did have melodies associated with them. Pevernage's settings, however, have little in common melodically with those of other composers. Rollin points out similarities between the superius lines of settings of Secourez moy ma dame by Sermisy and Canis and the tenor lines of settings by Sermisy and de Monte. The only point at which Pevernage's music (II:14) resembles these earlier settings is at the beginning of the piece, where he bases a point of imitation on the same four-note motive that opens the tenors of the Sermisy and de Monte settings. Apart from this motive, however, the Sermisy and de Monte tenors have no more in common with each other than they do with the Pevernage tenor. The setting of Marot's rondeau Toutes les nuits (II:16) also seems to share a common opening with some settings by other composers. Pevernage used the same melodic

incipit and the same mode as Clemens non Papa did in his setting of the text.\textsuperscript{11}

Pevernage's use of Lassus' material in his setting of \textit{Bon jour mon coeur} (IV, 26) goes far beyond mere melodic borrowing. The Pevernage version is an eight-voice expansion or parody of Lassus' four-voice setting and fits more appropriately in a discussion of musical form than in the present context.

If Pevernage's chansons appear not to be especially rich in melodic writing, this is characteristic of the genre in general. The short textual segments, when set syllabically and with frequent repetition, produce a style that is more declamatory than melodic. The brief sequences of accompanying pitches rarely give a sense of melodic direction and shape. Pevernage's best melodic writing is found in the subjects of his points of imitation, some of which have been examined above. In many opening points of imitation the phrases are extended to cover an entire line of text, and thus a greater sense of continuity and direction is possible. Pevernage's skill in combining such melodic lines in contrapuntal writing shows him to be a capable heir of the Netherlandish tradition.

CHAPTER V

POLYPHONY

The style of continuous imitation, or as Charles van den Borren calls it, "le style imitatif syntaxique,"¹ in which each line of text is treated with a new point of imitation, had been the norm for the Netherlandish chanson throughout the first half of the sixteenth century. Netherlanders were esteemed for their contrapuntal skills in both their sacred and their secular music. In contrast, the Parisian chanson often involved a greater amount of homorhythmic writing. This textural distinction is generally considered the primary point of contrast between the two schools of chanson development. But, as with all generalizations, this one must be viewed circumspectly. First, individual cases deviate from the norm; Crecquillon, for example, was a Northerner and yet favored the Parisian style.² Secondly, the


distinction applies only to the extent to which each style is used. In spite of the great amount of homorhythmic writing, imitation pervades many of the Parisian chansons. According to Cazeaux's study of Claudin de Sermisy's chansons, about twenty-five of that composer's chansons are entirely "homophonic," while fifty are "predominantly polyphonic."³

Imitative counterpoint appeared less frequently in both schools after the middle of the century, and, in general, textural distinctions began to disappear. The widespread popularity of the chansons of Lassus, a composer whose style crossed national boundaries and tastes and whose works were printed in both Paris and Antwerp, undoubtedly had much to do with this increasing similarity of styles. The style of continuous imitation died out even in sacred music after the fifties, partly in response to the Council of Trent, but also as a solution to the formal problem of undifferentiated construction.⁴ This solution involved the alternation of different textural styles for successive phrases or segments of text.

³Isabelle Cazeaux, "The Secular Music of Claudin de Sermisy" (PhD. dissertation; Columbia University, 1961), p. 53.

⁴van den Borren, "Quelques réflexions," p. 20.
Textural Styles and Their Use

The chansons of Pevernage display a variety of textural styles, ranging from strict chordal to complex contrapuntal writing. Perhaps as a Northerner Pevernage appreciated imitative counterpoint more than his French contemporaries, such as Costeley, Le Jeune, or Bertrand; yet, nonimitative writing plays an equal, if not predominant, role in his chansons. Perhaps the best way to approach the subject of texture in the chansons would be through a classification and brief description of each of the textural types used by the composer; there seems to be no standard set of terms generally used in discussions of sixteenth-century textures. The classification adopted here proceeds from the simpler to the more complex types.

**Strict chordal or homorhythmic writing.** In the simplest chordal style the voices align themselves vertically, move in similar rhythmic values, and change syllables of text together (Example 36). This texture occurs most often within a piece

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**Example 36.** I:16, mm. 13-16

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and rarely appears at the beginning (I:22 is an exception) or at the end.

Chordal with displacement. A variation of the preceding type, this texture involves the rhythmic displacement of one or more voices for at least the beginning of the phrase. The opening phrases of chanson IV:23, *Que ferez vous*, provide an example of unusually persistent application of this technique (Example 37). In this instance Pevernage manages to introduce strict imitation between the displaced voice and the bass.

**Example 37. IV:23, mm. 1-3**

Alternating chordal. This texture is a reduction of the prevailing chordal style of polychoral pieces, which is essentially homorhythmic and usually involves entire lines of text. On a smaller scale, the alternation and repetition of short melodic and textual fragments stands out as a distinct texture even in pieces that are not polychoral. Alternating chordal
texture is particularly common in the treatment of the final line of text. Example 38 shows part of the closing section of Les oyseaux cherchant (III:13), where two groups of voices alternate chordally. On occasion one voice proceeds independently of both groups, as in Example 39, where the middle voice weaves a florid line between the alternating homophonic pairs.

Example 38. III:13, mm. 32-36

Example 39. III:1, mm. 21-24
Free chordal. This category comprises all homophonic writing that evades the previous three categories. Most of the voices begin and end phrases approximately together but proceed with different rhythmic values within the phrases (Example 40).

Example 40. II:3, mm. 3-5

Nonimitative counterpoint. The chief difference between nonimitative counterpoint and free chordal texture is that in the former the voices enter individually. There is no real point of imitation, however, since all voices are relatively independent melodically (see Example 41). In some cases the distinctions between free counterpoint and free chordal writing break down. The two categories meet and blend into each other.

Imitative counterpoint. In its clearest expression, imitative counterpoint is characterized by successive entries of the same motive in all or most of the voices. Again, however,
this textural type cannot always be easily separated from free counterpoint in actual practice. Often, for example, imitation may occur only in two of five voices, while the others enter with related or different material. Furthermore, imitation even of a single subject in all voices persists only for several notes in most cases, and the voices then proceed in free counterpoint. The various imitative devices employed by Pevernage in the chansons will be examined more fully below.

The preceding three categories are based primarily on the ways voices enter at the beginning of a phrase. What happens after entries in all these may vary considerably in the degree of melodic and rhythmic independence of the individual lines.

**Syncopated imitation.** This final type of contrapuntal texture can be described as exact imitation at the space of a semiminim of a line composed predominantly of minims (see
Example 42). It usually involves displacement of parallel octaves and fifths. At times all voices participate, entering successively on or off the beat; at other times the number of voices is reduced, or some carry unrelated melodic material. Although Pevernage may have used this contrapuntal device more often than other composers, he was certainly not the only composer to do so. Bertrand and Lassus, among others, occasionally introduced this texture into their music.5

Example 42. III:6, mm. 19-23

It would be impossible to say which of these textures predominates in Pevernage's chansons. In fact, within each piece one encounters

5See, for example, Orlando di Lasso, Sämtliche Werke, ed. by F. X. Haberl and Adolf Sandberger (Leipzig: Breitkopf & Härtel, 1894-1926), XII, 16, En un chasteau, mm. 29-30; XVI, 14, j'espere et crain, mm. 23-25; XVI, 18, Un bien petit, mm. 22-24. See also Antoine de Bertrand, Second livre des amours de Pierre de Ronsard in Monuments de la musique française au temps de la Renaissance, VII, ed. by Henri Expert (reprint: New York: Broude Brothers, n. d.), p. 29, the chanson Je suis tellement amoureux on the words "Toutes les cruautés d'amour."
a variety of textures, sometimes all of those mentioned. Several observations can be made concerning the use of each type, however. First of all, every chanson exhibits a continuous shifting of textures. A single type usually lasts for no more than one line of text through its several repetitions, particularly in texts with only four or five verses. On the other hand, a single verse of text rarely receives a new texture upon repetition. When the hemistichs are treated as separate units with repetitions, they usually contrast in texture. Thus, texture, by its periodic change, becomes one of the principal delineators of form. 6

Secondly, different textures tend to dominate different parts of a chanson. The most obvious use of imitation occurs at the beginning, where the initial line of text is treated as a unit that might be considered an opening section. Successive imitative entries or even complete points of imitation with the same subject and text dominate the entire opening section in many chansons. A change to chordal texture usually follows this imitative writing. In the middle of the chanson the composer shifts continuously between different types of texture, usually changing with each verse or hemistich of text. The last one or two lines, like the first one, are usually given more expansive treatment than those in between and comprise a closing section. Here texture is used to produce a fitting climax. This is achieved in various ways but usually involves a shift to smaller note values and

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6 The role of texture in form will be treated in Chapter VIII below.
the repetition of short fragments of text at close time intervals either in continuous overlapping imitation (Example 43) or in homophonic alternation (see Example 39 above).

Example 43. IV:8, mm. 25-28

A third observation can be made concerning the use of the various textures: like other musical elements, texture often functions as a servant of the text in a madrigalistic manner. Statements concerning death, for example, usually receive some sort of slow chordal treatment, often with suspensions (Example 44). In chanson IV:8 the sudden change from slow block chords to lively imitative writing at measure 22 suits the text perfectly: "mes esprits sommeillant / Sont agitez ..." (Example 45). The style of syncopated imitation serves certain ideas of the texts particularly well, as, for example, the phrase "De mes pursuivans ennemis" in chanson I:8 or "va suvant" in III:10 (see Volume II).
Example 44. I:27, mm. 29-33

Example 45. IV:8, mm. 20-23
Use of the different textures described above varies somewhat with the number of voices for which the chanson has been written. The observations already made apply to the majority of the pieces, that is, those for four, five, or six voices. Even among these, however, one can notice some differences according to the number of voices. The amount of imitation decreases as the number of voices increases. Not only do all three chansons a 4 have a point of imitation at the beginning, but they also have a fair amount of internal imitation. Those for six voices, on the other hand, are generally less contrapuntal and certainly less imitative than those a 4 or a 5. The practice of using simpler texture for thicker voicing extends, as might be expected, to the pieces for fewer than four or more than six voices. The two voices of the one bicinium remain independent rhythmically throughout all three parties; usually one of the voices pursues the other imitatively. At the other end of the scale, the seven- and eight-voice chansons consist almost entirely of chordal writing. Some of these are clearly poly-choral pieces, but all of them make use of the alternating-chordal texture common to polychoral composition. Even among the various chordal textures, some sense of imitation can be given. For the opening of the dialogue Que ferez vous Pevernage used a fairly strict chordal style, but by displacing the superius I he enables the bassus I to imitate it at the space of a minim (see Example 37 above). This technique is commonly found in chordal writing with displacement. At the beginning of chanson IV;22, Quand je vous aime, it appears in combination with
overlapping chordal alternation, producing an especially strong sense of imitation within a basically chordal texture (Example 46).

Example 46. IV:22, mm. 1-4

An examination of chanson incipits yields some information that conflicts with and some that agrees with the observations made concerning Fervenage's use of texture in general. The composer clearly favors imitative counterpoint for the opening of his five-voice chansons; a full 70 per cent (40 pieces) begin with a point of imitation (see Table 12). The various homophonic textures account for only about 15 per cent (9 pieces), and free contrapuntal texture for the remaining 15 per cent. The same preference can be seen in the four-voice chansons; as has already been noted, all three open with a point of imitation. In contrast, nine of the fifteen six-voice chansons open with some sort of
**Table 12. Texture of Incipits of Pevernage Chansons**

<table>
<thead>
<tr>
<th></th>
<th>Chordal</th>
<th>Nonimitative Counterpoint</th>
<th>Imitative Counterpoint</th>
</tr>
</thead>
<tbody>
<tr>
<td>RM a 4</td>
<td>--</td>
<td>--</td>
<td>3</td>
</tr>
<tr>
<td>Bk. I a 5</td>
<td>2</td>
<td>2</td>
<td>17</td>
</tr>
<tr>
<td>Bk. II a 5</td>
<td>6</td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>Bk. III a 5</td>
<td>1</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Bk. IV a 6</td>
<td>9</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>a 7 &amp; 8</td>
<td>5</td>
<td>--</td>
<td>1</td>
</tr>
</tbody>
</table>

homophonic texture, and only four open with a point of imitation. One of the two seven-voice chansons and all four eight-voice chansons begin chordally. The other seven-voice chanson, *Le Rossignol plaisant* (IV:21), begins imitatively, but only three of the voices (the primi chori) participate in the opening measures. Indeed, all of the seven- and eight-voice chansons begin like polyphonic pieces with one of two groups of voices participating in the opening statement. Chordal alternation of brief fragments between voice groups appears frequently within the five-voice pieces, but never at the beginning. Three of the six-voice chansons, in comparison, open with chordal alternation, giving a sense of polyphonic style.

**Imitation**

Because of the diversity of Pevernage's imitative technique, special attention should be focused on this aspect of his contrapuntal writing. The composer shows all the imagination in exercising his
contrapuntal skills that one expects from a sixteenth-century Netherlander. Again the most convenient way to study Pevernage's imitative technique is through the examination of chanson beginnings, for here the points of imitation stand out most clearly.

Most commonly all voices enter with a single subject in the initial point of imitation, even in the six-voice pieces. Often, however, one of the voices may begin simultaneously with an harmonic accompaniment to an imitating voice and thus does not really participate in the imitation but serves to fill out the texture. At least nine of the chansons open with two distinct subjects. All are five-voice chansons and six of them appear in Book I. The second subject always follows closely upon the first and functions as a countermelody to it, usually of a contrasting nature. The first two voices to enter are imitated a short distance later by two other voices paired in the same way. The incipit of Susann' un jour (I:13), shown in Example 47, illustrates such a point of imitation. Here the second subject, entering in the middle voice, contrasts with the first in both rhythm and melodic direction. Pairing of voices leaves one odd voice in the chansons a 5, of course. This is dealt with in several ways. The fifth voice may enter with unrelated material (as in Example 47); it may state one of the two subjects either before or after the paired entries; or it may be omitted from the opening point of imitation.

Besides the nine chansons with two contrasting subjects, others,

7The nine chansons are I:2, 3, 11, 13, 21, 26; II:20, 28; and III:13.
including two second parts, open with a point of imitation involving a second subject that is the inversion of the first (Example 48). As with all points of imitation in Pevernage's chansons, the imitation here involves only the first few syllables of text, and the lines

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8The chansons are II:18, III:8, and III:5. The two second parties that begin with inversion of the subjects are III:18 and IV:15.
Example 49. IV:15, mm. 1-3

Although Pevernage's opening points of imitation frequently contain intervallie alterations in one or two of the entering voices, in a few cases the changes are so great that we might speak of "free imitation" or "rhythmic imitation." In *Comme le Chasseur* (III:10), for example, all voices enter closely with a single rhythmic pattern but
Example 50. Deux que le trait d'Amour (Bicinia):
Incipits of the three parties

Example 51. III:10, mm. 1-3

with differing pitch lines (Example 51).

Pitches of entering voices in an opening point of imitation rarely include degrees other than the final, fourth, and fifth of the mode. Occasionally, even in incipits with two distinct subjects, all
voices enter on the final, as in _Susann' un jour_ (Example 47 above; see also _Lucrec' un jour_ in Volume II). The choice of the fourth or fifth degree as the alternate pitch of entrance depends largely on the mode of the piece: in Mixolydian and Phrygian entries occur primarily on the fourth degree, while in Dorian, Aeolian, and Ionian they invariably occur on the fifth. The four-voice chanson _Ma mignon ne_, in transposed Dorian, is unusual in this respect, since the initial entry is made on A (Example 52), the fifth of the dominant. It descends by thirds to

Example 52. Rè 2, mm. 1-2

![Example 52](image)

outline the dominant triad, a practice not encountered in other opening subjects.⁹ The entry of the bassus on the seventh degree in _Secouré moy_

⁹This fact, along with several others, seems to intimate that _Ma mignon ne_ originally served as the second _partie_ to another piece. The descending triadic subject is rarely used in a first _partie_ (only two out of nine pieces with triadic subjects), and even then entrances are made only on the dominant and final of the mode. Very much like the opening of _Ma mignon ne_ is that of chanson III:21, the second _partie_ of _Lucrec' un jour_, in which the initial entry is also the fifth of the dominant. This piece is also in Dorian on G. Supplementing this evidence that the piece must have been a second _partie_ is the fact that the text itself is the second strophe of a chanson by Marot.
ma dame (II:14) is equally unusual, but its effect is mitigated somewhat by the fact that it is the last voice to enter. Entries on the third degree occur only where a voice enters simultaneously with another on the final, paralleling it in thirds (see Example 53). These entries serve more as harmonic filler than as participants in the point of imitation, but since they move parallel to the imitating voice, they do, in effect, have the subject.

Example 53. II:15, mm. 1-4

Like his choice of entrance pitches, Fervnage's decision to use tonal or real imitation seems to depend largely on the mode in which he is working. For subjects commencing with a skip of a fourth or fifth in Ionian or Dorian, he almost invariably writes tonal answers. In similar subjects in his Mixolydian pieces, on the other hand, real imitation prevails. Few pieces deviate from this pattern. Toutes les nuits (II:16), in Ionian on F, is the only piece in Ionian with a strict answer to the upward leap of a fifth from the final. In Oncques
amour ne fut (IV:17) four of the six voices enter with the descending outline of the final triad; of the two voices that enter on the final, the bassus imitates the subject exactly while the contratenor answers tonally, descending to the fifth degree rather than the fourth (Example 54).

Example 54. IV:17, mm. 1–4

No regular pattern for time intervals between entering voices emerges from an examination of Pevernage's points of imitation. Although in many cases voices enter at even time intervals, they enter just as often in an irregular fashion. The number of measures required for the entrances of all voices ranges anywhere from only two to as many as six. The distance between entries seems to depend largely on the nature of the subject being imitated. A lively rhythmic subject, such as is encountered in Resveillez vous (I:14) demands close entrances
Example 55. I:14, mm. 1-4

(Example 55). The subject of Si mon devoir (II:11), on the other hand, with its slower movement and extended melismas, makes widely spaced entrances more suitable (Example 56). Generally, the voices participating in the opening point of imitation for a second or third partie follow closely on each other; more widely spaced imitation is usually reserved for the first parties.

One of the more attractive aspects of Pevernage's imitative writing is the fluidity of rhythm that results from the entries of voices at different points of the measure. To facilitate the discussion of this it will be advantageous to use the modern terminology of beats and measures. Although in many cases all voices enter on strong beats (i.e., odd-numbered beats) in an opening point of imitation, equally often some or all of the imitating voices enter on weak beats, producing a fluidity characteristic of the rhythm in general. In Resveillez vous, for example, the first voice enters on the first beat of the measure,
the second voice on the second, and the others follow on the next three weak beats (see Example 55 above). Another example of the irregular rhythmic feeling resulting from such staggered entrances occurs in chanson II:15, where all voices carry the same subject, an ascending line of three semibreves followed by a minim. By introducing the *quinta*, contratenor, and bassus on weak beats, the composer playfully upsets the listener's sense of strong and weak pulsations. This syncopated
irregularity often occurs when the first note is a semibreve. Pever-
nage's fondness for irregular or conflicting rhythms appears to have
surpassed that of most composers. In discussing the practice of Crec-
quillon, Trotter states that "melodies constructed basically of longer
note values than semiminims enter at a distance of an even number of
minims"; only on stretto entrances do successive entries occur on both
strong and weak beats.\(^{10}\) Since chansons rarely begin with note values
smaller than minims, we can conclude that Crecquillon did not use this
device at the beginnings of his chansons. In contrast, Pevernage's
practice of having voices enter at distances of even and odd numbers
of minims applies also to subjects beginning with semibreves and minims;
and it served him not only in internal stretto entrances but in extended
opening points of imitation as well.

