

DANCING AND DRINKING SONGS FROM 17TH CENTURY PARIS:
A CRITICAL EDITION OF A SONGBOOK BY DENIS MACÉ

by

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Introduction

On May 14th, 1643, at the age of four, King Louis XIV began his seventy-two-year reign, drastically affecting the political and physical landscapes of France. When musicians and historians study French Baroque music, they usually focus on repertoires for trained musicians of the seventeenth-century churches and court. Genres such as *airs de cour*, harpsichord suites, ballets and opera throughout the 1600s required practiced professionals, or at minimum, musicians with notable skill. Music in any era, however, is never practiced solely by highly trained professionals. There have always been genres composed for people of lesser technical skill. When met with popularity and demand, they can grow into their own notable repertoire.

It is within this time-frame, overshadowed by the changing of kings and shifting of musical practices within the public and royal courts, that we find our humble book of drinking and dancing songs by Denis Macé. This book titled *Recueil des chansons a danser et a boire* was published in 1643 by the Parisian printing firm, "Le Roy & Ballard". It contains forty-two chansons composed entirely by Macé himself. This is a unique case since most books of this time contained a collection of songs from a variety of composers. It was dedicated to Mademoiselle Gobelin, a lady from the wealthy Gobelin family that specialized in producing tapestries and carpets. This song-book falls into a category of amateurism and reflects a piece of early seventeenth-century French music history that is not widely studied or performed.

A thorough investigation into this document is warranted for several reasons. First of all, this book not only gives us new and enjoyable musical repertoire to perform, but also a look into the lesser known performance practices of early-aristocratic seventeenth-century French society. From the public sphere of the courts to the private society of salons, musical activity was not just used for entertainment, but also as a tool for societal change as well as a bonding activity between groups of aristocratic social circles.

In addition to this, no modern edition has been produced. The Lilly Library at Indiana University in Bloomington has an original print of the book in pristine condition. In this specific print at the Lilly, there is additional material appended to the original forty-two printed songs with thirty-four extra hand-written melodies added in the extra blank spaces on the pages. These extra melodies are accompanied by their own hand-written table of contents at the beginning of the book. Furthermore, since there are approximately six other original prints in other libraries around the world, two of which I was able to gain access to, a comparison study of the prints allows us to gain possible insight into the printing and binding process.

Chapter 1: A History and Development of the Chanson

If we are to look at this *recueil/recueil* (collection) of chansons within a broader historical context, we first need to look at the origins of this genre. What is a chanson? Nigel Wilkins, in his article on the Chanson on Oxford Music Online, starts by simply defining it as "any lyric composition set to French words" but goes on to extrapolate on a wide variety of forms.¹

Two Styles of French Song

In the sixteenth century, two distinct schools of composition developed in France. The Franco-Flemish school composed chansons that had five to six parts, more rhythmic freedom, imitation between voices, and a contrapuntal texture. Nicolas Gombert, Jacques Arcadelt and Josquin de Prez are three good examples of composers of this style. In contrast, the *French chanson* (also called the "Parisian Chanson") had a homophonic style with block-like chords with syllabic and repeating melodies.² One can easily spot this in compositions by composers such as Claudin de Sermisy and Clément Janequin. During late sixteenth and early seventeenth centuries, when solo genres of French-song developed, these two styles of composition also carried on as two separate genres.³ Below, we will be covering the various forms of early baroque French songs and how they compare.

¹ Wilkins, Nigel, David Fallows, Howard Mayer Brown, and Richard Freedman, "Chanson," *Grove Music Online*, accessed 31 Oct, 2019. <https://www.oxfordmusiconline.com>.

² Lawrence F. Bernstein, "Notes on the Origin of the Parisian Chanson," *The Journal of Musicology* 1, no. 3 (1982): 275-326

³ Bernstein, L, "The "Parisian Chanson": Problems of Style and Terminology," *Journal of the American Musicological Society* 31, no. 2 (1978): 193-240

Airs

When diving into the history and development of the chanson, one will inevitably encounter its younger and better-known sibling genre, the *air* (chanson and air both translate to "song"). One of the most popular genres of music that was performed in both the court and salons throughout the seventeenth century was the *air de cour* (court air), a secular, strophic song with verses of repeating music and rhythm but with different text in each stanza. Through the sixteenth-century, most *airs de cour* were either polyphonic, usually with four to five voices, sung a cappella, and on lesser occasion, one voice sung with lute accompaniment. In the solo versions for instance, a single voice would take the top line and the lute would cover the lower lines.⁴ The first collection for this solo type of *air de cour* was published in 1571 by Adrien Le Roy (the original co-founder of the Ballard Enterprise).⁵ There was also a third type of *air de cour* which was an unaccompanied solo voice. Throughout the seventeenth century many more *airs de cour* for solo voice were composed and it became the most important vocal singing genre during King Louis XIII's reign. Due to their printing monopoly of all music in France, most books of *airs de cour* were printed by the Ballard family company, including an entire series full of collections by different composers. These included the most important court composers of the time, such as Pierre Guédron, Étienne Moulinié, Benigne de Bacilly, and Antoine Boësset. Though he was not an important court composer, some books also included Denis Macé as well.

Following the popularization of Italian pastorals and madrigals that had spread across Europe in the late sixteenth and early seventeenth centuries, the texts of the *airs de cour* were pastoral and love driven, with character names stemming from the ancient Greco-Roman literary revival. With a few exceptions, in most of the published poetic texts, the authors of the texts are anonymous.

⁴ Baron, John H, "Air de cour," *Grove Music Online*, accessed 20 Aug. 2020, <https://www.oxfordmusiconline.com>

⁵ Georgie Durosoir, *L'air de cour en France: 1571-1655* (Liege: Mardaga, 1991), chapt. 7.

In addition to *air de cour*, there was also the *air à boire* (drinking song), *air à danser* (dancing song) and later in the century, when basso continuo became popular, the *air sérieux* (serious [love] song). One might ask what are the differences between each genre and how did they compare to the different types of chanson? In the following section, we will look at some of the similarities and differences.

Chanson Pour Danser vs Air de Cour

The comparison between the *chanson pour danser* (sometimes spelled as *dancer*) and the *air de cour* is very similar to a comparison between the two schools of composition in the sixteenth-century.⁶ While the *chanson pour danser*, throughout the seventeenth century, continued to stick to a simpler, homophonic, strophic form, the *air de cour* developed a more rhythmically free sound. This was due, in part, to an earlier practice which started in 1570, called *musique mesurée à l'antique*.⁷ Jean-Antoine de Baïf and a group of poets and musicians, associated with the *Académie de Poésie de Musique* (Academy of Poetry and Music), were interested in recreating a practice from Classic Antiquity that apparently melded spoken verse with music in a perfect alignment.⁸ Their exploration into this idea resulted into *musique mesurée* (measured music), a singing style of alternating between long and short notes. It would replicate the stressed and unstressed syllables within the French language without regard to the overall metrical meter. From the perspective of the listener, the aural effect imitated a natural pattern of spoken dialogue and had a "rubato" effect.⁹ From the performer's' point of view, on the other-

⁶ The Franco Flemish school of composition was more rhythmically free while the Parisian Chanson was more homophonic.

⁷ D. P. Walker, "The Influence of 'Musique Mesurée à l'antique' Particularly on the 'Airs de Cour' of the Early Seventeenth Century," *Musica Disciplina* 2, no. 1/2 (1948): 141–63. <http://www.jstor.org/stable/20531764>.

⁸ Howard Mayer Brown and Richard Freedman, "Vers mesurés, vers mesurés à l'antique," *Grove Music Online*. accessed 18 Sept, 2021. <https://www.oxfordmusiconline.com>.

⁹ Rubato is the temporary disregard of a regular tempo.

hand, the rhythm is surprisingly stricter to execute than what the listener hears. Though *musique mesurée* was found in both *chansons* and *airs de cour* during the sixteenth century, later, during the early seventeenth century, it mainly influenced baroque *airs de cour*. In contrast, *chansons pour danser* held a dance-song form and style with a repeating rhythmic pattern and a steady meter for dancing. They may have not always been danced to, but would still have provided an atmosphere and feel of dancing.

Though they had different rhythmical styles, the form of both the *chanson pour danser* and *airs de cour* could range between simple structures such as ABB, AABB, AABCC. In the case of Macé's 1643 *Recueil de chansons à danser et à boire*, there are thirty dancing songs in AABCC form, three in ABC form, one in AABCC form, and one in AABB form.

The language and subject matter were also two characteristics that the *airs de cour* and *chansons pour danser* had in common with each other. The text for both genres was sung to settings of poetry that used a "sentimental and *précieux* (precious) language"¹⁰ that became popular with the rise of refined manners found within salons and at the court.¹¹ In addition to this practice of affected language, the subject matters were mostly pastoral. This was expressed in two different ways. The first was a direct approach of plainly labeling a character within the text as pastoral. Examples of this are found in the Macé's chansons *I'aymois le berger Cleandre* (I love the Shepherd Cleandre) and *Un jour le berger Tircis* (One day the shepherd Tircis). Both songs include the word Shepherd, a basic identity of a pastoral setting. The other approach was to use names that would connote a pastoral idea or sentiment from the previous literature in which they were found. It was a common practice of the time for librettists, poets, and composers to borrow names from other literature in order to add an extra literary layer to their text. An average

¹⁰ James R. Anthony, *French Baroque Music: From Beaujoyeux to Rameau* (New York: W. W. Norton & Company, 1974), 336.

¹¹ A useful definition of the "preciosity" movement within French language can be found online in *Oxford Reference* which states, "The *précieuses* devised elegant expressions to remedy what they felt to be the indelicacies of French speech".

educated twenty-first century adult might recognize the names "Juliet" and/or "Romeo" associated with innocent, yet doomed romance, or the name "Thor" connoting strength and heroism. Correspondingly, a seventeenth-century aristocrat would recognize the names Amarillis and Clorinda as shepherdesses or nymphs from Greek mythology, as well as involving some sort of drama with requited or unrequited love. The fifteen songs addressed in this critical edition of Macé's 1643 *Recueil de chansons à danser et à boire*, the following names Amarante, Amarillis, Caritte, Cleandre, Climeine, Clorinda, Cloris, Dorimene, and Tircis are included. These names, though not directly mentioned as shepherdesses or nymphs, can be traced to characters from classical pastoral antiquity. Amarillis (Amaryllis) is a name linked back to pastoral poems of both the ancient Roman poet Virgil and the Hellenistic poet Theocritus.¹² Caritte (Carité, Kharite, Charis, or Charity) is a reference to the three Charities or Graces who were attendants to the Goddesses in Greek Mythology and are often depicted in paintings as three naked women with flower crowns on their heads.¹³ Cloris (Chloris), a goddess of flowers, was abducted by Zephyr, the God of wind, in an epic poem titled *Fasti* by the famous ancient Roman poet Ovid (43 BC-17/18 AD).¹⁴

Chanson pour boire vs Air à boire

While the *chansons pour danser* and the *airs de cour* shared similar subject matter with each other while differing in rhythm and meter, the *chansons pour boire* and *airs à boire* (both translate to drinking songs) did not differ in either subject matter or form. They did, however, differ in the time period in which they were composed and performed. The *air à boire* is the

¹² Phillip Gaskell, "Virgil: From pastoral to epic, In Landmarks," *Classical Literature* (Edinburgh: Edinburgh University Press, 1999), 154-166.

¹³ One of the most famous images of the three Graces can be found in the painting *Primavera* (Spring) by Sandro Boticelli.

¹⁴ Chloris is mentioned in line 195 of Ovid's *Fasti*. See: Ovid, Frazer, J. George, & Goold, G. Patrick. *Fasti*. (Cambridge, MA: Harvard University Press, 2014)

descendent of the *chanson pour boire*. It became the more popular term used in the late seventeenth century while the term "chanson" was used less frequently later on.

In contrast to the subjects of courtly love, within a pastoral setting between mortals, drinking songs encompassed a more humorous text. These drinking songs used the text to reference the benefits of drinking. Many songs include Bacchus, the God of wine and fertility from Roman mythology (Dionysus was the ancient-Greek equivalent). Several songs include a call for soldiers to use drinking as a solution to their worries. It would also often be mentioned as a better option than other remedies such as coffee or love.

Chapter 2: Denis Macé

During the first half of the seventeenth century, one of several composers of chansons pour danser et pour boire was Denis Macé. Also called Denis Massé (circa 1600- c. 1664), he was a composer of the Parisian music scene from around 1630 to 1648. Though he is not as well known today as many of his contemporaries, we do know he was a lutenist, singer, private teacher, and composer, best known for his chansons and airs. One of the most well-known accounts written of Denis Macé was in 1643 by Annibal Gantez (1607-1668). Gantez was a musician of the time who made a living as a composer, singer and *maître de chapelle* (music director) at different cathedrals. He wrote a collection of letters titled *L'Entretien des musiciens* that provides an insight into the life of a typical seventeenth-century Parisian Chappell Master. In the letters, he educates the reader on basic theoretical principles of music and then claims that if the reader wishes to learn more, they should consult the "messieurs"(Masters):

*Si vous en voule sçavoir davantage, consultez Messieurs Vincens, Metru & Massé qu'ils sont les trois plus fameux & affamez Maîtres de Paris, & ne croyez pas que je me mocque, puisque le premier a esté maistre de Monmocque d'Angoulesme, le second, des Peres Jesuistes & le dernier de Monsieur le Chancelier. Mais encore qu'on dise ordinairement que quod fuit non est, je ne laisseray pas d'estre éternellement, Monsieur, Vostre serviteur, A. Gantez.*¹⁵

Additionally, according to the nineteenth-century music scholar Ernest Thoinan (1827-1894), Denis Macé was also the *maître de chapelle* under King Louis XIII and may have been the same individual mentioned (with the same name) as a musician in the *Musique de la Chambre* of the King.¹⁶ While Denis Macé may not have been wealthy, he was still a master to the Chancellor

¹⁵ Translation: "If you want to know more, consult the Masters Vincent, Metru and Massé, since they are the three most famous and starved Masters of Paris, and do not think that I am laughing, since the first was master of Monsieur d'Angoulesme, the second, of the Jesuit Peres & the last of the Chancellor. But even though we usually say that 'quod fuit non est', I will be eternally, Sir, Your servant, A. Gantez." (Summersett)

¹⁶ Ernest Thoinan was a nineteenth century musicologist who wrote the preface, footnotes and explanations in the 1878 edited version of *L'Entretien des musiciens* by Parisian bookseller/publisher Anatole Claudin, of Annibal Gantez's. For info on E. Thoinan, see also: https://data.bnf.fr/fr/12185758/ernest_thoinan/

of France, and his reputation likely made him a sought-after music teacher and composer for wealthy patrons such as the Gobelin family.¹⁷

¹⁷ The chancellor of France at the time was Michel le Tellier (1603-1685). Since he was also the secretary of state for war (1643-1677), Macé was a music master to one of the most powerful men under the King of France. <https://www.britannica.com/biography/Michel-Le-Tellier>

Chapter 3: Ballard Chanson Collection

In addition to Denis Macé's 1643 songbook, *Recueil de chansons à danser et à boire*, the Ballard printing company also published a series of nineteen books of chansons for dancing and drinking from the 1620s to 1660. The full list can be found in Georgie Durosoir's 1991 publication, *L'air de cour en France: 1571-1655*.¹⁸ It should be noted that the first and fourth books of the Ballard chanson collection seem to be missing from the list. Additionally, Durosoir also includes other Ballard-published books for drinking and dancing throughout that time period, not otherwise in the series, and of which Macé's book is included.

For the sake of clarity below, the titles of the books in the Ballard collection are given in bold type, while the others are not. Furthermore, Macé's 1643 **Recueil de chansons à danser et à boire** is bolded and underlined. The first column in the list is the date on which each book was published. The second is the title of each book and on the right-hand side, it shows the authors. Many books had numerous anonymous composers. For example, the first book on the list has "46 Anon". That means the 1627 book includes chansons by forty-six anonymous composers. The right column might not mention every composer included, but might mention the composer who had the most chansons or who helped within the publishing process, such as Rosiers (André de Rosiers, Sieur de Beaulieu),¹⁹ G. Michel or F. de Chancy (François de Chancy) or D. Macé (Denis Macé).

Table 1. List of Ballard publications of *Chanson pour Danser et Boire*, from Georgie Durosoir's 1991 book *L'air de cour en France: 1571-1655*.

DATE	TITLE	COMPOSER(S)
1627	Recueil de chansons pour danser et pour boire	46 Anon.
1627	II Livre de chansons pour danser et pour boire	46 Anon.
1628	III Livre de chansons pour danser et pour boire	48 Anon.
1631	V Livre de chansons pour danser et pour boire	Anon.
1632	VI Livre de chansons pour danser et pour boire	43 Anon.

¹⁸ Durosoir, *L'air de cour en France: 1571-1655*, 209-211.

¹⁹ According to Georgie Durosoir, André de Rosier was "the most prolific and important composer of drinking and dance songs in mid 17th-century Paris." (Durosoir and Baron 2001).

