

## Notes to *Douce mémoire*

Our very first full-length CD, *Divine Amarillis*, featured a collection of French *airs de cour*, and over the years we have occasionally revisited and expanded upon our catalogue of this wonderful repertory. Those familiar with early music apply the term *air de cour* to the ample series published between 1608 and 1632; fifteen volumes of *Airs de différents auteurs avec la tablature de luth* that presented popular airs extracted from courtly entertainments arranged for solo voice accompanied by the lute. But the term first appeared much earlier in a publication by Adrian Le Roy, *Airs de cour mix sur le luth*, published in 1571.

Le Roy (c.1520 – 1598) was well-connected at court and had familiar conference with preeminent poets like Ronsard and celebrated composers including Lassus. Using his connections to good advantage, Le Roy procured a royal patent to publish music beginning in 1551, in partnership with his cousin Robert Ballard (c.1527 – 1588), producing a large output of high-quality music editions over the span of fifty years. At court, Le Roy was in a position to have an unusually influential role in promoting music and determining popular taste: performing certain music for Charles IX at times resulted in a royal command to publish what delighted the ears of the king.

Le Roy's music for solo lute demonstrates the direct influence of Albert de Rippe (c. 1500 – 1551), displaying much rhythmic vitality and ample use of arpeggiation technique applied in a manner that implies a polyphonic interpretation. What eventually became a characteristic French style of lute-playing employed a subtle interpretive technique that highlights and accentuates the strands of polyphony in a way particular to the character and resources of the lute. This arpeggiated style was later called *style brisé*, a term concocted by 20th-century musicologists to describe broken chordal technique, but the term has no historical precedent.

Le Roy's important role in establishing what was to become an immensely popular musical form is little acknowledged today, and most modern recordings of this repertory present the later series of airs published by the descendants of Le Roy and Ballard. *Douce Mémoire* probes the earlier examples of *airs de cour* by Le Roy, moving chronologically to the more familiar style with airs by composers Boësset, Guédron, and Moulinié.

You may well ask: what relevance does a chanson first published in 1537 have in a program of proto-baroque *airs de cour*? The lasting popularity of "*Douce Mémoire*" is demonstrated by the appearance of an instrumental arrangement of the piece found nearly a century after its earliest mention, in an English manuscript collection of music for viols written in the hand of William Lawes (1602 – 1645).

"*Douce Mémoire*", the title track of this album, opens the gate to a sampling of early *airs de cour* by Adrian Le Roy and moves forward chronologically and stylistically to music of a few decades later – to what is essentially music of the early baroque. The recording is aptly named to celebrate the sweet memories of 18 years as a duo dedicated to music for voice and lute, and we share the results of our work with this album and others that are still in preparation.

## Interpretation

In performing 16th-century French music it is difficult to overlook the degree to which dance forms combine so perfectly with poetry to form the backbone of this appealing repertory. The dominance of dance forms should be no surprise to the cognoscenti who understand that the magic in much of historical music arises from shapely phrasing, a firm bass, and a steady pulse.

In many of the airs on our recording, the essential pulse and intricate dance rhythms must support poetry that describes anxiety and despair, and so must be interpreted without crossing the line and cancelling the emotional content of the piece. If the pulse is overly languid, the essential energy of speech rhythm is lost. If the pulse is overly quick, it trivializes the meaning of the words. In any song based upon a dance tune, rhythmic vitality is an essential underpinning and the expected steady pulse only adds substance to the emotional depth of the poetry.

We have taken particular care in presenting the music in an intimate atmosphere that honors original domestic performance parameters of our chosen repertory. We have produced several CDs of mostly sacred repertory that were recorded live in spacious churches, and that music seems appropriate in its proper context. But historical repertory that was always sung in intimate spaces deserves a more intimate sound. In the studio, we were able to record with a close microphone placement for both voice and lute, conveying the warmth of texts and music – although such close microphone placement exposes each breath and every movement of the fingers.

There is a very good reason most early music recordings involving voice and lute have an overly-spacious “cathedral” sound despite the character and intent of the music—it is mostly to insulate the performers from the inevitable exposure of their human imperfections when magnified under what amounts to an aural microscope. But despite the hazards we feel that close microphone placement conveys the warmth of sound heard in a small chamber, bringing the listener closer to the original historical experience of the music. How often does a listener get to feel the resonance of a lute as though it were in his or her lap?

While we respect as a conscious choice the interpretations by our peers following the modern conventions of today’s early music aesthetic, after studying the sources and absorbing the context of the original music we are secure in the understanding that our interpretations are historically appropriate. It is a well-established fact that the vocal quality of singers circa 1600 was nothing like that of our modern singers indulging in *bel canto* style, affecting what is actually a post-Victorian approach to vocal projection and diction. The historical sources are very clear on the matter: outside of the cathedral or the theater, a natural voice was preferred by and expected from singers circa 1600, and the flexibility of a natural voice facilitates examples of historical ornamentation, as demonstrated in our recording of “*N'espérez plus mes yeux*” (Track 17).

### Douce Mémoire

Donna Stewart, voice & Ron Andrico, lute

Recorded at The Lava Room, Beachwood, OH: Engineer, Chris Ebbert

Lutes by Richard Fletcher (1, 4-8); Nico van der Waals (10, 12, 14, 15, 17, 19);  
Robert Lundberg (3, 11, 13, 16, 18); and Sandi Harris & Stephen Barber (9).