Since all of the observations concerning imitation up to this
point have focused on opening points of imitation, a few comments should
be made regarding Pevernage's practice for internal imitation. In
general, it differs from that for his initial imitation in the following
ways: 1) Spacing of entries in internal imitation tends to be closer.
2) Internal imitation is usually much freer; often some of the voices
enter with melodic material other than the subject. 3) Internal points
of imitation display a greater variety of pitches for entering voices,
largely because of the changing harmonic web of which they are a part.
4) Alterations of pitch and rhythm in the subject occur more frequently

\(^{10}\) Trotter, "The Franco-Flemish Chansons of Thomas Crecquillon," p. 108.
in internal points of imitation for both harmonic and textual (accentual) reasons. 5) Subjects of internal points of imitation tend to have smaller note values and rarely feature melismas of semiminims as do many opening subjects.

When parallel motion between voices occurs in the chansons, it is always by thirds, sixths, or tenths. It is especially common in passages where a single short motive is being treated in all voices (see Example 57), although it is found in other places as well. Since the melodic motion of the motive is nearly always conjunct, an instance of parallel leaps between the outer voices in chanson III:3 deserves special comment (Example 58). Even apart from the parallel motion, the melodic line itself is unusual for its successive leaps in the same direction. Placement of the motive simultaneously in the outer voices draws it to the listener's attention even more, although the crossing of the second voice with the superius softens its effect.

Example 57. III:3, mm. 10-12
Most parallel part-writing occurs in the contrapuntal texture described above as syncopated imitation. Since imitating voices enter here at the space of a semiminim, the parallel part-writing is disguised by being rhythmically offset. In Example 59—which, incidentally, shows how this texture can at times be quite chordal—voices enter on the tones of the triad, resulting in frequent shifting between triads and

Example 59. I:21, mm. 33-35
sixth chords. Although all five voices in Example 60 enter on either C or G and "displaced" parallel motion at either the fifth or octave thus takes place between the voices, the effect is concealed here by the rhythmic and melodic activity.

Example 60. III:18, mm. 22-24

Favernage's mastery of polyphonic textures and his understanding of their effects constitutes perhaps his greatest contribution to the chanson tradition. His chansons display a greater variety of textures than either his primarily chordal madrigals or his primarily contrapuntal motets. Perhaps this can be attributed largely to the stimulus of the diverse rhythms, images, and emotions of the chanson texts, which elicited the appropriate polyphonic treatment.

* * *
Ranges and Voicing

Like other composers of the time, Revernage preferred to write his chansons for five voices. The frequency with which the various numbers of voices are used is as follows:

- 2 voices -- 1
- 4 voices -- 3
- 5 voices -- 59
- 6 voices -- 14
- 7 voices -- 2
- 8 voices -- 3

For his motets and masses, in comparison, Revernage used six voices most of the time and less often five voices. The increasing numbers of voices used for chansons in the second half of the century is often attributed to the influence of the madrigal, for which six or seven voices were becoming more and more common. Coincident with the increasing number of voices in the chanson was the increasing preference of Netherlanders for simpler chordal textures, which might also be seen as an influence of the madrigal.

The designations superius, contratenor, tenor, and bassus apply to the relative positions of the voices rather than to any specific range. The superius, for instance, may have a range of c' to c'' (c' = middle c) or may lie as high as a' to a'' (see Appendix C, which gives the ranges for all voices in the chansons). The actual range of a voice depends to some extent on the mode of a piece, but to an even greater extent it depends on whether the authentic or plagal form of the mode is being used, as we noted in the chapter on harmony and modes.
above. In pieces in the plagal modes, the tenor usually extends about a fifth above and a fourth below the final, whereas in the authentic modes it reaches a ninth above and rarely goes below the final. Following the lead of the tenor, the other voices also lie about a fourth lower in plagal pieces than in authentic ones.

The designation quinta does not represent a fixed position in relation to the other voices. Although it usually matches one of the other voices in range, at times it lies between two of them. In the five-voice chansons, the quinta functions about equally often in a range corresponding to either the tenor or superius. It is rarely a contratenor and never a bassus. The situation changes in the six-voice pieces of Book IV. Here the quinta functions almost exclusively as a tenor, never as a superius or contratenor, and only in a few pieces as a bassus. The sexta voice, on the other hand, always serves as a superius, except in chanson IV:16, where it is more like a contratenor. Only six part books were published for Book IV, but the extra voice parts for the seven- and eight-voice chansons were included in the quinta and sexta books. Unlike the quinta and sexta voices of the chansons a 5 and a 6, the parts of the chansons a 7 and a 8 bear the more precise designations Superius I, Superius II, Tenor I, and so on.

The normal total range of a chanson encompasses two-and-a-half to three octaves. The four standard voices—superius, contratenor, tenor, and bassus—overlap the ranges of the voices above or below by a fourth or fifth; logically, then, the tenor has a range similar to that of the superius, but an octave lower, while the bassus and contratenor
also have like ranges an octave apart. The width of the ranges of the upper voices varies anywhere from a fifth to a thirteenth, but most often encompasses an octave or a ninth. While the range of the bassus is usually slightly larger—a tenth, eleventh, or twelfth—like the upper voices it never exceeds a thirteenth. No determinative factor can be discovered to account for varying width of a given voice's range in different pieces. Even the number of voices participating in the chanson has no effect on the size of the range.

An essential element of contrast in Pévernage's chansons is formed by the alternating use of various voice groupings. Although the texture never thins to less than three voices, a great degree of contrast is attained merely by the fluctuation of different three- or four-voice combinations. This occurs between successive lines of text as well as in the repetition of a single line. In the following outline of voice groupings in chanson III:7, the lines of text are indicated on the left, with "a" and "b" referring to the two hemistichs of the first; the voices, numbered from highest to lowest, are shown on the right as they are grouped in each repetition:

| verse 1a | 12345 |
| verse 1b | 1235, 124, 1235 |
| verse 2  | 123, 145 |
| verse 3  | 345, 123, 2345 |
| verse 4  | 12345 |

Although the chansons always end with the full complement of voices, the five- and six-voice pieces sometimes begin with a thinner texture. Chansons I:3, I:5, III:5, and IV:4, for example, open with points of imitation in which only four voices participate; in the first two of
these, the last voice enters in a second point of imitation on the
initial phrase of text, while in the latter two it does not enter until
the second verse of the text is reached. Pieces that begin chordally
occasionally begin with abbreviated texture also.

Pevernage almost invariably provides a contrast of tessitura in
repetitions of a phrase, even when maintaining the same pitch lines.
One of his favorite devices is to exchange parts between voices, perhaps
for the entertainment of the singers, but probably also for the contrast
of timbre that naturally results between, for instance, tenor and bass
voices singing the same pitches. When parts are exchanged between two
voices of about the same range—as in chanson 1:14 between the two
superius voices in the repeat of the first section (see Volume II)—
it can only be to provide variety for the singers.

Contrast between groups of voices, of course, is the distinctive
feature of polychoral writing, or cori spezzati. Essential to this
style, however, is a more consistent maintenance of contrasting voice
groups, an element common to most of Pevernage's chansons a 7 and 8 but
lacking from the pieces a 5 and 6. In some pieces different voice
ranges provide a further element of contrast between two groups, while
in others the groups are more or less equal in range and number of
voices. Table 13 shows how the voices are grouped in the seven- and
eight-voice chansons. The designations primi chori and secundi chori
appear in some of the part-books only for numbers 21, 22, and 23-24.
In numbers 25 and 26, the voices that are here grouped as the second
choir carry only the labels superius II, contratenor II, and so on.
Table 13. Basic Voice Groupings in the Seven- and Eight-Voice Chansons.

<table>
<thead>
<tr>
<th>chanson</th>
<th>1st Choir</th>
<th>2nd Choir</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV:21</td>
<td>SST</td>
<td>CTTB</td>
</tr>
<tr>
<td>IV:22</td>
<td>S(C)TB*</td>
<td>STB</td>
</tr>
<tr>
<td>IV:23-24</td>
<td>SSCT</td>
<td>SCTB</td>
</tr>
<tr>
<td>IV:25</td>
<td>SCTB</td>
<td>SCTB</td>
</tr>
<tr>
<td>IV:26</td>
<td>SCTB</td>
<td>SCTB</td>
</tr>
</tbody>
</table>

* The contratenor in IV:22 is usually independent, but at times functions with either of the choirs.

This is appropriate, since Pevernage does vary the grouping occasionally in these pieces to provide contrast between groups of different ranges. In measures 6 and 7 of Bon jour mon coeur (IV:26) the first superius joins the upper three voices of the second group, and later in measure 14 the superius and tenor of the second group combine with the lower three voices of the first. In the seven-voice chanson Quand je vous aime (IV:22) the contratenor, which is not labeled either primi or secundi chori, functions sometimes independently of either group and other times with one or the other STB choirs, which alternate chordally throughout. It provides relief from the monotony of the simple chordal alternation between two identical groups.

11See Volume II. The voice parts of chansons IV:25 and IV:26 could be laid out in score with equal appropriateness either from highest to lowest or in two separate groups. In our scoring of IV:26 for the second volume of this study, the first method was chosen.
In a sense the divisions which have been made in this dissertation to facilitate the discussion of musical style in Pevernage's chansons are artificial to the spirit of the music. They are artificial to any music, of course, but particularly to sixteenth-century vocal music, which shows a greater interdependence of musical elements than perhaps any other body of music. Melody, for instance, cannot properly be separated from either counterpoint or harmony, nor can either of these elements in turn be considered apart from others. Therefore, some overlap in the various sections has been unavoidable in spite of an attempt to abstract the essential characteristics of the composer's treatment of each musical element.

Of all the constituents of musical style, however, rhythm is the least independent, and therefore the most difficult to abstract. Jan LaRue, in his book on style analysis, sees this difficulty in all musical styles and begins his discussion of rhythm by calling it the most ambiguous, or problematical, of musical elements.
Faced with the many fascinating but often frustrating inscrutabilities of music, it is tempting to identify Rhythm as the arch-ambiguity, the single most mysterious and problematical of musical elements. Aware as we are ... of the nearly total interconnectedness of the elements—how observations of contour suddenly reveal a macrorhythmic pattern ... --we may at most conclude that the puzzling aspects of rhythm illustrate with particular sharpness a general fundamental ambiguity that is characteristic of music.¹

In spite of the difficulties, however, an attempt will be made in this chapter to concentrate on those aspects of the music that seem to affect most strongly the rhythmic flow of the music, whether of melodic, harmonic, contrapunatal, or textual origin.

**Mensural Signs and Black-Note Writing**

All of the chansons are in duple meter, and there are no sectional changes to triple indicated by mensural or proportional signs. Within the duple meter, Revernage does introduce triple rhythms in various ways that will be discussed below. Use of the mensural sign C in the Italian madrigal of the 1540s was closely connected with the introduction of a new manner of writing in which smaller note values predominated and, hence, led to the designation note nere, or black-note, style. But C did not replace the established sign Ĕ even in secular music, where it made its greatest inroads. Rather, the two mensurations

were used side by side in publications throughout the rest of the century, spreading from Italy to other countries. Fevernage also used both signatures in his chansons. Of the chansons with secular texts, about half use C and half 0. Since the older mensural sign persisted in sacred music along with white-note style throughout the century, it is not surprising to find the pieces with Latin texts in the four chanson books consistently in 0. It is somewhat surprising, however, to find that although the chansons spirituelles of Book I differ markedly from the motets in style—approaching rather the secular chanson style—they consistently bear the mensural sign 0.

The basic difference between the black-note style and the prevailing white-note style of the mid-century was the predominance of shorter note values in the former. James Haar furnishes the following description of the note nere madrigal:

... pieces written in this notation have the mensural sign C, in contrast to the more typical 0 of the period. The note values are on the whole shorter, with much of the text declaimed on minims and semi-minims, and although the blackness of the page is not always striking, a note nere madrigal is visibly darker than, say, a typical Verdelot madrigal.

2Those that are in C rather than 0 are the following:
Book I: 1, 15
Book II: 6-7, 17, 18, 19, 20, 21, 28
Book III: 1, 2, 3, 5-6, 7-8, 10, 11, 13, 16-21
Book IV: 1-3, 5, 6, 7, 18, 21, 22
In Deux que le trait d'amour from the Bicinia, sive cantiones it is not clear whether the slash is present or not.

In spite of the use of different note values, however, the new sign apparently carried no fixed proportional relationship to when the signs were used for entire pieces, which is always the case with Pevernage. This lack of proportional relationship was already noted in the sixteenth century by writers such as Glareanus and Ganassi. J. A. Bank suggests that the racy texts set by the madrigalists served as the impetus behind the new mensural sign:

To our mind any proportional comparison with the old white notation must be abandoned. The Prattici simply devised a notation of their own, built on the notation practice of the villanella and frottola, in order to be able to sing racy madrigal texts in a running series of figures. This notation may be called the visible expression of their intentions. The irrationality of this notation against the strict old notation arises from the fact that the affective contents of the madrigal texts play a part in the tempo of the performance of profane songs with their ornamental syncopations about which Vicentino and Zarlino wrote so lucidly. The black notation better satisfied the need of rubati and fast-slow contrasts in a more expressive way than was usual.

In the importation of black-note writing to the Netherlands it seems to have retained its connection with declamatory style, although it is not always employed for expressive purposes. The style appears to have lost its connection with the new meter sign, however. In the chansons of Pevernage, spirituelle as well as profane, the black-note style predominates under both signs, and any rhythmic observations that

---


5 J. A. Bank, Tactus, Tempo and Notation in Mensural Music from the 13th to the 17th Century (Amsterdam: Annie Bank, 1972), pp. 240-41.
can be made of pieces in C also apply to those in $. In both, entire sections of text are declaimed on semiminims. In both, frequent flourishes and runs of fusas may be found, and even, although less often, ornamental semifusas. Both contain occasional syllables set to fusas but never to any smaller value. And both admit suspensions on every minim rather than merely on every semibreve, as had been true in the white-note style. Example 61, taken from a piece in $, illustrates a passage of the shorter suspensions. In short, Pevernage used the black-note style in nearly all of his chansons, and the mensural signs C and $ appear to have no significance for his musical style.

Example 61. I:25, mm. 50-51
Rhythmic Accent and Stress

The point has often been made in discussions of sixteenth-century style and in editions of sixteenth-century music that the mensural arrangement of a piece has no bearing on the rhythm, or pattern of stress and accent. Curt Sachs writes unequivocally:

[T]o men of the sixteenth century, the 4/4 and 2/4 did nothing but reflect the steady up-and-down of the tactus-beating hand without the slightest rhythmic or accentual implication . . . . [T]he tactus was wholly unconcerned with the actual rhythm, with grouping or accent. It just maintained the even pulsation of beats, nothing else.6

Thus, the idea of strong and weak beats as understood by later musicians was, according to Sachs, unrecognized by men of the sixteenth century. Reese concurs, adding that the mensuration does, however, regulate the placement and treatment of dissonances, especially suspensions.7 Rhythmic accents of individual voices shift irregularly between binary and ternary groups, which are determined primarily by agogic accent, but also by textual accent, melodic contour, and harmonic change. No regularly recurring accent pattern is dictated by the mensural sign.

Although this assessment of sixteenth-century rhythm and mensuration is largely valid and is necessary for modern musicians to be aware of, it minimizes too greatly the role of metrical rhythms in some


music, particularly when applied to the chanson. It is true that the mensural sign did not control or determine rhythmic pulsation—"it just maintained the even pulsation of beats." Rhythmic accents are determined by other elements. They may occur more or less regularly and may correspond with or vary from the metrical continuum, but they are never subject to it. The question to be asked, then, is not the extent to which the mensuration affects the rhythm, but rather the extent to which groupings are regular and therefore correspond with the metrical beat, or are irregular and vary from it. In approaching this question, however, it is necessary to examine those accentual elements that do provide rhythmic pulsation in sixteenth-century style and, of course, particularly in the chansons of Pervenage.

Accents are designated harmonic, agogic, melodic, or textual, depending on the contributing element. Often these accents complement each other, laying stress on the same notes. While one of the four, harmonic accent, ties the whole voice complex together, the other three affect voice parts only individually and contribute to the rhythmic independence of voices that is identified with the contrapuntal style. Harmony provides rhythmic pulsations essentially in two ways: by harmonic change and by dissonance placement. Dissonance placement is the only accentual element that coincides directly with metrical beats. Although, as was stated earlier, suspensions may occur on any beat (where one beat = one minim) in either C or G, some essential distinctions appear in this usage. Suspension dissonances on odd beats may have a duration of either a minim or a semiminim; those forming a dissonance
on even beats may only last for a semiminim. Thus, the same dissonance pattern occurs on two different scales; the old dissonance rules are applied now in diminution, as illustrated below:

\[
\begin{array}{ccccccc}
\text{beats:} & 3 & 4 & 1 & 2 & 3 & 4 & 1 \\
\text{note values:} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} \\
\text{dissonances:} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} \\
\text{note values:} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} \\
\text{dissonances:} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow} & \overset{*}{\downarrow}
\end{array}
\]

The longer dissonance, of course, yields greater stress and creates stronger beats. Inevitably, suspensions give a sense of the metrical organization of a passage by providing stress at regular time intervals.

The other harmonic factor contributing to rhythm, harmonic change, varies greatly in regularity from phrase to phrase. In the following progression of harmonies from a contrapuntal passage in chanson II:8 (mm. 11-17), for instance, harmonic changes occur with every two beats of the mensuration:

\[
A - | D - G - | C - F - | a - e - | G - D - | F - C - | F -
\]

The final section of this piece, as well as of many others, consists of animated harmonic writing on two chords that alternate with every beat, dominant and tonic. Harmonic progression is not always so metrically oriented. Changes may occur on an even beat as well as on an odd one, or may occur on an even beat and hold through an odd beat. Generally, though, harmonies which last for two or more beats begin more often on odd beats than on even. The rhythmic strength of any harmonic change depends on the harmonic strength of the progression. Root movement up by a fourth with a leading tone furnishes greater stress, for example,
than movement in either direction by a third. Particularly at cadences, but to some degree throughout, the strongest harmonic progressions coincide with the duple beat pattern of the metrical framework.

Agogic accents result from the longer duration of certain notes in a given phrase. A semibreve in the midst of a phrase of minims provides stress merely by virtue of its length. Agogic accents function as the primary determinants for the rhythm of individual melodic lines and, thus, are the source of rhythmic conflict, or irregularity, between voice parts. To illustrate this, the superius and bassus of a passage in chanson II:9, *Je suis tellement amoureux*, are shown with indications of the binary and ternary groupings formed by agogic accents in Example 62. Although all voices in the chansons are irregular in their grouping to a certain extent, the voice most likely to approach metrical regularity is the bassus. The reason for this probably lies in its function as a stable element against which other voices can make dissonances. If this might be termed a concession to metrical organization, so might also the use of some agogic accents. One also finds, for instance, that phrases that have as their first note a semibreve begin most often on an odd, or strong, beat; phrases beginning with the characteristic pick-up of three minims almost invariably begin on a

Example 62. II:9, mm. 6-10; superius and bassus only
Example 63. III:10, mm. 21-24

Textual accents function in very close relation to agogic accents. The structure of French poetry will be dealt with more fully in a later chapter. It will suffice to note here that the last syllable of each word group receives an accent unless it is a feminine ending, in which case the penultimate syllable receives the accent. Normally, then, a masculine ending of a phrase is set with larger note values and almost always falls on a strong beat of a measure. The last syllable of a feminine ending, in contrast to what one would expect, is as likely to fall on a strong beat as on a weak beat. Both possibilities are illustrated here with two passages from the same chanson, III:15: the three lines for each give the words, their accent pattern, and the rhythmic values of the music with bar lines (both passages are chordal).

In the first phrase the feminine ending falls on a strong beat, in the second it falls on a weak beat:
When the feminine ending falls on a strong beat, as in the first instance (from mm. 12-13), it is likely to be accompanied by a harmonic change. If it falls on a weak beat, as in the second (from mm. 35-36), the harmonic change usually occurs instead with the penultimate syllable.