1632	<i>Les Sileniennes</i> à 2, 3 et 4 parties, par Nicolas du Chastelet	
1633	VII Livre de chansons pour danser et pour boire	45 Anon.
1634	VIII Livre de chansons pour danser et pour boire	50 Anon.
1635	IX Livre de chansons pour danser et pour boire	46 Anon.
1636	Le Recueil des chansons de G. Michel	
1637	X Livre de chansons pour danser et pour boire (1 et 2 voix)	12 de Rosiers 32 Anon.
1638	XI Livre de chansons pour danser et pour boire (1 et 2 voix)	12 de Rosiers 33 Anon.
1639	XII Livre de chansons pour danser et pour boire (1 et 2 voix)	12 de Rosiers 12 Macé 21 Anon.
1639	<i>Les Equivoques</i> (1 et 2 voix)	F. de Chancy
1640	<i>Les Equivoques</i> (1 et 2 voix)	F. de Chancy
1640	Chansons pour danser (1 et 2 voix)	L. Mollier
1641	Premier Livre des Chansons (1 et 2 voix)	G. Michel
1641	II Livre des chansons (1 et 2 voix)	G. Michel
1642	II Livre des chansons à danser et à boire	J. Boyer
1643	Recueil de chansons à danser et à boire	D. Macé
1643	<i>L'Esclite des Libertez</i> (2 voix)	des Rosiers
1644	XIII Livre de chansons pour danser et pour boire (1 et 2 voix)	47 Anon.
1645	XIV Livre de chansons pour danser et pour boire	43 Anon.
1646	XV Livre de chansons pour danser et pour boire	47 Anon.
1646	<i>Alphabet</i> des chansons pour danser et pour boire (1 et 2 voix)	des Rosiers
1647	III Livre des chansons	G. Michel
1647	II Livre des <i>Equivoques</i>	F. de Chancy
1649	III Livre des chansons	F. de Chancy
1649	II Livre des <i>Libertez</i> (2 voix)	des Rosiers
1651	IV Livre des chansons	F. de Chancy
1651	III Livre des <i>Libertez</i> (2 voix)	des Rosiers
1652	IV Livre des <i>Libertez</i> (2 voix)	des Rosiers
1652	XVI Livre de chansons pour danser et pour boire	45 Anon.
1653	XVII Livre de chansons pour danser et pour boire (1 et 2 voix)	43 Anon.
1654	V Livre des <i>Libertez</i> (2 voix)	des Rosiers
1655	VI Livre des <i>Libertez</i> (2 voix)	des Rosiers
1655	V Livre des chansons (1, 2 et 3 voix)	F. de Chancy
1656	IV Livre des chansons	G. Michel
1657	XVIII Livre de chansons pour danser et pour boire (1, 2 et 3 voix)	43 Anon.
1657	VII Livre des <i>Libertez</i> (2 voix)	des Rosiers
1658	VIII Livre des <i>Libertez</i> (2 voix)	des Rosiers
1659	IX Livre des <i>Libertez</i> (2 voix)	des Rosiers
1660	X Livre des <i>Libertez</i> (2 voix)	des Rosiers
1660	XIX Livre de chansons pour danser et pour boire	10 Michel

Macé's songbook along with all the other books of dancing and drinking songs in the list above all follow the same format as the books in the series. In each book, the first thirty or more chansons are for dancing. There is then a smaller section consisting of about four to seven drinking songs at the end. All the dancing songs are monophonic, with no basso continuo provided. Each of them supplies a text underlay for the first verse, and then the following page (the subsequent recto) gives additional, text-only verses. The drinking songs on the other-hand are scored for two to four voices, with no basso continuo accompaniment provided.

Pursuit of Novelty

While the skills of courtly manners, refined conversational dialogue, and skills of amateur music performance were gaining momentum amongst the aristocratic class in the early seventeenth-century, there was also an additional appetite for musical novelty. It is for this reason that publishers, such as Ballard, printed books of *airs de cour* and *chansons* that included multiple composers, which would prevent any kind of monotony within each book. As a result, an entire book of songs that was centered around a single composer was uncommon. Ironically, however, and because of this, the very creation of a single-composer book would itself have carried novelty. In an investigation of Macé's *Recueil des chansons a danser et a boire* of 1643, we find both scenarios in the pursuit of novelty.

The first scenario, of creating more variety for a songbook with different composers, is mentioned in "L'Autheur au Lecteur" (The author to the reader) at the beginning of Macé's 1643 song-book. Macé mentions an interaction that he had with Pierre Ballard, the head of the Ballard printing company at the time. While Ballard was compiling songs in 1639 for the twelfth book of his drinking and dancing songbook series, *XII Livre de chansons pour danser et pour boire*, complaints had been made that he was putting songs into his collection that had already been seen before. This prompted Ballard to ask Macé for twelve songs to add for the sake of variety. The majority of songs in the book are composed by André de Rosiers de Beaulieu and there are also

other composers included as well. In Durosoir's list above, only Rosier and Macé are given credit. This exchange between Pierre Ballard and Denis Macé is also mentioned in the foreward of the twelfth book in a note by Pierre himself, claiming he "*insisté pour obtenir de Denis Macé une douzaine de chansons jamais diffusées, qu'il a placées en tête du livre*" (insisted on obtaining from Denis Macé a dozen songs never broadcast, which he placed at the head of the book).

This leads into the second scenario. After this exchange with Sir Ballard, Macé felt encouraged to compose a whole book of brand new songs that had not been seen before. While Denis Macé mentioned his connection with the Ballard collection of *Livre de chansons pour dancier et pour boire*, his 1643 *Recueil de chansons à dancier et à boire* is not actually part of it. It is rather an offshoot inspired by the series. A humorous aspect to this is that he even admits that the songs might not carry a great deal of "beauty", but at least their newness has "the grace of novelty".²⁰

Poetic Authorship

In our study of the song texts, the first question one might ask is "who was the author?". Unfortunately for us, however, there is no mention of the librettist or poet who wrote the words to the songs in Macé's 1643 *Recueil des chansons a dancier et a boire*. According to Catherine Gordon-Seifert, in her book *Music and the Language of Love: Seventeenth-Century French Airs* (2011), it is a common scenario to have difficulty locating the sources of lyric poetry used in songs in the music treatises of the time. There were "negative reactions to mid-century poetry in

²⁰ It is worth noting that by the time Macé's 1643 chanson book was published, Pierre Ballard's death had already occurred and the reins of the Ballard family enterprise had been handed over to his son, Robert Ballard III. In 1552, Robert Ballard I, and his brother-in-law Adrien le Roy, started the company which was then passed down to Robert's son Pierre. In 1639, when Pierre Ballard died, his son, Robert Ballard III became the new printing master. The title Robert Ballard II is held by Pierre Ballard's brother, who was a lutenist and was not involved in the family printing business.

general"²¹ especially to poets associated with the contemporaneous Parisian salon scene. There were many poets at the time who are mentioned in these circles of people that could have been collaborators. Furthermore, there were some composers who, also being poets themselves, provided their own texts for their musical compositions such as Benigne de Bacilly. Eventually the practice of crediting the librettist would become fashionable later in the century.

²¹ Catherine Elizabeth Gordon-Seifer, *Music and the Language of Love: Seventeenth-Century French Airs* (Bloomington: Indiana University Press, 2011)

Chapter 4: Political and Social Context

In addition to the musical development of drinking and dancing chansons, it is important to also understand the political and social context in which they were performed. The professional music genres of Jean Baptiste Lully (1632-1687) and Louis XIV's court dominate our current music history books when looking at France in the seventeenth-century. Macé's book of chansons, however, falls within the first half of that century. What was the music scene like in the pre-Lully era of the 1600s and where does this niche genre of chansons fit in? To make an inquiry into this earlier repertoire, let us first assess the preceding monarch who helped set the stage for his son's cultural and musical developments later on.

King Louis XIII: Louis the Just

In 1643, the reign of King Louis XIII ended with his death at forty-one years of age from a combination of tuberculosis, an inflamed stomach, and misguided treatments from his private physicians. He was known as "Louis the Just" for bringing stability and peace to France and consolidating power to one monarch. At the age of thirteen, he was already introduced to the idea of reforming and reestablishing order in the government. From October, 1614, till February, 1615, numerous assemblies had been held to formally open the three "Estates General" under Louis XIII. These three estates included the catholic clergy, the nobility, and the middle and/or lower classes. The last group included state servants who had posts in government, and who were also known as "Noblesse de robe" ("New nobles" who, despite their lack of noble heredity, still had a considerable amount of sway in politics).²²

Though the multitude of issues, proposals, and conflicts would not be immediately resolved by the thirteen-year-old king, governmental stability would end up becoming one of Louis XIII's legacies during his reign later. It was no small undertaking and could not have been

²² A. Lloyd Moote, *Louis XIII, the Just* (Berkeley: University of California Press, 1989), 63.

done without his constant ally and chief minister, Cardinal Richelieu. Some of the difficult decisions Louis had to make in order to gain stability included exiling his own mother twice, battling the Huguenots, punishing many of his own friends and confidants who politically tried to undermine him, and waging war against Spain. The complex results of his years as King transformed France into one of Europe's leading powers and established his dominant hegemony within.²³

Courtly Weapons: From Rapier to Rhetoric

Along with this growth in political and national stability during the early seventeenth century, the world of the arts was enhanced. Throughout the Renaissance, there had been a large influx of Italian artists and musicians into France. This followed a renewal of ancient Greco-Roman literature which, in part, led to the popularization of a more "*gentil*" and civilized courtier.²⁴ In France, this identity became known as "l'Honnête Homme" (the honest man aka *les honêtes gens*).²⁵ With this new standard of conduct for the aristocracy, the expectation of the early seventeenth-century gentleman started shifting from a man of strength and combat to one with education and courtly manners. Poetry, dancing, and music skills to show off one's wealth and

²³ Elizabeth Marvick, "Childhood and Youth," *Louis XIII: The Making of a King* (New Haven: Yale University Press, 1986)

²⁴ In 1528, the book *Il libro del cortegiano* was published in Venice. Written by Baldassare Castiglione, it was an examination on the traits of an exemplar courtier. As part of the Italian-renaissance humanist-movement, it was modeled after writings of ancient Greco-Roman authors such as Plato and Cicero and found much popularity in audiences within Italy and throughout Europe. The book was translated into French in 1537 where it then spread in France to a receptive audience. Pugliese, Olga Zorzi, "The French Factor in Castiglione's 'The Book of the Courtier (Il Libro Del Cortegiano)': From the Manuscript Drafts to the Printed Edition." *Renaissance and Reformation / Renaissance et Réforme* 27, no. 2 (2003), 23–40.

²⁵ C. Mayer, "L'Honnête homme. Molière and Philibert de Vienne's "Philosophe de Court," *The Modern Language Review* 46, no. 2 (1951): 196-217.

aristocratic status were added as equally important skills to wielding a sword.²⁶ Furthermore, whether or not these skills were difficult to cultivate, one would have been expected to demonstrate them effortlessly so as to not give the impression of "trying too hard".²⁷

In the realm of music, King Louis XIII had also helped to perpetuate the more sensitive and refined archetype of a nobleman. The royal household had three different branches of music ensemble that could be called upon for any number or size of events. The *Musique de la Chambre* was a small ensemble with a few or one vocalist per part accompanied by lute, harpsichord, flute and viols. The *Grand Écurie* was a military music branch with trumpets, oboes, drums and bagpipes that provided music for processions, entrées (music performed when the king entered an area or new town) and other large-scale events. The third branch was the *Chapelle Royal*. This encompassed a liturgical vocal ensemble made up of sixteen men on the lower parts and eight boys sharing the top part. In addition to these ensembles, in 1618 Louis also established the first permanent orchestra "La Grande Bande" that had twenty-four violins of the King.²⁸

King Louis, himself, also participated in composition and performance. He played and composed music for the lute as well as composing the court ballet titled *Ballet de la Merlaison* (1635). He personally danced in ballets and imported talented machinists from Italy to build moveable platforms. These platforms created grandiose scenery for the stage, by raising Louis up and down to create the vision of a godlike persona during performances. To embody himself thus

²⁶ A thorough list of treatises and works related to the idea of the civilized courtier and honest man, from Italy and France, from the sixteenth to eighteenth centuries can be found on pages 30-33 in the dissertation titled *Honnêtes Gens as Musicians: The Amateur Experience in Seventeenth-Century Paris* by Michael Bane. (2016)

²⁷ Don Fader, "The Honnête homme as Music Critic: Taste, Rhetoric, and Politesse in the 17th-Century French Reception of Italian Music," *The Journal of Musicology* 20, No. 1 (2003): 3-44.

²⁸ Peter Bennett and Georgia Coward, "Music under Louis XIII and XIV, 1610–1715," ed. Simon Trezise, *The Cambridge Companion to French Music* (Cambridge: Cambridge University Press, 2015): 69-87.

was a strategy to create awe and admiration amongst his subjects and glorify the French monarchy as an absolute power.

Setting the Scene: Salons and Pastoralism

While Louis the Just was developing his persona as a demi-god in the court and public eye, there was another, more feminine, scene developing. This movement emerged simultaneously and exclusively within a private realm, where "goddesses" acted as the masters of ceremonies. Catherine de Vivonne, Marquise de Rambouillet, would create a new type of venue that would shape the practices of aristocratic society for the next several centuries. It all began at her private residence, the Hôtel de Rambouillet. During the first several decades of the 1600s while the royal court was still shifting its focus from combative to refined behavior, it still had quite a few members resistant to these new expectations. For the Marquise, the public court was not enough to satisfy her exploration in the arts. In her quest to create a space for her and her daughters to cultivate their more delicate literary, poetic, and musical tastes, she began inviting an exclusive group of members to her household for gatherings where a strict code of etiquette was expected. Located in the sector of Paris where the Louvre currently resides, it became a center for intellectuals and was the first established Parisian salon.²⁹ There were a variety of activities, including but not limited to, staged plays, poetry recitation, singing, playing instruments, dancing, and literary games. Infused within almost every activity was the theme of pastoralism, a trope within western literature that refers to a mode or subject matter of unadulterated nature. As long as the attendees were participating in something that was poetic, innocent, or idyllic, their activity was acceptable. Although it was separated venue from the public court, it only added to the shifting views of the idyllic courtier persona.

²⁹ A Salon was a place where intellectuals gathered for discussions and other activities in all matters of mutual interest.

This movement of pastoralism was not just a literary theme that was charming and entertaining, it was an allegorical tool used by the elite to change the very fabric of their society into something more "honest" and "courtly". Just as Louis XIII had raised and lowered himself on stage by platforms to embody a demi-god persona, the women of the Rambouillet family also created their own world of . The means to achieve this was the use of allegorical activities.³⁰ An example of one allegorical event occurring at the Hôtel de Rambouillet took place during one of the parties hosted by the Marquise de Rambouillet. Mademoiselle Rambouillet, the Marquise's daughter, Julie, surprised all the guests in attendance by unexpectedly appearing when a curtain opened up to reveal her and the entrance to a chamber that nobody had prior knowledge of. She was dressed in the costume of a goddess. The room that she came from was then proclaimed as "la loge de zyrphée".³¹ They embodied themselves as goddesses to create a living allegory of the pastoral novel *L'Astrée*, by Honoré d'Urfé, a story about innocent and "platonic" love between a shepherd and shepherdess.³²

Through the process of bringing chaste and moral characters from pastoral classical antiquity to life within art, poetry, and music, as well as embodying idealistic pastoral characters through costumes and role playing, this elite salon society was thus creating their own pastoral mimesis. By creating an imitation of their ideal characters, they were in essence "becoming" those characters in real life. Such a theoretical practice was not a new concept, but rather one that can be traced back to Plato, Aristotle, and Socrates. Socrates believed that the act of engaging in mimetic poetics was one's "civic duty" and added to their "virtue".³³ By manifesting in

³⁰ David Halperin, "The Modern Concept of Pastoral," *Before Pastoral: Theocritus and the Ancient Tradition of Bucolic Poetry* (NEW HAVEN; LONDON: Yale University Press, 1983): 61-72.

³¹ Frank Hamel, "Famous French Salons" ([S.l.]: New York, Brentano's, 1908), 35-40.

³² Laurence A. Gregorio, "Implications of the Love Debate L'Astrée," *The French Review* 56, no. 1 (1982): 31-39

³³ Ekaterina V. Haskins, "Mimesis between Poetics and Rhetoric: Performance Culture and Civic Education in Plato, Isocrates, and Aristotle," *Rhetoric Society Quarterly* 30, no. 3 (2000): 7-33.

themselves ideal traits, they therefore set themselves apart from the rest of society and, in essentially, elevated their social status. This practice could not be afforded by the working classes who did not have the economic means to cultivate these skills and attributes.

During and after the Hôtel Rambouillet's active lifespan from 1620 until 1648, more salons began to emerge throughout Paris. They were formed by other elite social groups, either due to exclusion from the Rambouillet's residences, or because they found the Rambouille's style was not to their liking or focus. Each salon had its own culture of activities. By the second half of the seventeenth-century, particularly during the reign of the following monarchy of Louis XIV, it became an expectation that higher-class ladies (marquises, etc.) would hold their own salons.

Mademoiselle Gobelin: Dedicatée and her Kin

Within the context of seventeenth-century French salons, how do we place Macé's book of dancing and drinking *chansons* beyond merely its relevant performance practice and pastoral content? We look at the dedicatee of the Book, Mademoiselle Gobelin, as well as her familial relations. Below, we will begin by exploring the Gobelin family history which will provide us social context for the book. We will then investigate who exactly within the family our Mysterious Mademoiselle is, since her first name is not mentioned in Macé's book. After that we will look into Mademoiselle's own sister-in-law, Marie-Madeline D'aubrey, who coincidentally, due to her high-profile murder-scandal, provides us with a wealth of details to paint a picture of performance context.