Performing editions, English translations & recordings ©2005-2021,  
Ron Andrico & Donna Stewart, Mignarda Editions

Special thanks to Susan Sandman, Jean Toombs and Glen Yasharian  
for their generous loan of lutes.

**Expanded Program Notes, Texts & English Translations**  
(all arrangements by Ron Anđrico; all English translations by Donna Stewart)

**1. Mignonne allons voir si la rose / Passameze**

**3:28**

Passameze by Adrian Le Roy (c. 1520 – 1598)  
Poem by Pierre de Ronsard (1524 – 1585)

The poetry for "*Mignonne allons voir si la rose*" is by Pierre de Ronsard (1524-1585), from his *Ode à Cassandre*. Our source for the music is *Recueil de chansons en forme de voix de ville* by Jehan Chardavoine (1576), where it appears as a single unharmonized melody line. In the absence of a harmonized accompaniment, others who have performed and recorded the chanson have used a simple drone or doubling of the melody on an instrument, an effective treatment of the haunting melody.

Our unique version of the air was made early in our partnership (circa 2004) when we were assembling a program of French *airs de cour* for our first CD, *Divine Amarillis*. At the time, we were living in a log cabin without electricity in a remote area of the Siskiyou Mountains. Tapping into our understanding of historical performance practice and our practical musical skills, an arrangement emerged from singing and playing what was in our hearts and fingers when it was otherwise too dark to see written music. It took one quiet candlelit evening to confirm that musicians of 400 years ago would have taken the same informed practical approach in harmonizing a melody as musicians of today.

It turns out that Adrian Le Roy first used the term *airs de cour* to describe his settings of the poetry of Ronsard and others in his *Livre d'airs de cour* (1571). In his settings of Ronsard's poetry, Le Roy frequently employed dance-like harmonizations of recognizable grounds (familiar sets of chord changes), and we discovered that the melody of "*Mignonne allons*" from Chardavoine works well with minor adjustments to Le Roy's *Passameze* ground (1568, f.17v). Since LeRoy set several other poems by Ronsard in a similar manner, we feel our arrangement is both historically justifiable and eminently listenable.

Mignonne allons voir si la rose  
Qui ce matin avoit disclose  
Sa robe de pourpre au soleil  
A point perdu ceste vesprée  
Les plis de sa robe pourprée.  
Et son teinct au votre pareil.

Let's go, my dear, and see whether the rose  
Which this morning uncovered  
its purple garment to the sun  
has now at evening  
lost any of the folds of that garment,  
or any of its color that resembles your own.

Las! Voyez comme en peu d'espace,  
Mignonne, elle a dessus la place,  
Helas! ses beautes laissé choir!  
Ha vrayment marastre est nature.  
Puis qu'une telle fleur ne dure  
Que du matin jusques au soir.

But see, alas, how in so brief a time,  
My dear, the rose has let fall  
Its beauties upon the ground.  
Nature is truly a wicked stepmother  
If such a flower lasts only  
From morning till night.

Donc, si vous me croyez, Mignonne,  
Tandis que vostre aage fleuronne  
En sa plus verde nouveauté,  
Cueillez, cueillez vostre jeunesse:  
Comme a ceste fleur la vieillesse  
Fera ternir vostre beauté.

So then, my dear, if you believe me:  
While your time of life is in bloom  
In its freshest green,  
Go and harvest your youth;  
For as with this flower, old age  
Will wither your beauty.

## 2. Douce mémoire: Pierre Regnault "Sandrin" / Fini le bien: Pierre Certon 4:27

The poetry is attributed to "Le Roy," most likely François I (1494-1547), and may have been written during his imprisonment in Italy following the 1525 battle of Pavia (the inspiration for many instrumental settings that strive to create random battle noises, a variation form popular throughout the 16th century). Music for the *réponse*, "*Fini le bien*" is attributed to Pierre Certon (c. 1510 – 1572), and while the music diverges in melodic detail from the original by Sandrin, the text itself is, at least in spirit, a repetition of the first verse beginning with the last line working backward.

The popular chanson was adapted for two voices from Sandrin's four-part original by French musician Antoine Gardane and published in 1555 by Le Roy & Ballard in *Chansons à deux*, a veritable goldmine of the sort of music sung around our house for our own entertainment. We recorded a version on our 2009 CD *Au pres de vous*, performed with solo voice on the cantus and lute on the tenor line. Our new recording features "*Douce mémoire*" complete with its *réponse* sung in two voices a cappella.

You might well ask: what relevance does a song first published in 1537 have in a program of proto-baroque *airs de cour*? The lasting popularity of "*Douce mémoire*" is demonstrated by the appearance of an instrumental arrangement of the piece found nearly a century after its earliest mention, in an English manuscript collection of music for viols written in the hand of William Lawes (1602 – 1645).

"*Douce mémoire*", the title track of this album, opens the gate to a sampling of early *airs de cour* by Adrian Le Roy and moves forward chronologically and stylistically to music of a few decades later—to what is essentially music of the early baroque. The recording is aptly named to celebrate the sweet memories of 18 years as a duo dedicated to music for voice and lute, and we look forward to sharing the results of this album and others that are in preparation for the coming years.