In both lines of the illustration, agogic accents complement the textual accents. This is a practiceavernage generally followed in setting texts of the chansons. With the exception of the initial and final syllables of a phrase, syllables receiving a stress, such as the last accented syllable of each hemistich, are set with larger values, in this case minims: en-co-re, jou-is-san-ce, fort, and ten-te. Unaccented syllables are set with smaller values, here semiminims. Avernage follows this practice even when not using a declamatory syllabic style. Another verse in the same chanson (III:15) receives two different settings in the superius, of which only the first is syllabic, but both stress agogically the same syllables (Example 64). In many passages, as in the settings of the two lines at the top of the page, only two note values are employed—minims and semiminims—and all voices move together homorhythmically. The resulting musical effect resembles the musique mesurée of the French composers LeJeune, Mauduit,
and their confrères. Whether Pevernage wrote under the influence of their music or arrived at his declamatory style independently is uncertain, but he undoubtedly had some exposure to the compositions of these men.

The remaining source of rhythmic stress to be discussed is melodic contour. Although melodic motion may create points of stress by itself, in most cases these coincide with accents created by other means. Higher pitches, especially when arrived at by skip, carry the greatest weight in a melodic line. When coinciding with an agogic or textual accent or both, a high pitch serves as a reinforcement. In the opening subject of *Resveillez vous* (I:14) the highest pitch, $f''$, falls on the final syllable of the initial hemistich, which already has a larger rhythmic value than the preceding notes (Example 65). The melodic stress, therefore, reinforces that already created by note values and text. Similarly, unchanging pitches carry less weight than
changing ones. By changing pitch for the accented syllable and retaining the same pitch for the unaccented final syllable of "fidelle" in Example 65, Fevernage is able to underline the feminine ending of the word. By the same token, the change of pitch in the motive in Example 66, even though descending, strengthens the agogic and textual accents on "offenser."

Example 66. I:13, mm. 56-58, superius

Que d'offenser, Que d'offenser, Que d'offenser;

Special Rhythmic Patterns

Several rhythmic configurations stand out for their special character or for the frequency of their appearance. One of these, the so-called "motto-beginning," consists of a semibreve followed by two minimis \( \underline{\text{d}} \underline{\text{d}} \underline{\text{d}} \) or in diminished form a minim and two semiminims \( \underline{\text{d}} \underline{\text{d}} \underline{\text{d}} \). The figure may or may not include a change of pitch. It had been associated with the chanson since the 1530s, and Fevernage, like others throughout the century, used this rhythm at the beginning of a large number of his chansons. He used it to begin phrases in the interior of his chansons as well, although here a variant form, the triple anacrusis, was often substituted for it. Reese notes that the original rhythmic
figure "with occasional exceptions ... introduces a narrative chanson, recounting some gay anecdote." Einstein concurs and even dubs it "narrative rhythm." Fevernage used the figure for a variety of texts, however, not just for narrative ones. In fact, the pattern is notably lacking from such narrative chansons as Susanne un jour (I:13, Joseph requis (I:11-12), and Lucrece un jour (II:20-21). The basis for such a rhythmic figure and the reason for its pervasiveness in chanson literature lies in textual structure. Both of the most frequently used verse patterns, the huitain and the dixain, commonly have an initial hemistich of four syllables. Since the last syllable of any textual group bears the stress, the four syllables dictate a pattern of four notes, of which the last must be stressed and therefore usually falls on a strong beat:

J J J J J | d

A-mour vray-ment (est une maladie)

If a composer wishes to begin on the first beat of a duple mensuration, as he normally would for the initial statement, he logically increases the value of the first note:

---

8 Reese, Music in the Renaissance, p. 293.

9 Alfred Einstein, "Narrative Rhythm in the madrigal," The Musical Quarterly, XXIX (1943), 475-84.

10 Crequillon likewise used the motto beginning for all types of texts, "regardless of mood or narrative setting." Robert Trotter, "The Franco-Flemish Chansons of Thomas Crequillon" (PhD. dissertation, University of Southern California, 1957), p. 99.
A-mour vray-ment

The figure usually occurs in white-note style with these note values, while in black-note style diminished values are used.

A second rhythmic device deserving special consideration for its role in the chansons is syncopation. Although syncopation is not uncommon in Pevernage's chanson style, particularly in individual voices of a contrapuntal texture, two specific uses of it stand out. One has already been mentioned in the earlier discussion of polyphonic textural types: this is the extended syncopation of one or two voice parts against others carrying the same melodic line. Here, of course, the syncopation continues throughout the phrase. The other special use of syncopation is found in many declamatory homorhythmic passages where the text is set to minims and semiminims. In that context a single syncopated note \( \frac{1}{4} \frac{1}{4} \frac{1}{4} \) produces a triple group if the performer stresses the larger note value. But since the pattern is always preceded by a minim, it produces two triple groups: \( \frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4} \frac{1}{4} \). In many phrases the effect in the surrounding context is the alternation of 6-8 and 3-4 (see Example 67). Thus, what appears in modern transcriptions with bar lines to be syncopation is in reality a shift to triple metrical rhythm. This is particularly true when the pattern is extended, as in Example 68, where four triple groups occur consecutively. Clearly, textual rhythm serves as the basis for these patterns, with stressed syllables receiving the larger note values.

The practice further intimates some knowledge of the techniques of
musique mesurée.

Triple patterns actually notated as such by coloration appear in only two of the chansons. In *Si mon coeur* (II:18) the last section (two verses of text) is repeated in its entirety but with a slight rhythmic change. The first of the two verses appears in measures 23-26
with dotted rhythms and syncopation (Example 69a). When it reappears in measures 32-26, its rhythm is changed to triple by means of coloration, even though the harmonies and pitch lines remain essentially the same (Example 69b). Juxtaposition of these two settings of the same line of text seems to confirm the contention that the composer saw syncopation as a device to produce triple rhythms. The other passage

Example 69. a. II:18, mm. 23-26
   b. II:18, mm. 32-36
in which triple rhythm is actually notated appears in *Haste le pas* (IV:9) the second *partie* of *La nuit le jour*. Here, however, the black notes are breves and semibreves, and thus the triple pattern moves quite slowly. The phrase appears twice; the second appearance is given in Example 70 to show the transition back to duple rhythm. With the coloration of the notes in this passage Pevernage obviously intended to illustrate graphically the sense of the words. It is the only instance of "eye-music" in the chansons.

**Example 70. IV:9, mm. 14-17**

Overall, Pevernage's chansons display a tremendous variety of rhythmic writing. The contrast between black-note and white-note styles, which is essentially a contrast in tempo of rhythmic activity provides the basis for many formal divisions. The alternation of
regular and irregular rhythms, rapid and slow harmonic rhythm, and square and syncopated patterns all function intimately with other musical elements in achieving a unified expression and declamation of the text.
Like musical style, musical form in the Renaissance chanson bears an extremely close relationship to the text. The poetic structure of the text determines to a great extent the formal development of the music through the length of its verses and strophes and through its accent patterns. Thus, an examination of poetic structure in the poems selected by Pevernage is necessary not merely as an indication of the composer's preferences but as a basis for an examination of his musical forms. Although it is not the purpose of this chapter to explain French poetic structure, a minimal amount of general description will be necessary to show its effect on the music.¹

Strophes and Verses

Throughout the development of the chanson, composers followed poets in favoring certain types of strophes. From 1520 to 1550 the ideal poetic forms were quatrains or huitains with verses of eight or ten syllables, and thus these strophes were the ones most frequently set to music. The sixain and dizain became more common in mid-century; strophes with an odd number of lines, however, were never very popular. Since to a certain extent the length of a musical composition depends on the length of its text, it is significant that composers avoided many of the longer strophes of the second half of the century, with the exception of the fourteen-line sonnet. The longer strophes never really achieved popularity among poets either. Kastner claims that "generally speaking the strophe does not contain more than 12 lines, although strophes of 14, 15, 16, 17, 18, 19, and 20 lines can be found in the works of Ronsard."²

All strophes of five lines or more exhibit what has been termed the règle des repos intérieurs.³ Although the rule was fashioned by Malherbe (1555-1628), its principle applies to most strophes written before this time also. According to this rule, a pause—a strophic caesura—occurs somewhere in the middle of every strophe: in the quintain, for example, it occurs after the third line and in the

²Kastner, French Versification, p. 163.
³Ibid., pp. 159-60.
huitain after the fourth. This strophic caesure is usually accompanied
by a slight turn in the thought. As a strong point of articulation in
the poem, it would seem to require strong musical articulation as
well, perhaps a cadence followed by a rest; but Pevernage rarely
treated it that way in his settings of entire strophes. He, as well
as other composers, did take advantage of the opportunity to break off
an initial group of lines from a longer strophe to produce a shorter
text. Thus, many of the strophes used in the chansons are determined
not by the poet but by the composer. One such "composer-determined"
strph is found in chanson III:11, Pour faire qu'une affection, for
which Pevernage detached the first four lines from a lengthy poem by
Desportes and set them as a self-contained quatrain. Similarly Pever­
nage selected only the first four lines of Marot's eight-line epigram
Quand je vous aime. The composer's extraction of the first fourteen
lines from Marot's elegy Ton gentil coeur, which totals ninety-eight
verses, is unusual in that he skips two, the sixth and the seventh. And in all of the settings of rondeaux Pevernage followed the commonly
accepted practice of taking only the initial five verses.

Pevernage's preference for quatrains, sixains, and huitains--
either in the poet's original length or his own truncations--greatly

4 The complete poems for each of the examples cited can be found
respectively in the following poetic editions: Philippe Desportes,
Les amours d'Hippolyte, ed. by Victor E. Graham (Geneva: Librairie Droz,
1960), p. 155; Clément Marot, Les Epigrammes, ed. by C. A. Mayer
Clément Marot, Oeuvres lyriques, ed. by C. A. Mayer (London: University
exceeded his liking for any other strophe. They account respectively for thirty, twenty-seven, and twenty-two of the pieces, if separate parties are counted as individual units. The dizain follows next in frequency, appearing in nine pieces. Except for the quintain, Pevernage rarely set strophes with an odd number of lines. He used only one septain and one highly irregular stanza of eleven verses (I:17).

The relatively large number of quintains—eight of the chansons—results from Pevernage's frequent choice of rondeaux for texts. Only one quintain, in fact, is not a rondeau, O Seigneur Dieu mon esperance (I:8). For the first two parties of the Epitaphe de Christofle Plantin, a sixain is divided in half, but the resulting three-line groups do not constitute real strophes, since they are interdependent in rhyme.6

As has been noted elsewhere, sixteen of the Pevernage chansons are pièces liées, that is, pieces of two or more parties. The divisions of the text commonly follow the strophic divisions of the original poem: the composer set each of the strophes in a separate partie. Often it is only the first two or three of a series of strophes that are chosen. Never is a second strophe set to the same music as the first. For many of the pièces liées Pevernage created his own strophes out of the poet's single, longer strophe. Cos deux yeux bruns (III: 7-8), for example, consists of two quatrains that constituted the

5 Each partie of a pièce liée must be counted, because different parties of the same chanson often differ in strophe length.

6 As Kastner states, "For a tercet to constitute a real strophe it is necessary that the three rimes . . . be identical." French Versification, p. 166.
initial huitain of Ronsard’s sonnet. Likewise, the two tercets of the epitaph for Plantin, mentioned above, undoubtedly constituted a sixain. Trotter’s suggestion that "this type of double chanson seems to be limited to the Northern composers" is only partially true. While French composers, with the exception of Le Jeune and perhaps a few others, did avoid dividing chansons and labeling the second partie as reponse, suite, or 2. partie, they achieved the same result in a different way. The strongest strophic caesuras are often accompanied by a full cadence of all voices, occasionally even with a longe in all voices followed by a rest. By treating strophic caesuras in this way, Bertrand, for example, achieved the same effect as Northern composers in setting Ronsard sonnets.

The lines, or verses, that constitute a strophe of French poetry receive their names according to the number of syllables they contain. One speaks of octosyllabic, heptasyllabic, and decasyllabic


10The rules for scansion are discussed thoroughly in the first chapter of Kastner, French Versification.
verses for lines of eight, seven, and ten syllables respectively. While an unaccented syllable at the end of a verse—the "feminine ending"—is not counted when scanning French poetry, it cannot be ignored in a discussion of the musical texts, since it is always provided with a note. Thus, although the following quatrains is considered to be octosyllabic throughout, a composer would treat the first and third verses as having nine syllables:

S\textsc{c}avez-vous ce que je desire  
Pour loyer de ma fermeté?  
Que vous puissiez voir mon martyr  
Comme je voy vostre beauté.  
\hspace{1em} (II:4; Desportes)

In order to indicate these feminine endings and yet show the original structure of the poet's verse, the conventional method of indicating feminine endings with a prime sign will serve here. The strophe above would then be represented 8'88'8 rather than 9898.

Lines, like strophes, are usually punctuated by a caesura, a pause following the accent somewhere in the middle. The length of the resulting hemistichs depends largely on the length of the original line. The standard division of an octosyllabic line, for example, occurs after the fourth syllable, dividing the line into two four-syllable hemistichs. Some octosyllabic lines, however, have a caesura after the third or fifth syllable, and others have no caesura at all. Although other patterns for division of the decasyllabic line can be found, the most common is 4 + 6, a pattern whose irregularity is eminently suitable to music because of its quick movement to the first accent and slightly extended flow to the second. The Alexandrine, or dodecasyllabic line,
usually breaks down into two groups of six syllables or three groups of four.

The popularity of the decasyllabic and octosyllabic lines, particularly the former because of its less regular rhythms, is easily understandable. These lines had predominated in both poetry and musical settings since the fourteenth century. In Pevernage's chansons also the decasyllabic line receives the greatest attention, accounting for nearly half (40) of the pieces with isometric strophes—that is, strophes consisting of a single measure throughout. The octosyllabic line follows with twenty-three. Until Ronsard and the poets of the Pléiade reinstated the long-neglected Alexandrine of the medieval epic in their own poetry, especially the sonnets, and, in fact, "imposed it as the French verse par excellence,"11 composers had little occasion to write music to this verse. From the musician's standpoint, it is a somewhat awkward and long-breathed line, not ideally suited to musical setting; yet composers did not shy away from it when their contemporaries began writing it more often in their poetry. Pevernage set fifteen strophes of dodecasyllabic verse. Only two other types of lines are found in isometric strophes set by Pevernage: five use the heptasyllabic line, which also reached the peak of its popularity among the Pléiade poets, and three use the even shorter hexasyllabic line.

Twenty of the strophes (12 chansons) set by Pevernage are

11Kastner, French Versification, p. 148.
heterometric, although some of these may be modifications by the
composer of originally isometric strophes. They consist of the follow-
ing combinations of verses:

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<td>I:14</td>
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<td>I:16-17</td>
<td>1st strophe: 8 6' 8 6' 6' 6' 6' 6' 6' 6' 6' 6'</td>
<td>2nd strophe: 6' 6' 6' 6' 6' 6' 6' 6' 6' 6' 6' 6'</td>
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<td>II:1-3</td>
<td>each strophe: 10' 10' 6 10' 10' 6</td>
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<td>II:23</td>
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<td>III:16-21</td>
<td>each strophe: 6' 6 6' 6 4 6' 4 6'</td>
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<td>IV:19</td>
<td>10' 10' 10' 10' 6' 6' 6' 6' 10' 10'</td>
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<td>IV:25</td>
<td>4 3 8' 4 3 8' 10 10' 6 10'</td>
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<td>IV:26</td>
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According to André Verchaly, composers of the early seventeenth century
seem to have preferred heterometric strophes, so the relatively large
number in the works of Févernage may perhaps be seen as part of a
trend. The irregularity of some of the heterometric verses repre-
sented above, however, was not part of the poet's original conception.
Individual lines lost or gained a syllable in the musical setting.
Marot's Je suis aymé, for example, is octosyllabic throughout:13

12 André Verchaly, "Desportes et la musique," Annales musicologi-
ques, II (1954), 285.
Je suis aimé de la plus belle
Qui soit vivant dessous les cieux,
Encontre tous faux envieux
Je la soustendray estre telle.

(III:4)

In Pevernage's setting of the poem, however, the second verse contains only six syllables: "Qui soit dessus les cieux." In his setting of the same poet's chanson Si je vy en peine (IV:7), an extra syllable is interpolated in the first verse:

Marot: Si je vy en pein' et langueur
Pevernage: Si je vy en pein' et en langueur

The pattern of the original strophe, while still heterometric, is then a more regular 8 6' 8 6'. Two other chansons which suggest similar alteration of an originally isometric strophe are II:23 and III:1. Although no poetic edition of these anonymous poems exists, it is not difficult to suggest additional syllables to fill out the deficient lines. For the highly irregular and unusual pattern of chanson I:17 no satisfactory explanation can be provided. Whether the composer relied on faulty copies of these poems or altered them himself to fit his purposes cannot be answered conclusively, the latter seems a more likely possibility.14

Verse length and caesura placement play an obvious role in determining the structure of the musical phrase, particularly in syllabic passages. Normally grammatical units and lines coincide, and

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14 Other textual alterations can be found by comparing Pevernage texts with available editions of poetry, but in most cases the alterations do not affect the structure of the verse.
thus each line can be treated as a musical unit, separated from the succeeding line by either a rest, a cadence, or a stylistic change. Deviations from this normal procedure of French verse directly affect the phrase structure of the music. One such deviation is enjambment, the continuation of the grammatical sense of one line into the next, extending at least up to the first caesura. Enjambment occurs in the following lines from chanson IV:10:

Vous estes cil qui pouvez subvenir
Facilement à mon cas et affaire,

In Feverynage's setting the continuation is reflected in the music: the pulsation of minims continues through "facilement" and the contratenor (third voice from top) even has the last syllable of "subvenir" on a syncopated note (Example 71). Texture, rhythm, and even melodic motives serve to unite "facilement" with the preceding line; they change only

Example 71. IV:10, mm. 10-13
after the caesura. 15

Poetic Forms and Genres

Of all the forms and genres of poetry used by Perennage for
texts--ballade, rondeau, epigram, chanson, Psalm versification, elegy,
and sonnet--only three follow standard patterns that directly influence
musical form. These are the rondeau, the ballade, and the sonnet.
All of the others are either free in form and thus may perhaps better
be called genres than forms, or else are represented only incompletely
in Perennage's settings. He, like other composers, sometimes selected
only the first few lines of a poem. In these cases, it is obvious
that the original poetic form could have no affect on the musical
setting.

Even those genres that do constitute specific forms in French
poetry are treated in a way that practically nullifies the effect of
the poetic structure on the music. The rondeau, as one of the formes
fixes used by poets and composers for several centuries, constituted a
strict and elaborate pattern of three or more sections, each concluding
with a refrain. Several variations of the rondeau persisted among the
grandes Rhetoriqueurs of the early sixteenth century, and, in fact, it
was Clément Marot, the poet who marks the transition out of that
tradition, who carried the form to perfection and at the same time

15Another instance occurs in chanson IV:5 with the words "... me retirer/ De la terre d'Egypte."
"au point d'en faire un véhicule pour la libre expression poétique." 16

By this time the rondeau was already considered old fashioned. Almost all of Marot's sixty-four rondeaux are products of his youth and appeared in L'Adolescence clementine of 1532. Yet the lightness and free spirit that characterize his chansons pervade the more stylized rondeaux also, and it was undoubtedly this aspect that made them appealing to a composer even of the second half of the century.

Furthermore, Pevernage, like other sixteenth-century composers, ignored the formal demands of the rondeau. The standard form used by Marot was the rondeau double, which has thirteen rhymed lines and repeats the beginning as a refrain: aabba aabR aabbaR. Composers set only the initial quintain. They could treat this strophe just as they would a Marot chanson. Although differences of style and subject remain between the two from a literary standpoint, 17 to the musician the rondeau is essentially a five-line chanson.