Back in fifteenth-century France, on the banks of the river Bièvre, a family of dexters (fabric-dyers) would, according to accounts, go outside at night to create the most magnificent dyed fabrics. The superiority of their products led others to believe they had supernatural assistance. This was a popular explanation at the time for anyone with great talent and is one of

the theories as to how the Gobelin (Goblin) family, known for the production of colorful tapestries, received its name.³⁴

The Gobelin family originated in Flanders, then transferring to Rheims before they set up their successful dyed-fabric workshop in Paris. Their wealth expanded so greatly that by the end of the sixteenth century many of them had already left the family business and had purchased land and titles of nobility. It is not certain if the family was of noble blood, but at the beginning of the seventeenth century, during King Louis XIII's reign, the nobility was in a fluctuating state and many of them needed assistance from financially savvy associates. Furthermore, an industrious middle class of people with trades and professions were not only to gain a big foothold politically, but also legitimately purchase noble titles. Regardless of whether the Gobelins originally had noble heredity or not, they were certainly extremely powerful, influential, and wealthy, resulting in many friends and advantages within the Parisian high society.

Within the aristocratic world of the arts, the Gobelin family's participation was not exclusively in visual textiles. This is evident by Denis Macé's dedication in his song-book which is addressed to "Mademoiselle Gobelin, daughter of President Gobelin".³⁵ Macé includes a tender message to the Mademoiselle, with compliments to her singing that is "incomparable" (incomparable) and "si universellement admirée" (so universally admired). At that time, the president of the Gobelin family enterprise was Balthazard (Balthazar) Gobelin II. Balthazard and his wife Madeleine de L'Aubespine had four children. In order from oldest to youngest, they were Anne, Antoine, Madeleine and Claude. Due to the fact that Macé's book does not mention the first name of "Mademoiselle Gobelin", she could have referred to either daughter, Anne or Madeleine.³⁶ Anne died unmarried in 1644, one year after Macé's songbook was published, while

³⁴ Hugh Stokes, *Madame de Brinvilliers and Her Times 1630-1676* (London: Bodley Head, 1912), 62.

³⁵ The title "President Gobelin" refers to the head of the Gobelin textile company.

³⁶ The *Dictionnaire de la Noblesse* is a series of dictionaries outlining the history and genealogy of the noble families of France. The first edition began in the mid-seventeenth century and was updated and

her sister Madeleine, was married to a nobleman named Charles Duret II (1614-1700). Based upon available evidence in the *Dictionnaire de la Noblesse*, a publication series of aristocratic genealogy, as well as a historical art publication from 1908, Macé was most likely referring to the oldest child, Anne Gobelin in his chanson book.³⁷

The nature of the relationship that Denis Macé had with Anne Gobelin remains unknown. Though he had a wife and four children,³⁸ marriage at the time was not as much of a romantic affair but rather influenced by the gain of family alliance, politics and stability of wealth. His message to the Mademoiselle in the forward shows that he had a certain amount of affection for her. He mentions that "apart from the strong bond" he has in her "household", he still feels "carried away with a perfect inclination to honor" her and to "testify the feelings of" his "soul". It was a common practice of the time for composers and authors to include hyperbolic and stylized dedications at the beginning of their music books, even if their relationship with their dedicatees were more professional than personal. Regardless, if Anne Gobelin had a songbook dedicated to her from a prominent musician, one can easily assume that her family members would have seen and heard the book as well. An investigation into their lives could give insight into the original audience and performance spaces of Macé's *Recueil des chansons a danser et a boire*.

Historical information on the private lives of the Gobelin family and what they did for pleasure is not readily available. Fortunately, one only needs to look at Anne's younger brother,

expanded periodically through the next several decades. In volume nine of the third edition of the *Dictionnaire de la Noblesse*, the President of the Gobelin Family company that was listed for the early seventeenth-century time period was Balthazard (Balthazar) Gobelin II.

³⁷ Although the *Dictionnaire* does not indicate when they were married, the *Gazette des beaux-arts* 1908, mentions that Charles was a "jeune homme d'une vingtaine d'années...marié à une demoiselle Madeleine Gobelin, il habitait rue Diane" (a young man in his twenties...married to a young lady Madeleine Gobelin, he lived on Diane street). In 1643, Charles would have been twenty-nine years old. He and Madeleine would have most likely already been married that year, after-which she would have lost the unmarried title "mademoiselle".

³⁸ On page 202 in *Musiciens de Paris*, Denis Macé is listed as having had a wife named Geneviève Hélan and four children named Madeleine, Charlotte, Nicolas Maximilien and Cécile.

Antoine, to get a detailed insight into their private aristocratic lifestyle from a somewhat unlikely direction. He was directly involved in one of western Europe's most infamous public murder stories. Antoine was the second child of president Balthazar Gobelin and as a young man in 1651, he married Marie Madeleine d'Aubrey, the Marquise de Brinvilliers (1630-1676). Madame de Brinvillier's family came from the "Noblesse de Robe" (Nobles of the Robe), a class of people who were elevated through their professional role within the government. The only higher class beyond the Noblesse de Robe with exception to royalty, was the "noblesse d'epée" (Nobles of the Sword) acquired almost purely by birthright.

After a few years of marriage, their relationship became dispassionate and she started an affair with his military associate Captain Godin de Sainte-Croix (Chevalier de Sainte-Croix). Marie Madeleine's father had Sainte-Croix arrested for a time, and while in prison, the young man learned about poisons from an Italian cell-mate. After he was released from prison and returned to his affair with Marie-Madeleine, he taught her how to make them. It became her favorite hobby she even practiced on her family by repeatedly poisoning her husband and daughter but thankfully that never resulted in their deaths. She did, however, fatally poison her father and two brothers. Death by poison had become so frequent in France during that century, that the term "Affair of the Poisons" had been coined. The Marquise de Brinvilliers, along with two other prominent society women, Catherine La Voisin and the Marquise de Montespan, was eventually caught, in part, because of a long-game operation, headed by King Louis XIV. He formed the *Chambre Ardente*, a special court hired to investigate and catch heretics, especially murderers by poison, with substantial evidence.³⁹ Due to the thoroughness of the investigators of Marie Madeleins d'Aubrey's murder case, many details of her life were recorded and written down by her confessor before she was tortured for seven hours and then publically beheaded.

While this story is scandalous, violent, and a less-than ideal account of familial

³⁹ Benedetta Faedi Duramy, "Women and Poisons in 17th Century France," *Chicago-Kent Law Review* (2012): 347-352.

relationships to Anne Gobelin, there are two reasons why looking into the story of Madame de Brinvilliers is relevant to a critical edition of Denis Macé's *Recueil des chansons a danser et a boire*. Firstly, it is a story directly connected through marital relations to the real-life people involved in the making of this book. Secondly, as a result of its direct connection, a look into Madame de Brinvillier's life-style, aside from her proclivity of poisoning family members, is a study into the life of the people who inspired the creation of this book as well as a possible audience of its performances. The examination of her public and private life, of which there exists a plethora of information, may provide us a glimpse into the original social and physical space in which this music was first heard.⁴⁰

Along with the wealth and high status granted to her by both her father and husband, came the opportunity and expectation to be a hostess of her own salon. By the late seventeenth century, this was common for a Marquise. Though she and her husband had several places of residence, their primary living quarters was the Hotel d'Aubray, where she held numerous salon gatherings. Given that the dedicatee of Denis Macé's book of chansons was the Marquise's own sister-in-law, it is therefore very likely that the music from this book could have been performed, danced to, and sung by musicians and/or guests at her salon parties or at least similar gatherings.⁴¹ According to Hugh Stokes in his book *Madame de Brinvilliers and Her Times 1630-1676*, the gatherings held by the Marquise de Brinvilliere, at her Hotel d'Aubray, included unfiltered gossip, crude humor, and gambling card games such as ombre, basset, hoca and lansquenet. There were also refreshments such as champagne, oranges, citrons and other sweet delights along with music, and dancing. It is reasonable to believe that drinking and dancing songs would have been included in these activities.

⁴⁰ According to Hugh Stokes, in his book *Madame de Brinvilliers and Her Times 1630-1676*, the Marquise was clearly in a high social position within Parisian society.

⁴¹ Hugh Stokes, *Madame de Brinvilliers and Her Times 1630-1676* (London: Bodley Head, 1912), 65-70

Chapter 5: Performance Practice

Contemporary music scholarship is limited when it comes to the historical performance practice of dancing and drinking songs from the first half of the seventeenth century in France. Most study is focused on the *air de cour*, as it is often stated as being the "most important" singing genre of the time.⁴² Though this is the case, through a variety of sources, including written descriptions and musical treatises, we can still gain some insight into a sufficient historically based performance practice.

Chansons pour Boire

Of the forty-two chansons in Macé's book, there are only six drinking songs. The first five of them are for two voices and the last one is for four voices. The most common way these could have been sung was a-cappella (with no instruments). According to Jean Boyer (c.1600-1648), a composer and contemporary to Denis Macé, drinking songs were meant to be sung around the table, without instrumental accompaniment, to encourage drinking.⁴³ Additionally, another contemporary composer of Macé's, Sieur de la Marre, in his book of dancing and drinking chansons from 1650, mentions how he composed a book of drinking and dancing songs after his friends requested he do so.⁴⁴

⁴² Lawrence F. Bernstein, "The 'Parisian Chanson': Problems of Style and Terminology," *Journal of the American Musicological Society* 31, no. 2 (1978): 193–240.

⁴³ In a dedication to Monsieur de Flotte at the beginning of his book of drinking and dancing songs titled *Recueil d'Airs à boire et danser* (1636), Jean Boyer, a Parisian composer, mentions that the drinking songs are meant to be sung around the table. Marc Vanscheeuwijk, "Liner notes". In *BOYER, J.: Recueil de chansons à boire et danser (Ratas del viejo Mundo)* [CD]. The Netherlands: Outhere Music, 2020.

⁴⁴ He made the book after "having made several songs which have been played by some of my friends, and which have made lyrics, both for dancing, and for the entertainment of the table" (*Ayant fait plusieurs chants qui ont eu cours parmy quelques personnes de mes amis, et qui ont fait des paroles, tant pour danser, que pour le divertissement de la table*) See: Sieur de La Marre, *Les Chansons Pour Danser et pour Boire* (Paris: Par Robert Ballard, 1650).

If people wanted to have non-vocal participants join in, there were a number of ways to incorporate instruments. Voices could be doubled by an instrument or have the instrumentalist play through a melodic line in lieu of a voice. An instrumentalist could also play an introduction based upon the melody or harmonic structure before the voices join.

Chansons pour danser

In 1608, a French printer named Jacques Mangeant (d. 1633) published a small group of anthologies of airs and chansons à danser titled *Airs nouveaux, accompagnez des plus belles chansons à danser*. In the preface, he mentions how young ladies and gentlemen would sing songs for dancing if they had no instruments available. He therefore felt obliged to keep the texts of the dancing songs in his book "appropriate" for the impressionable youth.⁴⁵ The dancing songs in Mangeant's book included both texted and un-texted melodies. His commentary gives us two valuable insights into how dancing songs were performed. The first is that they were sometimes sung with only voices and no instruments. The second is that the youths would dance to instrumental music if they had instruments available, but it is not clear if the dancing songs themselves were played with instruments instead of voices. According to a number of scholars, including John H. Baron in his 2001 article, the *chansons pour danser* for solo voice were accompanied by lute in the early part of the seventeenth century.⁴⁶ In Macé's songbook, however, only single melodies to the songs are written and there is no lute tablature or *basse continue* (accompaniment of a bass line with figures indicating the associated chords).⁴⁷ This is not to say

⁴⁵ James R. Anthony, *French Baroque Music: From Beaujoyeux to Rameau* (New York: W. W. Norton & Company, 1974), 336-337.

⁴⁶ John H. Baron, "Chanson pour boire," *Grove Music Online*, accessed 22 Oct. 2020. <https://www.oxfordmusiconline.com>

⁴⁷ Other names for this are *basso continuo* in Italian or *thoroughbass* in English. See: Peter Williams and David Ledbetter, "Thoroughbass," *Grove Music Online*, accessed 14 Dec. 2020. <https://www.oxfordmusiconline.com>.

that lutenists did not accompany singers when performing these chansons. The simplicity and harmonic predictability of the melodies lend themselves well for a skilled lute player to come up with an improvised accompaniment.⁴⁸

Beyond the various options for arrangements of singers and instrumentalists, another performance practice aspect to consider is ornamentation. As will be discussed further, it was a common practice of the time to add ornaments to any melody as a way for a performer to show off their skill. Not every performer, however, was skilled enough to execute convincing ornaments and we can surmise that there were varying levels of ornamentation added, depending on the performance venue and performer's skill level. There is, however, a significant difference between the *airs de cour* and *chansons pour danser* that would greatly affect the practice of ornamentation. *Airs* were composed to give flexible variations of meter and time that could accommodate the long and short text syllables, as was consistent with their deliverance of *musique mesurée*. Along with this flexibility in meter and time, ornaments could be added with a relative amount of freedom, unhindered by the steady beat that *chansons pour danser* required. The latter, in order to keep a dance-like tempo, however, had less room for ornamentation that would alter the steady rhythm. The practice of beginning with simply the melody and building with complexity throughout melodic repetitions was, and is still used, with chansons, *airs de cour*, and other numerous other genres of music. What ornaments, then, could have been used to elaborate these *chansons pour danser*? There are a number of musical treatises from the time that can be helpful. In my opinion, the two most relevant include *Harmonie Universelle* (1636) by Marin Mersenne, and *L'Art de Bien Chanter* (1666) by Jean Millet, which shall be discussed below.

⁴⁸ For more information on the historical development of improvised accompaniment as well as basic basse-continue practice, see: T. Street Christensen, *Partimento and continuo playing in theory and in practice* (Leuven: Leuven University Press, 2010)

One might also suggest using the 1668 singing treatise *Remarques curieuses sur l'art de bien chanter, et particulièrement pour ce qui regard le chant français* by Bénigne de Bacilly. This later treatise, however, focuses much more on ornamentation associated with *airs sérieux*, a genre which followed the *air de cour*, starting in the second half of the century. Millet's treatise, published only two years prior, however, focuses more on repertoire sung in the first half of the century. He discusses four different types of ornaments. The first is the *avant-son*: an ornament articulated before the written note on a step above, below, or on the same note. It happens on the beat as opposed to before. When it happens above or below, it can be compared to the Italian "appoggiatura", or what French composers would later call a "port de voix". It is a dissonant note that is emphasized before resolving to the written note.⁴⁹ The second type of ornament is the *rest-du-son*: an ornament that is added after the written note and it falls into two categories. The first type of *rest-du-son* is made up of one or two notes tagged onto the end of a written note. The second is a short, almost imperceptible sound after the final cadence. The third type of ornament from Millet's treatise is the *roulade* which is another name for passage or section of diminutions.⁵⁰ There are four types of *roulades*. The first type is two or more notes added before the written note, instead of a single note (such as an *avant-son*). The second is two or more notes added after a written note, instead of a single note or two short/insignificant notes (such as a *rest-du-son*). The third type of *roulade* is a set of divisions that equals the entire length of the written note. The fourth is an elaborated cadence, also known in Italian for "cadenza". It usually consists of a combination of divisions followed by a trill on the penultimate note before harmonically resolving on the final note.⁵¹ Finally, the fourth type of main ornament from Millet is the

⁴⁹ "Appoggiatura," *Grove Music Online*. accessed 10 Jan. 2021. <https://www.oxfordmusiconline.com>.

⁵⁰ Garden, Greer, and Robert Donington, "Diminution," *Grove Music Online*, accessed 11 Jan, 2021. <https://www.oxfordmusiconline.com>

⁵¹ Eva Badura-Skoda, Andrew V. Jones, and William Drabkin, "Cadenza," *Grove Music Online*, accessed 11 Jan, 2021. <https://www.oxfordmusiconline.com>

tremblement, which is also known as trill. Throughout different countries and styles of notation, there have been different ways to mark a trill such as a small "t", small cross "+", squiggle or "tr". In the case of early seventeenth-century notation, according to Millet, it was marked with an "x" symbol above the staff.⁵²

Another relevant consideration from Millet's *L'Art de bien Chanter* is the use of building up a song by starting off with the bare melody first and then adding ornamentation of repeated poetic strophes. Millet calls the first un-ornamented portion a *simple* and the second and/or later ornamented portion a *double*. In Macé's songbook, each chanson is about fourteen measures long and is split into three sections. Each section has a repeat at the end of it. A very likely way of performing these pieces would have been to play or sing the melody as written for each first section and on the repeating sections, add ornamentation.

Ornamental Examples from Millet's treatise

Below is the chanson *Un Jour le Berger Tircis* from Macé's songbook. I have included examples of each kind of ornament listed above on the repeating sections. Each ornament is labeled with a letter corresponding with what kind of ornament it is in a key below. It must be noted that an amateur singer, such as one might find amongst young adults within the aristocratic salons of mid-seventeenth-century Paris, might not have the skill set or training to sing all the ornaments exemplified below. A trained singer, on the other hand, would have! For the sake of space and time, they are all added into one song.

⁵² Barbara E. Thomas, "Jean Millet's *L'Art de bien Chanter* (1666), a translation and study" (Bachelor's thesis, University of North Texas, 1998)

Table 2. Ornament Key for music example of Un Jour le berger Tircis

A. Avant-son: from above	J. Rest-du-son: one note after
B. Rest-du-son: one note after	K. Roulade: divisions of entire note
C. Avant-son: from below	L. Roulade: divisions of entire note
D. Roulade: divisions of entire note	M. Roulade: two notes before
E. Avant-son: from below	N. Roulade: more than two notes after
F. Tremblement	O. Avant-son: from below
G. Rest-du-son: two short notes after	P. Roulade: divisions leading up to note after
H. Avant-son: same note	Q. Roulade: Elaborated Cadence w/ trill
I. Rest-du-son: one note after	R. Rest-du-son: Short imperceptible note after

Un Jour le berger Tircis ORNAMENTED

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Denis Maccé

The musical score is divided into five systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance instructions and ornaments:

- System 1 (Measures 1-6):** Labeled "SIMPLE" and "DOUBLE". The vocal line includes ornaments A, B, and C. The piano accompaniment has a bass line with a flat (b) and a sharp (#).
- System 2 (Measures 7-12):** Labeled "SIMPLE". The vocal line includes ornaments D, E, and F. The piano accompaniment has a bass line with a flat (b) and a sharp (#).
- System 3 (Measures 13-17):** Labeled "DOUBLE" and "SIMPLE". The vocal line includes ornaments G, H, I, J, K, and L. The piano accompaniment has a sharp (#) in the bass line.
- System 4 (Measures 18-22):** Labeled "DOUBLE". The vocal line includes ornaments M, N, and O. The piano accompaniment has a sharp (#) and a flat (b) in the bass line.
- System 5 (Measures 23-26):** Labeled "DOUBLE". The vocal line includes ornaments P, Q, and R. The piano accompaniment has a sharp (#) and a 4-3 ornament in the bass line.