Douce mémoire en plaisir consummée,  
O siècle heureux qui cause tel scavoir,  
La fermeté de nous deux tant aymée,  
Qui à nos maulx a sceut si bien pourvoir  
Or maintenant a perdu son pouvoir,  
Rompant le but de ma seul' espérance  
Servant d'exemple à tous piteux à veoir  
Fini le bien, le mal soudain commence.

Fini le bien, le mal soudain commence.  
O cueur heureux, qui mect à nonchaloir  
La cruauté, malice et inconstance  
Qu'on voit souvent au féminin vouloir  
La méprisant ne se pourra douloir :  
Car la vertu croistra sa renommée,  
Luy despartant pour si loyal devoir  
Douce mémoire en plaisir consommée.

Sweet memory, consummated in pleasure,  
Our happy time of such understanding.  
The constancy of our two loving souls  
Which could triumph over all adversity  
Has now, alas, lost all its former power  
And all my hopes are completely dashed,  
A sad, sad case for pitying eyes to see.  
Good is finished, misfortune has beset us.

Good is finished, misfortune has beset us.  
It is misfortune to see your faults  
Because Evil, through his power,  
has returned to us all our pleasurable hopes  
as much discontent to one who craved  
variety to love's constancy.  
It goes well for those who foresee this.  
Sweet memory in pleasure so consumed.

### 3. Mes pas semez

3:19

Adrian Le Roy (c. 1520 – 1598)

“*Mes pas semez*” is from Adrian Le Roy’s 1556 *Second livre de guitte* (four-course renaissance guitar), where it is labeled “*Chanson a plaisir*” as a page heading. Based on other examples of Le Roy’s work, both the poetry and the music were likely purloined from Italian examples, this time employing the *Cara cosa* ground, a variant of the popular and enduring *La Folia*.

The poetry to “*Mes pas semez*” is distinctly Petrarchian in form, and the content of poem appears to be a direct adaptation of Petrarch’s “*O passi sparsi*” set to music by Italian Sebastiano Festa (c. 1490 – 1524). Festa’s setting is perhaps best known in an intabulation for lute by Le Roy’s mentor, Italian Alberto da Ripa (c. 1500 – 1551). [Our recording of “O passi sparsi”](#) is available on the album [Sfumato](#).

“*Mes pas semez*” presents a challenge in performance: The fundamental pulse and intricate dance rhythms must support poetry that describes anxiety and despair, but without crossing the line and cancelling the emotional content of the piece. If the pulse is overly languid, the essential energy of speech rhythm is lost. If the pulse is overly quick, it trivializes the meaning of the words.

Our performance follows 16th-century practice and adapts Le Roy’s original version for four-course guitar (ukulele, basically) to the (more dignified) lute, complementing the sparse arrangement with a fuller lower register and adding an appealing bass line. As with any dance tune, rhythmic vitality is essential but also adds substance to the emotional depth of the poetry.

Mes pas semez & loing allez  
Par diuers solitaires lieux:  
Sont de pensers entremellez,  
Qui rendent humides mes yeux,  
Et tant plus i'ay ma voix haucée  
Tant mois ie me sens exaucée.  
Et si ne sçay quand i'aurai mieux.

My steps, wandering and scattered  
Through many lonely places,  
Are mingled with thoughts  
that wet my eyes with tears.  
And the more I've called out,  
The less I've felt I was heard.  
Yet I do not know when I shall have better.

Ie n'ai tenu mes pas si chers,  
Ny mon esprit tant endormy,  
Que par montaignes & rochers  
Ie n'aye cherché mon amy:  
L'œil au guet, l'aureille ententive,  
La parole prompte & naïue,  
Mais de luy n'ay mot ne demy.

I have never found my steps so precious,  
Nor my mind so benumbed,  
as in this searching among  
mountains and boulders for my beloved.  
My eyes, watchful, my ears alert,  
My tongue ready and open –  
But not a word of him.

Ton bon sçauoir ny parler prompt  
Ne m'acquierent aucun plaisir:  
Car l'absence de l'amy, rompt  
Tout ce qu'en espere mon desir:  
Mais puis que c'est ma destinée,  
Que ie soye amante obstinée,  
Ie quitte propos & plaisir.

Your learning, your ready speech  
Bring me no pleasure;  
For the absence of my beloved shatters  
Everything my longing hopes for.  
But since it's my destiny  
to be a stubborn lover,  
I abandon my discourse and my pleasure.

Respondant à plusieurs parleurs,  
Ie n'en ay sceu trouuer aucun,  
Qui s'aprochast de tes valeurs:  
Pour cela i'entretiens chacun,  
C'est en attendant ta presence:  
Car ie suis en ferme constance,  
Parler à tous, & n'aimer qu'un.

Answering several suitors,  
I've not found any  
To approach your worth.  
And so I entertain each of them  
Only in awaiting your return.  
For I am constant:  
Speaking to all and loving only one.

#### 4. Petite Fantasiae

1:16

Adrian Le Roy (c. 1520 – 1598)

The full title of the piece is “*Petite Fantasiae dessus l'accord du Leut*”, published in 1568. The fantasia begins with an unabashed check of open strings and their octaves—essentially tuning the lute—and then proceeds on to indulge in a bit of counterpoint and modulation typical of music of the period.

#### 5. Psaume 50: Le Dieu le fort

3:56

Adrian Le Roy (c. 1520 – 1598)

Psalm-singing was a widespread practice in the 16th century, both congregational and domestically, and was a hallmark of the Reformation that was even absorbed into the Catholic religion over time. Several collections of psalms with lute accompaniment or with instrumental variations were published throughout the century, but this rich treasure trove of music is mostly ignored today.