The other text in a forme fixe set by Pevernage is the Marot ballade, Chant de may. Conforming to one of the standard variations of the ballade format, this poem consists of three strophes, all huitains, followed by the envoy of four lines. The rhyme accords with the usual pattern:

 strophes: ababbabc envoy: bcbc


As in all ballades the final verse of each strophe is the same: "Louez le nom du Createur!" The presence of a refrain at the end of each strophe places some formal obligation on the composer, but Fenervage approached this most freely, returning only with melodic material rather than the entire texture at the close of each of his three parties. The omission of the four-line envoy from his setting shows again Fenervage's reluctance to accept the structural dictates of poetic forms. He set the ballade essentially as a chanson of three strophes.

Unlike the rondeau and ballade, the sonnet was a form used by poets of Fenervage's day. The formal implications of the sonnet for music come from both the verse pattern and the strophic construction. The sonnet consists of fourteen verses, usually Alexandrines. A strong caesura occurs at the end of the eighth verse and a lighter one at the end of the fourth, producing two quatrains followed by a sixain. Of the five sonnets set by the composer, however, only two are treated alike. Chansons III:5-6 and IV:4-5 are both pièces liées, the sonnet in each case being divided into a huitain and a sixain. In a third sonnet, the two-voice Deux que le trait d'Amour (Bicinia), the huitain is separated into its two constituent quatrains, forming a chanson of three parties. Ronsard's Ces deux yeux bruns (III:7-8) also has a divided huitain, but since the sixain that follows is omitted from the musical setting, the sonnet's structure has little meaning for the musical form. All fourteen verses of the remaining sonnet, Je porte tes couleurs (IV:16), are treated in a single piece, although strong cadences articulate the strophic caesuras. This approach resembles
that of most French composers.

The dialogue can better be labeled a genre than a form. Yet, certain aspects of the poetic dialogue carry strong implications for the composer. This is particularly the case with the Desportes dialogue set by Pevernage in Book IV, Que ferez vous (No. 23-24). Constructed of a series of rhyming couplets alternating between two speakers, this poem constitutes the longest text set by Pevernage. Like Lassus and other contemporaries setting dialogues to music, Pevernage gave the parts of each of the speakers to separate groups of voices. The form of the musical setting therefore follows that of the poem. It consists of a series of sections of nearly equal length, each comprising a couplet of text, alternating between the two choirs. Only at the end of each partie do the two groups join to provide a satisfactory close.

Textual Structure and Musical Form

Several questions concerning the implications of textual structure for musical form remain to be approached. One of these concerns the effect of the text on the length of a composition. One might expect that the length of a strophe and the measure of a line would dictate the length of a musical composition, assuming that Pevernage's style is fairly consistent. To some degree this is the case. The length of the chansons or individual parties in the case of pièces liées ranges from a mere twenty-one to seventy-one measures in transcription, with the majority falling between thirty and fifty measures.
The longest piece is the setting of an entire sonnet in one partie. Although other long texts could have been treated thus, Pevernage usually preferred to break them down into several parties. Another sonnet, chanson III:5-6, for example, consists of two parties of thirty-seven measures each. Actually, however, the length of a composition depends as much on the rhythmic style, texture, and the amount of repetition as on text length. In chanson III:2 the composer stretched a single Alexandrine couplet to thirty-one measures; the five decasyllabic lines of IV:10, in contrast, only required twenty-seven.

The recurrence of words within a text, especially when it plays a structural role in the poetry, affects the musical form in a very direct way. Pevernage almost always underscored textual recurrences with a return of melodic motives and texture similar to those used for the initial setting of the word or phrase. The quatrain Vous qui goutez d'amour (II:5) consists of two couplets of parallel wording:

Vous qui goutez d'amour le doux contentement
Chantez, qu'il n'est rien tel que l'estat d'un amant;
Vous qui la liberté pour desais' avez prise,
Chantez, qu'il n'est rien tel que garder sa franchise.

The parallel structure is reflected in the music. The first and third verses have the same texture, homorhythmic declamation of the text on minims, and the material at the opening of the fourth verse resembles that of the second. Both times "chantez" is set with melodic flourishes, although different, in a contrapuntal texture that contrasts markedly with the chordal declamation of the preceding phrases (see Example 72). The melodic material in both cases differs enough to prevent one from
Example 72. a. II:5, mm. 6-8
b. II:5, mm. 19-21

calling it an abab form, however. Another quatrain with parallel
construction, Marot's epigram Quand je vous aime (IV:22), receives
similar musical treatment. Its structure is the same as that of Vous
qui goutez d'amour:

Quand je vous aime ardentement,
Vostre beaute tout autre efface;  
Quand je vous aime froidement,
Vostre beaute fond comme glace.
The phrases "Quand je vous aime" and "Vostre beauté" return with nearly unchanged musical treatment; the same rhythms and melodic motives recur (see Volume II). Using a letter for each hemistich, one might outline the form: ab cd ae cf. The melodic return for the refrain at the end of each strophe in the Chant de may has already been mentioned. In addition, the second partie of Pevernage's setting contains an exact repetition of the music of the first two lines for the third and fourth lines, producing the AAB pattern associated with the older ballade.

This formal characteristic is absent from the other two parties. Its basis in the second partie can be found in the parallelism of the text, the opening four lines of which read:

Les servans d'amours furieux  
Parlent de l'amour vain et dure,  
Ou vous, vrays amans curieux  
Parlez de l'amour sans laidure.

These are instances in which textual repetition sets up a parallel that directly affects the musical form. It should be noted, however, that Pevernage did not consistently follow the formal demands of the texts. One instance seems so disturbing that it should not go unmentioned. The text for the piece in honor of Charles the Bold (IV:13-15) consists clearly of two parts, of which the first is written in the nature of a tombstone epitaph:

O viateur qui par oy passe,  
Arreste toy, ne vois te pas ce  
Que te requiert desja passe  
Dir au defunct, Sis in pace.

The second part is a biographical commentary written from the point of
view of the deceased himself. When Pevernage divided the larger section into two parties, probably for the sake of formal balance with the short first partie, he broke the strophe after the fourth verse. Although individual parties are usually independent in poetic structure, in this case the grammatical sense of the first four verses depends on the fifth for its completion. Even the rhyme pattern (cdcddeefef) seems to militate against a break at this point:

Ayant couru en diverses provinces,
Par mer, par terre, en poste en autrement,
En furnissant ambassades des Princes,
Y consomant du rien abondamment
Retourné suis en ma maison, Comment?
Recompensé d'un bel Adieu de court,
Dont de regret qu'on me tranchoit du sourd
Tout retiré redressant ma besoingne,
Mort m'a surpris, qui pour le faire court
A cy dessous mis, Charles de Bourgoingne.

Chanson I:11-12, Joseph requis, is in some ways similar. The composer broke this dizain at a secondary strophic caesura after the fourth verse. A stronger caesura occurs two lines later. The rhyme pattern, however, discourages a break at either point:

Joseph requis de femme mariée
Pour s'esjoy d'un corps a plaisir
Fut fort constant de coeur et de pensée,
Craignant du tout en si grand mal perir,
Car nullement n'a voulu obeer,
Ayant de Dieu la crainte pour défence;
Ains resistoit, gardant la consequenceto
Que le peché desplaist au grand Seigneur;
Abandonnant son manteau par science,
Est devenu de l'amour le vainqueur.

Perhaps sensing the unity of the strophe, Pevernage altered his usual practice of separating the parties. Rather than concluding the first
partie with the customary cadential longa and double bar, he wrote a breve followed by a breve rest in all voices, suggesting immediate continuation. The second partie begins with new clef and mensural signs, but it is labeled suite rather than the usual 2. partie. This affects at least a visual concession to the structural unity of the strophe.

Besides parallelisms and strophic subdivisions there are many other ways in which the textual structure affects the music. Since most of these are smaller and less obvious than those considered above, it will be more appropriate to treat them in the discussion of musical form that follows.
CHAPTER VIII

MUSICAL FORM

When composers of the late fifteenth and early sixteenth centuries began to follow the lead of poets in abandoning the **formes fixes**, they opted for simpler forms more appropriate to the simpler poems. Forms of several sections with some repetition, such as ababcde or ababcDD, came into use and retained their popularity into the second half of the century. Less prevalent were forms in which the opening section reappears at the end, such as the abcba structure common in the chansons of Sermisy.¹ For those pieces with no musical recurrence, the technique of supplying each line of text with its own melodic setting, common in the contemporary motet, prevailed. Without strong textual and rhythmic contrasts between phrases, these chansons, though unified, tend to sound much the same throughout. A slightly different concept of musical form took hold in the second half of the century among Northern composers, although it had appeared earlier, particularly

in the works of Josquin. By providing each phrase of text with a distinctive melody, the composer could achieve greater articulation of the form. The result is a series of stylistically unified sections that contrast with surrounding sections.

Although this formal procedure differs markedly from the non-sectional approach common earlier in the century, both are essentially through-composed. Hence, to distinguish between them the sectional forms that result from this newer approach will be referred to as "evolutional." The form evolves as the stylistic elements change with each new line of text, adapting to the new textual ideas. With the acceptance of this formal procedure, composers equipped themselves with a new tool for organizing the settings of longer texts, which before had usually resulted in long, undifferentiated musical forms. Now lines could be grouped in such a way that several would constitute a stylistically unified section. Contrast between successive sections produces a sense of formal design, a sense of shape and movement through the entire composition. Even shorter texts could be given extensive settings. Each hemistich could with repetitions be made to constitute a relatively large section contrasting with settings of the lines preceding and following.

* * *

2 The term has also been used by Robert Trotter in his writings on the chansons of Thomas Crecquillon (see Bibliography).
Structural Delineation

If the evolitional forms of Pevernage's chansons are to be seen as sectional, it must be on the basis of the capacity of certain musical characteristics to delineate the sections--to generate the form. Almost any element may serve the composer as either a separative or connective device, depending on how it is used.

Form-delineation is to some degree achieved by the type and strength of the cadences. Strong cadential separation occurs, for example, when a melodic cadence formula appears in the top voice, the chord roots are in the bass, the harmony progresses from dominant to tonic, and all voices reach the cadence chord simultaneously. If the cadential harmony is held or if a rest precedes the commencement of the subsequent phrase, the separation is made rhythmically stronger. Dissonances, particularly suspensions, preceding the cadence add harmonic strength. Where a composer desires strong separation, he will likely use several of these cadential devices. On the other hand, cadences also assist in the unification of contiguous phrases. Deceptive cadences give a feeling of continuity, an expectation of moving on to a stronger cadential point. Elision of phrases commonly lessens the articulating effect of cadences in contrapuntal passages, but even in basically chordal writing the composer may delay the resolution of one or two voices to weaken a cadence. Overlapping voice parts often come to the ends of phrases at different times, and a specific cadential point
cannot then be discerned.

Of the musical elements that serve to unify or separate successive phrases, textural contrast probably plays the most audible role. Shifts from imitative to chordal texture or between the various chordal textures usually occur with each new verse of text, often with each new hemistich. Rhythm can be used similarly as an element of contrast by shifts from black-note to white-note writing, from syncopated to square rhythms, or from complex to simple rhythms. Both rhythm and texture operate along with harmonic progression in giving a cadence a strong or weak articulating effect. The overlapping entries of imitative texture tend to weaken a cadence, as does the entry of a single voice with a new phrase before the cadence is completed. Continuous rhythmic activity, such as a pulsation of minims through a cadence, robs it of its separative strength even in chordal texture. Changes in voicing often occur with each textual repetition and thus introduce slight articulating contrasts between otherwise identical repetitions of chordal phrases.

Melody is probably the least effective among the musical elements as a separative device. Perhaps contrasts might be set up between conjunct and disjunct melodic motion, but this is not often the case. Melodic features do, however, affect the delineating capacity of a cadence. If a melodic phrase commences with the same pitch that the previous one had just cadenced on and continues with stepwise motion, the effect is unifying. On the other hand, if a large leap follows the
cadence, a stronger sense of delineation results.

Harmony functions in two ways as a form-delineating device. Harmonic rhythm sets up a level of activity that may either continue from phrase to phrase, thus forming a bond between them, or may change abruptly. Although the rate of harmonic change usually shifts with changes in texture, it is not determined by the texture. Both chordal and contrapuntal writing and both black-note and white-note styles can have either slow or rapid rates of harmonic change. Pevernage also uses harmony as a form-delineating device in his progression through different modal centers in a chanson. As a formal device, modal organization usually functions on a larger scale than the other elements; several lines may be united by a common modal center. In chanson I:1, for example, three such modal areas can be distinguished (see Volume II). In the first fourteen measures, which carry the first two verses of the six-line text, the basic mode of transposed Dorian predominates. An authentic cadence on G at measure 14 marks the end of the area. E-flat is then established as modal center with a II-V-I cadence in measure 15, and the next two lines of text are treated with a predominance of E-flat, F, and B-flat harmonies. The setting of the fifth verse moves back to G Dorian through D, and after a series of half cadences on D a strong return to G finally occurs in measure 35. Most of the chansons appear to have at least one area treated in a secondary mode.

Separation or continuity between successive phrases varies in degree, depending on the way in which each of the musical elements is
handled, and usually follows the demands of the text. The strongest articulation is desired at points of strong repose, especially at the strophic caesura. Where the sense and grammatical structure of a line continue through an expected point of repose, the musical elements must produce the strongest sense of continuity. Between these two extremes lies a range of possibilities in which separation must be balanced with continuity. In the opening verse of *Lucre à un jour* (II:20), for example, the second hemistich, "par force violée," necessarily follows from the first and must be connected with it musically (Example 73). Yet they constitute distinct grammatical units; the second hemistich is a participial phrase modifying the first. The piece begins with a point of imitation on two subjects, which both flow leisurely to a simultaneous half cadence in the fourth measure. The cadence shows some separative characteristics—rhythmic unity of most of the voices and completion of the first hemistich in all voices—but also some connective characteristics—continuous rhythmic motion through

Example 73. II:20, mm. 1-5
the I-V# cadence followed immediately by a V#-I progression. The musical continuity here is required by the continuity in the sense of the line, the musical separation by the grammatical structure as well as by the nature of the words. The dramatic character of the second hemistich, "par force violée," makes a continuation of the smooth contrapuntal texture entirely inappropriate. To underscore this contrast the composer shifts suddenly to a strongly rhythmic chordal style to declaim the words with the force they suggest. Looking beyond the internal cadence to the phrase as a whole, one notes a great deal of contrast: stark changes of texture, melodic motion, rhythm, and declamatory style. Here, the substance of the text plays as strong a role as the structure in determining the strength of articulation.

Repetition of textual segments presents no formal problem in contrapuntal texture, since the continuous overlap of entrances and the absence of simultaneous cadences in themselves create a sense of unity even where the motives change their melodic or rhythmic shape. Repetitions in chordal texture must be treated more strictly in order to be heard as a unified section. Fervnage primarily uses minor contrasts of voicing to vary such repetitions. Different voice combinations may be used in each appearance, and commonly the melodic lines move to different voice parts. Thus, while there may be a clear repetition of the entire texture, one has a sense of continual melodic variation (see Example 74). The bass line, however, rarely changes shape in repetitions.

Repetition of the bass, whether in chordal or contrapuntal
texture but particularly in the latter, serves an integrating role in larger sections. Observing this feature in the Lassus chansons, Reese notes that it gives "clarity and pattern to a work whose careful reflection of literary meaning threatens to destroy the musical structure." An additional function of bass repetition when it appears in the final section of a chanson is to provide a sense of termination. A slowing effect results from the cessation of constant change and contrast. In the contrapuntal closing section of chanson I:2, which carries the final hemistich of text, the bass has the same motive six times with only minor variations. At the close of chanson III:15, where the texture is chordal rather than contrapuntal, the final verse of text appears four times. Of the four voices participating in each

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repetition here, only the lowest retains its melodic shape.

Repetition of the bass is only one of the ways in which Pevernage brings a chanson to a close; in combination with it he often uses other devices. Harmonic activity, for example, may either be slowed down or reduced to alternation between only two chords, usually dominant and tonic. Sometimes the last appearance of a phrase in the bass is set to larger note values. Chanson III:14, for example, has breves and semibreves in the bass throughout the entire final section, although the upper voices continue to move in smaller note values. In I:14, the third partie of a pièce liée, this technique is applied to the upper voices as well; the motive that has been appearing in minims and semiminims is repeated in semibreves and minims for its final statement.

Musical Forms and Formal Relationships

The construction predominant in the Pevernage chansons is what has been termed here "evolutional" form. The degree of independence of successive units or the extent to which one grows out of another depends on the syntax and meaning of the poetic line serving as text. Above all, evolutional form follows the text both in construction and substance. Concern for the text constitutes the primary reason for the paucity of repetitive forms in Pevernage's works. A musical setting appropriate to one verse is unlikely to fit the needs of another. Evolutional form probably came to the chanson through the madrigal, in which it had long been the principal method of construction. Chanson composers of the
first half of the century preferred repetitive forms or occasionally, particularly among the Netherlanders, a through-composed form similar to that of the motet. Only when their successors began to look at chanson texts in the way they approached madrigal texts did distinctive settings of each line become necessary.

Only four chansons deviate from this standard principle of construction: Susann' un jour (I:13), Resveillez vous (I:14), Les servans d'amour (I:23), the second partie of the Chant de may, and Soyons plaisans (IV:25). In all four the musical setting of the first two verses of text also serves the third and fourth verses. Two of the pieces, Susanne and the Psalm Resveillez vous, follow the structure of the previously-composed melodies on which they are based; both have the same form: abab/cde.... Lupi's Susanne of 1545, which served as the model for most subsequent settings, including Pevernage's, contains a repeat of the opening phrases of melody for the last lines of text; in his own version, Pevernage retained the formal organization of the cantus firmus bearing tenor but did not repeat the polyphonic setting of the opening lines along with the tenor melody. Although Pevernage repeated the first sections without change in both chansons, he switched parts between the two superius voices for the repetition in the Psalm, thereby giving the singers variety while retaining his construction.

4 Both Susann' un jour and Resveillez vous appear in Volume II of this study.

5 An edition of the Lupi Susanne can be found in Kenneth J. Levy's "'Susanne un jour': The History of a 16th Century Chanson," Annales musicologiques, I (1953), 375-408.
The musical recurrence in *Les servans d'amour* has a different basis; as was shown in the preceding chapter it seems to derive from the common verbal expressions of the first two pairs of verses. The musical repetition at the beginning of *Soyons plaisans* relies on parallel structure rather than on reappearance of certain words. Verses 4-6 parallel the unique structure of verses 1-3; repetition of the music underscores the structure:

*Soyons plaisans*

tous gallans
en delaissant melancholie,

*Buvons d'autant*

en menant
tousjours vie gay' et jolie;

Laissans ennuy, prenons nostre plaisir,
Car en la fin le meilieur nous demeure,
Puis qu'il nous faut partir,
*Soyons plaisans encore demy heure."

The remaining four lines of text receive independent settings, but the reappearance of the initial hemistich in the final verse induces the composer to recall material from the first section. The musical form is as follows:

form: $A\ A\ B\ A'$

melodic motives: $a\ b\ c\ a\ b\ c\ |\ d\ e\ f\ a'$

verses: $1\ 2\ 3\ 4\ 5\ 6\ |\ 7\ 8\ 9\ 10$

Other cases of musical repetition in the Fervernage chansons represent variations of rather than departures from the evolutional principle. Nine chansons have a repeated unit or a repeated double unit

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6It is possible that the final quatrain is deliberately heterometric, but the unexpected hexasyllabic verse "Puis qu'il nous faut partir" may result either from a faulty version of the poem available to the composer or from his intentional alteration.
at the end, but in every case both text and music are involved. If capital letters are used to denote textual as well as musical repetition, the outline of these pieces would be either abcd...ZZ or abcd...XZY.