Example 1. Ornamented version of *Un Jour le berger Tircis*.

As mentioned above, another musical treatise relevant to the performance practice of Macé's songbook is Marin Mersenne's *Harmonie Universelle*. Published in 1636, his treatise is made up of eight books that are divided into two main sections. Each book contains its own musical subject matter. The sixth book (contained within part two of *Harmonie Universelle*) is titled *De l'art de bien chanter* (On the art of good singing), he starts begins with this statement:

Après avoir expliqué la manière d'arranger, d'écrire, de lire, d'enseigner, d'apprendre, et de composer la Musique dans la première partie de ce livre, j'ajoute la manière dont il faut orner, et enrichir les Airs, et les Chants pour les mettre dans leurs perfection, afin que Ton ne puisse plus rien désirer qu'une excellente voix pour les reciter, dont je descriis les qualitez dans la proposition qui suit.

After having explained how to arrange, write, read, teach, learn, and compose music in the first part of this book, I now add the way in which to ornament the airs and the chansons to put them in their perfection, so that you can no longer desire anything but an excellent voice to recite them, of which I'll describe in the following proposition.)⁵³ In this quote, he mentions ornamenting both *airs* and *chansons*.

Mersenne expresses a preference for singers that have a "tenuë ferme, et stable de la voix" (a strong and stable hold of the voice) as well as flexible and with clear intonation that is good for ornamentation and diminutions. Furthermore, a trill must start with a proper *port de voix* by beginning on an upper note and elongated more than the principle written note.⁵⁴ Mersenne mentions that it is helpful for singing teachers to have traveled to Italy to learn the art of vigorous singing that was well suited to passage work. This was a quality that, combined with the artfulness of the French "affectation", could create a full arsenal of skills for singers to use to express the music and showcase their talent.

Quant aux Italiens, ils observent plusieurs choses dans leurs récits, dont les nostres sont privez, parce qu'ils représentent tant qu'ils peuvent les passions et les affections de l'âme et de l'esprit ; par exemple, la cholère, la fureur, le dépit, la rage, les défaillances de coeur, et plusieurs autres passions, avec une violence si estrange, que l'on jugeroit quasi qu'ils sont touchez des mesmes affections qu'ils représentent en chantant ; au lieu que

⁵³ Margaret Seares, "Mersenne on Vocal Diminutions," *Performance Practice Review* 6, no. 2, Art. 6 (1993).

⁵⁴ Marin Mersenne, *Livre Sixiesme de L'Art de Bien Chanter. "Harmonie Universelle, Contenant la Theorie et la Pratique de la Musique.* (Paris: Par Sebastien Cramoisy, 1636), 354-358.

nos François se contentent de flatter l'oreille, et qu'ils usent d'une douceur perpétuelle dans leurs chants; ce qui en empesche l'energie.

As for the Italians, they observe several things in their accounts, of which ours are deprived, for they represent as much as they can the passions and affections of soul and spirit; for example, cholera, fury, spite, rage, failures of the heart, and many other passions, with a violence so strange, that one would almost judge they're touched by the same affections which they represent in singing; instead of our French people flattering the ear, and using perpetual gentleness in their songs; which impede its energy.

In regards to dancing songs, which were well suited to passagework that did not interrupt the steady dancing tactus, this connection to the Italian singing style is valuable to consider.⁵⁵

Dance Steps

If the *chansons pour danser* were intended for dancing, which dance steps were used? In a social setting such as a salon or court, the aristocratic gentlemen and ladies were most likely not professional performers. It is therefore implied that when they did dance, the steps would have been somewhat simple and easy to learn. Though no social dances are explicitly mentioned for use with Macé's chansons, we can make some educated hypotheses. In this case, two particular dances, the gavotte and bourrée, come to mind. These are both considered types of branles. A "branle" was a category of dance meant for social purposes with a group of people often in a circle or line formation. It included many varieties of steps and meters. Throughout the late sixteenth and early seventeenth centuries, regions throughout France would each have their own branle varietal.⁵⁶

The gavotte was a "lively duple meter dance" that developed from an earlier sixteenth-century branle.⁵⁷ In 1665, the Ballard Printing company published *Livre de Chansons Pour*

⁵⁵ Ibid.

⁵⁶ Daniel Hertz and Patricia Rader, "Branle." *Grove Music Online*, accessed 21 May. 2021, <https://www.oxfordmusiconline.com>

⁵⁷ Meredith E. Little, "Gavotte." *Grove Music Online*, accessed 21 May. 2021, <https://www.oxfordmusiconline.com>

Danser et pour Boire by composer Benigne de Bacilly. Similarly, to Macé's 1643 chansons, the book contains single vocal lines with instrumental accompaniment. In Paris, 2005, the Département de musique ancienne of the Conservatoire National Supérieur de Musique and the Danse de Paris worked together to create a facsimile edition of Bacilly's chanson book through historical music and dance research. They choreographed and included dance step diagrams of the *minuet* and *gavotte* to go with Bacilly's chansons. Of those two, a *gavotte* fits very well with many of Macé's chansons that are in a duple, cut time signature, as well as having two "crotchets" (aka quarter notes) on an upbeat. The "pas de gavotte" is described as consisting of "a light leap on one foot, followed by two walking steps, and concludes with a more accentuated leap on both feet". This also happens to be an exact description of the repeated dance step sequence found in the 1716 choreography of the *Gavotte du Roy a quatre* by dancing master Monsieur Balon.⁵⁸ In his version, the dancers merely repeated that sequence while they moved around the floor, forming different patterns between four dancers. The dance step can easily be choreographed into a simple adapted floor pattern in order to be accompanied by several of Macé's *chansons pour danser*, which have four measure phrases, as opposed to the *gavotte du roy*, which includes a five-measure phrase.⁵⁹

Another dance which was also accompanied by vocal music was the *bourrée*. While originating as a folk dance from the Auvergne region in France, it later developed into a court dance. One can find texted music for the *bourrée* in *L'élite des airs de cour* (1608) and *Le recueil des plus belles chansons* (1615). As with the *gavotte*, the meter of the *bourrée* is either 2/2 or 4/2 with a slightly faster tempo. While the *gavotte* usually has the accent on the third upbeat, the

⁵⁸ The book titled, *XIIIe recueil de danses: pour l'année 1716*, is a collection of dances intended for the six year-old King Louis XV, all choreographed by dancing master Monsieur Balon. It can be found in the Bibliotheque Nationale. See: Jacques Dezais and Claude Balon. *XIIIe recueil de danses: pour l'année 1716*. (Paris: Dezais).

⁵⁹ R. Semmens, "Branles, Gavottes and Contredans's in the Later Seventeenth and Early Eighteenth Centuries," *Dance Research: The Journal of the Society for Dance Research*, 15, no. 2 (1997): 35-62.

bourrée has the accent on the fourth upbeat. The main step found in this dance is the "pas de bourrée", consisting of a "demi-coupé (a plié followed by an élevé on to the foot making the next step), a plain step, and a small gentle leap."⁶⁰ A full description on how to do the dance can be found in chapter nine of a dance instruction manual *Abbrégé de la nouvelle methode, dans l'art d'écrire ou de tracer toutes sortes de danses de ville* by Pierre Rameau in 1725. There are also several choreographed dance patterns found later in the manual. The most basic way to dance the *bourrée* could be to continually repeat the *pas de bourrée* pattern while forming different formations on the dance floor. This can easily be done for the purpose of dancing it to several of Macé's chansons that are in duple meter and begin with a single upbeat.

⁶⁰ Meredith E. Little Little, "Bourrée." *Grove Music Online*, accessed 21 May. 2021, <https://www.oxfordmusiconline.com>.

Chapter 6: Content by Page

Recueil des chansons a danser et a boire

Published by Robert Ballard 1643, Paris, France

46 leaves of music

16 centimeters, 8vo

There are forty-two printed chansons.

note: The seventh chanson is missing from the book but is still listed in the table of contents.

page numbers:

- The page numbers are written at the top right corner of all the recto side pages.
- The page numbers are hand written and organized according to each open recto/verso pairing.
- The page numbers are implied to begin on the Title page.
- EHC: On what should be pages 1,2,3, there are handwritten numbers 552, 554, 556.
- The pages 4-48 are handwritten and appear to be labeled as 604-648, but is unclear if the 6 is a number or a symbol before the other numbers that looks like a 6.

Abbreviations in table

verso- left side(page) of open book/ back side of each leaf

recto- right side(page) of open book/front side of each leaf

EHC: Extra Handwritten Content

-It is not part of the original published/printed material

-Notes about it will be in non-italics text, but the actual text itself will be in *italics*.

P: Printed Material from original publication

(???): For non-legible handwritten text

URP: Upper Right Page

LRP: Lower Right Page

ULP: Upper Left Page

LLP: Lower Left Page

CP: Center of Page

UCP: Upper Center of Page

LCP: Lower Center of Page

Table 3. Page contents of Macé's *Recueil des chansons a danser et a boire* (1643).

Notes on signatures out of order.	Pages	PAGE CONTENTS
		Front Board
		verso (front case) EHC: <i>Macé</i> note: glue residue on paper.

		<p>recto EHC (from library): <i>Signature D misbound but complete, A-F8</i></p>
		<p>verso blank</p>
		<p>recto blank</p>
		<p>verso blank</p>
	1	<p>recto P: TITLE PAGE EHC in URP: 552</p>
		<p>verso EHC: list of hand written material numbered 1-17 in two columns. note: 1707 is written at the top. The EHC may be from that year.</p>
	2	<p>recto P: First half of message addressed to Mademoiselle Gobelin, EHC in URP: 554</p>
		<p>verso P: Second half of message addressed to Mademoiselle Gobelin.</p>
	3	<p>recto P: Letter from the Author to the Reader EHC in URP: 556</p>
	4	<p>verso P: "Il est vray que j'ayme à changer" (solo chanson) note: This is the beginning of the "Chansons Pour Dancer" section</p>
		<p>recto P: Four strophes EHC in URP: 604</p>

	5	<p>verso P: "Puis que je voy que mon amour" (solo chanson)</p> <p>EHC in LCP: -16-measure tune G major</p> <p>-It has some ornament symbols for trills. Partial text -147 or 177 is written left of it.</p>
		<p>recto P: Three Strophes</p> <p>EHC in URP: 605 EHC in LCP: Number 179 followed by about four lines of text.</p>
	6	<p>verso P: "Chacun dit que sa maistresse" (solo chanson)</p> <p>EHC in LCP: -180 <i>Vaudeville</i> (???) followed by 16-measure tune -<i>Terelinlin</i> written under music. -182 followed by 16-measure tune with partial text</p>
		<p>recto P: Four strophes</p> <p>EHC in URP: 606</p>
Originally meant as place for song #7.	(missing: 7. Que lyse me nomme inconstant.)	note: From the ink bleeding through the previous recto page (6), it looks like the library forgot to scan this page since the beginning letter Q is clearly seen backwards, rather than the letter C of the next song. Since the book is locked in the vault for several years, due to renovation of the Lilly Library, it cannot be currently accessed to verify.
	8	<p>verso P: "Certes vous avez grand tort" (solo chanson)</p> <p>EHC: -186 <i>Vaudeville de</i> (???) followed by 12-measure tune. -187 followed by 18-measure tune with partial text.</p>
		<p>recto P: Four Strophes</p> <p>EHC in LLP: 188 <i>vaudeville</i> (?) EHC in URP: 608</p>
	9	<p>verso P: "Jay vescu long-temps en langueur" (solo chanson)</p> <p>EHC: 10-measure tune with partial text EHC: 10-measure tune with partial text</p>

		<p>recto P: Three strophes</p> <p>EHC in URP: 609</p>
	10	<p>verso P: "Il est vray que Philis est belle" (solo chanson)</p> <p>EHC: -192 followed by 8-measure tune with partial text -194 <i>Vaudeville de (???)</i> followed by 12-measure tune</p>
		<p>recto P: Three strophes</p> <p>EHC in CP: 195 followed by text EHC in URP: 610</p>
	11	<p>verso P: "En fin l'agreable Cloris" (solo chanson)</p> <p>EHC: 196 followed by 14-measure tune with three verses.</p>
		<p>recto P: Three strophes</p> <p>EHC in URP: 611 EHC in CP: Four lines of text</p>
	12	<p>verso P: "Puis que vous m'ostez l'esperance" (solo chanson)</p> <p>EHC: 197 followed by text (???) and 14-measure tune.</p>
		<p>recto P: Three strophes</p> <p>EHC in URP: 612 EHC in CP: 200 followed by text.</p>
	13	<p>verso P: "Autrefois mon coeur enchanté" (solo chanson)</p> <p>EHC: 201 followed by 12-measure tune with partial text.</p>
		<p>recto P: Four strophes</p> <p>EHC in URP: 613 EHC in CP: 203 and 204 each followed by text EHC on LLP: 6 lines of text</p>

	14	<p>verso P: "Prise qui voudra l'inconstance" (solo chanson)</p> <p>EHC: 205 followed by 22-measure tune with partial text</p>
		<p>recto P: Three strophes</p> <p>EHC in URP: 614</p>
	15	<p>verso P: "Quoy que l'on me puisse dire" (solo chanson)</p> <p>EHC: 207 followed by 16-measure tune with partial text</p>
		<p>recto P: Four strophes</p> <p>EHC in URP: 615</p>
	16	<p>verso P: "Je ne puis aymer constamment" (solo chanson)</p> <p>EHC: 208 followed by 20-measure tune with partial text</p>
		<p>recto P: Three strophes</p> <p>EHC in URP: 616</p>
	17	<p>verso P: "Tu m'as obligé, Climene" (solo chanson)</p> <p>EHC: -210 followed by 12-measure tune with partial text -211 followed by <i>vaudville</i> (???) and 18-measure tune that travels onto the next pg. (recto)</p>
		<p>recto P: Three strophes</p> <p>EHC in URP: 617 and paragraph of text (possibly poetic lines) numbered 1-6 for every six to eight lines.</p>
	18	<p>verso P: "Je ne le veux plus celer" (solo chanson)</p> <p>EHC: -213 followed 8-measure tune with partial text -217 followed by 16-measure tune with partial text</p>

		<p>recto P: Four strophes</p> <p>EHC in URP: 618</p>
	19	<p>verso P: "A la fin l'Amour à mes voeux" (solo chanson)</p> <p>EHC: -222 followed by 12-measure tune with partial text -223 followed by 6-measure tune with partial text</p>
		<p>recto P: Four strophes</p> <p>EHC in URP: 619 EHC in LCP: 225, 226, 227, 228, 229 each followed by text.</p>
	20	<p>verso P: "Il est temps, belle Cloris" (solo chanson)</p> <p>EHC: -231 followed by 16-measure tune with partial text -233 followed by 12-measure tune with partial text</p>
		<p>recto P: Four strophes</p> <p>EHC in URP: 620 EHC: -236 followed by four lines of text.</p>
	21	<p>verso P: "Un jour le parfait Cleandre" (solo chanson)</p> <p>EHC: -237 followed by 16-measure tune with partial text -239 followed by 12-measure tune</p>
		<p>recto P: Three strophes</p> <p>EHC in URP: 621 EHC: 238, 240, 241, each followed by line of text</p>
	22	<p>verso P: "Amarante, c'est trop soffrir" (solo chanson)</p> <p>EHC: -Un-numbered tune 17-measure tune with partial text -243 followed by 16-measure tune.</p>

		<p>recto P: Four strophes EHC in URP: 622 EHC: 244 followed by line of text</p>
	23	<p>verso P: "J'Aymoï le berger Cleandre" (solo chanson) EHC: -248 followed by 12-measure tune -252 followed by 20-measure tune</p>
		<p>recto P: Four strophes EHC in URP: 625 EHC: 249, 250, 253 each followed by line of text</p>
	24	<p>verso P: "L'on ne doit pas se reburer" (solo chanson) EHC: 254 followed by 15-measure tune with partial text</p>
		<p>recto P: Four strophes EHC in URP: 624</p>
Originally meant as place for: "Un soir trouvant Ianneton"	25	<p>verso P: "Amy, si le vin nous enyure" (two-voice chanson) note: (meant as first voice of two-voice drinking song #41)</p>
		<p>recto P: Four strophes note: These four strophes are meant to be with song "Un soir trouvant Ianneton" which is misbound on page 33. EHC in URP: 625 CP: 7 lines of text LCP: line of text</p>
	26	<p>verso P: "Qu'en dites vous, ma raison" (solo chanson) EHC: 272 followed by 10-measure tune with partial text EHC: 12-measure tune with full text underlay</p>