This setting for solo voice and lute by Le Roy is from *Tiers livre de tablature de luth, contenant vingt et un Pseaumes*, published in Paris, 1552. The French text is by Clément Marot (1496 – 1544). Our recording includes the three verses that appear in Le Roy's print, but Marot's original published translation (*Vingt Pseaumes nouvellement mis en François, et envoyés au Roy, Paris, 1543*), amounted to a total of ten verses.

Le Dieu, le fort, l'Eternel parlera,  
Et hault, et clair la terre appellera,  
De l'Orient jusques à l'Occident.  
De vers Syon Dieu clair, et évident  
Apparoistra, orné de beaulté toute:  
Nostre grand Dieu viendra, n'en faictes  
doubte.

The mighty, the eternal God has spoken,  
Clearly and gloriously calling on the earth  
from the East to the West.  
God clear and manifest,  
appearing out of Zion,  
adorned with all beauty:  
Our great God will come, do not doubt it.

Ayant ung feu devorant devant luy,  
D'ung vehement tourbillon circuy.  
Lors huchera et terre, et ciel luytant,  
Pour juger là tout son peuple, en disant:  
Assemblez moy mes saintcz, qui par fiance  
Sacrifiants ont prins mon alliance.

With a devouring fire before him,  
Encircled in a fierce whirlwind,  
Then, calling to earth and shining sky,  
To judge all his people there, saying:  
Gather together my saints,  
who have made a covenant with me by  
sacrifice.

Et vous les cieulx, direz en tout endroit  
Son jugement, car Dieu est Juge droit  
Entends mon peuple, et à toy parleray,  
Ton Dieu je suis, rien ne te celeray:  
Par moy reprins ne seras des offrandes  
Qu'en sacrifice ay voulu que me rendes.

And you, the heavens, declare everywhere  
His judgment, for God is a righteous Judge  
Hear, my people, and I will speak to you,  
I am your God, nothing will hide you:  
I will not rebuke you for your sacrifices  
Offerings you have rendered to me.

#### 6. Quand j'estoy libre

3:41

Adrian Le Roy (c. 1520 – 1598)

Adrian Le Roy was a well-connected musician at court and had familiar conference with preeminent poets including Ronsard and celebrated composers including Lassus. He successfully used his connections to procure a royal patent to publish music beginning in 1551, in partnership with his cousin Robert Ballard (c.1527 – 1588), producing an enormous output of high-quality music editions

over the span of nearly fifty years. Le Roy was in a position to have an unusually influential role in promoting music and determining popular taste.

Le Roy's delightful music for solo lute demonstrates the direct influence of the famous Albert de Rippe (c. 1500 – 1551), displaying much rhythmic vitality and ample use of arpeggiation technique applied in a manner that implies a polyphonic interpretation. This style was later called *style brisé*, a term concocted by 20th-century musicologists to describe broken chordal technique, but the style was based upon a subtle interpretive technique that highlights and accentuates the strands of polyphony in a way particular to the character and resources of the lute.

Le Roy published his groundbreaking book of *Airs de cour mix sur le luth* in 1571. The book mostly consists of arrangements for solo voice and lute of airs originally for four voices, found in *Chansons de Pierre de Ronsard, Philippe Desportes, et autres, mises en musique par Nicolas de la Grotte*, published by Le Roy & Ballard in 1569. "*Quand j'estoy libre*" is among the most satisfying of Le Roy's arrangements, with its sprightly rhythms and evocative time changes.

Quand j'estois libre, ains que l'amour cruelle  
Ne fut esprise en ma tendre moëlle,  
Je vivois bien-heureux,  
Comme à l'envy les plus accortes filles  
Se travailloyent par leurs flammes gentilles,  
De me rendre amoureux.

Mais tout ainsi qu'un beau poulain farouche  
Qui n'a masché le frein dedans la bouche  
Va seulet escarté,  
N'ayant soucy, sinon d'un pied superbe  
A mille bons fouler le fleurs & l'herbe,  
Vivant en liberté .

Ainsi j'allois desdaignant les pucelles,  
Qu'on estimoit en beauté les plus belles,  
Sans respondre à leur vueil :  
Lors je vivois amoureux de moy-mesme,  
Content et gay, sans porter couleur blesme  
Ny les larmes à l'oëil.

Mais aussi tost que par mauvais desastre  
Je vey ton sein blanchissant comme albastre,  
Et tes yeux, deux soleils,  
Tes beaux cheveux espanchez par ondées,  
Et les beaux lys de tes lèvres bordées  
De cent œillets vermeils :

Incontinent j'appris que c'est service.  
La liberté de mon ame nourrice,  
S'eschappa loin de moy :  
Dedans tes rets ma premiere franchise  
Pour obeïr à ton bel œil, fut prise  
Esclave sous ta loy.

When I was free, and cruel love  
had not been caught in my tender marrow.  
I lived happily.  
Against the will of the most attractive girls,  
who worked so hard with their gentle flames  
to make me fall in love.

But just as a handsome wild colt  
which has not chewed the bit in his mouth  
wanders far and wide by himself,  
having no care except to trample with a  
thousand leaps the flowers and grasses with his  
proud foot, living in liberty.