Repetition of the last section provides an ideal closing device, since it slows down the rate of change and prevents an abrupt ending. Of the nine instances of such repetition four occur at the end of chansons of several parties, where they seem especially appropriate because of the overall length. The final partie of chanson II:1-3, the setting of three strophes of Desportes' Fay que je vive, may be cited as an illustration. Of the thirty-two measures that make up this partie, only eleven are devoted to the first four lines of the six-line strophe. The other two lines alone fill the remaining twenty-one measures: measures 21-29 are an exact repeat of measures 11-19, and a brief extension fills out the remainder. In the second partie of Recherche qui voudra (III:5-6) Revernage repeats only the final verse, but again this section receives far more extensive treatment than any of the others.

La belle Marguerite (IV:11) stands apart from all the others in its construction. Its AbA form follows the structure of the text, in which the first two verses recur after the fourth. The text appears in settings by other composers also, sometimes with the refrain, sometimes in a longer version with no refrain. Since the original poem does

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7Chansons II:3, 9, 18, 21; III:4, 6, 18; IV:18; RM 1.

8See, e.g., Jacobus Clemens non Papa, Opera omnia, ed. by K. Ph. Bernet-Kempers (Rome: American Institute of Musicology, 1952-), X, 82 (a 5) and X, 119 (a 6). Of these two settings the text of the first continues beyond the initial quatrain; the second follows the same pattern as Revernage's.
contain more lines, the shorter version with refrain is probably of the composers' making.

Even where sectional repetition does not occur at the end, Revernaghe usually made the final section longer than earlier ones. He accomplished this by extensive repetition of the final segment of text, but he used motivic rather than sectional repetition to achieve the necessary weight. In Douce liberté (IV:6), for example, the setting of the final verse of the sixain receives ten of the thirty-one measures, but these ten measures consist of continuous repetitions of the hemistichs of the last verse and their musical motives.

Until now the units of evolulutional form have been referred to as sections, with the implication that a section consists of the setting of a single verse of text. Although each verse or even each hemistich usually receives its own distinct setting, several successive verses may be so closely related in thought and spirit that the composer treated them together as a unit. Commonly, for example, the opening verse of a chanson was treated imitatively, the middle verses as a group with various chordal textures, and the final verse with stretto imitation of short motives. By texture, then, the piece falls into three large sections. Of all the elements, texture constitutes the principal means of defining a musical section that includes several lines of text.

The relationship between the parties of the pièces liées deserves special attention. In general, the statements made about form in the chansons apply to these pieces as well: they consist of a series of
evolutional units; the final section or unit usually bears the greatest weight; and higher levels of organization may occur. The constituent parties always use the same basic mode. The first partie of pieces in two parties or the second of those in three usually terminates with a half cadence or else in a secondary mode, and the subsequent partie begins with the same harmony, quickly returning to the primary mode. Occasionally both parties begin and end in the same mode.

In at least three pieces liées melodic similarities or recurrences aid in unifying the parties. The recurrence of the same melodic motive for the three appearances of the refrain in the Chant de mai has already been mentioned in the preceding chapter. In Fay que je vive (II:1-3) the second strophe begins with the same phrase of text as the first, and in setting it the composer appropriately used the same melodic motive but with diminished note values (Example 75a and b). The third partie differs both textually and musically. The Louange to the city of Antwerp (IV:1-3) likewise shows similar melodic material at the beginning of two of its three parties: the first and third. Again the melodic recurrence is prompted by similarity in the texts. Both begin with descending triadic motives, although the settings differ considerably (Example 76a and b).

Form in the polyphonic pieces is dependent to some extent on the nature of polyphonic writing. The frequency of alternation between groups, the amount of echo writing, the length of passages given to each choir, and the placement of passages for both choirs all contribute directly to the listener's sense of structure. A brief comparison of
two such pieces, *Le Rossignol plaisant* (IV:21) and *Quand je vous aime* (IV:22) will illustrate the effect of these factors (both are included in Volume II). Both are for seven voices, but while IV:21 shows a contrast of range between a high and a low group, IV:22 has two groups of similar range. In addition, IV:21 has a huitain for its text, IV:22 only a quatrain. The longer text of No. 21 allows the composer to set
entire lines in one choir without repeating them in the other, and he does this with four of the eight verses. Since each verse is given its own peculiar setting, greater contrast between groups (already present
in the differing ranges) and longer phrases result. The higher voices contain more virtuosic writing than the comparatively simple writing for the lower group. The disposition of the choirs underscores the structure of the eight-line text well. As Table 14 illustrates, the two groups combine into a thicker texture only for the fourth line of each of the constituent quatrains. *Quand je vous aime* shows a quite different structure and use of choral groups. The shorter text induces the composer to use a far greater amount of echo writing and combination of groups. Alteration between groups occurs far more frequently (see Table 15). The continual tossing back and forth of the short four-syllable hemistichs of verses 2 and 4 produces a busyness lacking in IV:21. However, this piece does not depend on disposition of the groups to give it formal coherence. Its text provides a strong enough basis for that: the repetition of words from the first two verses in the third and fourth verses is accompanied by a recurrence of musical material. Nevertheless, Pevernage underscores the bipartite structure

**Table 14. Use of Choirs in Chanson IV:21**

<table>
<thead>
<tr>
<th>Verse</th>
<th>Choir</th>
<th>No. of measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>II</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>I</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>both</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>I, II echo</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>I, II echo</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>I</td>
<td>6</td>
</tr>
<tr>
<td>8</td>
<td>both</td>
<td>12</td>
</tr>
</tbody>
</table>
Table 15. Use of Choirs in Chanson IV,22

<table>
<thead>
<tr>
<th>Verse</th>
<th>Choir</th>
<th>No. of measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I,II,I</td>
<td>4</td>
</tr>
<tr>
<td>2a</td>
<td>II,I,II</td>
<td>9</td>
</tr>
<tr>
<td>b</td>
<td>I&amp;II,I,II,II</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>I,II echo</td>
<td>3</td>
</tr>
<tr>
<td>4a</td>
<td>I,II,I,II</td>
<td>15</td>
</tr>
<tr>
<td>b</td>
<td>I,II,I,II</td>
<td>15</td>
</tr>
</tbody>
</table>

by giving the most weight—in numbers of measures and frequency of repetitions—to the second hemistichs of the second and fourth verses.

Form in Three Selected Chansons

To illustrate Pevernage’s formal organization in specific cases, three chansons have been selected for closer examination: Resveilles vous, Les oyseaux cherchent, and Bon jour mon coeur. All of them are included in Volume II of this study. One of the pieces is a chanson spirituelle, a setting of Psalm 33; the other two are chansons profanes. Two are based on some pre-existent material; one is not. Two have five-voice texture; the other has eight-voice texture. One has highly pictorial writing, the others do not. These three pieces, then, represent many different aspects of Pevernage’s chanson writing.
Resveillez vous, Ps. 33 (I:14)

Marot's versification of Psalm 33 is written in heterometric strophes, the first of which Pevernage used for his text:

Resveillez vous chacun fidelle,
Manez en Dieu joy' orendroit,
Louang' est tresseant' et belle
En la bouche de l'homme droit:
   Sur la douce harpe
   Pendu' en escharpe,
   Le Seigneur louez;
   De lutz, d'espinettes
   Saintes chansonnettes
   A son nom jouez.

The ten-line strophe breaks down clearly into two parts, a quatrains of octosyllabic lines and a sestina of pentasyllabic lines with the rhyme scheme: abab cceded. The structure of the Huguenot melody that served as a basis for Pevernage's melodic material suits the text well. The music for the first two verses is repeated for the third and fourth, verses 5 and 6 are treated identically, and the closing phrase clearly resembles the seventh (Example 77).9

In addition to placing the melody as a cantus firmus in the tenor, Pevernage used it as a source for the melodic material of his other voices as well. Fragments appear in all voices, sometimes without change, sometimes varied slightly, and sometimes resembling the original only remotely. Occasionally the tenor breaks out of its

9The Huguenot melody as shown in Example 77 follows the rhythmic version of Pevernage's tenor. Other rhythmic versions exist and may be found in Pierre Pidoux's Le Psautier huguenot du XVIe siècle, Vol. I (Bâle: Baerenreiter, 1962), pp. 41-42.
cantus firmus role with shorter note values, particularly in the closing section, and participates in the livelier texture of the other voices. The structure of the text and melody are clearly apparent in the polyphonic chanson. The entire setting of the opening double unit (2 verses) is repeated with new text, verses 3 and 4. Verses 5 and 6 form a continuous, unified section with common melodic and rhythmic motives and unchanging texture. The lively black-note writing of the music up to this point gives way to semibreves and minims for the seventh verse but returns immediately afterward. Rhythmically and texturally the setting of verses 8 and 9 appropriately corresponds with that of 5 and 6. The second half of the chanson breaks easily into four sections, the latter two resembling the first two:

form: A A | B C B' C'
Hug. mel.: a b a b c c d e f d'
verses: 8' 8' 8 5' 5' 5 5' 5' 5
rhyme: a b a b c c d e e d
The jubilant nature of the text is reflected not only in the lively texture and rapid pulsation throughout but also in the ranges of the voices and in the lack of dissonance. The voices all lie high and Pevernage uses the fifth voice as a second superius:

- superius: $g' - g''$
- quinta: $f' - g''$
- contratenor: $b^b - b^b*$
- tenor: $g - a'$
- bassus: $d - d'$

Pevernage's use of harmony also accords with the joyful spirit of the text. The first suspension does not appear until measure 15 on the word "harpe," and even after that dissonances are relatively few. *Desveillez vous* illustrates Pevernage's sensitivity to both the structure and the spirit of the text even when formally demanding and non-picturesque materials are used.

**Les oyseaux cherchent** (III:13)

This chanson presents a contrast in every way possible with the setting of Psalm 33. The text is of the opposite extremes: despondent in spirit, full of picturesque imagery, and relatively simple in construction:

```
Les oyseaux cherchent la verdure
Moy je cherch' une sepulture,
Pour voir mon malheur limite;
Vers le cieil ils ont leur volée,
Et mon ame, trop desolée,
N'ayme rien que l'obscurité.
```

Both the choice of the Phrygian mode and the lower tessitura of the
voices reflect the mood of the poem. The ranges of the voices are as follows:

- superius: c' - e''
- contratenor: a - a'
- quinta: c - g'
- tenor: B - g'
- bassus: E - c'

The highly pictorial nature of the text elicits madrigalisms and textural contrasts throughout the chanson. Since the form consists merely of a string of contrasting sections with music appropriate to each of the six verses, a section by section description will be more useful in revealing the structure than a diagram.

1) The first verse of text is set appropriately with a point of imitation in all five voices on a single subject of a light, playful character. Melodic flourishes on "oyseaux" depict the flight of the birds.

2) After a simultaneous cadence of all voices in measure 9 the mood changes abruptly. The sombre contrast of the text is reflected in the low range of the voices (the bass descends to E), the slower movement and a more chordal texture, the conjunct pitch-lines, and the plagal cadence. The single statement of the verse in only three measures underscores the weariness and grief expressed in the words and adds further contrast to the more expansive and lively treatment of the first verse.

3) Freely imitative, the texture here thins out somewhat to three or four voices. The three voices that participate in the cadence
do so together with an authentic cadence on A, but the bassus enters on the same beat with the subject for the next section. Probably the reason the strophic caesura is not marked more strongly here lies in the reluctance of the composer to close a third section in a row with no cadential elision, which would give a too sectional and disunified effect.

4) Again imitative, the setting of the fourth verse contrasts with that of the third in the nature of the melody. While the preceding subject consisted largely of repeated pitches (to illustrate "limité") the subject here is a stepwise ascending line clearly intended to depict the words "Vers le ciel ils ont leur voilée."

5) Again the text presents a contrast as the poet compares the flight of the birds with his own despondency. Descending melodic lines, slower movement, B-flat harmonies (the only ones in the piece), suspensions, and a plagal cadence on C depict his "ame trop desolée."

6) The final, and longest, section moves back to E only gradually, finally cadencing on an E major chord of low notes in all voices. The texture of this last section is thinner, consisting largely of chordal alternation of textual fragments between varying voice groups.

Unlike the Psalm versification, the text of this chanson has an extremely simple structure. The composer was free to concentrate more on the meaning of the text than its form. The result is one of Fenervagne's most madrigal-like chansons.
Bon jour mon coeur (IV:26).

If the presence of the Lassus chanson Un jour l'amant in the fourth book of chansons (IV:27) indicates Pevernage's admiration for that composer and his indebtedness to him as a model, Bon jour mon coeur gives even greater evidence for that claim. For Lassus' four-voice setting of the Ronsard text provided the materials out of which Pevernage constructed an eight-voice parody chanson. In addition to borrowing nearly all of the original material and incorporating it without change, the later composer extended his own version by giving repeated phrases to different groups of voices in polyphonic style, by embellishing and extending melodic lines, and by filling out the texture with new voice parts in certain phrases. The structure, then, follows that of the model closely.

The heterometric strophe of Ronsard's poem contains both decasyllabic and heptasyllabic verses:

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10 The popular Lassus chanson appeared in numerous editions of at least three chanson collections of the sixteenth century. Its earliest publication was in the Sesieme livre de chansons ... par Orlande de lassus (Le Roy and Ballard, 1565). It was clearly one of Lassus' most popular chansons. For other editions in which it appeared see G. Thibault and Louis Perceau, Bibliographie des poésies de P. de Ronsard mises en musique au XVIe siècle (Paris: Librairie E. Droz, 1941). A modern edition of the chanson appears in Orlando di Lasso, Samtliche Werke, ed. by F. X. Haberland and Adolf Sandberger (Leipzig: Breitkopf & Härtel, 1894-1926), XII, 100.

11 I am not aware of any other chansons constructed in this manner in the second half of the century. The parody technique was, of course, used by Protestant composers to produce chansons spirituelles, but for those the music was altered less than the text. See Howard M. Brown, "The Chanson Spirituelle, Jacques Buus, and Parody Technique," Journal of the American Musicological Society, XV (1962), 145-73.
Bon jour mon coeur, bon jour ma douce vie,
Bon jour mon oeil, bon jour ma douce amie;
He bon jour ma toute belle,
Ma mignardise, bon jour,
Mes delices mon amour.
Mon doux printemps, ma douce fleur nouvelle,
Mon doux plaisir, ma douce colombelle,
Mon passereau, ma gente tourterelle,
Bon jour ma douce rebelle.

While Lassus treated each line except the first two as a complete phrase, Pevernage broke the longer lines into the two constituent parts of four and six syllables. The unity provided by the similar settings of the four syllables of each of the decasyllabic lines in the original provides unity for the parody as well. Lassus' setting lacks textual repetition except at the end, where the entire last line is repeated with a different musical setting. Thus, by adding textual repetitions, some with melodic, textural, and rhythmic variation, Pevernage brought the chanson closer to the style of the other chansons in his book.

Lassus' original syllabic homophonic texture throughout the chanson would ill-suit a piece of twice its length. In his repetitions, therefore, Pevernage used the same motives but in a freer chordal texture, with much displacement and overlapping of lines (see mm. 3-6), elided cadences, and even occasional imitation between two or three voices (see mm. 59-61, Bassus and Bassus II).

Since both our edition of the Pevernage chanson and the Sandberger edition of the Lassus piece (see fn. 10) mark off measures of two semibreves in length, a comparative listing of the measures in which each verse is treated in the two pieces will illustrate the proportional relationship between the two (Table 16).
Table 16. Comparison of Measures for Each Verse in Pevernage's and Lassus' Settings of Bon j'our mon cœur.

<table>
<thead>
<tr>
<th>verse</th>
<th>Lassus</th>
<th>Pevernage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1a</td>
<td>1-2</td>
<td>1-5</td>
</tr>
<tr>
<td>b</td>
<td>3-5</td>
<td>5-11</td>
</tr>
<tr>
<td>2a</td>
<td>6-7</td>
<td>12-14</td>
</tr>
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<td>b</td>
<td>8-10</td>
<td>14-20</td>
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<tr>
<td>3</td>
<td>11-12</td>
<td>21-23</td>
</tr>
<tr>
<td>4</td>
<td>13-14</td>
<td>23-26, 29-30</td>
</tr>
<tr>
<td>5</td>
<td>14-16</td>
<td>27-28, 30-34</td>
</tr>
<tr>
<td>6</td>
<td>17-19</td>
<td>(6a) 34-35</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(b) 36-38</td>
</tr>
<tr>
<td>7</td>
<td>19-22</td>
<td>(7a) 38-41</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(b) 41-45</td>
</tr>
<tr>
<td>8</td>
<td>23-25</td>
<td>(8a) 46-47</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(b) 48-53</td>
</tr>
<tr>
<td>9</td>
<td>25-31</td>
<td>53-64</td>
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</tbody>
</table>

Although Pevernage used nearly all of Lassus' material, incorporating Lassus' setting of each phrase of text into the appropriate section, he modified several phrases and changed one entirely. Modification of Lassus' material occurs, for example, with the phrase "Mon doux plaisir." After passing up several appearances of the word "doux" and "douce," Pevernage could not resist his madrigalistic impulses and drew out the word here in the upper voices with leisurely melismas. The bassus maintains the original bass line, however. An even more significant change occurs in the treatment of the second verse. Lassus used the same music for verses 1 and 2, producing a repeated double unit at the beginning of his setting (two hemistichs to each verse: ab ab). Pevernage did not follow his example by repeating his own variation along the same lines. In fact, for the second hemistich of the second
verse, he ignored Lassus' melodic material, consciously avoiding even a varied repeat. The opening format of the parody chanson might be outlined thus: aba'c. Lassus' piece closes with a second setting of the final verse. Pevernage used both settings provided by the model, in spite of his own usual practice of giving each verse only one setting.

By comparison with its earlier model, this last chanson shows the differences between the mid-century and late Netherlandish approaches to form. Through repetitions of text and music, Pevernage transformed a relatively straightforward and continuous setting of the text into a lengthy sectional, or evolutionary, form. Because he was working with preexistent materials and because the text is not very picturesque, the composer was not able to introduce the degree of contrast between sections that he did in some of his other pieces. The correspondence of picturesque texts and more sectional forms in Pevernage's music, moreover, suggests that the impetus for this approach to chanson form came not from the earlier chanson but from the Italian madrigal. Indeed, form was only one of many areas in which the late Netherlandish chanson felt the influence of the madrigal. Others will constitute the subject of the chapter that follows.
CHAPTER IX

RELATIONSHIP OF TEXT AND MUSIC

A predominant concern among composers of secular part songs in the sixteenth century was the relationship between text and music. Although French and Italian composers shared this concern, they approached the problem in essentially different ways. While the French were concerned primarily with the rhythmic relationship between music and text, the Italians concentrated on writing music that would express the emotion and meaning of the words. These two approaches correspond appropriately with the nature of the poetry used for chanson and madrigal texts. Most chanson texts are neither dramatic nor colorful in their imagery and, thus, have few words inviting text painting. Chanson composers made their musical style correspond to the light rhythmic nature of the poetry and of the French language in general rather than to the meaning of a specific text. To be sure, there was some concern for choosing a mode that would complement the overall mood of the words. The preference for Ionian among French composers in the
1530's, for example, reflects their frequent choice of light and gay texts; in contrast, Northern composers generally favored sombre texts and the Dorian mode. But the chanson composer had little reason to be concerned about the expression of individual words and phrases. Italian madrigal composers, on the other hand, worked with a poetic style of colorful imagery, dramatic contrasts, and emotional extremes. Their efforts to mold the music to the text resulted in a corresponding style of sudden contrasts: the emotion or imagery of each phrase of text was expressed in the musical setting. While madrigal composers were also concerned about the relationship of textual and musical rhythms, their concern found expression in a style of writing that stresses the rhythmic flow and contrasts of the entire text more than the accent patterns of individual phrases. In writing both madrigals and chansons, the Netherlands followed to a great extent the respective traditions established by the Italians and French.