		<p>recto P: Four strophes</p> <p>EHC in URP: 626</p>
	27	<p>verso P: "Cleandre amoureux d'Isabeau" (solo chanson)</p> <p>EHC: 15-measure tune with full text underlay</p>
		<p>recto P: Five strophes</p> <p>EHC in URP: 627</p>
	28	<p>verso P: "Tircis ce berger folastre" (solo chanson)</p> <p>EHC: 273 followed by 20-measure tune with partial text</p>
		<p>recto P: Five strophes</p> <p>EHC in URP: 628</p>
	29	<p>verso P: "Puis que vous sçavez, Climene" (solo chanson)</p> <p>EHC: 274 followed by 12-measure tune with full text underlay</p>
		<p>recto P: Five strophes</p> <p>EHC in URP: 629 EHC in LCP: 275 followed by line of text</p>
	30	<p>verso P: "Il est vray que vous estes belle" (solo chanson)</p> <p>EHC: 276 followed by 20-measure tune with partial text</p>
		<p>recto P: Six strophes</p> <p>EHC in URP: 630</p>
	31	<p>verso P: "J'adore sans espoir" (solo chanson)</p> <p>EHC: 16-measure tune with full text underlay</p>

		<p>recto P: Three strophes</p> <p>EHC in URP: 631</p>
	32	<p>verso P: "Un jour le berger Tircis" (solo chanson)</p> <p>EHC: (???) 88 followed by 18-measure tune with partial text</p>
		<p>recto P: Four strophes</p> <p>EHC in URP: 632</p>
Originally meant as place for song: "Depuis deux mois une brune"	33	<p>verso P: "Un soir trouvant Ianneton" (solo chanson)</p> <p>note: This song was originally supposed to sit in spot #25 according to the table of contents.</p> <p>EHC: -256 (???) followed by 12-measure tune - 140 followed by 12-measure tune with partial text</p>
		<p>recto P: Three strophes</p> <p>note: These three strophes are meant to be with song "Depuis deux mois une brune" which is misbound on page 41.</p> <p>EHC in URP: 633 EHC in LCP: 12 lines of text</p>
	34	<p>verso P: "A la fin te voyla prise" (solo chanson)</p> <p>EHC: -99 followed by 16-measure tune with partial text -107 followed by 18-measure tune with partial text</p>
		<p>recto P: Five strophes</p> <p>EHC in URP: 634</p>
	35	<p>verso P: "Ie n'ayme plus Dorimene" (solo chanson)</p> <p>EHC: 24-measure tune with partial text</p>

		<p>recto P: Four strophes EHC in URP: 635</p>
	36	<p>verso P: "Bien que je sçache que Cloris" (solo chanson) EHC: -119 and text (???) followed by 16-measure tune -122 followed by 12-measure tune with partial text</p>
		<p>recto P: Seven strophes EHC in URP: 636</p>
	37	<p>verso P: "Tircis, cét esprit leger" (solo chanson) EHC: -Un-numbered 16-measure tune with partial text -Un-numbered 16-measure tune with partial text</p>
		<p>recto P: Five strophes EHC in URP: 637</p>
	38	<p>verso P: "Comme je me promenois" (solo chanson) EHC: -Un-numbered 14-measure tune with partial text -Un-numbered 30-measure tune with partial text</p>
		<p>recto P: Four strophes EHC in URP: 638 EHC in LCP: Two lines of text</p>
	39	<p>verso P: "A la fin, cruelle Caritte" (solo chanson) EHC: -139 followed by 13-measure tune with partial text -un-numbered 9-measure tune with partial text</p>
		<p>recto P: Three strophes EHC in URP: 639 EHC in LCP: One line of text</p>

	40	<p>verso P: "Le dieu Mars est en campagne" (two-voice chanson)</p> <p>note: 1st voice of the chanson with the second strophe at the bottom of the page.</p> <p>note: This is the beginning of the "chansons a boire" section</p>
		<p>recto P: "Le dieu Mars est en campagne" (two-voice chanson)</p> <p>note: 2nd voice of the chanson with the third strophe at the bottom of the page.</p> <p>EHC in URP: 640</p>
Originally meant as place for voice one of: "Amy, si le vin nous enyure" (which is on page 25)	41	<p>verso P: "Depuis deux mois une brune" (solo chanson)</p> <p>note: This song was originally mean to sit in spot #33 according to the table of contents.</p> <p>EHC: -90 followed by 12-measure tune with partial text -95 followed by 17-measure tune with partial text</p>
		<p>recto P: "Amy, si le vin nous enyure" (two-voice chanson)</p> <p>note: 2nd voice of the chanson with third strophe at the bottom of the page.</p> <p>EHC in URP: 641</p>
	42	<p>verso P: "Lacquais, à quoy faire cette eau?" (two-voice chanson)</p> <p>note: 1st voice part with second strophe text set under the first between staves of music. The 3rd and 4th strophe texts are written at the bottom of the page</p>
		<p>recto P: "Lacquais, à quoy faire cette eau?" (two-voice chanson)</p> <p>note: 2nd voice part with second strophe text set under the first between staves of music. The 5th strophe text is written at the bottom of the page</p> <p>EHC in URP: 642</p>

	43	<p>verso P: "Allons à Meudon, chere troupe" (two-voice chanson)</p> <p>note: 1st voice part of the chanson with the 2nd strophe text set under the first between staves of music. The 3rd strophe text written at the bottom of the page</p>
		<p>recto P: "Allons à Meudon, chere troupe" (two-voice chanson)</p> <p>note: 2nd voice part of the chanson with 2nd strophe text set under the first between staves of music.</p> <p>EHC in URP: 643</p>
	44	<p>verso P: "Durant les chaleurs de l'esté" (two-voice chanson)</p> <p>note: 1st voice part of chanson with 2nd verse text written at the bottom of the page</p>
		<p>recto P: "Durant les chaleurs de l'esté" (two-voice chanson)</p> <p>note: 2nd voice part of chanson</p> <p>EHC in URP: 644</p>
	45	<p>verso P: "Rien n'est si doux que le bon vin" (four-voice chanson)</p> <p>note: First page of 1st and 3rd voice parts of chanson</p> <p>P: Text printed at the top of the page, "Cette Chanson à 4. ce peut chanter à 2. faisant commencer la Bass avec un quart, & le Dessus une pause & un quart." (This song for 4 can be sung for 2 starting the bass (voice) with a quarter, and the top (voice) a pause and a quarter.)</p>
		<p>recto P: "Rien n'est si doux que le bon vin" (four-voice chanson)</p> <p>note: First page of 2nd and 4th voice parts of chanson</p> <p>EHC in URC: 645</p>

	46	<p>verso P: "Rien n'est si doux que le bon vin" (four-voice chanson)</p> <p>note: Second page of 1st and 3rd voice parts of chanson with 2nd and 3rd strophe of text written at the bottom of the page EHC in BP: About 5 to 6 lines of text in an unidentified alphabet.</p>
		<p>recto P: "Rien n'est si doux que le bon vin" (four-voice chanson)</p> <p>note: Second page of 2nd and 4th voice parts of chanson with 4th strophe of text written at the bottom of the page</p> <p>EHC in URP: 646</p>
	47	<p>verso First page of Table of Contents in alphabetical order</p> <p>EHC in ULP: 647</p>
		<p>recto Second page of Table of Contents in alphabetical order Second half of page includes all drinking songs</p> <p>EHC in URP: 648</p>
	48	<p>verso Extract of Privilege (An note explaining the legal printing privilege of Robert Ballard of this song book)</p> <p>EHC in UCP: <i>Table des Airs</i> (???) EHC: Text written in white margins and space between printed text all over the page. The text is organized in alphabetical sections each headed by the alphabetical letter A, B, and C. Numbers follow each line of text. (It looks to be a table of contents for a collection of airs)</p>
		<p>recto EHC in URP: 649</p> <p>EHC: The alphabetically organized text continues from corresponding verso in sections D, E, F, G, H (section without header letter), J (section without header letter), and L (section without header letter, but seperated from J section by line).</p>
		<p>verso EHC: The alphabetically text continues from previous recto in sections M, N, O, P (section without header letter), Q, R, S, T (section without header letter), U, and V.</p>

		<p>recto EHC: The alphabetically text continues from corresponding verso in sections S, T (section without header letter), U, and V.</p>
		<p>verso blank</p>
		<p>recto blank</p>
		<p>verso blank</p> <p>EHC on UCP: Faintly written #3114 (possibly library identification)</p>
		<p>recto (back case) -Sticker with content: "The Lilly Library" M1620 .M14 R3 Indiana University VAULT</p>

Chapter 7: Comparison with other Prints and Analysis of Extra Handwritten Content

All Libraries with existing editions or facsimiles

There are approximately six other copies of the original printed editions circulating in libraries around the United States and Europe.

**Bloomington, IN, USA (original edition)

**Paris, Fr (original edition)

**Uppsala, Sweden (original edition----Tulane University in New Orleans has microfilm copy)

**Belgium (original edition)

**Cambridge University, UK (original edition?)

**Ohio State University (microfilm of a copy once in Woodbridge, CT)

** Boston Public Library

** Washington DC Public

**Harvard University

Due to the presence of the extra handwritten material in original Lilly Library (Bloomington, IN) print, a comparison with other original prints is valuable to determine if some of the material, such as the page numbers, was originally printed or added. The handwriting is such that it looks like it could be either way. Furthermore, it is also useful to compare them to see if any other editions have accidentally switched signatures, or if there any other inconsistencies. This can help to determine not only the original intended printed material, but also what may have or have not happened to each book in its journey through time.

We shall draw a comparison between three prints. The first, of course, is the printed book from the Lilly Library that this critical edition is based on. The second is of a copy that resides in the Finspångs Bibliotek in Uppsala, Sweden. A facsimile was created there in 1968 which exists on a microfilm currently in the Howard-Tilton Memorial Library at Tulane University in New Orleans, LA. The third print is on facsimile that was created in 1985 by the company *Research*

Publications in Woodbridge, CT. This currently resides on a microfilm held by Ohio State University Music and dance library. For this paper, while comparing each print, we shall identify them the **Bloomington print**, the **Uppsala print** and the **Woodbridge print**.

The first thing to keep in mind in regards to a comparison between the three prints is that the I had photos made of the Bloomington print directly from the original printed book and they are in full color. The other two prints, on the other hand are black and white facsimiles and accessed through microfilm. This could be an issue when affecting clarity of the pages. The importance of that, however, is quite minimal to this topic since all the original printed content is quite clear and easy to read.

In terms of page clarity, the Uppsala facsimile has more clarity and contrast between the black printed text and whiteness of the page than the Woodbridge. The Woodbridge print, on the other hand, has the most interference from ink bleeding through the page to general grayness in the blank white area. The Bloomington print is the easiest to read.

The Uppsala and Woodbridge both have chanson number seven *Que Lise me nôme incôstât*, that the Bloomington print is missing. It may not actually be missing the chanson though. There is no way to find out until at least another year while the Lilly Library is still closed for renovation. All the contents in the library are inaccessible until then. Furthermore, the ink bleeding through on the back of the page shows the correct ink mark for the starting decorated letter.

Extra Handwritten Content

Although extensive, the handwriting of the extra hand-written content is not very clear. The language of the text is hard to decipher. It looks like it could be French, but there are also many words that look to be Italian or another Latin-based language. Fortunately, the music notation is quite clear. Over all, it seems there are tunes ranging from around twelve to sixteen measures long. Sometimes the clefs and the key signatures of the EHC tunes seem to be the same

as the printed songs on the pages they appear with, but not consistently enough to conclude that it could be more than coincidence. On numerous pages of the printed songs, the word "vaudville" is written clear enough to decipher, suggesting that these are vaudeville tunes.⁶¹

Handwritten Page Number additions

The person who added handwritten content put in page numbers not originally printed. They added 554 on the (recto side) title page. The next verso page does not have a number added but since 556 is then added on the corresponding recto side above the "letter from the author to the reader" it is assumed the verso is intended as 555. The handwritten page numbers then continue on the next page turn, but skip straight to the 600's which correspond with and add to the page numbers of the original print. For example, EHC 60 is added to the printed 4 on page four making the whole page #604. It continues this way for the rest of the book. 60 is added to 5 to make it page 605, 6 is added to 23 to make it page 623 and after the last song, 646 (originally printed as 46, at the end, the handwritten page numbers continue through the table of contents and "Extrait du Privilege" as 648 and 649. In the other two original prints that are used for comparison, the page numbers are printed on the upper right-hand corner starting with page 4. From this, we can easily conclude that the EHC of the Lilly Library print added a hand written "6" to the originally printed page numbers. Why did they do this? That is a question that goes unanswered. The correspondence with the numbers 4-48 is logical but the skip from 556 to 604 with only one page in between doesn't make sense. We can therefore assume it was just a simple mistake, possible made in haste, by the person writing the EHC. The lack of clarity in their hand writing certainly seems to indicate that clarity and organization was not their top priority.

⁶¹ *Vaudeville* (aka *voix de ville*: City Voices) was originally a courtly-song genre in the 16th century. In the 17th century, courtly songs were then mainly identified as *airs de cour*. The term *vaudeville* was still used but according to Mersenne in his *Harmonie Universelle* (c. 1636), *vaudeville* songs were sung syllabically, lending them an easy genre for untrained singers to perform. The subject matter of the text mainly focused on humor, politics and satire. See: C. Barnes (2001) *Vaudeville*. *Grove Music Online*.

Catching two different mistakes: Printing vs Binding

Throughout history, there have been various methods for printing and binding books. Macé's songbook is constructed as a typical hard case-bound book with a hard-board outside, single-folded end-paper on the beginning and end, and six signatures in-between. The signatures are labeled A, B, C, D, E, and F. Each signature has eight sheets of paper, each with a recto (front side/right side of open book) and verso (back side/left side of open book). One can keep track of what signature they are in and where they are within that, by labels one through five along with the signature capital letter. All of these labels are on the recto (right) side pages. After five, however, there are three pages without labels before the next signature starts. To see the structure of this book, here is a table below with the signature labels and their corresponding page numbers.

Table 4. Page Signatures with no printing mistakes in Macé's *Recueil des chansons a danser et a boire* (1643).

A <i>title</i> <i>page</i>	Aij <i>dedicatio</i> <i>n</i>	Aiij <i>au</i> <i>lecteur</i>	Aiiij 4	Av 5	blank 6	blank 7	blank 8
B 9	Bij 10	Biij 11	Biiij 12	Bv 13	blank 14	blank 15	blank 16
C 17	Cij 18	Ciij 19	Ciiij 20	Cv 21	blank 22	blank 23	blank 24
D 25	Dij 26	Diij 27	Diiij 28	Dv 29	blank 30	blank 31	blank 32
E 33	Eij 34	Eiij 35	Eiiij 36	Ev 37	blank 38	blank 39	blank 40
F 41	Fij 42	Fiij 43	Fiiij 44	Fv 45	blank 46	blank <i>table of</i> <i>contents</i>	blank <i>Extract d</i> <i>privelage</i>

While comparing the three prints to each other, we are given the benefit of understanding more clearly the process of creating a book as well as the potential mistakes that can be made

along the way. Fortunately, the **Woodbridge** print was printed and bound with no mistakes. This allows us to accurately compare the **Bloomington** and **Uppsala** prints. In the case of the Uppsala print, a mistake is clearly found in the binding. Everything is printed correctly, but the signatures C and D are switched. The page numbers from the beginning, up until the verso side of chanson #17, are all in order. The corresponding recto then skips to #25, the beginning of signature D. The next seven chansons are from #26 to the verso of #33. It then starts back at the recto of #17, goes till the verso of #25 and then continues from the recto of #33 till the end.

The **Bloomington** print on the other-hand seems to be a printing mistake. At first, while studying this book, it seems like it is a case of switched signatures. After all, at one point in time, when this book print was in a library, someone made a handwritten note "Signature D misbound, but complete, A-F8". The mistakes lie within the verso sides of three pages. The #41 verso is where the #25 should be. The #25 verso is where the #33 verso should be and the #33 verso is where the #41 verso should be. Since only three verso page sides are out of order, but all the recto page sides are accurate, this must mean that the printer made a mistake before the book was bound and the librarian's note at the beginning of the book, about signature D being misbound, is not true.

Conclusion

This critical edition of Denis Macé's *Recueil des chansons a danser et a boire* has had three main objectives. The first has been to bring to life a repertoire of chansons that are less widely known to the public in order to encourage performance by modern day musicians. The musical content for this is relatively simple and widely accessible to many skill levels because it does not require complex analysis. Since the performance practice of these pieces allows a good amount of freedom and interpretation to the performer, depending on ornamentation additions and arrangement choices, they can be sung and/or played by singers and instrumentalists of varying abilities, just as they had in the seventeenth-century. The set of fifteen songs in this paper, chosen from the forty-two, are a smaller portion of the over-all book. There are ten dancing songs and five multi-voice drinking songs. Unlike in the original manuscript, however, I have included text of all the verses under the musical notes for easier reading for the performer.

The second objective of this document has been to gain an understanding of the songbook's place within history. It was created during a time period of great shift in music performance practices as well as changing attitudes and values of music itself within early to mid-seventeenth-century Parisian high society. When gaining insight into its historical context, the meaningfulness and entertainment value of this repertoire is heightened for both the performer and audience. It not only provides entertainment, but also a way to participate in a historically allegorical activity. Furthermore, as this songbook is linked by siblingship and marriage to one of the most famous murderesses in the history of Europe, Madame de Brinvilliers, it truly holds a place within European history beyond the scope of music.

The third objective of this paper is to use the three available prints of this songbook for a comparison study into the intended published material as well as to reveal what mishaps could have arisen through the printing and binding of the books. When we see tangible mistakes made through the creation of a body of work, we are brought closer to it and can create a more human

connection to the songs as well as the other people involved in the act of crafting a physical object that exists in its full form in several copies around the world today.