Just so I used to disdain the maids  
that everyone thought fairest of the fair,  
unresponsive to their wishes.  
Then, I was in love with myself;  
happy and joyful, not wearing this pale color  
nor with tears in my eyes.

But as soon as through terrible misfortune  
I saw your breast, white as alabaster  
And your eyes, twin suns,  
Your fine hair pouring down in waves,  
And the fair lilies of your lips bordered  
With a hundred pink carnations

Instantly I learned what it is to be in service,  
And liberty, the nurse of my soul,  
Fled far from me. My previous freedom  
was caught within your nets  
so that it obeyed your fair eyes,  
a slave to your law.

## 7. Prélude

1:37

Antoine Francisque (c. 1570 – 1605)

This evocative prelude is from the collection *Le trésor d'Orphée* published by Francisque in Paris, 1600. The short exploratory discourse may have been borrowed as it is somewhat dramatic and Italianate in character and, indeed, Francisque's music was reprinted in 1615 in a large compendium of unattributed lute solos of international flavor published by German lutenist Elias Mertel. There was a great deal of borrowing at the time that today would be considered plagiarism, but the point is the music and its function, which is to establish a mood for the air that follows.

## 8. Si le parler et le silence

3:40

Pierre Guédron (c. 1570 – 1620)

Published in Robert Dowland's *A Musicall Banquet*, 1610, "*Si le parler*" represents an early work by Guédron. As it stands in the printed version, the air is something of a vocal showpiece with its high tessitura and written-in ornamentation. Our performance places the air in a singable range and approaches the ornamentation in a natural and progressive manner that accentuates communication of the text.

Si le parler et le silence  
Nuit à notre heur également,  
Parlons donc, ma chère espérance,  
Du coeur et des yeux seulement;  
Amour, ce petit dieu volage  
Nous apprend ce muet langage.

If the speech and the silence  
Equally obscure our happiness,  
Let us speak, my dear hope,  
Only through heart and eyes;  
Cupid, this fickle little god  
Teaches us this wordless language.

Que le regard vole et revole,  
Messager des nos passions,  
Et serve au lieu de la parole  
Pour dire nos intentions.  
Amour ce petit dieu volage  
Nous apprend ce muet langage.

Stolen looks flying back and forth,  
Are the messengers of our passion,  
And serve instead of speech  
To speak our intentions.  
Cupid, this fickle little god  
Teaches us this wordless language.

Mais si quelque âme est offensée  
De nous voir discourir des yeux,  
Nous parlerons de la pensée,  
Comme les anges dans les cieux.  
Amour ce petit dieu volage  
Nous apprend ce muet langage.

But if some soul takes offense  
To see us, speaking with our eyes,  
We will speak of thoughts,  
Like the angels in heaven.  
Cupid, this fickle little god  
Teaches us this wordless language.

Ainsi par un doux artifice  
Nous trompérons les courtisans  
Et nous rirons de la malice  
De mille fâcheux médisans,  
Qui n'en sauront pas d'avantage  
Ignorant, ce muet langage.

Thus, through sweet artifice  
We deceive the courtiers  
And we will laugh at the malice  
Of the thousand annoying gossips,  
Who will be unaware, disadvantaged,  
Ignorant of this wordless language.

## 9. C'est malheur

3:52

Jean-Baptiste Besard (c.1567 – c.1625)

Attributed to Jean-Baptiste Besard (c.1567 – c.1625), this air is found in the large anthology of music for the lute, *Thesaurus Harmonicus*, published in 1603. The book contained a small collection of *airs de cour* for solo voice and lute, some of which appeared later in the large collection of airs published by Ballard. “*C'est malheur*” was very likely composed much earlier, and the 1603 version likely represents Besard's attempt at an interesting accompaniment for the lute—which was, like most of his work, riddled with errors.

The melody to “*C'est malheur*” may have a familiar ring to those acquainted with the 20th-century *Ancient Airs & Dances* suites by Ottorino Respighi (1879 – 1936), who made a specialty of arranging and orchestrating old lute music, much of which was collected, edited and published by guitarist and musicologist Oscar Chilesotti (1848 – 1916). Chilesotti's *Da un Codice Lauten-Buch del Cinquecento and Lautenspieler des XVI. Jabrbunderts*, both published circa 1890, contained music that in many ways first initiated the 20th-century lute revival.

The orchestrated version of “*C'est malheur*” appears in Respighi's Third Suite as the first in a group of six *airs de cour*, all selected from Besard's 1603 anthology.

C'est malheur que de vous aymer  
Vostr'esprit estant si volage  
Vous changés enfin que la mer  
E si changés sans avantage  
Que me sert il d'aymer un temps  
C'est le mieux que de vous j'attens  
    Je ne seray jamais la paix  
    Je m'en repens pour tous jamais.

It is misfortune to be in love with you,  
your character is so flighty.  
You change like the sea,  
and if you change without improving  
what good will it serve to love but once?  
It is the most I hope for from you.  
    I shall never be at peace,  
    I shall grieve for ever.

Rompons la paille pour tousjours  
Et que chascun rende son gage:  
Je vous vendz voz folles amours,  
Et vous quitte l'humeur volage:  
Rendes moy de vostre costé  
La raison et la liberté  
    Je ne seray jamais la paix  
    Je m'en repens pour tous jamais.

Let us sever our links forever  
and each return his token:  
I return to you your mad love,  
and leave you your flighty temper:  
Return to me at your expense,  
my sanity and liberty.  
    I shall never be at peace,  
    I shall grieve for ever.