The latter part of the century saw a rising predilection for Italian styles and culture in France, nurtured by the Italianate court in Paris of Charles IX and the domineering queen mother, Catherine de Medici. But even earlier in the century French poets had admired and studied Italian poetry, and conscious attempts to imitate the style had appeared in the works of such men as Maurice Scève, Pierre de Ronsard, and Joachim du Bellay. The musical chanson was bound to feel the influence of Italian stylistic ideals as well.
Italian Influence in the Chanson

The French chanson and Italian madrigal maintained their distinctive characters in the first half of the sixteenth century, although some influence in both directions occurred.\(^1\) Influences of the French style on the Italian are perhaps the more obvious. Not only were chansons printed in Italian publications, but they served as models for the instrumental cantone francese. Chanson style affected the madrigal only in minor ways, however, as in the introduction of the dactylic rhythm at the beginning—what Einstein calls "narrative rhythm.\(^2\)

Parisian composers had never completely ignored Italian practices, of course; Janequin and Sermisy each composed a madrigal, and Sandrin published several Italian pieces in French translation.\(^3\) But Italian musical developments received even greater attention among later Netherlands, such as Arcadelt and Lassus, who were not hampered by the nationalistic cultural rivalry that affected the French. Modern musicologists differ considerably in dating the rise and climax of the Italianate vogue among chanson composers. Charles van den Borren states that "it was only during the last thirty years of the century


\(^2\)Alfred Einstein, "Narrative Rhythm in the Madrigal," The Musical Quarterly, XXIX (1943), 475-84.

that the chanson became in many instances practically indistinguishable from the madrigal. 14 Kenneth Levy, in contrast, claims that the influence that began in the fifties reached its peak in the French chanson around 1570-75 and then suddenly diminished, "although some basic characteristics (madrigalisms, especially) remained until the end of the century."5 He notes, however, that in the Northern chanson Italian influence continued to be strong through the end of the century and suggests that this was due to the lack of a cultural basis for opposition.

Italian influence on the chanson is evidenced in many ways. The simple forms popular in the early chanson were abandoned in favor of through-composition, a characteristic of the madrigal. Melodic lines took on a freer shape; preexistent melodies fell out of favor except in isolated cases and were supplanted by newly-composed material. Rhythms became freer also. Black-note writing offered the composer greater opportunities for rhythmic contrast between phrases. Primarily among the Netherlands, but to some extent also among the French, the thicker textures of five, six, seven, or more voices common in madrigal publications began to appear in the chansons. The harmonic innovations and chromaticism of the madrigal also invaded the chanson, but chanson composers did not go to the extremes of the Italians.


All of these elements of Italian influence appear to some extent in the chansons of Fervarge, as has been shown in various other sections of this dissertation. The most obvious influence of the madrigal on the chanson, and the one with which we are particularly concerned in this chapter, is found in the changing relationship between music and text. Chanson composers began to relate musical figures to the words and to underscore expressive or emotional phrases by musical means. The word "madrigalism" generally denotes a whole array of musical devices used to emphasize the words. To make their music more pictorial, of course, composers had to begin searching out more Italianate or "madrigalesque" poetry for their settings. The following strophe from a poem of du Bellay that was set by Lassus⁶ illustrates this colorful and dramatic expression in French poetry:

La nuit froide et sombre  
Couvrant d'obscuré ombre  
La terre et les cieux,  
Aussi doux que miel  
Fait couler du ciel  
Le sommeil aux yeux.

One of several such poems containing expressive contrasts set to music by Fervarge is the anonymous Les oyseaux cherchent:

Les oyseaux cherchent la verdure  
Moy je cherch' une sepulture  
Pour voir mon malheur limite,  
Vers le ciel ils ont leur volée  
Et mon ame trop desolée  
N'ayme rien que l'obscurité.  

(III:13)

⁶Orlando di Lasso, Sämtliche Werke, ed. by F. X. Haberl and Adolf Sandberger (Leipzig: Breitkopf & Hartel, 1894-1926), XII, 34-35. This chanson was first published in 1576.
Another, equally expressive and perhaps more dramatic, is *Comme le Chasseur*:

*Comme le Chasseur va suyvant
La beste qui volle devant
Laissant celle qui se vient rendre;
Ainsi la mort, qui tout destruit,
Chass' après celuy qui la fuit
Et se dedaigne de me prendre.*

It was with poems such as these that composers in effect produced madrigals with French texts.

Madrigal influence in the works of Pevernage's contemporaries varied greatly from composer to composer. Both Guillaume Costeley and his fellow Frenchman Antoine de Bertrand usually limited themselves to four-voice texture, but while Costeley continued to write refined and elegant pieces in the Parisian style, Bertrand adopted some Italian features, particularly in his harmonic writing and in his occasional use of madrigalisms. Le Jeune, along with others, used the thicker texture of the madrigal and also some text painting but concentrated his efforts largely on the purely French, if somewhat artificial, experiment of *musique measurée*. The strongest Italian influence came in the works of composers who also wrote madrigals, that is, the Netherlands. Lassus served as an example to Pevernage, de Monte, Sweelinck, and many others of Northern origin.

* * *
Madrigalisms in the Pevernage Chansons

Although most writers on the subject of text-painting agree that examples are of several different types, they disagree on the classifications. The seventeenth-century writer Joachim Thuringus in his Opusculum bipartitum (1625) arrived at three classifications:

1) *verba affectuum*: "weeping, laughing, rejoicing" and words suggestive of a sound;
2) *verba motus et locorum*: "stand, run, jump, heaven, hell, sky," etc.; and
3) *adverbia temporis, numeri*: "quick, slow, twice."7 J. A. Stellfied distinguishes between *klankkooriet* (tone painting) and *symboliek* (symbolism).8 The definition of word painting in the Harvard Dictionary of Music identifies "two main kinds of direct word painting: imitation of natural sounds (laughing, fanfares, birds) and imitation of physical movements (running, falling, ascending, descending)," both of which may "occur with associated words, such as 'war' (fanfare), 'heaven' (ascent), 'death' (fall)."9 And finally, Trotter distinguishes depiction of literal and emotional meaning.10

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Most writers seem to accept a distinction between musical expression of emotion-denoting words (sadness, weeping, etc.) and emotion-evoking words (death, tomb, etc.) on the one hand and musical depiction of a word's literal meaning (high, low, etc.) on the other; this distinction offers a basis on which to proceed in this discussion. Outside of these two groups there remain instances of text painting that might be called symbolic, since the music depicts related sounds or ideas rather than the words themselves.

For text painting of emotion-related words Pevernage almost invariably uses harmonic devices, although the harmonies are usually accompanied by a suitable polyphonic texture. A device that appears with surprising consistency for the expression of words of sadness is the movement to "flat harmonies" (that is, either B-flat or E-flat) and harmonies with lowered thirds (for example, flatted third for C minor), either for several beats or merely a single chord. In *Si le souffrir* (II:15), which is in Ionian on F, a movement to E-flat on the words "tousjours douloir" lasts through the subsequent phrase "Je tiens qu'il n'est mort plus facheuse." Flat harmonies appear with most occurrences of the word "douloir" and on the word "mort"; B-flat and E-flat harmonies dominate the section (Example 78). In *Sur tous regretz* (III:14) a single B-flat chord appears with the root in the outer voices on the words "plus piteux pleure." The piece is in Phrygian on E and hence the presence of a B-flat harmony is unusual, especially when extended for the length of a breve (Example 79). The words pleure, mort, piteux, trist, and douloir are the ones most commonly treated with flat harmonies,
but others, such as peine, passion, penitence, and pêché, receive the same treatment. The device appears not to be related to specific modes, since it occurs in pieces in all modes. However, in the transposed modes, where the B is already flat, the E is often flatted for expressive words; in the untransposed modes B-flat usually serves the purpose. One is led to suspect that the presence of the flat is at least in some cases intended for the eye as much as for the ear. In Veus les ennuis
(1:25), where B-flat harmonies accompany the words "trist' entendement" in a phrase that begins on an F major chord and cadences V-I on a D minor one, the ear would notice nothing particularly expressive about the harmonies; only the eye would realize that a flat is being sung, but this in turn might serve as a stimulus to the ear. The association the composer intends with this device is undoubtedly one of darkness—a flatted pitch or a flat harmony in context is generally considered to have a darker sound than the brighter sharped pitches or harmonies using them. Support for this suggestion comes from the setting of the words "attristez [cast a gloom on] vos chansons" in the Epitaphe de Christofle Plantin (1:26), where flat harmonies and lowered thirds predominate.

According to the accepted method of determining modes, this piece is in Aeolian on D, but perhaps it should rather be thought of as Dorian; because of the nature of the text, the need for B-flat is so pervasive that it was probably thought more practical to put it in a key signature.
than to mark it in each case. Furthermore, transposed Aeolian is otherwise not used by the composer.

Devernage does not ignore traditional devices to heighten the emotional effect of words evoking sadness. Common among these are a slowing of the rhythmic motion, a change to strict chordal writing in long note values, increased use of suspensions, and cross relations. Extremely effective use of all of these devices, most of which have already been discussed and illustrated in earlier chapters, often occurs in conjunction with flat harmonies. The setting of the phrase "Choisis la mort" from the second partie of Lucrece un jour (II:20-21; Example 80) illustrates the combined use of several devices. The texture here suddenly becomes strictly chordal and the lively rhythmic pattern of the previous phrase ceases abruptly. The phrase begins with B-flat harmonies and passes through a C minor chord but, oddly enough, ends on a G chord with a raised third, one of the few cases in which the word

Example 80. II:21, mm. 7-11
mort is accompanied by a major harmony.

Text painting at the other end of the emotional spectrum is rare, primarily because happiness and lightheartedness are not common subjects in Pevernage's chansons. Perhaps the happiest text is Marot's celebration of spring, the Chant de may, but few words of this poem lend themselves to musical expression. Only the setting of "rire" in the third partie might be considered a counterpart to the expression of sadness as seen above. The lively, florid texture evokes a feeling of lightheartedness and joy as well as representing, to an extent, the sound of laughter (Example 81). Furthermore, no dark harmonies—in fact, no flats at all—appear in this sprightly piece in C Ionian.

In the class of literal text painting are included all instances in which the composer is able to match the meaning of the word with a musical device or technique—for instance, to set the word "high" with a high note or the word "fall" with a descending line. Perhaps the

Example 81. Ii:24, mm. 1-2

![Example notation image]
best way to approach this class is according to the different musical
devices used, since each can serve a variety of pictorial words. Most
common is the flourish of sixteenth-notes mentioned in the discussion
of melody in Chapter IV above. Pevernange uses it almost without
exception for words of motion, like volée, fuiant, and couru, and for
various forms of the word chanter. In the first case it is the rapid
motion, usually ascending, that depicts the word; in the second it is
the vocalized flourish. Extended melismas in larger note values serve
to reflect the meaning of a different class of words, those which
express quantity or length of time: dure, longue, tant, tel, and
immense are examples. Again the music depicts the words literally
but in this case through time duration. Traditional sixteenth-century
methods of depicting words like lever and bas involve upward or down­
ward leaps, but except for a few cases they find relatively little use
in Pevernange's music. The device of retrograde motion serves the
composer in two chansons that have the word retourner (II:28 and IV:15);
in both, the musical "return" alternates with the original in different
voices, as can be seen in Example 82 taken from chanson III:28.

All of the methods of literal word painting mentioned so far
have been melodic. Even so, they usually occur in most or all of the
voices and thus permeate the entire texture. But other methods of
depicting the text involve the texture itself. Overlapping syncopated
lines and stretto entrances, sometimes in canonic imitation at the
semiminim, portray such words as consomant, poursuivans, chasse après.
Example 82. II:28, mm. 23-25

and suyvant. 11 The different voices do actually pursue or chase each other (see Example 83). Other examples of the use of textural devices to depict the words include a complex polyphony with continuously overlapping fragments in which the voices seem to lose a sense of direction for the words "Ny où je suis ne que je suis" in chanson II:9; overlapping repetition of a single motive in all voices for perpetuellement (I:6); and short rests, musical sighs, following the word sousprie (III:14).

Symbolic text painting occurs on words that have no literal musical equivalent. Some are depicted by association with related words: oyseaux and rossignol, for example, are set with the same flourishes as voler and chanter. 12 In chanson III:5 the phrase "à l'argent vif

11 See chanson III:10 in Volume II for the last two.

12 See chansons III:10 and IV:21 respectively in Volume II.
Example 83. I:8, mm. 15-17

semblables" reflects the shimmering of the quicksilver by means of rapid melismas in the three highest voices (Example 84). Sixteenth-note flourishes are likewise associated with words of pride, such as vaines and orgueilleux. In the Epitaphe de Christofle Plantin chordal

Example 84. III:5, mm. 23-27

13 For the latter, see chanson II:20 in Volume II.
alternation between two groups of voices on the word "pleurez" seems to symbolize the tolling of bells.  This is a less direct example of symbolic text painting than the others; an associated idea is depicted rather than the word being sung.

Musical settings usually follow the sense of the text in a more general way also. In fact, musical reflection of the text is more the rule than the exception in the chansons. In *La nuit la jour* (IV:8-9), for example, slow movement, smooth pitch lines, and chordal texture accompany the phrase "mes esprits sommeillant"; animated harmonic writing on a four-note motive follows for the words "Sont agitez"; and the line continues in a softly undulating texture for the remainder: "comme un ruisseau coulant" (see Examples 43 and 45 in Chapter V). The sudden changes of texture and rhythm seen in Example 80 above likewise follow the sense of the textual phrases, in addition to depicting very concretely the ideas of "death" and "fleeing."

Woeful exclamations like *Las! Helas!* and *O Dieu!* the Italian equivalents of which are so common in madrigal texts, appear surprisingly often in the chansons. They receive a typical madrigalistic exclamatory treatment, set apart from the rest of the line in longer notes, either treated chordally (Example 80 above) or with a rising two-note motive followed sometimes by a short melisma (Example 85).  Other exclamations,

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14 I am indebted to Stellfeld for this suggestion: "In the *Epitaphe de Christofle Plantin*, where the voices like bells seem to mourn over the death of the arch-printer, the composer has expressed all the pain that he felt from the death of a great friend." *Andries Pevernage*, p. 28.

15 Other instances of exclamations, all included in Volume II, are
such as "C'est fait!" or "Io! Io! Pian" in the Epithalamion (III:16-21), commands like sortez or pleurez, or merely words requiring emphasis, such as "La Gloire" or "de Warp," also in the Epithalamion, receive

the following: chanson II:14, "Helas" in mm. 24-25; chanson II:20, "Helas" in mm. 19-20; chanson IV:6, "Helas" in mm. 13-15.
similar declamatory treatment.

The amount of madrigalistic writing in a Pevernage chanson seems to depend primarily on the text and the possibilities it presents. The settings of highly pictorial or expressive texts such as Les oyeaux cherchant (III:13), Lucrece un jour (II:20-21), Comme le Chasseur (III:10), or La nuit le jour (IV:8-9) are permeated with the madrigalistic devices that have just been discussed. A text almost devoid of expressive words, of course, yields few possibilities for the composer. Even in settings of typical chanson poetry like Marot's Ma mignonne, however, Pevernage usually availed himself of any opportunity for text painting, such as octave leaps in all voices for "clameurs" and an extended melisma on "complaire" (RM 2; see Volume II).

As one might expect, Pevernage's most madrigalistic chansons differ little from his actual madrigals in the treatment of texts. Names, exclamations, important two-syllable words, and commands are set off from the rest of the line in the madrigals also. Extreme rhythm and tempo changes effectively separate phrases with contrasting meanings (see Example 86). Yet it appears that Pevernage also brought much of his knowledge of French rhythmic declamation to his settings of Italian texts. This is not to say that his madrigals and chansons are indistinguishable in style, however. The madrigals contain a greater amount of dramatic contrast in the various chordal textures

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16 This madrigal, Il dolce sonno, appears in Harmonia celeste diversi eccellentissimi musici a iv, v, vii, & viii. voci, novamente raccolta per Andrea Pevernage (Antwerp: Pietro Phalesio et Giovanni Bellero, 1583), fol. 14r.
than the chansons, while the chansons in turn contain a greater amount of contrapuntal and imitative writing than the madrigals.
CHAPTER X

SUMMARY AND CONCLUDING REMARKS

André Pevernage was among the last in a line of highly skilled and extremely productive Netherlandish composers in the polyphonic tradition. During his lifetime the Netherlandish style was no longer the dominant, international style for secular music, however, and even though his fellow countrymen still occupied many of the musical posts in foreign courts, they often adopted the national styles of the countries in which they resided. Pevernage never worked outside his native country. From 1563 on he held posts as kapelmeester in Bruges, Courtrai, and Antwerp successively; he remained in this last position until 1591, when he died at the relatively young age of forty-eight. Yet, like his compatriots living abroad, he too incorporated elements of other national styles into his music.

Pevernage's musical works include a large number of motets, some masses and madrigals, and eighty-three chansons with French texts. All but four of the chansons appeared between 1589 and 1591 in four
books devoted solely to his pieces. These books were published by the
Antwerp firm of Christophe Plantin. In texture the chansons range from
five to eight voices, with the majority for five. A single chanson
a 2 appeared in Phalèse's Bicinia, sive cantiones of 1590 and three
chansons a 4 in the same publisher's collection of 1597, Le Rossignol
musical. The overall organization of the four chanson books--by modes,
textual types, and numbers of voices--suggests that they must have all
been conceived and planned simultaneously.

Few of the chansons can be assigned to any specific period of
Pevernage's life. It is likely that the epitaph for Charles the Bold
was written during the composer's stay in Bruges, where an annual
memorial service was held in honor of the duke, but this cannot be
verified. The Louange to the city of Antwerp can undoubtedly be
assigned to his years in that city, but whether it was intended for a
specific celebration or not is unknown. There can be no doubt, however,
about the date of the Epitaphe de Christofle Plantin; the printer died
in 1589, and the chanson was published in the same year. Pevernage's
settings of the poems of Philippe Desportes were probably written after
1573, since most of them became available to the public for the first
time that year in the poet's Premières œuvres.¹ Even with the help of
these few observations, however, the chansons cannot be arranged in
such a way as to show any stylistic progression. Rather, the musical

¹According to Victor Graham, some of the poems of the Diverses
amours as well as other works of Desportes did circulate before publica-
tion. See the introduction to his edition of Desportes' Diverses amours
style remains relatively consistent throughout the four books.

Pevernage chose a wide variety of texts for his chansons. About one-fourth of them are poems of a religious or devotional nature; besides a large amount of anonymous meditative verse, these texts include two of Clément Marot's psalm versifications, two of the same poet's Oraisons, the classic sixteenth-century narrative Susann' un jour, and a sonnet spirituel of Philippe Desportes. Most of these chansons spirituelles appeared in Book I. Secular texts constitute the bulk of Pevernage's production, including nearly all of Books II, III, and IV, and the few pieces that appeared in other collections. The predominant textual type among them is the chanson d'amour, the lament of a rejected lover. Although many of the poems Pevernage set are of unknown authorship, nearly half can be ascribed to various sixteenth-century poets. The poet whose works were selected most often is Clément Marot, even though most artists of the time already considered his style old fashioned. Pevernage also drew a number of texts from Philippe Desportes, but surprisingly few from Pierre de Ronsard, probably the most popular poet during the years he was composing. In general, Pevernage's selection of textual material shows a conservative taste both in poetic styles and in subject matter. He set no drinking songs, no verse satirizing the clergy, and no bawdy tales.

In his harmonic writing, Pevernage pursued a middle-of-the-road course. He ventured beyond the conservative modal harmonies traditionally allied associated with the chanson, yet did not go as far in his
experimentation as his contemporaries in Italy. Like most sixteenth-century composers, he favored the Dorian and Ionian modes but did not restrict himself to them. His harmonic writing shows a combination of modal and tonal characteristics, but it frequently ventures outside the confines of both with cross relations, chromatic shifts, and fluctuations between major and minor chord forms.