Appendix A: Translations

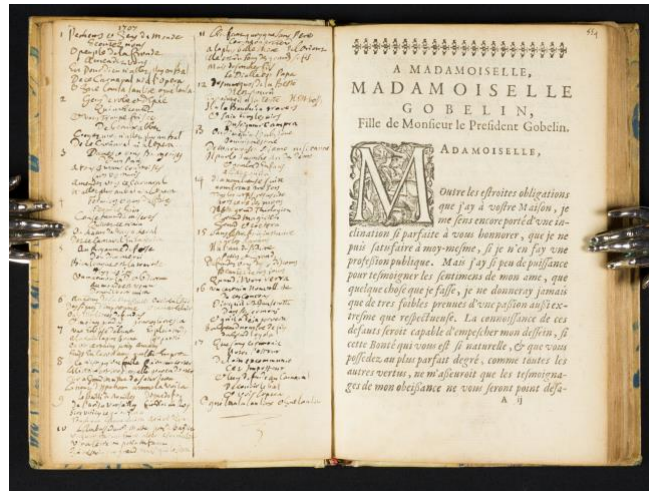


Figure 1. Dedication page of Macé's *Recueil des chansons a danser et a boire* (1643).

TO MADEMOISELLE,
MADEMOISELLE
GOBELIN,
Daughter of Mr. President Gobelin,

Mademoiselle,

A part from the strong bond I have in your house, I still feel myself carried away with a perfect inclination to honor you, which i cannot satisfy myself if I do not make a public profession out of it. But I have so little power to testify the feelings of my soul, that whatever I do, I will never give more feeble proof of a passion too distant and respectful. The knowledge of these defects would be capable of putting a stop to my design, if this kindness, which to you is so natural, and which you profess to the most perfect degree, like all the other virtues, only accounted to me the testimonials of my obedience, wil not be disagreeable to you: I come to give them to you, mademoiselle, but accompanied by poetry and by music that have presently inspired me, which I offer you. You are too fond of these lovable Goddesses to close the door when I am in their mercy, and you have too much familiarity with them to deny an hour of interview to a book that they have produced to contribute to your entertainment. If you honor it with your sight

you will fill me with joy: But if you add this incomparable voice which is so universally admired, I am sure that it will not only cut through my defects, but that it will force everybody to give me much more reputation that I hope. I beg of you to lower yourself to this point, but I conjure you in all humility to accept the offer I make to you of my obedience and my respect more than my Book, and to permit me to publish in the paper that I am of all my heart, that is,

Mademoiselle,

your most humble and obedient servant,

D. Macé.

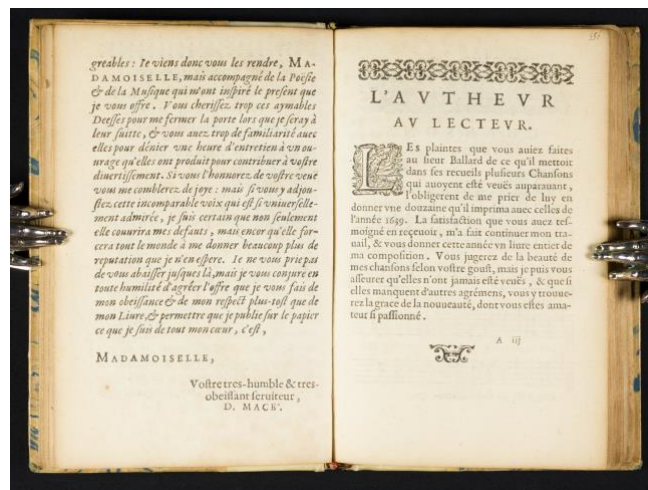


Figure 2. "The Author to the Reader" in Macé's *Recueil des chansons a danser et a boire* (1643).

THE AUTHOR, TO THE READER

The complaints that you have made to sir Ballard that he was putting into his collection several songs which had been seen before, obliged him to ask me to give him a dozen, which he printed with those of the author, year 1639. The satisfaction you have shown me in receiving it, has made me continue my work, and give you this year an entire book of my composition. You will judge of the beauty of my songs according to your taste. But I can assure you that they have never been seen, and that if they lack other pleasure, you will find the grace of novelty, you are so passionate an amateur.

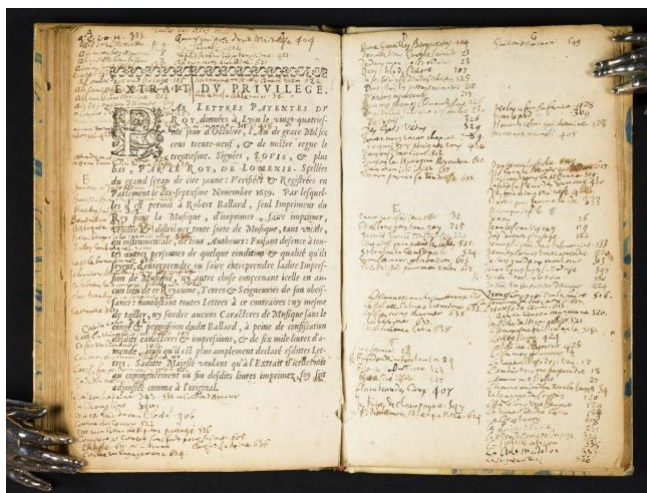


Figure 3. Permission page in Macé's *Recueil des chansons a danser et a boire* (1643).

EXTRA PRIVILEGE

By permission of the King, given to Lyon on the twenty-fourth day of October, The Year of Grace 1639 and of his thirty-year reign. Signed, LOVIS, & below, BY THE KING, OF LOMENIA. Sealed by the Great Yellow Wax Seal: Verified & Signed in Parliament on the Seventeenth of November, 1639. Through which it is permitted to Robert Ballard, the King's only Printer for Music, to print, make print, sell & distribute any kind of Music, both vocal and instrumental, of all Authors: By defending to all other persons of whatever condition or quality they may be, to understand or cause to be made to undertake the said Impression: notwithstanding all Letters to this Contrary: nor even to carve, nor to melt any Character of Music without the permission and permission of the said Ballard, under penalty of confiscation of the said characters and impressions, and to fix a fine of money, as it is more fully declared. Wished by his Majesty that, at the Excerpt of those placed at the beginning, where the end of the said lines are printed, be added as to the original.

Chansons Translations

4.

Il est vray que j'ayme à changer,
Il est vray que j'ayme à changer,
Aussi ne veux- je m'obliger
Aux loix du mariage:
Je sçay bien quel est le danger
De ce facheux servage.

Je chers trop la liberté,
Pour me mettre en captivité
Le reste de mon age:
Ne puis-je aymer une beauté
Que dans le mariage.

Caritte de qui l'oeil vainqueur
Gesne cruellement mon coeur,
Ne seroit plus sauvage,
Si je voulois dans ma langueur
Entendre au mariage.

Climeine dont les blonds cheveux
Font soupirer mille amoureux
Qui luy rendent hommage,
Contenteroit bien-tost mes voeux
Parlant de mariage.

Mais je ne sçaurois confentir
A cét affeuré repentire,
L'esuite ce cordage,
Et ne veux point estre martyr
Dedans le mariage.

8.

Certes vous avez grand tort,
Scachant combien je vous ayme,
De condamner le transport
De ma passion extremes:
Cét excez de cruauté
Sied mal à vostre beauté.

Pensez vous que vos rigueurs
Vous rendent plus estimable?
Et pour causer mes languers
Que vous foyez adorable?
Cét excez de cruauté
Sied mal à vostre beauté.

La douceur à des appas
Qui charme toutes les ames:

It is true that I love to change,
It is true that I love to change,
Also that I do not want to oblige
to the laws of marriage:
I know well of what the danger is
from this unfortunate serum.

I cherish too much freedom,
To put myself into captivity
for the rest of my life:
Can I only love a beauty
in marriage?

Caritte who wins my eye
cruelly crushes my heart,
would no longer be savage
if I wanted in my languor
heard at the wedding.

Climeine whose blond hair
makes thousands sigh in love
who pay him homage,
would certainly satisfy my wishes
speaking of marriage.

But I cannot confess
then to this repentant
then this rope,
And I do not want to be a martyr
in marriage.

Surely you are very wrong, knowing
how much I love you,
to condemn the transport
of my extreme passion:
This excess of cruelty
befits your beauty badly

Do you think that your rigors
make you more esteemed?
And that to cause my languors
you are adorable?
This excess of cruelty
befits your beauty badly

The sweetness in feminine charms
that charms all souls:

Bruflant, l'on ne se plaint pas,
Mais l'on se plaist danse ces flames,
Et dans sa captivité
L'on cherit une beauté.

Comme rien n'oblige tant
Que d'estre aymé de sa dame,
Rien n'est si fort rebuttant
Que d'en recevoir de blâme,
Et l'on quitte une beauté
Qui à trop de cruauté.

Changez donc vostre rigueur,
Ne soyez plus si rebelle:
Souffrez les feux de mon coeur,
Et mon amitié fidelle:
Car vostre severité
Sied mal à vostre beauté.

12.

Puis que vous m'oftez l'esperance

De jamais accomplir mes voeux:
Je m'en vais esteindre mes feux,
Et vous traiter d'indifferance.
Je ne puis avec vos froideurs
Conserver toujours mes ardeurs.

Adorer une fille ingrante
Est une grande la scheté:
L'ayme celle-la qui me flatte,
Et qui n'a point de cruauté.
Je ne puis avec vos froideurs
Conserver toujours mes ardeurs.

Le secret pour nourrir ma flame
C'est de brusler ainsi que moy:
Je deviens glacé quand je voy
Peu de chaleur dedans une ame
Je ne puis avec vos froideurs
Conserver toujours mes ardeurs.

Si vous voulez que je vous ayme,
Quittez vos injustes mespris:
C'est le moyen, belle Cloris,
De rendre mon amour extreme:
Autrement mes chastes ardeurs
S'amortiront par vos froideurs.

14.

Prise qui voudra l'inconstance,
L'estime la fidelité,

(while) Scorching, we do not complain
but we like to dance in these flames,
And in captivity
one cherishes a beauty.

As nothing obliges one so much
as to be loved by his lady,
Nothing is as repulsive
as to be reviled,
And we leave a beauty
that is too cruel.

So change your rigor
do not be so rebellious:
Suffer the fires of my heart
and my faithful friendship:
For your severity
befits your beauty badly.

Since you give me hope
my wishes are never fulfilled:
I'm going to extinguish my fires
and you treat indifferently.
I cannot, with your coldness,
always keep my ardor.

To adore an ungrateful girl
Is a great schema:
I like the one that flatters me,
And who has no cruelty.
I cannot, with your coldness,
always keep my ardor.

The secret to nourish my flame
it's to burn as well as me:
I get ice cold when I see
little heat in a soul
I cannot, with your coldness,
always keep my ardor.

If you want me to love you,
leave your unjust disregard:
That's the way, beautiful Cloris,
To make my love extreme:
Otherwise my chaste ardors
will be reduced by your coldness.

Watch out for those who are unfaithful,
for I value fidelity

Et croy que c'est impertinence
De louer la legereté.
En effet ce luy n'est pas sage
Qui fait gloire
d'estre volage.

C'est une marque bien certaine
De la foiblesse d'un cerveau
D'aymer aujourd'huy Dorimene,
Et demain cherir Isabeau.
C'est en effet n'estre pas sage
D'avoir un esprit si volage.

Il est vray qu'Amour a deschaines,
Mais qui n'en ayme les liens
Ne sçait pas qu'en ces douces peines
L'on y rencontre de grande biens.
Ainsi ce n'est pas estre sage
D'avoir un esprit si volage.

Il faut donc aymer la constance,
Et cherir la fidelité,
Se regeant sous l'obeissance
De quelque agreable beauté.
Tenant pour fol à double étage
Celuy dont l'esprit est volage.

15.

Quoy que l'on me puisse dire
Des rigueurs d'Amarillis,
Son teint de rose et de lys
Fait que j'ayme son empire:
Et que vivant sous sa loy,
Je suis heureux comme un Roy.

Cette fille a tant de charmes,
Qu'elle ravit mes esprits:
J'en suis tellement épris,
Que mon coeur luy rend les armes:
Mais je me tiens sous sa loy
Aussi glorieux qu'un Roy.

Ses yeux de qui la lumiere
Ternit celle du Soleil,
Par leur éclat sans pareil
Rend mon ame prisonniere:
Mais je me tiens sous leur loy
Aussi glorieux qu'un Roy.

Mon aymable servitude
M'engage si doucement,

and believe that it is impertinent
to praise frivolity.
Indeed, one is not wise
who is proud
to be fickle.

It is a sure sign
of the weakness of a thought
to love Dorimene today,
and dear Isabeau tomorrow.
It is indeed not wise
to have a personality so fickle.

It is true that Love has chains,
but whoever does not love its bonds
knows nothing of its sweet pains
in which are found great rewards.
Therefore, it is not wise
to have a spirit so fickle.

We must therefore love faithfulness,
and cherish fidelity,
Lamenting under the obedience of some
pleasant beauty.
Take for a double fool
He, whose mind is fickle.

Even though I am told
of the severity of Amarillis,
Her complexion of rose and lily
makes me love her dominion:
And living under her law,
I am happy as a King.

This girl has so many charms
that she delights my senses.
I'm in so much love
that my heart yields to her defenses:
but I stand under her law
as glorious as a King.

Her eyes with a light
that tarnishes the sun
by their unparalleled brilliance,
makes my soul a prisoner:
But I stand under their law
as glorious as a Roy.

My kind servitude
binds me so gently.

Qu'en mon amoureux tourment
Je n'ay point d'inquietude.
Je vy captif sous sa loy
Aussi glorieux qu'un Roy.

In my amorous torment
I do not worry.
I am captive under her law
as glorious as a king.

Je possède dans mes chaisnes
L'effet de tous mes desirs,
Et je trouve des plaisirs
A souffrir mes douces peines.
Je suis heureux comme un Roy
Vivant captif sous sa loy.

I have in my chains
the effect of all my desires,
and I find that from pleasures
I suffer my sweet pains.
I am as happy as a king
Living captive under his law.

19.

A la fin l'Amour à mes vœux
S'est rendu favorable:
Cloris qui fait naistre mes feux,
N'est plus impitoyable.
Mes pleurs ont amolly son coeur,
Ils en ont chaffé la rigueur.

In the end Love, to my vows,
has been favorable:
Cloris who conjures my fires
is no longer pitiless.
My tears have softened her heart.
They have chaffed the harshness.

Elle souffre qu'en mon transport,
Pour appaiser ma braise,
Sans luy faire le moindre effort
Librement je la baise,
Mes pleurs ont amolly son coeur,
Ils en ont chaffé la rigueur.

She submits during my transport
to appease my embers,
without making the slightest effort
I freely make love to her,
My tears have softened her heart.
They have chaffed the harshness.

Lors que je veux prendre son sein
Elle me laisse faire,
I'y pourmeine hardiment ma main,
Sans la mettre en colere.
Mes pleurs ont amolly son coeur,
Ils en ont chaffé la rigueur.

When I want to take her breast
she lets me do it,
I boldly put my hand down
without any anger.
My tears have softened her heart.
They have chaffed the harshness.

Et mesme si ma passion
Desire davantage,
L'excez de mon affection
Y porte son courage
Mes pleurs ont amolly son coeur,
Ils en ont chaffé la rigueur.

And even if my passion
desires more,
the excess of my affection
carries her courage
My tears have softened her heart.
They have chaffed the harshness.

En un mot si ses libertez
N'esteignent pas ma flame,
D'autres plus douces privantez
Assouvissent mon ame.
Mes pleurs ont amolly son coeur,
Ils en ont chaffé la rigueur.

In a word, if it is free,
do not release my flame,
Other sweeter privates
satisfy my soul.
My tears have softened her heart.
They have chaffed the harshness.

22.

Amarante, c'est trop souffrir
Sous un si bel empire:

Amarante, this is too much suffering
under such a beautiful authority:

Vous pouvez aysement guerir
Le mal dont je soupire.
Il ne faut pas qu'en vous aymant
Le languisse eternellement.

You can easily cure
the ache that I sigh for.
It is not necessary that in loving you
I languish eternally.

Vous sçavez bien que mes desirs
Ne sont pointillicites,
Et que je borne mes plaisirs
A de justes limites.
Il ne faut pas qu'en vous aymant
Le languisse eternellement.

You know well that my desires
are not fussy,
and that the boundary of my pleasures
has just limits.
It is not necessary that in loving you
I languish eternally.

Rendez-vous propice à mes voeux,
Contentez mon envie,
Appaisez l'ardeur de mes feux
Qui consomme ma vie.
Ne souffrez pas qu'en vous aymant
Le languisse eternellement.

Rendez-vous with me for my wishes,
satisfy my desire,
Appease the ardor of my fires
that consumes my life.
Do not suffer that by loving you
I languish eternally.

Vous ne pouvez pas ignorer
Que mon coeur ne vous ayme:
Qui vous fait donc tant differer
De me traiter de mesme?
Il ne faut pas qu'en vous aymant
Le languisse eternellement.

You cannot ignore
that my heart loves you:
What makes you, therefore, differ so much
from treating me the same?
In loving you I must not
languish eternally.

Quittez vostre injuste rigueur
Qui nuit à vostre gloire,
Donnez remede à ma langueur
Qui rend mon humeur noire.
Faites qu'à mon cruel tourment
Succede le contentement.

Quit your unjust harshness
which shades your glory,
Give remedy to my languor
that makes my spirits black.
Allow my cruel torment
to succeed to contentment.

23.