Rendés ce cueur qui n'est plus mien,  
Rendés ce que vous fait si belle  
Non belle ne me rendes rien,  
Il suffit que vous soyes telle.  
Par mes vers aussi mensongers,  
Que vos beaux yeux furent légers.  
    Je ne seray jamais la paix  
    Je m'en repens pour tous jamais.

Return this heart, which is no longer mine,  
return that which makes you so beautiful:  
No, Beauty, return nothing,  
it is enough that you are so;  
that according to my lying verses,  
your beautiful eyes should be light.  
    I shall never be at peace,  
    I shall grieve for ever.

## 10. Psaume 69: Helas Seigneur

2:55

Nicolas Vallet (c. 1583 – 1642)

This setting of *Psaume 69* is by Nicolas Vallet (c. 1583 – 1642), arranged for solo voice and lute and published in his *Vingt et un Pseaumes de David* (1615). Vallet, an expatriate French Huguenot, spent most of his active career in Amsterdam and lived just around the corner from the *Oude Kerk* where the famous Jan Pieterszoon Sweelinck (1562 – 1621) was organist. Vallet's compositional approach to variations on psalm tunes bears strong similarity to the body of keyboard variations on psalm tunes by Sweelinck.

Jean Calvin's *Pseaumes de David* (1562) was the first complete edition of all 150 versified psalms, with texts by Clément Marot and Théodore de Bèze and tunes attributed to Loys Bourgeois, although other plain and polyphonic settings of selected psalms appeared earlier. Adrian Le Roy's *Tiers livre de tabulature de luth, contenant vingt et un Pseaumes, Le tout selon le sujet* (1552) initiated what became a very popular trend of printed psalm settings for the lute, arranged as instrumental solos with variations or set for voice and lute, and aimed at domestic audiences. The trend continued well into the 17th century and reached a high level of refinement with the settings by Nicolas Vallet (c1583 – 1642).

The text for *Helas Seigneur* was versified in French by Calvinist Théodore de Bèze (1519 – 1605). Vallet appears to have based his selection of texts for *Vingt et un Pseaumes on Les Pseaumes de David, mis en rime françoise par Clément Marot et Théodore de Besze. Nouuellement imprimez. suivis de : La forme des prieres ecclesiastiques de Jean Calvin. [Genève]: Pour Iean Lertout; De l'Imprimerie de François Forestz, 1589*. Our versions of texts for the two psalm settings by Vallet on our album are edited from a facsimile of Lertout's 1589 print, with English translations by Donna Stewart.

Helas, Seigneur, ie te pri' sauue moy :  
Car les eaux m'ont saisi iusques à l'ame,  
Et au bourbièr tres-profond & infame,  
Sans fond ne riue enfondré ie me voy.  
Ainsi plongé l'eau m'emporte, tant las  
De m'escrier, que i'en ay gorge seche :  
Et de mon Dieu attendant le soulas,  
De mes deux yeux la vigueur se desseche.

Alas, Lord, I pray you, save me :  
For the waters are come into my soul,  
And in the mire of deep disgrace  
My way is bottomless, shoreless, sinking.  
Although plunged in water, swept away,  
So weary of my crying, my throat is dry  
And as I wait for God's solace  
My eyes fail.

## 11. Entrée de luth

1:03

Robert Ballard (c. 1572 – 1650)

This *Entrée de luth* is among several that appear at the beginning of Ballard's 1611 book of music for solo lute. Ballard published two collections of music for lute, in 1611 and 1614, and the solos mainly feature popular music drawn from the ubiquitous *ballets de cour*. The *Entrée de luth* was employed as a prelude to an air, or perhaps as music for a scene change.

## 12. Paisible et ténébreuse nuit

3:19

Étienne Moulinié (1599-1669)

Moulinié served as director of music for Gaston d'Orléans, the younger brother of the Louis XIII, and was active in composing both sacred music and airs for the ubiquitous *ballets de cour*. Among the large collection of published *airs de cour* for voice and lute, Moulinié is responsible for a handful of volumes dedicated solely to his own music. "*Paisible et ténébreuse nuit*" is from a collection published in 1624, setting an evocative text by poet Antoine Girard, sieur de Saint-Amant (1594 – 1661).

As is our predilection, our performance places Moulinié's moody and atmospheric air in a singable range in a manner that accentuates the subtleties of rhythmic effects and communication of the text.

Paisible et ténébreuse nuit,  
Sans lune et sans étoiles,  
Renferme le jour qui me nuit,  
Dans tes plus sombres voiles.  
Hâte tes pas, déesse, exauce-moi:  
J'aime une brune comme toi.

Heavy night of shadows,  
Without moon or stars  
Close the day that gives me pain  
In your darkest veil.  
Make haste, goddess, I beg you:  
I love a dark lady like you.

J'aime une brune dont les yeux  
Font dire à tout le monde  
Que, quand Phébus quitte les cieux,  
Pour se cacher dans l'onde  
C'est le regret de se voir surmonté  
Du doux éclat de leur beauté.

I love a dark lady whose eyes  
Make every one say  
That when Phoebus leaves the sky  
To hide in the ocean,  
It is for grief to be outshone  
By the sweet ray of her beauty.