Textural styles in the chansons range from homorhythmic chordal writing to involved imitative counterpoint. Various types can be distinguished between these extremes, one of which has both chordal and contrapuntal characteristics. In this peculiar texture, voices imitate each other at the semiminim, producing a syncopated effect of rapidly changing harmonies. True to the Netherlandish tradition, Pevernage shows himself to be a master of contrapuntal technique. In his most elaborate points of imitation, which are usually found at the beginnings of chansons, he employs many of the classic imitative devices. In general, different textures dominate in different areas of a chanson: imitative counterpoint at the beginning; various chordal textures in the middle; and animated rhythmic writing, either contrapuntal or homophonic, near the end.

Pevernage's melodic writing also shifts between extremes: beautifully flowing melismas, on the one hand, and almost non-melodic declamation on the other. In the more chordal passages, melodic lines are usually subordinate to rhythmic and harmonic patterns. Rhythm, in turn, seems to be determined largely by the stress patterns of the words.
The formal organization of the chansons closely follows the structure and content of the texts. Each verse is treated in a manner appropriate to its accent pattern and meaning, and the result is a series of contrasting sections, each devoted to a distinct segment of text. Since the sections often seem to grow out of each other, this formal procedure is here referred to as "evolutional." Within each stylistically unified section, much textual repetition occurs, but except in pieces based on preexistent models with melodic repetition, the same musical material rarely serves different lines of text. Occasionally musical material returns when words of the text recall an earlier phrase.

If Pevernage's sensitivity to the demands of the text is evident in his rhythms and forms, it is all the more evident in his frequent madrigalisms. Both literal and expressive text painting are used to depict or enhance the meaning of the words. The degree to which such writing is found varies from piece to piece, of course, and depends largely on the nature of the poetry. The most expressive writing occurs with the most pictorial or dramatic texts; noteworthy among these are Comme le Chasseur, Les oyseaux cherchent, and La nuit le jour, which are set in a style associated more often with the madrigal than with the chanson. Even in settings of more traditional chanson texts, however, Pevernage rarely passed up an opportunity to introduce expressive devices.

*   *   *
If, following the cyclical theory, one sees the development of any genre as a progression through formulative, classical, and mannerist stages, then the chansons of Pevernage should probably be placed in the last of these categories. Nearly a full century of polyphonic chanson composition for equally important voices preceded the publication of Pevernage's works, and to a great extent the composer drew on that tradition for the basic elements of his musical style. Yet he, along with others, took some of the steps that contributed to the breakdown of classical chanson style. Chromaticism, expressive and literal word painting, and extreme contrasts of rhythm and texture are all foreign to either the classical Parisian or Netherlandish chanson. As much of this music testifies, however, the last stage in the development of a style does not necessarily foster banal and sterile creations. Indeed, some of the most interesting pieces are often produced in what would be called the mannerist stage. Pevernage is at his best when setting picturesque or expressive texts, types rarely encountered in the earlier chanson. Even in many of his settings of more traditional texts, however, the frequent shifts between different styles and textures produce a sense of dramatic animation that places them among the most interesting pieces in the history of the chanson.
APPENDIXES

APPENDIX A: ALPHABETICAL LIST OF FEVERNAGE'S CHANSONS

Note: All underlined titles are those given in the original part-books. Others are first lines. In the column labeled "Verse," numbers are given only for isometric strophes; heterometric strophes are designated by the letter "H."

<table>
<thead>
<tr>
<th>Title / First Line</th>
<th>Strophe (no. lines)</th>
<th>Verse (no. syllables)</th>
<th>No. of voices</th>
<th>Location</th>
<th>Poet or Source</th>
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<tbody>
<tr>
<td>Action de graces</td>
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<td>(see Per' eternal)</td>
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<td>Amour vraiment</td>
<td>4</td>
<td>10</td>
<td>5</td>
<td>II:10</td>
<td>Marot</td>
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<td>9</td>
<td>H</td>
<td>8</td>
<td>IV:26</td>
<td>Ronsard</td>
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<td>Certez vous avez tort</td>
<td>4</td>
<td>10</td>
<td>5</td>
<td>II:12</td>
<td>Ronsard</td>
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238
Title / First Line | Strophe | Verse | Voices | Location | Poet or Source
--- | --- | --- | --- | --- | ---
Consécration de la table (see 0 souverain pasteur) Contenté-vous d'avoir tel serviteur | 5 | 10 | 5 | II:26 | 
De moins que rien | 8 | 10 | 5 | II:28 | St.-Gelais
Depuis le triste point | 8 | 12 | 6 | IV:4 | Desportes
2. J'en suis fable | 6 | 12 | 6 | IV:5 | "
D'estre amoureux | 4 | 10 | 5 | III:13 | Marot
D'estre si longtemps en tutelle | 4 | H | 5 | III:1 | 
Deux que le trait d'amour | 4 | 12 | 2 | " | Desportes
2. Ilz ont | 4 | 12 | 2 | " | "
3. C'est amour | 4 | 12 | 2 | " | "
Douce liberté désirée | 6 | 8 | 6 | IV:16 | Desportes
En ce beau voix délicieux | 8 | 8 | 5 | I:22 | Marot
2. Les servans d'amour | 8 | 8 | 5 | I:23 | "
3. Quand vous verrez | 8 | 8 | 5 | I:24 | "
En toy doncques, ô Dieu | 6 | 12 | 5 | I:3 | 
Epitaphe de Christophe Plantin (see Fleurez, Muses) Epithalamion de M. de Werp, Gouvernor de Courtrai (see Sus, filles) Faut-il qui soit | 4 | 10 | 5 | III:12 | 
Fay que je vive, ô ma seule | 6 | H | 5 | II:1 | Desportes
2. Fay que je vive | 6 | H | 5 | II:2 | "
3. Fay que mon ame | 6 | H | 5 | II:3 | "
Je porte tes couleurs | 14 | 12 | 6 | IV:16 | 
Je suis aymé de la plus belle | 4 | H | 5 | III:4 | Marot
Je suis tellement amoureux | 4 | 8 | 5 | III:9 | Ronsard
Je veux, mon Dieu | 6 | 10 | 5 | I:1 | 
Joseph requis | 4 | 10 | 5 | I:11 | 
2. Car nullement | 6 | 10 | 5 | I:12 | 
La belle Marguerite | 6 | 6 | 6 | IV:11 | 
Là me tiendray | 5 | 10 | 5 | II:8 | Marot
La nuict la jour je ne fay | 4 | 10 | 6 | IV:8 | 
2. Haste le pas | 4 | 10 | 6 | IV:9 | 
Là où scavez sans vous | 5 | 10 | 6 | IV:10 | Marot
Las, me faut-il | 4 | 10 | 5 | I:9 | 
2. Oste moy doncq | 4 | 10 | 5 | I:10 | 

2 3 9
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*This chanson is not by Revernauge, but by Lassus.*
## APPENDIX B: ATTRIBUTIONS OF TEXTS IN THE CHANSONS OF PEVERNAGE

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<td>ballade</td>
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<td>chanson</td>
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**Pierre de Ronsard (1524-1585)**

- Bon jour, mon coeur  
  chanson  
  IV:26

- Ces deux jeux bruns  
  sonnet  
  III:7-8

- Je suis tellement amoureux  
  chanson  
  II:9

**Mellin de Saint-Gelais (1491-1558)**

- De moins que rien  
  huitain  
  II:28

**Guillaume Guérout (d. after 1569)**

- Susann' un jour  
  chanson  
  I:13

**Jan van der Noot (1539-1595)**

- Clio chantons  
  louange  
  IV:1-3

**La Fleur des poésies françaises, 1543 (anonymous)**

- Las, me faut-il  
  chanson  
  I:9-10

- Le Rossignol plaisant  
  chanson  
  IV:21

- Oncques amour ne fut  
  chanson  
  IV:17
APPENDIX C: RANGES OF VOICES IN THE CHANSONS

The voices are arranged from highest to lowest with the exception of the quinta, which varies in range and may function as a superius, contratenor, tenor, or bass. Since the sexta part in the six-voice chansons of Book IV always fills the same range as the superius, it is placed between superius and contratenor. Abbreviations at the left indicate the voice names as given in the original publications.

White notes indicate the extent of the range with only a few exceptions. Where a voice leaps a third or fourth beyond the range shown only once or twice in a piece, the pitch to which it leaps is indicated by a small black note. This allows a more accurate conception of the normal range of the voice. A small black note a second below the lowest white note indicates the use of that pitch as an ornamental lower neighbor only once or twice in the chanson.

Lines drawn between numbers indicate chansons that together constitute a pièce liée.

For an explanation of the mode designations, see Chapter III, "Modes and Harmony."

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<th>F Hypoionian</th>
<th>G Dorian</th>
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<tr>
<td></td>
<td>1 2 3 4 5</td>
<td>6 7 8</td>
<td>9 10 11 12 13 14</td>
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</table>

\[\text{Diagram of voices' ranges and modes} \]
Book II, cont.

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<th>A Phryg.</th>
<th>G Hypodorian</th>
<th>F Hypoionian</th>
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<tr>
<td>15 16 17</td>
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<td>21 22 23 24</td>
<td>25 26 27 28</td>
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Book III

<table>
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<th>Mixolydian</th>
<th>Hypomixo.</th>
<th>E Phrygian</th>
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<tbody>
<tr>
<td>1 2 3 4</td>
<td>5 6 7 8</td>
<td>9 10 11 12 13 14</td>
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Book III, cont.

Hypoaolian
15 16 17 18 19 20 21

Book IV

## Book IV, cont.

### G Dorian

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### G Hypodorian

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<th>G Dorian</th>
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<td>1</td>
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### Bicinia

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<td>&quot;Deux que&quot;</td>
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### B Clioian F Ionian "Deux que"

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<th>2</th>
<th>3</th>
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1564  Le premier livre de chansons à quatre parties, auquel sont ving et sept chansons nouvelles composées par M. Orlande de Lassus convenables tant à la voix comme aux instruments. Antwerp: Jacob Susato, 1564.


1568  Novi thesaurei musici liber primus quo selectissimae planque nove, nec unquam in lucem edite cantiones sacre (quas vulgo moteta vocant) continentur octo, septem, sex, quinque ac quatuor vocum a praestantissimis ac hujus aetatis, precipuis Symphoniacis compositae, que in Sacra Ecclesia catholica summis solemnibusque festivitatibus, canuntur, ad omnis generis instrumenta musica, accomodatae: Patri Joanelli bergomensis de Gardino, summo studio et labore collectae. Venice: A. Gardano, 1568.

Novi atque catholicci thesaurei musici. Liber secundus...

(remainder same as above)

Novi atque catholicci thesaurei musici. Liber tertius...

Novi atque catholicci thesaurei musici. Liber quartus...

1583 Harmonia celestis di diversi eccellentissimi Musici a IIII. V. VI. VII. et VIII. voci, nuovamente raccolta et data in luce. Nella quale si contiene una Scielta di migliore Madrigali che hoggidi si cantino . . . per Andrea Favernage. Antwerp: Pierre Phalèse and Jean Bellère, 1589.


1589 Chansons d'André Favernage, maistre de la chapelle d'Eglise cathedrale d'Anvers, Livre premier, contenant chansons spirituelles à cinq parties . . . Antwerp: Christophe Plantin, 1589.

1590 Livre second des Chansons d'André Favernage, Maistre de la chapelle de l'Eglise cathedrale d'Anvers à cinq parties. Antwerp: Christophe Plantin, 1590.

1590 Livre troisieme des Chansons d'André Favernage, Maistre de la chapelle de l'Eglise cathedrale d'Anvers. À cinq parties. Antwerp: Christophe Plantin, 1590.

1590 Bicinia, sive cantiones suavissimae duarum vocum, tam divinae musices Tyronibus quam ejusdem artis peritioribus magno usui futurae, nec non et quibusvis instrumentis accomodae; ex praecellaris hujus astatis Auctoribus collectae; quarum Catalogum pagellae sequiris explicat. Antwerp: Pierre Phalèse and Jean Bellère, 1590.

1591 Livre quatrieme des Chansons d'André Favernage, Maistre de la chapelle de l'Eglise cathedrale d'Anvers. À six, sept et huit parties . . . Antwerp: En l'Imprimerie Plantinienne chez la Vefve et Jean Moarentorf, 1591.


1592 La fleur des chansons d'Orlande de Lassus prince des musiciens de nostre temps contenant un recueil de ses chansons françoises et italiennes à quatre cinc six et huit parties accomodées tant aux instruments comme à la voix. Toutes mises en ordre convenable selon leurs tons. Antwerp: Pierre Phalèse and Jean Bellère, 1592.
Novum pratum musicum longo amoenissimum, cujus spatiosissimo 
eoque lucundissimo ambitu (praeter varii generis_symptoma, 
sequantur selectissimi diversorum 
autorum et idiomatum madrigales, cantiones, & moduli 4. 5 & 
6 vocum . . . Omnia ad testudinis tabulaturam fideliter 
redacta, per id genus musices experientissimum artificem 
Emanuilem Hadrianum antverpiensem . . . Tum etiam methodus ad 
omnes omnium tonorum cantiones, in gratiam illorum, qui in 
hac arte mediocriter versati . . . Opus plane novum, nec 

Chansons a cinc parties de M. Jean Pierre Swelingh organiste, 
et Cornille Verdonq nouvellement composées, et mises en 
lumière: accomodées tant aux instruments, comme à la voix: 
reduites en ordre convenables selon leurs tons. Antwerp: 
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Le Rossignol musical des chansons de diverses et excellens 
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THE CHANSONS OF ANDRÉ FEVERNAGE (1542/43-1591)

Volume II
Dissertation

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By
Gerald Richard Hoekstra, A.B., M.A.

* * *

The Ohio State University
1975

Reading Committee:
Prof. Keith Mixter
Prof. Norman Phelps
Prof. Richard Hoppin, Adviser

Approved by

Richard Hoppin
Adviser

Department of Music History
PREFACE

The music in this volume has been selected for the purpose of illustrating the various styles, forms, and types among Pevernage's chansons. At the same time an attempt was made to include the composer's most interesting and unique compositions. Styles range from the traditional Netherlandish to the late madrigalistic, textures from four to eight voices, and poetry from Marot prayers to anonymous chansons d'amour.

Editorial practice in this volume follows that of most recent editions of sixteenth-century music. Only the three clefs familiar to most contemporary performers have been used: the treble clef, the tenor G-clef, and the bass clef. Clefs of the original prints are indicated at the beginning of each chanson. The voice names--superius, contratenor, tenor, bassus, quinta, and sexta--derive from those of the part-books in which the parts were found. Where the quinta is placed on the second staff from the top, its range usually corresponds with that of the superius. Where it appears in the middle, its range corresponds with that of the tenor. In the seven- and eight-voice pieces, Pevernage furnished more specific names for all the voices, regardless of the part-book in which they appear, and again these have...
been retained in this edition.

The reduction of note values throughout is 2:1, or \( \frac{1}{2} = 0 \). The few ligatures that appear in the original notation are designated by brackets over the notes: \( [\quad ] \). Fervenage used only two mensural signs, \( \& \) and \( \text{C} \), with no apparent distinction in musical styles. Whether the composer intended a different meaning for the two signs is uncertain, and thus they have been retained. The reader may form his own conclusions regarding appropriate tempos. Coloration occurs only once in the pieces transcribed in this volume, at the words "Chasse ces tènèbres" in the second partie of \textit{La nuit le jour}. The resulting triple rhythms are indicated by a numeral "3" placed above each rhythmic group.

Although bar lines have been drawn through the staves, they are intended, of course, only to serve as an aid to eyes accustomed to modern notational practice and should not affect the rhythmic performance of the music.

Accidentals indicated above the staff are those of the editor. They have been applied sparingly with consideration given to general sixteenth-century dissonance practices as well as to Fervenage's obvious taste for chromatic shifts, cross relations, and fluctuations between major and minor forms of a chord.\(^1\) Preventative sharps, which were found only with E's, have here been changed to naturals.

Of the pieces contained in this volume, only one bears a title in the original publication, the \textit{Consécration de la Table}. In all other

\( ^1 \)Further discussion of accidentals and \textit{musica ficta} in Fervenage's music can be found in the chapters on harmony and melody in Volume I.
cases, the title given here is taken from the initial words of the text. Spelling and punctuation of the texts follow those of the chanson publications with the following exceptions: all abbreviations, including ampersands, have been written out, and "v" and "u", and "i" and "j" have been changed where appropriate to accord with modern French practice. The use of apostrophes to indicate elision of words also follows the original. Repetitions of phrases, indicated in the part-books by the signs i:j and //, have all been written out and enclosed in brackets. Words enclosed in parentheses, however, are written as found in the original publications. No problems of text underlay were encountered, largely because Favernage's style is predominantly syllabic. But Plantin's care for text placement in his publications eased the task of the editor considerably.

The texts for the pieces in this volume have all been typed separately on the next few pages. This has been done to allow the reader the opportunity to grasp the structure of the poem visually as well as to provide a reference for any difficulties that may be encountered in reading the handwritten texts under the music.
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1

Je veux, mon Dieu, par musical' ardeur,
Chanter chansons au los de ta grandeur;
Car en toy gist le but de mon courage;
Mais comme rien ne peut sortir de moy
Qui soye bon sans estr' aydé de toy
Preste ta main (je pri') à cest' ouvrage.

2

O Seigneur Dieu mon esperance,
Donne moy pleine delivrance
De mes poursuivans ennemis,
Puis que chez toy pour asseurance
Je me suis a refuge mis.

3

Susann' un jour d'amour sollicitée
Par deux vieillards convoitans sa beauté
Fut en son coeur trist' et desconforte,
Voyant l'effort fait à sa chasteté,
Elle leur dit: si par desloyauté
De ce corps mien vous avez jouissance,
C'est fait de moy si je fay resistance,
Vous me ferez mourir en deshonneur;
Mais j'ayme mieux perir en innocence
Que d'offenser par peché le Seigneur.

(Guéroult)
4
Resveillez vous chacun fidelle,
Menez en Dieu joy' orendroit,
Louang' est tresseant' et belle
En la bouche de l'homme droit:
   Sur la douce harpe
   Pendu' en escharpe,
   Le Seigneur louez:
   De lutz, d'espinettes,
   Saintes chansonnettes
   A son nom jouez.
   (Marot, Ps. 33)

5
Consécration de la table

O souverain pasteur et maistre
Regarde ce troupeau petit,
Et de tes biens seffre la paistre
Sans desordonné appetit:
Nourrissant petit à petit
A ce jourd'huy ta creature
Par celuy qui pour nous vestit
Un corps sujet à nourriture.
   (Marot)

6
Secouré moy ma dame par amours
Ou autrement la mort me vient querir.
Autre que vous ne peut donner secours
A mon las coeur, lequal s'en va mourir.
Helas! Helas! vueillez doncq secourir
Celuy qui vit pour vous en grand detresse,
Car de son coeur vous estes la maistresse.
   (Marot)
7
Le loyer de mon service
Si rien ne puis de servir,
C'est que seulement servir
De vostre gré je vous puisse,
Et que m'ottroyez ce bien,
Puis qu'il ne vous couste rien.

8
Lucrèce un jour par force violée
De toyt Tarquin, fils du Roy orgueilleux
A son baron (trist' et desconfortée)
Fleurant l'effort et fait outrageux,
Discit: Halez! le traistre convoiteux
De ce mien corps ravit la jouissance,
Mais mon esprit lui a fait resistance,
Témoign la mort, que sans aucun delay
(Pour esprouver à tous mon innocence)
En chastient le corps je souffriray.

O coeur hautain, ô courage pudique,
Que pour montrer ta grande loyauté,
Choisis la mort, fuyant vie impudique;
Laissant exemple de ta chasteté;
Or maintenant si l'exquisite beauté
De ton corps gent t'a mis à mort cruelle,
Ce non obstant ta memoire éternelle
Ne cessera de vous nommer sans blame,
Noble Romaine Lucrèce la belle,
Miroir de toute vertueuse dame.