I'aymois le berger Cleandre,
Il avoit gagné mon coeur:
Le trait de son oeil vainqueur
Alloit me reduire en cendre:
Si son infidelité
Ne m'eust mis en liberté.

I love the shepherd Cleandre,
He had hold of my heart:
The streak of his victorious eye
was going to reduce me to ashes:
If his infidelity
had not set me free.

Cét esprit plein d'artifices
Avoit enchanté le mien,
Son deçevant entretien
Estoit toutes mes delices:
Mais son infidelité
Me remit en liberté.

The spirit of artifice
has enchanted me,
His deceptive meeting
was all my delights:
But his infidelity
has set me free.

Il me juroit sur son ame
Qu'il m'aymoit uniquement,
Que je causois son tourment

He swore to me on his soul
that he received me only,
That I caused him torment.

Que je j'allumois sa flame:
Mais son infidélité
Me remit en liberté.

Cependant que ce volage
M'amusoit de ses discours,
Il alloit voir tous les jours
Clorinde pour mariage:
Mais son infidélité
Me remit en liberté.

Comme je sçeus les finesses
De ce perfide berger,
Le connoissant trop leger
Le mespris ay ses caresses.
Ainsi sa desloyauté
Me remit en liberté

32.

Un jour le berger Tircis
Entretien Dorimene
De ses amoureux soucis,
Et de cuisante peine,
Luy disoit à tout moment,
Hé, mourray-je en vous ayment?

N'aurez-vous point de pitié
D'un serviteur si fidelle?
Quoy? ma constance amitié
Vous rend-elle plus cruelle?
Hé, faut-il qu'en vous ayment
Le souffre tant de tourment?

Me devez-vous mespriser
Parce que je vous adore,
Ou justement m'accuser
De l'ardeur qui me devore?
Meritay-je en vous ayment
De souffrir tant de tourment?

Ay-je manqué de respect?
Quelle faute ay-je commise?
Vous suis-je encore suspect?
Doutez-vous de ma franchise?
Hé, faut-il qu'en vous ayment
Le souffre tant de tourment?

N'ay-je pas gardé vos loix
Ainsi que des chose fainctes?
M'avez-vous ouy quelquefois
Contre vous faire des plaintes?

That I lit up his flame:
But his infidelity
has set me free.

However, while in fickleness
he amused me with his speeches,
he went every day to see
Clorinda for marriage:
But his infidelity
has set me free.

Just as I know of the finesses
of this devious shepherd,
I know he is too unsubstantial
I scorn his caresses.
And so, his disloyalty
has set me free.

One day the shepherd Tircis
was conversing with Dorimene
about his love worries,
and of crushing pain,
telling her constantly,
Ay! Will I die by loving you?

Do you not have pity
on such a faithful servant?
What? Does my constant friendship
make you more cruel?
Ay! In loving you
do I have to suffer such torment?

Do you despise me
because I adore you,
or do you just accuse me
of the ardor that devours me?
Do I deserve, in loving you,
to suffer such torment?

Have I lacked respect?
What fault did I commit?
Are you still suspicious?
Do you doubt my frankness?
Ay! In loving you
do I have to suffer such torment?

Have I not kept your laws
as well as your sanctity?
Have I to you, yes, sometimes
against you make complaints?

Pourquoy donc en vous ayment
Me traiter indignement?

37.

Tircis, cét esprit leger,
Qui me cageolloit sans cesse,
Maintenant me veut chager,
Et faire une autre maistresse:
Mais il me fera plaisir
De contenter son desir.

Je n'auray point de regret
Quand je perdray ce volage,
Si j'aymois cet indiscret
L'aurois bien peu de courage:
Il me fera grand plaisir
De contenter son desir.

Pour luy c'est beaucoup d'aymer
Huit jours la mesme personne,
Tout objet le peut charmer:
Mais bien-tost il l'abandonne;
Rien ne borne son desir,
L'inconstance est son plaisir.

Aujourd'huy Cloris luy plaist,
Le lendemain Dorimene:
Mais cette ame sans arrest
Brise incontinent sa chaisne.
Rien ne borne son desir,
L'inconstance est son plaisir.

De l'une il ayme les yeux,
De l'autre la bonne grace:
Mais esperant toujours mieux,
De toutes deux il se lasse,
Rien ne borne son desir,
L'inconstance est son plaisir.

Deurois-je donc m'affliger
Si cét inconstant me quitte?
L'Amour ne peut l'engager,
Ny la foy, ny le merite.
Il me fera grand plaisir
De contenter son desir.

40.

Le dieu Mars est en campagne
Suivy de tous nos guerriers,
Qui vot chercher des lauriers
Dessus les terres d'Espagne:

Why, then, do you love
to treat me indignantly?

Tircis, that flighty spirit
that kept me ceaselessly
now wants to replace me,
And do another mistress:
But it will be my pleasure
to satisfy his desire.

I will have no regrets
When I lose this fickle man,
If I had loved this indiscreet person
I would have little courage:
It will make me very happy
to satisfy his desire.

For him it is too much to love
the same person each and everyday,
Any object can charm him:
But he abandons them;
Nothing limits his desire,
Inconstancy is his pleasure.

Today he likes Cloris,
The next day Dorimene:
But his soul, without order,
devours his chain without restraint.
Nothing limits his desire,
Inconstancy is his pleasure.

From one he likes their eyes,
From the other, their good grace:
But always hoping for better,
From both he gets tired,
Nothing limits his desire,
Inconstancy is his pleasure.

Do I, then, grieve
if this inconstant man leaves me?
Love cannot engage him,
Nor faith, nor merit.
It will make me very happy
To satisfy his desire.

The god Mars is in the countryside
monitoring all our warriors
who are looking for laurels
above the lands of Spain:

Bacchus au cabaret
se cache desormais,
Et n'en veut point sortir
Et n'en veut point sortir
qu'on ne fasse le paix
Bacchus au cabaret...

Bacchus is in the cabaret
hiding from him now on,
and does not want to go out
and does not want to go out
we cannot make peace
Bacchus is in the cabaret...

Je me rids de ses merveilles,
Buveurs, je trouve à propos
D'aller gouter le repos
A l'ombre de nos bouteilles.
Bacchus au cabaret...

I am ridding myself of his marvels,
Drinkers, I find it appropriate
to go to rest
our bottles in the shade
Bacchus is in the cabaret...

Taisez vous, sottés gazettes,
Vous ne me consolez pas
Quand vous parlez de combats,
De sieges, & de defaites.
Bacchus au cabaret...

Shut up, foolish gazettes,
You do not console me
when you talk about fighting,
from seats and of defeats.
Bacchus is in the cabaret...

41.

Amy, si le vin vous enyure,
Durant ce temps il nous delivre
De nos ennuis les plus pressans.
Puis que Bacchus fait ces merveilles,
Au lieu de victime & d'encens,
Offrons luy du jus des bouteilles.

Friend, if the wine is in you,
during this time, it delivers
us from our most pressing troubles.
Since Bacchus does these wonders,
Instead of sacrifice and burnt offering,
let's get juice from the bottles.

Qui s'enyure à force de boire,
Outre qu'il acquiert de la gloire,
Ressent un plaisir singulier:
Pour moy lors que je suis à table
Je m'estime autant Chevalier
Que si j'estois le Connestable.

Who gets stung by force of drinking,
He will in addition to acquiring glory,
feel a singular pleasure:
For me when I'm at the table
I feel so much like a Knight
Even if I am just the Constable.

Le Rat, je n'ayme point le guerre,
Si ce n'est celle-la du verre:
Je crains en diable le canon,
Je fuy l'assaut & les alarmes,
Et je méprise le renom
Que l'on recherche par les armes.

Rat, I do not like war,
If it wasn't for this one glass:
I am afraid as hell of the cannon,
I flee assault and the alarms,
and I despise the reputation
that we search by weapons

42.

Lacquais, a quoy faire cette eau?
No'ne voulons que la bouteille:
Le vin égaye le cerveau,
Amy, c'est toy que je resueille:
Tu ne peux t'excuser
de me faire raison:
Dessais toy de l'Amour,
Il n'est pas de saison

Lackey, what should we do with this water?
We want the bottle:
Wine brightens the brain,
Friend, it's you that I wake up:
You cannot apologize
for being right:
Get out of love,
It is not season.

Le voy ce me semble en tes yeux
Que quelque chose t'embarasse,
Gouste ce vin delicieux,
Reçoy de ma main cette tasse.
Tu ne peux t'excuser
de me faire raison:
Dessais toy de l'Amour,
Il n'est pas de saison

As-tu reçu quelque mépris
Du moy qui cause ta tristesse?
Sus, sus, réjouis tes esprits,
Ne pense plus à ta maïstresse.
Tu ne peux t'excuser
de me faire raison:
Dessais toy de l'Amour,
Il n'est pas de saison

Bacchus charme nos déplaisirs,
Dans ces pots il esteint nos flames:
Il sçait flatter tous nos desirs,
Et donner la paix à nos ames.
Tu ne peux t'excuser
de me faire raison:
Dessais toy de l'Amour,
Il n'est pas de saison

44.

Durant les chaleurs de l'esté,
Qui veut ce tenir en santé,
Doit boire toujours à plein verre:
Et pour jouïr d'un doux repos,
Perdre les soucis de la guerre,
Et les noyer aux fons des pots.

Bacchus rend nos esprits joyeux
Par un neçtar delicieux
Qui flatte l'aigreur de nos peines:
Nous ne sentons plus nos ennuis,
Et delivrez de nos migraines,
Nous reposons toutes les nuits.

45-46.

Rien n'est si doux que le bon vin,
Rien n'égale ce jus divin.
Cette liqueur, quoy que l'on die
Peut guerir toute maladie.
Elle maintient nostre santé,
Soit en hyver soit en esté,

It seems to me, looking in your eyes,
that something is embarrassing you,
Taste this delicious wine,
Receive from my hand this cup.
You cannot apologize
for being right:
Get out of love,
It is not season.

Have you received any contempt
from me which causes your sadness?
Come, come, delight your spirits,
Do not think of your mistress anymore.
You cannot apologize
for being right:
Get out of love,
It is not season.

Bacchus charms our displeasure,
In these jugs he extinguishes our flames:
He knows how to flatter all our desires,
And give peace to our souls.
You cannot apologize
for being right:
Get out of love,
It is not season.

During the heat of the summer,
whoever wants to stay healthy,
must always drink a full glass:
and to enjoy a sweet rest,
losing the worries of war,
and drowning them in the jars.

Bacchus makes our minds happy
by a delicious nectar
what flatters the bitterness of our troubles:
We are feeling our troubles anymore,
And releasing our migraines,
we rest every night.

Nothing is as sweet as good wine.
Nothing equals this divine juice.
This liquor, which we drink
can cure any disease.
It maintains our health,
either in winter or in summer,

Le Medecins sont des badauts,
Ils sont plus foux que leurs chevaux
De presumer que leur langage
Nous fasse quitter ce breuvage,
Qui conserve nostre santé,
Soit en hyver soit en esté.

Pere Bacchus que nous suivons,
Sans ce syrop que nous breuvons
L'on nous verroit pâles, etiques,
Cattarreux, pourris, hydropiques,
Beuvons en donc en feuré
Soit en hyver soit en esté.

Camarades, le verre en main,
Sus, sus, bevvons jusqu'à demain,
Faisons parler de nos merveilles:
N'espargnons ny pots, ny bouteilles,
Beuvons l'hyver, beuvons l'esté
Pout conserver nostre santé.

(Cette chanson à 4. ce peut chanter à 2. faisant
commencer la basse avec un quart, et le
dessus une pause et un quart.)

The doctors are bandits.
They are crazier than their horses
to presume that their language
would make us leave this beverage
that keeps our health,
either in winter or in summer.

Father Bacchus, whom we follow,
without this syrup that we drink,
we would be pale, emaciated,
catarrh⁶², rotten, and hydropic⁶³.
Let us drink, therefore with fury
Either in winter or in summer.

Comrades, with glass in hand,
Come, come, let's drink until tomorrow,
Let's talk about our marvels:
Do not spare any jars or bottles,
Let's drink in winter, drink in summer,
to keep our health.

(This song that is for four voices, can be sung
with two, by making the bass start with a
quarter, and the top a pause and a quarter.)

⁶² Catarrh: Inflammation of the mucous membrane, nose and air passages.

⁶³ Hydropic: Cellular degeneration by means of distension of a hollow organ with fluid.

Appendix B: Chansons pour danser

Il est vray que j'ayme à changer

4

Denis Macé



1. Il est vray que j'ay - m'a chan - ger, Il est vray
 2. Le che - ris trop la li - ber - té, Le che - ris
 3. Ca rit - te de qui l'ocil vain - queur Ca - rit - te
 4. Cli - mei - ne dont les blonds che - veux Cli - mei - ne
 5. Mais je ne sçau - rois con - fèn - tir Mai je ne



que j'ay - m'a chan - ger, Aus - si ne veux je m'o - bli -
 trop la li - ber - té, Pour me met - tre en cap - ti - vi -
 de qui l'ocil vain - queur Ges - ne cru - el - le - ment mon
 don les blonds che - veux Font sou - pi - rer mi - le a - mou -
 sçau - rois con - fèn - tir A cét af - feu - ré re - pen -



ger Aux loix du ma - ri - a - ge: Je sçay bie quel est je dan -
 té Le res - te de mon a - ge: Ne puis - je ai - mer une beau -
 cocur, Ne se - roit plus sau - va - ge, Si je vou - lois dans ma lan -
 reux Qui luy ren - dent hom - ma - ge, Con - ten - te - roit bien - tost mes
 tir, Je - sui - te ce cor - da - ge, Et ne veux poin - te - stre mar -



ger De ce fa - cheux ser - va - ge. ge.
 té Que dans le ma - ri - a - ge. ge.
 gueur En - ten - dre au ma - ri - a - ge. ge.
 voeux Par - lant de ma - ri - a - ge. ge.
 tyr De - dans le ma - ri - a - ge. ge.

Certes vous avez grande tort

8

Denis Macé



1. Cer tes vous a - vez grand tort, Sca - chant com - bien je vous
 2. Pen - sez vous que vos ri - gueurs Vous ren - dent plus es - ti -
 3. La dou - ceur à des ap - pas Qui char - me tou - tes les -
 4. Com - me rien n'o - bli - ge tant Que d'e - tre ay - mé de sa
 5. Chan - gez donc vo - stre ri - gueur, Ne so - yez plus si re -



ay - me, De con - dam - ner le tran - sport De ma
 ma - ble? Et pour cau - ser mes lan - gueurs Que vous
 a - mes: Bru - siant, l'on ne se plaint pas, Mais l'on
 da - me, Rien n'est si fort re - but - tant Que d'en
 bel - le: Souf - friz les feux de mon coeur, Et mon



pas - si - on ex - tres - me: Cét ex - cez de cru - au - té Sied mal
 so - yez a - do - ra - ble?: Cét ex - cez de cru - au - té Sied mal
 se plaist danse ces fla - mes, Et dans sa cap - ti - vi - té L'on che -
 re - çeu - oir de blâ - me, Et l'on quit - té une beau - té Qui à
 a - mi - tié fi - del - le: Car vo - stre se - ve - ri - té Sied mal



à vos - tre beau - té. té.
 à vos - tre beau - té. té.
 rit u - ne beau - té. té.
 trop de cru - au - té. té.
 à vo - stre beau - té. té.

Puis que vous m'oftez l'esperance

12

Denis Macé



1. Puis que vous m'of - tez l'e - spe - ran - ce De ja - mais
 2. A - do - rer une fil - le in - grat - te Est u - ne
 3. Le se - cret pour nou - rir ma fla - me C'est de brus -
 4. Si vous vou - lez que je vous ay - me. Quit - tez vos



ac - com - plir mes voeux: le m'en vais e - stein - dre mes
 gran - de la sche - té: l'ayme cel - le la qui me flat -
 ler ain - si que moy: le de - viens gla - cé quand je
 in - ju - stes mes - pris: C'est le mo - yen, bel - le Clo -



feux. Et vous trait - ter d'in - dif - fe - ren - ce. Je ne puis
 te, Et qui n'a point de cru - au - té. Je ne puis
 voy Peu de cha - leur de - dans une a - me. Je ne puis
 ris, De ren - dre mon a - mour ex - tre - me: Au - trement



a - vec vos froi - deurs Con - ser - ver tou - jours mes ar - deurs. deurs.
 a - vec vos froi - deurs Con - ser - ver tou - jours mes ar - deurs. deurs.
 a - vec vos froi - deurs Con - ser - ver - tou - jours mes ar - deurs. deurs.
 mes cha - stes ar - deurs S'a - mor - ti - ront par vos froi - deurs. deurs.

Prise qui voudra l'inconstance

14

Denis Macé



1. Pri - se qui vou - dra l'in - con - stan - ce, Ie - sti - me la fi -
2. C'est u - ne mar - que bien cer - tai - ne De la foi - bles - se
3. Il est vray qu'A - mour a de - schais - nes, Mais qui n'en ay - me
4. Il faut donc ay - mer la con - stan - ce, Et che - rir la fi -



de - li - té, Et croy que c'est im - per - li - nen - ce
d'un cer - veau D'ay - mer au - jour - d'huy Do - ri - me - ne,
les li - ens Ne sçait pas qu'en ces dou - ces pei - nes
de - li - té, Se ren - ge - ant sous l'o - beis - san - ce



De loü - er la le - ge - re - té. En ef - fet ce - luy n'est pas sa -
Et de - main che - rir I - sa - beau. C'est en ef - fet n'e - stre pas sa -
L'on y ren - con - tre de grand biens. Ain - si ce n'est pas e - stre sa -
De quel qu'a - gre - a - ble beau - té. Te - nant pour fol à dou - blé - ta -



ge Qui fait gloi - re d'e - stre vo - la - ge.
ge D'a - voir un e - sprit si vo - la - ge.
ge D'a - voir un e - sprit si vo - la - ge.
ge Ce - luy dont l'e - sprit est vo - la - ge.