## 13. Entrée de luths

3:06

Robert Ballard (c. 1572 – 1650)

Several Entrées de luth appear at the beginning of Ballard's 1611 book of music for solo lute. Ballard published two collections of music for lute that appeared in 1611 and 1614. This Entrée de luths (plural intended) conjures an image of several lutenists advancing in measured steps at the opening of a dramatic scene from a ballet de cour.

## 14. Quoy? faut-il donc qu'Amour vainqueur

3:36

Pierre Guédron (c. 1570 – 1620)

"*Quoy? faut-il donc qu'Amour vainqueur*" is an air composed on an attractive *chaconne*, or a repeating harmonic progression. Guédron's original setting of the air was likely composed for four voices in an accessible homophonic style. The song text describes an amorous journey through various stages of anxiety and bliss associated with nascent love, with Cupid personified as tour guide. The song—in triple time despite the time signature of the unbarred music in the original print— was probably extracted from a staged *ballet de cour*, and the underpinning of the chaconne signals that there was quite likely a choreographed dance in the original performance.

The voice-lute version of "*Quoy? faut-il donc qu'Amour vainqueur*" printed in Bataille's 1615 book

has the voice pitched rather high but displays very comfortable fingering for the lute. As was usual for the times, the voice was most assuredly transposed (probably down) to fit the pitch of the lute, with a parenthetical cue note supplied at the beginning of the lute part to facilitate this commonly accepted procedure. Since we recognize the 1615 printed version as an early adaptation of Guédron's vocal original, we took matters in hand and transposed the lute part to a pitch that features the voice in a most communicative range. The repeating *chaconne* accompaniment happily responds to this transposition, which is nothing more than common-sense musicianship that we are quite certain was the norm when the music was new—a fact that is reinforced by surviving historical transpositions of similar repertory.

Quoy? Faut-il donc qu'amourvainquer  
Soit de nouveau roy de mon coeur,  
Et me donne encor du martyre?  
N'ay-je pas assés soupiré,  
N'ay-je pas assés enduré  
J'adis sous son cruel empire?

What? Must conquering Love  
Return to rule my heart again,  
And torture me even more?  
Haven't I sighed enough,  
Haven't I endured enough,  
Before under his cruel reign?

Tant de serments que mon devoir  
Avoyent fait contre son pouvoir  
Seront ils si peu veritables  
Qu'ils ne puissent durer qu'un jour,  
Et pour estre faits contre Amour,  
En sont ils moins inviolables?

So many oaths I took  
to resist his power.  
Do they carry so little weight  
That they last but a day,  
And because they were sworn against Love,  
Does that make them any less sacred?

Mais il n'en faut plus disputer,  
Je ne puis ce mal eviter,  
Car Amaranthe à tant de charmes,  
Et tant d'appas en ses beaux yeux,  
Qu'il ne me peut arriver mieux  
Que mourir de si belle armes.

But there's no denying  
I can't avoid this torture  
Because Amaranthe is so irresistible  
And has so many charms in her lovely eyes,  
That the best thing that could happen to me  
Would be to die in her lovely arms.

Faut-il encor que ce poison,  
Troublant mes sens et ma raison  
Change tout l'estat de ma vie?  
Et bref qu'une jeune beauté  
Triomphant de ma liberté,  
Tienne encor mon ame asservie?

Must this poison that again  
upsets my senses and my reason  
Change my whole way of life?  
And can a young beauty,  
Triumphing over my freedom,  
Still keep my heart enslaved?

Ainsi Cleandre bassement  
Soupiroit le nouveau tourment  
De sa flame encore naissante,  
Qui presageoit qu'à 'avenir  
Il n'auroit en son souvenir  
Que sa belle et chere Amaranthe.

Thus Cleandre basely  
yearns for the new torment  
Of his still nascent passion,  
Someday, in the future,  
All he will remember  
Is his lovely and beloved Amaranthe.

## 15. Cessez amants de servir Angélique,

3:12

Étienne Moulinié (1599-1669)

Moulinié served as director of music for Gaston d'Orléans, the younger brother of the Louis XIII, and was active in composing both sacred music and airs for the ubiquitous *ballets de cour*. Among the large collection of published *airs de cour* for voice and lute, Moulinié is responsible for a handful of volumes dedicated solely to his own music.

"*Cessez amants de servir Angélique*" is apparently derived from a *ballet de cour*, and Moulinié's music is in the form of a light-hearted courante. In our arrangement, we have take the liberty of pairing the air with an early courante for solo lute in viel ton by the famous Ennemond Gaultier.

Cessez amants de servir Angélique,  
Amarillis se peut dire l'unique,  
A qui la cour doit offrir des vœux.  
Tous les plus grands appas d'Aminthe,  
et de Silvie, ne valent pas un des cheveux  
De celle qui tient ma vie.

Cease, lovers, from serving Angélique.  
Amaryllis is the only one  
To whom the court must offer its vows.  
All the great charms of Amintas and Sylvia  
Do not equal one strand of hair  
Of she who possesses my life.

Amarillis est un ange visible:  
Qui ne la sert a le coeur insensible  
A la douceur des plaisirs d'amour  
Les divines clairtez que sa beauté nous montre,  
Font que le grand flambeau du jour  
Est honteux de leur rencontre.

Amarillis is an angel on earth.  
He who does not serve her  
Has a heart insensitive to  
The sweetness and pleasure of love.  
The divine radiance her beauty reveals to us,  
Puts the great torch of day to shame.