9
Comme le Chasseur va suyvant
La beste qui volle devant,
Laissant celle qui se vient rendre;
Ainsi la mort, qui tout destruit,
Chasse après celuy qui la fuit
Et se dedaigne de me prendre.
10

Les oyseaux cherchent la verdure
Moy je cherch' une sepulture,
Pour voir mon malheur limité:
Vers le ciel ils ont leur volée,
Et mon ame, trop desolée,
N'ayme rien que l'obscurité.

11

Douce liberté désirée,
Deèsse, ou t'es tu retirée,
Me laissant en captivité?
Hélas! de moy ne te destourne,
Retourn' à liberté, retourne,
Retourn' à douce liberté*

(Desportes)

12

La nuict le jour je ne fay que songer:
Tout m'est contraire et ne puis resister,
Le coeur me faut, mes esprits sommeillant
Sont agitez comm' un rousseau coulant.

Haste le pas et destruir ces douleurs,
Chasse ces tènèbres, ces travaux et langueurs
Ou bien la mort par la fier' Atropos
Soit avancé, si avray-je repos.
13

Le Rossignol plaisant et gracieux,
Habiter veut toujours au verd bocage,
Aux champs voler, et par tous autres lieux,
Sa liberté aimant mieux que sa cage;
Mais le mien cœur qui demeur' en otage,
Sous triste duel qui le tient en ses lacs.
Du Rossignol ne cerche l'avantage,
Ne de son chant recevoir le soulas.

14

Quand je vous aim' ardentement,
Vostre beauté tout' autr' efface;
Quand je vous aime froidement,
Vostre beauté fond comme glace.

(Marot)

15

Bon jour mon coeur, bon jour ma douce vie,
Bon jour mon oeil, bon jour ma douce' amie;
He bon jour ma toute belle,
Ma mignardise, bon jour,
Mes delices, mon amour.
Mon doux printemps, ma douce fleur nouvelle,
Mon doux plaisir, ma douce colombelle,
Mon passereau, ma gente tourterelle,
Bon jour ma douce rebelle.

(Ronsard)
16

Ma mignonne débonnaire
Ceux qui font tant de clameurs,
Ne tachent qui eux complaire,
Puis qu'a leurs belles amours.
Laissons les en leur folie,
Et en leur mélancolie;
Leur amitié cessera,
Sans fin le nostre sera.

(Marot)

17

Deux que le trait d'Amour touche bien vivement,
N'ont rien qu'un seul penser, qu'un désir, qu'un flam:
Ce n'est dedans deux corps qu'un esprit et une ame,
Et leur souverain bien gist en eux seulement.

Ilz ont en mèmes temps égal contentement,
Mèmes ennuy d'un seul coup leurs poitrines entame,
Bref leur vie et leur mort pend d'une seule trame,
Et comm' un simple corps ilz n'ont qu'un mouvement.

C'est amour qui si rare en la terre se trouve,
Ne fait qu'un de nos coeurs: Les effets en sont preuve;
No' n'avons qu'un vouloir, qu'un' ardeur, qu'un désir.
Que nous peut honorer d'assez digne louange?
L'esprit que se devise et qui se plaist au change?
N'est point touché d'amour, mais d'un seule plaisir.

(Desportes)
1

JE VEUX, MON DIEU, PAR MUSICAL ARDEUR

Je veux, mon Dieu, par musical ardeur.
8

deur, par [musical andeur] Chan-
ter chansons [chanten chansons] au
par musical andeur Chanten [Chanten] chansons au
real, par musical an-
deur par [musical ar-
teur] Chanten chansons au
par musical andeur par [musical andeur] Chanten chansons

deur, par musical andeur, Chanten chansons

12

los de ta grandeur, de [ta gran-
deur] Car on voy gist le but de
los de ta grandeur, los de [ta gran-
deur] Car on voy gist le but de
los de ta grandeur, de [ta grand-
deur] Car on voy gist le but de mon
au los de ta grandeur, Car on voy gist le but de mon
au los de ta grandeur, Car on voy gist le but de mon

16

mon coura-ge, de mon coura-
ge, coura-ge: Mais comme rien ne peut
mon coura-ge, de mon coura-
ge: Mais comme rien ne peut

mon coura-
ge, le but de mon coura-
ge, coura-ge: Mais comme rien ne peut
mon coura-
ge, de mon coura-
ge, coura-ge: Mais comme rien ne peut

mon coura-
ge, de mon coura-
ge, coura-ge:__
32

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,

Preste ta main (je pri') à cest ouvrage,
O SEIGNEUR DIEU, MON ESPERANCE
3
SUSANN' UN JOUR

Guérout

\begin{music}
\begin{musicpart}{Soprano}
Sussan' un jour [Sussan' un jour]
\end{musicpart}
\begin{musicpart}{Contralto}
Sussan' un jour [Sussan' un jour]
\end{musicpart}
\begin{musicpart}{Soprano}
Sussan' un jour [Sussan' un jour]
\end{musicpart}
\begin{musicpart}{Soprano}
Sussan' un jour [Sussan' un jour]
\end{musicpart}
\begin{musicpart}{Soprano}
Sussan' un jour [Sussan' un jour]
\end{musicpart}
\begin{musicpart}{Soprano}
Sussan' un jour [Sussan' un jour]
\end{musicpart}
\end{music}
d'amour soliciité

Par deux veillands convi-tons sa beauté, Fut

convi-tons sa beauté, Par deux veillands convi-tons sa beauté, sa beau-

té, Par deux veillands convi-tons sa beauté, sa beau-

té, Par deux veillands convi-tons sa beauté, Fut

Par deux veillands convi-tons sa beauté, Fut en sa

cœur [Fut en sa cœur] trist' et déscomfté-

cœur [Fut en sa cœur] trist' et déscomfté-

cœur [Fut en sa cœur] trist' et déscomfté-

cœur [Fut en sa cœur] trist' et déscomfté-

cœur [Fut en sa cœur] trist' et déscomfté-

cœur [Fut en sa cœur] trist' et déscomfté-

cœur [Fut en sa cœur] trist' et déscomfté-

cœur [Fut en sa cœur] trist' et déscomfté-
Si je fay résistance, Vous me ferez mourir, Vous [me ferez mourir] "Vous me ferez mourir en deshonneur, Mais j'aime mieux pe-
rier] Vous me ferez mourir en deshonneur, Mais j'aime mieux pe-
rier Vous me ferez mourir en deshonneur; Mais j'aime mieux

Si je fay résistance, Vous me ferez mourir, Vous [me ferez mourir] "Vous me ferez mourir en deshonneur; Mais j'aime mieux pe-
rir, Vous [me ferez mourir] en deshonneur: Mais j'aime mieux pe-

Si je fay résistance, Vous me ferez mourir, Vous [me ferez mourir] "Vous me ferez mourir en inno-cence, Que d'offen-
rier en inno-cence, perier en inno-cence, Que

Si je fay résistance, Vous me ferez mourir, Vous [me ferez mourir] "Vous me ferez mourir en inno-cence, Que d'offen-
j'aime mieux perier en inno-cence, Que d'offen-

Si je fay résistance, Vous me ferez mourir, Vous [me ferez mourir] "Vous me ferez mourir en inno-cence, Que d'offen-
RESVEILLEZ VOUS (PS. 33)

Il:14

Marot

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Resveillez you...
seant et bel-le et bel-le Loing est tres-seant et bel-lo En la bou-
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CONSECRATION DE LA TABLE

Marot

I:18

Superius

Contredoux

Quintus

Tenoris

Bassus

-steel et maistre, o souve-rain pa-steur, o [souve-rain pa-
-steel [et maistre] o souve-rain pa-steur o
-o souve-rain pasteur [o souve-rain pasteur]
-maistre, o [souve-rain pasteur et maistre] o
-o souve-rain pa-steur et maistre, o

- Se le pâtre, sans désordonné, sans désordonné appétit.

- Se le pâtre, sans désordonné, sans désordonné, sans désordonné.

Nourrissant petit à petit, à ce jour'hui ta créature,

- Nourrissant petit à petit, à ce jour'hui ta créature, par

- Nourrissant petit à petit, à ce jour'hui ta créature, par

Par celuy qui pour nous vestit, par celuy qui pour nous vestit, par celuy qui pour nous vestit, par celuy qui pour nous vestit.
pour nous vestit, un corps sujet à nourriture

qui pour nous vestit un corps sujet à nourriture, à

pour nous vestit un corps sujet à nourriture, à

qui pour nous vestit un corps sujet un corps sujet à

pour nous vestit un corps sujet à nourriture, à

qui pour nous vestit un corps sujet à nourriture, à

pour nous vestit un corps sujet à nourriture, à

qui pour nous vestit un corps sujet à nourriture, à
SECOURÉ MOY, MA DAME

II:14

Marot
rir, Autre que vous ne peut, Autre que vous ne peut donner se-

rir, la mort [me vient querir] Autre que vous ne peut donner se-

rir, Autre que vous ne peut donner, ne peut donner secours, Autre [que vous ne peut donner se-

rir, Autre que vous ne peut donner secours, Autre [que vous ne peut donner se-

rir, Autre que vous ne peut donner secours, Autre [que vous ne peut donner se-

rir, Autre que vous ne peut donner secours,
-lez donc se-cour-rir] veuillez donc se-cour-rir,

-lez donc se-cour-rir] ce-luy qui

-lez donc se-cour-rir] ce-luy qui vit

-lez donc se-cour-rir [veuillez donc se-cour-rir] ce-luy qui vit pour

-lez donc se-cour-rir [veuillez donc se-cour-rir] ce-

[veuillez donc se-cour-rir] ce-luy qui

vit pour vous en grand de-tres - se, Car de son

pour vous en grand de-tres - se, Car de son

vous en grand de-tres - se, Car de son

luy qui vit pour vous en grand de-tres - se, Car de son

vit pour vous en grand de-tres - se

coeur [Car de son coeur] Car de son coeur, [Car de son coeur] Car de son coeur,

[Car de son coeur] Car de son coeur vous estes la mai-

[Car de son coeur] Car de son coeur vous estes la maistres-

[Car de son coeur] Car de son coeur, [Car de son coeur]

Car de son coeur, [Car de son coeur]
7

LE LOYER DE MON SERVICE

II:17

Le loyer de mon service, le loyer de mon service, le loyer de mon service, le loyer de mon service, le loyer de mon service, le loyer de mon service, le loyer de mon service, le loyer de mon service, le

Le loyer de mon service, Si rien ne puis, Si rien ne puis de ser-

Le loyer de mon service, If nothing, If nothing can, If nothing can be

Le loyer de mon service, If nothing, If nothing can, If nothing can be
295

**LUÇEC'TE UN JOUR**

II:20.

*Supervox*  

*Quintin*  

*Conradins*  

*Tétrar*  

*Bassax*
[Pleureant] l'effort et fait outrages, Disait: He- las!

Pleureant l'effort et fait outrages, et fait outrages, Disait: [Disait]

Pleureant l'effort et fait outrages, et fait outrages, Disait: He-

- rant] l'effort et fait outrages

- rant] l'effort, disait: l'effort, et fait outrages, Disait: He- las!

- rant] l'effort et fait outrages

- rant] l'effort et fait outrages

- rant] l'effort et fait outrages

He- las! le triste convou- teux, De ce mien corps ravit la jouis-

He- las! l'effort, disait: l'effort, et fait outrages, Disait: He- las!

He- las! le triste convou- teux, De ce mien corps ravit la jouis-

He- las: ce triste convou- teux, De ce mien corps ravit la jouis-

He- las! He- las! ce triste convou- teux.

He- las! He- las! ce triste convou- teux.

He- las! ce triste convou- teux.

- sance, Mais mon es- pirit lui à fait resistan- ce, Tesmoins la mort que sans aucun de

- sance, Mais mon es- pirit lui à fait resistan- ce, Tesmoins la mort que sans aucun de

- sance, Mais mon es- pirit lui à fait resistan- ce, Tesmoins la mort que sans aucun de

- sance, Mais mon es- pirit lui à fait resistan- ce, Tesmoins la mort que sans aucun de

- sance, Mais mon es- pirit lui à fait resistan- ce, Tesmoins la mort que sans aucun de

Mens non espirit lui à fait resistan- ce,
- can delay, que [sans aucun delay] (pour esprouver à tous) [pour esprouver à tous]

"sans aucun delay" (pour esprouver à tous) mon innocenc-

\[ k^t = \]

- lay, que [sans aucun delay] (pour esprouver à tous) [pour esprouver à tous]

\(" sans aucun delay" (pour esprouver à tous) mon innocen-

\[ k^t = \]

- lay, que [sans aucun delay] (pour esprouver à tous) [pour esprouver à tous]

\(" sans aucun delay" (pour esprouver à tous) mon innocen-

\[ k^t = \]

- lay, que [sans aucun delay] (pour esprouver à tous) [pour esprouver à tous]

\(" sans aucun delay" (pour esprouver à tous) mon innocen-

\[ k^t = \]
2. partie

o cœur hautain

o cœur hautain

o cœur hautain

o cœur hautain

Courage pudique, courage pudique, que pour montrer ta grande loyauté, que pour montrer ta grande loyauté, que [pour montrer ta grande loyauté]

Chéris la mort, vivant

Chéris la mort, vivant

Chéris la mort, vivant

Chéris la mort

Chéris la mort, vivant

Chéris la mort
— me, Miroir de toute vertueuse dame, Miroir de toute vertueuse dame, Miroir de toute vertueuse dame, Miroir de toute vertueuse dame —

— me. — me. — me. — me.
9

COMME LE CHASSEUR

III:10
...
<table>
<thead>
<tr>
<th>20</th>
<th></th>
<th>de-struct</th>
<th>Chass' après celui qui la fuit, Chass' après [ce-</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td></td>
<td></td>
<td>-luy qui la fuit,</td>
<td>Et se de-dai-gn - - - ne [Et se de-dai-gn - - -</td>
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<td>28</td>
<td></td>
<td></td>
<td></td>
<td>Et se de-dai-gn - - - ne [Et se de-dai-gn - - - ne]</td>
<td></td>
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</tr>
</tbody>
</table>
III:13

LES OYSEAUX CHERCHENT

Les oiseaux chantent la verdure,
Les oiseaux cherchent la verdure,
Les oiseaux cherchent la verdure,
Les oiseaux cherchent la verdure,
Vers le ciel ils ont leur volé—

Et mon âme trop désolée

Trop désolée, N'ay—me rien [N'ay—me rien]

Trop désolée

N'ay—me rien [N'ay—]
l'obscurité, que l'obscurité, N'ay - me rien,

N'ay - me rien, que l'obscurité, N'ay - me rien,

me rien, que l'obscurité, N'ay - me rien,

me rien, que l'obscurité, N'ay - me rien,

me rien, que l'obscurité, N'ay - me rien [N'ay - me rien]

me rien, que l'obscurité, N'ay - me rien, que l'ob.
Douce Liberté Désirable

Desportes
Liberté, retourne, Retourn'o douce liberté.

Liberté, retourne [retourne] Retourn'o douce liberté.

Liberté, Retourn'o liberté, retourne, Retourn'o douce liberté.

O liberté, retourne retourne [retourne] Retourn'o douce liberté.

O liberté, retourne retourne, [retourne] Retourn'o douce liberté.

O liberté retourne [retourne].

Retourn'o douce liberté, retourne, Retourn'o douce liberté, retourne [retourne].

Retourn'o douce liberté, Retourn'o douce liberté, retourne [retourne].

Retourn'o douce liberté, retourne, Retourn'o douce liberté, retourne [retourne].

Retourn'o douce liberté, Retourn'o douce liberté, retourne, Retourn'o douce liberté.

Retourn'o douce liberté, retourne, [retourne] Retourn'o douce liberté.

[retourne] [retourne] Retourn'o douce liberté.

[retourne] [retourne] Retourn'o douce liberté.

[retourne] [retourne] Retourn'o douce liberté.

[retourne] [retourne] Retourn'o douce liberté.

[retourne] [retourne] Retourn'o douce, Retourn'o douce liberté.
12

LA NUIT LE JOUR

IV:8-9

La nuit le jour je ne fay que songer, je ne fay que songer.

La nuit le jour je ne fay que songer, je ne fay que songer.

La nuit le jour je ne fay que songer, je ne fay que songer, je ne fay que songer.

La nuit le jour je ne fay que songer.
2. partie

Haste le pas [Haste le pas] et destroy ces dou-

Haste le pas, Haste le pas et destroy ces dou-

Haste le pas [Haste le pas] et-

Haste le pas et destroy ces dou-

Haste le pas et destroy ces dou-

Haste le pas et destroy ces dou-

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LE ROSSIGNOL PLAISANT ET GRACIEUX

IV:21

Primi chori

Superius  

Le Rossignol plaisant et gracieux,

Secundi chori

Contraltos  

Ha-biter

Tenor  

Ha-biter

Bassus  

Ha-biter

Aux champs voler  

Aux champs voler et par tous autres lieux

veut toujours au verd bo-ca-ge,
lieux sa liberté [Sa liberté] aimant mieux que sa liberté [Sa liberté] aimant mieux que sa liberté [Sa liberté] aimant mieux que sa liberté, [Sa liberté] aimant mieux que sa cage, sa liberté aimant mieux que sa cage: Mais le bien cœur qui demeure en cage: Mais le bien cœur qui demeure en cage: Mais le bien cœur qui demeure en cage, mieux que sa cage: Mais le bien cœur,
14

QUAND JE VOUS AIME

IV.22

Marot
15

BON JOUR, MON COEUR

IV:26

Ronsard

Bon jour mon cœur

Bon jour mon cœur

Bon jour mon cœur

Bon jour mon cœur

Bon jour mon cœur

Bon jour mon cœur
Bon jour ma douce rebel-le,

Bon jour ma douce rebel-le, ma douce rebel-le.
MA MIGNONNE

H M 2

Marot

Ma mignonne, [Ma mignonne] débonnaire, Ceux qui font tant de clameurs, tant de clameurs, tant de clameurs.
Puis qu'à leurs belles amours [Puis plaire, Puis qu'à leurs belles amours, puis qu'à leurs bel-

Puis qu'à leurs belles amours, puis qu'à leurs bel-

Laissons les en leur folie, Et en leur melancholie,

Laissons les en leur folie, Et en leur melancholie,

Leur amitié cessera, Leur amitié cessera, [Leur amitié cessera] Leur amitié cessera, Leur amitié cessera, Leur amitié cessera, Leur amitié cessera,
DEUX QUE LE TRAIT D'AMOUR

Bicinia (1590)  Desportes
seulement; Et leur souverain bien, [Et leur souverain bien] gisent en eux seulement; Et leur souverain bien

Et leur souverain bien gisent en eux seulement; Et leur souverain bien, gisent en eux seulement, gisent en eux

2e partie

Ils ont en même temps [Ils ont en même temps] égal

Ils ont en même temps [Ils ont en même temps] égal

contentement; égal

contentement; égal

Mesme en-

en

en

32

n'ont qu'un mouvement] il n'ont qu'un mouvement] il n'ont qu'un mouvement] il n'ont qu'un mouve-

nent] il n'ont qu'un mouvement] il n'ont qu'un mouvement] il n'ont qu'un mouve-

36

— ment.

— ment.

3. partie

C'est amour si rare en la terre se tren —

C'est amour si rare en la terre se tren —

4

Ne fait quandens coeurs; les effets les effets en font prou —

Ne fait quandens coeurs; les effets les effets en font prou —

8 — ves: Nous n'avons qu'un vouloir qu'un ardeur, qu'un désir que nos peut

8 — ves: Nous n'avons qu'un vouloir, qu'un ardeur, qu'un désir, que nos
Mais d'un seul plaisir

Moi, d'un seul plaisir

Moi, d'un seul plaisir

Moi, d'un seul plaisir