## 16. Courante

2:34

Robert Ballard (c. 1572 – 1650)

This *courante* is one of a pair printed toward the end of Ballard's 1611 book of music for solo lute. Ballard published two collections of music for lute in 1611 and 1614. The tuneful music was drawn from the ubiquitous *ballets de cour*.

## 17. N'espérez plus mes yeux

4:33

Antoine Boësset (1586 – 1643)

Boësset, son-in-law of the famous Pierre Guédron, was an active composer of *airs de cour*, and he used his family connections to successfully continue Guédron's firm grip on the musical character of the court under Louis XIII.

"*N'espérez plus mes yeux*" is an air that lives on in popularity today among early music performers, probably due to its simple form and melancholy character. In 1636, Marin Mersenne used the air in his book, *Harmonie Universelle*, as an example of how different well-known singers might improvise ornamented divisions, sung in a natural voice. It is from this source we draw the ornamented second and third verses of the air.

N'espérez plus mes yeux,  
De revoir en ces lieux  
la beauté que j'adore:

Hope no more, my eyes  
To see here again  
that beauty I adore:

Le Ciel, jaloux de mon bonheur  
A ravy ma naissante aurore  
par sa rigueur.

The heavens, jealous of my happiness  
Have ravished my nascent dawn  
By their harshness.

Les pleurs n'ont plus de lieux  
Dans le cœur de ce dieu  
dont le feu me dévore.

Tears have no place  
In the heart of that god  
whose fire devours me.

Le Ciel...

The heavens...

C'est en vain soupirer,  
C'est en vain espérer  
le secours que j'implore.

It is vain to sigh.  
It is vain to hope  
for the aid I beseech.

Le Ciel....

The heavens...

## 18. Cantique de Marie

3:01

*Cantique de Marie* is an arrangement of the hymn tune by Nicolas Vallet (c. 1583 – 1642), published in his *Piété Royale* (1620). Also known by the title *Regia Pietas*, this large collection of music for solo lute was dedicated to King James I of England. The book includes instrumental settings of all 150 Psalms with a small selection of five hymn tunes appearing at the end of the book. For each piece in the collection, Vallet presents a plain harmonization of the commonly-known tune, followed by ornamented variations for the lute that are at times quite virtuosic.

Vallet, an expatriate French Huguenot, spent most of his active career in Amsterdam and lived just around the corner from the *Oude Kerk* where the famous Jan Pieterszoon Sweelinck (1562 – 1621) was organist. Vallet's compositional approach to variations on hymns and psalm tunes bears strong similarity to the body of keyboard variations on psalm tunes by Sweelinck.

## 19. Psaume 92: O que c'est chose belle

3:13

Nicolas Vallet (c. 1583 – 1642)

This setting of Psalm 92 is by Nicolas Vallet (c. 1583 – 1642), arranged for solo voice and lute and published in his *Vingt et un Pseaumes de David* (1615). Vallet, an expatriate French Huguenot, spent most of his active career in Amsterdam and lived just around the corner from the *Oude Kerk* where the famous Jan Pieterszoon Sweelinck (1562 – 1621) was organist. Vallet's compositional approach to variations on psalm tunes bears strong similarity to the body of keyboard variations on psalm tunes by Sweelinck.

Jean Calvin's *Pseaumes de David* (1562) was the first complete edition of all 150 versified psalms, with texts by Clément Marot and Théodore de Bèze and tunes attributed to Loys Bourgeois, although other plain and polyphonic settings of selected psalms appeared earlier. Adrian Le Roy's *Tiers livre de tabulature de luth, contenant vingt et un Pseaumes, Le tout selon le sujet* (1552) initiated what became a very popular trend of printed psalm settings for the lute, arranged as instrumental solos with variations or

set for voice and lute, and aimed at domestic audiences. The trend continued well into the 17th century and reached a high level of refinement with the settings by Nicolas Vallet (c1583 – 1642).

The text for *O que c'est chose belle* was versified in French by Calvinist Théodore de Bèze (1519 – 1605). Vallet appears to have based his selection of texts for *Vingt et un Pseaumes on Les Pseaumes de David, mis en rime françoise par Clément Marot et Théodore de Besze. Nouuellement imprimez. suivis de : La forme des prieres ecclesiastiques de Jean Calvin. [Genève]: Pour Iean Lertout; De l'Imprimerie de François Forestz, 1589. Our versions of texts for the two psalm settings by Vallet on our album are edited from a facsimile of Lertout's 1589 print, with English translations by Donna Stewart.*

O que c'est chose belle  
De te loüer, Seigneur,  
Et du Tres-haut l'honneur  
Chanter d'vn coeur fidele,  
Preschant à la venuë  
Du matin ta bonté,  
Et ta fidelité  
Quand la nuict est venuë.

O, it is something beautiful  
to praise thee, Lord,  
And a very high honor  
to sing with a faithful heart,  
Preaching your goodness  
at the approach of morning  
And your faithfulness  
when the night comes.

Sur la douce musique  
Du Manichordion,  
Luc & Psalterion,  
Et Harpe magnifique.  
Ioye au coeur m'ont liuree,  
Tes ourages tressainctes,  
Dont és faicts de tes mains  
Il faut que me recree.

On the sweet music  
From Manichordion,  
Lute & Psalterion,  
And a magnificent harp.  
Ye to the heart have bound me,  
Your good works,  
Which are made with your hands  
I must recreate me.