Quoy que l'on me puisse

15

Denis Macé



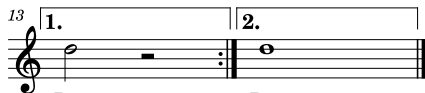
1. Quoy que l'on me puis - se di - re Des ri - gueurs d'A - ma - ril -
 2. Cet - te fille a tant de char - mes, Qu'el le ra - vit mes e -
 3. Ses yeux de qui la lu - mie - re Ter - nit cel - le du So -
 4. Mon ay - ma - ble ser - vi - tu - de M'en - ga - ge si dou - ce -
 5. Le pos - se - de dans mes chais - nes L'ef - fet de tous mes de -



lis, Son teint de ro - s'et de lys Fait que j'ay - me son em -
 sprits: l'en suis tel - le - ment é - pris, Que mon coeur luy rend les
 leil, Par leur é - clat sans pa - reil Rend mon a - me pri - son -
 ment, Qu'en mon a - mou - reux tour - ment Le n'ay point d'in - qui - e -
 sirs, Et je trou - ve des plai - sirs A souf - frir mes dou - ces



pi - re: Et que vi - vant sous sa loy, Je suis heu - reux com - me'un
 ar - mes: Mais je me tiens sous sa loy Aus - si glo - ri - eux qu'un
 nie - re: Mais je me tiens sous leur loy Aus - si glo - ri - eux qu'un
 tu - de. Ie vy cap - tif sous sa loy Aus - si glo - ri - eux qu'un
 pei - nes. Ie suis heu - reux com - m'un Roy Vi - vant cap - tif sous sa



1.	2.
Roy.	Roy.
Roy.	Roy.
Roy.	Roy.
Roy.	Roy.
loy.	loy.

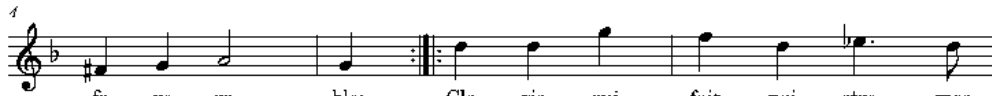
A la fin l'Amour à mes vœux

19

Denis Macé



1. A la fin l'A - mour à mes vœux S'est ren - du
 2. El - le souf - fre qu'en mon tran - sport, Pour ap - pai -
 3. Lors que je vœux pren - dre son sein El - le me
 4. Et mes - me si ma pas - si - on De - si - re
 5. En un mot si ses li - ber - tez Ne - steig - nent



fa - vo - ra - ble: Clo - ris qui fait nai - stre mes
 ser ma brai - se, Sans luy fai - re le moin - dre ef -
 lais - se fai - re. Y pour - meine har - di - ment ma
 da - van - la - ge, L'ex - cez de mon af - fe - cli -
 pas ma fla - me, D'au - tres plus dou - ces pri - vau -



feux, N'est plus im - pi - to - ya - ble. Mes pleurs ont a - mol - ly son
 fort Li - bre - ment je la bai - se, Mes pleurs ont a - mol - ly son
 main, Sans la met - tre en co - le - re. Mes pleurs ont a - mol - ly son
 on Y por - te son cou - ra - ge. Mes pleurs ont a - mol - ly son
 tez As - sou - vis - sent mon a - me. Mes pleurs ont a - mol - ly son



coeur, Ils en ont chaf - fé la ri - gueur, gueur.
 coeur, Ils en ont chaf - fé la ri - gueur, gueur.
 coeur, Ils en ont chaf - fé la ri - gueur, gueur.
 coeur, Ils en ont chaf - fé la ri - gueur, gueur.
 coeur, Ils en ont chaf - fé la ri - gueur, gueur.

Amarante, c'est trop souffrir

22

Denis Macé



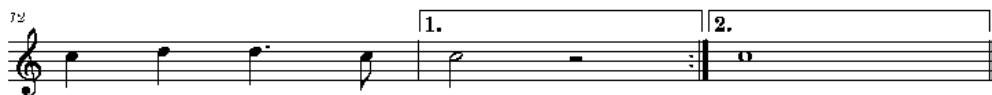
1. A - ma - ran - le, c'est trop souf - frir Sous un si
 2. Vous sça - vez bien que mes de - sirs Ne sont poin -
 3. Ren - dez vous pro - pi - ce'à mes voeux, Con - ten - tez
 4. Vous ne pou - vez pas ig - no - rer Que mon coeur
 5. Quit - tez vo - stre in - ju - ste ri - gueur Qui nuit à



bel em - pi - re: Vous pou - vez ay - se - ment gue - rir Le mal dont
 til - li - ci - tes, Et que je bor - ne mea plai - sirs A de
 mon e - nui - e. Ap - pai - sez l'ar - deur de mes feux Qui con - som -
 ne vous ay - me: Qui vous fait donc tant dif - fe - rer De me trait -
 vo - stre gloi - re, Don - nez re - me - de'à ma lan - gueur Qui rend mon



je sou - pi - re. Il ne faut pas qu'en vous ay - mant Te lan - guis -
 jus - tes li - mi - tes. Il ne faut pas qu'en vous ay - mant Te lan - guis -
 me ma vi - e. Ne souf - frez pas qu'en vous ay - mant Te lan - guis -
 ter de mes - me? Il ne faut pas qu'en vous ay - mant Te lan - guis -
 hu - meur noi - re. Fai - tes qu'à mon eru - el tour - mant Suc - ce - de



1. se'e - ter - nel - le - ment. ment.
 se'e - ter - nel - le - ment. ment.
 se'e - ter - nel - le - ment. ment.
 se'e - ter - nel - le - ment. ment.
 le con - ten - te - ment. ment.

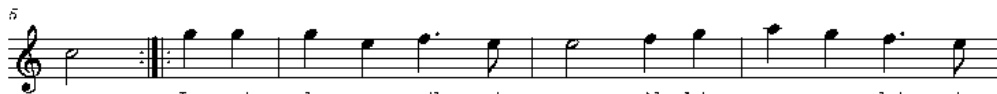
L'Aymois le berger Cleandre

23

Denis Macé



1. J'ay mois le ber-ger Cle-an-dre, Il a-voit gai-gné mon
 2. Cét e-sprit plein d'ar-ti-fi-ces A-voit en-chan-té le
 3. Il me ju-roit sur son a-me Qu'il m'ay-moit u-ni-que-
 4. Ce-pen-dant que ce vo-la-ge M'a-mu-soit de ses di-
 5. Com-me je sçeus les fi-nes-ses De ce per-fi-de ber-



coeur: Le trait de son oeil vain-queur Al-loit me re-duit-re'en
 mien, Son de-çe-vant en-tre-tien E-stoit tou-tes mes de-
 ment, Que je cau-sois son tour-ment Que je j'al-lu-mois sa
 scours, Il al-loit voir tous les jours Clo-rin-de pour ma-ri-
 ger, Le con-nois-sant trop le-ger Le mes-pris ay ses ca-



cen-dre: Si son in-fi-de-li-té Ne m'eust mis en li-ber-té. té.
 li-cos: Mais son in-fi-de-li-té Me re-mit en li-ber-té. té.
 fla-me: Mais son in-fi-de-li-té Me re-mit en li-ber-té. té.
 a-ge: Mais son in-fi-de-li-té Me re-mit en li-ber-té. té.
 res-ses. Ain-si sa do-flo-yau-té Me re-mit en li-ber-té. té.

Un jour le berger Tircis

32

Denis Macé



1. Un jour le ber - ger Tir - cis En - tre - te - nant Do - ri -
 2. Nau - rez - vous point de pi - tié D'un ser - vi - teur si fi -
 3. Mc de - vez - vous mes - pri - ser Par - ce - que je vous a -
 4. Ay je man - qué de re - spect? Quel - le fau - te'ay je com -
 5. Nay je pas gar - dé vos loix Ain - si que des cho - se



me - ne De ses a - mou - reux sou - cis. Et de
 del - le? Quoy? ma con - stan - ce'a - mi - tié Vous rend
 do - re, Ou ju - ste - ment m'ac - cu - ser De l'ar -
 mi - se? Vous suis je'en - co - re su - spect? Dou - tez
 fain - cles? M'a - vez - vous ouy quel - que - fois Con - tre



sa cui - san - te pei - ne, Luy di - soit à tout mo - ment, Hé, mour -
 el - le plus cru - el - le? Hé, faut - il qu'en vous ay - ment le souf -
 deur qui me de - vo - re? Me - ri - tay je'en - vous ay - ment De souf -
 vous de ma fran - chi - se? Hé, fau - til qu'en vous ay - ment le souf -
 vous fai - re des plain - tes? Pour - quoy donc en vous ay - ment Mc trait -



ray je'en vous ay - ment? ment?
 fre tant de tour - ment? ment?
 frir tant de tour - ment? ment?
 frir tant de tour - ment? ment?
 ter in - dig - ne - ment? ment?

Tircis, cét esprit leger

37

Denis Macé



1. Tir - cis, cét e - sprit le - ger, Qui me
 2. le n'au - ray point de re - gret Quand je
 3. Pour luy c'est bea - coup d'ay - mer Huiet jours
 4. Au - jour - d'huy Clo - ris luy plaist, Le len -
 5. De luy - ne il ay - me les yeux, De l'au -
 6. Deu - rois je donc m'af - fli - ger Si cét



ca - geol - loit sans ces - se, Main - te - nant me vent. chà -
 per - dray ce vo - la - ge, Si j'ay - mois cét in - di -
 la mes - me per - son - ne, Tout ob - jet le peut char -
 de - main Do - ri - me - ne: Mais cet - te'a - me sans ar -
 tre la bon - ne gra - ce: Mais e - spe - rant tou - jours
 in - con - stant me quit - te? L'À - mour ne peut l'en - ga -



ger, Et faire une au - tre mai - stes - se: Mais il me fe - ra plai -
 scret l'au - rois bien peu de cou - ra - ge: Il me fe - ra grand plai -
 mer: Mais bien - tost il l'a - ban - don - ne: Rien ne bor - ne son de -
 rest. Bri - se'in - con - ti - nent sa chais - ne. Rien ne bor - ne son de -
 micux, De tou - tes deux il se las - se, Rien ne bor - ne son de -
 ger, Ny la foy, ny le me - ri - te. Il me fe - ra grand plai -



1. 2.
 sir De con - ten - ter son de - sir. sir.
 sir De con - ten - ter son de - sir. sir.
 sir. Lin - con - stan - ce'est son plai - sir. sir.
 sir. Lin - con - stan - ce'est son plai - sir. sir.
 sir. Lin - con - stan - ce'est son plai - sir. sir.
 sir, De con - ten - ter son de - sir. sir.

Appendix C: Chansons pour boire

Le Dieu Mars est en Campagne

40

Denis Macé

1. Le Dieu Mars est en cam-pa - gne Sui - vy de tous nos guer - riers,
2. le me rids de ses mer-veil - les, Bu - veurs, je trou - ve'à pro - pos
3. l'ai - sez vous, sot - tes ga - zet - tes, Vous ne me con - so - lez pas

1. Le Dieu Mars est en cam-pa - gne Sui - vy de tous nos guer - riers. Qui vont cer -
2. le me rids de ses mer-veil - les, Bu - veurs, je trou - ve'à pro - pos D'al - ler gou -
3. l'ai - sez vous, sot - tes ga - zet - tes, Vous ne me con - so - lez pas Quand vous par -

4
Qui vont cer - cher des lau - riers Des - sus les ter - res d'E - spa - gne:
D'al - ler gou - ster le re - pos A l'om - bre de nos bou - teil - les.
Quand vous par - lez de com - bats, De sic - ges, et de de - fai - tes.

cher Qui vont cer - cher des lau - riers Des - sus les ter - res d'E - spa - gne:
ster D'al - ler gou - ster le re - pos A l'om - bre de nos bou - teil - les.
lez Quand vous par - lez de com - bats, De sic - ges, et de de - fai - tes.

9
Bac - chus au ca - ba - ret se ca - che de - sor - mais, Etn'en veut point sor - tir Etn'en

Bac - chus au ca - ba - ret se ca - che de - sor - mais, Etn'en veut point sor - tir Etn'en

16
veut point sor - tir qu'ou ne fas - se la paix.
veut point sor - tir qu'ou ne fas - se la paix

1. 2.

Amy, si le vin nous enyure

41

Denis Macé

1. A - my, si le vin nous e - nyu - re, Du - rant ce temps il
 2. Qui s'en - yu - re à for - ce de boi - re, Ou - tre qu'il ac - quiert
 3. Le Rat, je n'ay - me point le guer - re, Si ce n'est cel - le

1. A - my, si le vin nous e - nyu - re, Du - rant ce temps il
 2. Qui s'en - yu - re à for - ce de boi - re, Ou - tre qu'il ac - quiert
 3. Le Rat, je n'ay - me point le guer - re, Si ce n'est cel - le

nous de - li - vre De nos en - nuis les plus pres - sans. Puis que Bac - chus
 de la gloi - re, Res - sent un plai - sir sin - gu - lier: Pour moy lors que
 la du ver - re: Je crains en dia - ble le ca - non, le fuy l'as - saut

nous de - li - vre De nos en - nuis les plus pres - sans. Puis que Bac -
 de la gloi - re, Res - sent un plai - sir sin - gu - lier: Pour moy lors
 la du ver - re: Je crains en dia - ble le ca - non, le fuy l'as -

fait ces mer - veil - les, Au lieu de vic - ti - me et d'en - cens,
 je suis à ta - ble le mè - sti - me au - tant Che - va - lier
 et les a - lar - mes, Et je mé - pri - se le re - nom

chus fait ces mer - veil - les, Au lieu de vic - ti - me et d'en - cens, Of -
 que je suis à ta - ble le mè - sti - me au - tant Che - va - lier Que
 saut et les a - lar - mes, Et je mé - pri - se le re - nom Que

1. Of - frons luy du jus des bou - teil - les. Puis les.
 Que si j'e - stois le Con - ne - sta - ble. Pour ble.
 Que l'on re - cher - che par les ar - mes. le mes.

2. Of - frons luy du jus des bou - teil - les. Puis les.
 Que si j'e - stois le Con - ne - sta - ble. Pour ble.
 Que l'on re - cher - che par les ar - mes. le mes.

frons luy du jus des bou - teil - les. Puis les.
 si j'e - stois le Con - ne - sta - ble. Pour ble.
 l'on re - cher - che par les ar - mes. le mes.

L'Acquais, a quoy faire cette eau?

42

Denis Macé

I. L'ac - quais, a quoy fai - re cet - te'eau? No' ne vou - lons que la bou -
Le vin é - ga - ye le cer - veau, A - my, c'est toy que je re -

L'ac - quais, a quoy fai - re cette eau? No' ne vou - lons que la bou -
Le vin é - ga - ye le cer - veau, A - my, c'est toy que je re -

6
teil - le: Tu ne peux t'ex - cu-ser de me fai - re rai - son: Des-sais toy
sueil - le:

teil - le: Tu ne peux t'ex - cu-ser de me fai - re rai - son: Des-sais toy
sueil - le:

12
de l'A-mour, il n'est pas de sai - son. son.
1. 2.

de l'A - mour, il n'est pas de sai - son. son.

L'acquais, a quoy faire cette eau?

verse 2

Denis Macé

2. Te voy ce me sem - ble en tes yeux Que quel - que
Gou - ste ce vin de - li - ci - eux, Re - çoy de

2. Te voy ce me sem - ble en tes yeux Que quel - que
Gou - ste ce vin de - li - ci - eux, Re - çoy de

cho - se t'em - ba - ras - se, Tu ne peux t'ex - cu - ser de me fai - re rai -
ma main cet - te tas - se.

cho - se t'em - ba - ras - se, Tu ne peux t'ex - cu - ser de me fai - re rai -
ma main cet - te tas - se.

1. 2.
son: Des - sais - toy de l'A - mour, il n'est pas de sai - son. son.
son: Des - sais - toy de l'A - mour, il n'est pas de sai - son. son.

L'acquais, a quoy faire cette eau?

verse 3

Denis Macé

3. As - tu re - çu quel - que mé - pris? Du moy qui cau - se ta tri -
Sus, sus, ré - jou - is tes e - sprit, Ne pen - se plus à ta mai -

3. As - tu re - çu quel - que mé - pris? Du moy qui cau - se ta tri -
Sus, sus, ré - jou - is tes e - sprit, Ne pen - se plus à ta mai -

6
stes - se: Tu ne peux t'ex - cu - ser de me fai - re rai - son: Des - sais toy
stres - se.

stes - se: Tu ne peux t'ex - cu - ser de me fai - re rai - son: Des - sais toy
stres - se.

12
de l'A - mour, il n'est pas de sai - son. 1. son.
de l'A - mour, il n'est pas de sai - son. 2. son.

de l'A - mour, il n'est pas de sai - son. son.

L'acquis, a quoy faire cette eau?

verse 4

Denis Macé

1. Bac - chus char - me nos dé - plai - sira, Dans ces pots
Il sait flat - ter tous nos de - sirs, Et don - ner

4. Bac - chus char - me nos dé - plai - sira, Dans ces pots
Il sait flat - ter tous nos de - sirs, Et don - ner

5

il e - steint nos fla - mes: Tu ne peux t'ex - cu - ser de me fai - re rai -
la paix à nos a - mes.

il e - steint nos fla - mes: Tu ne peux t'ex - cu - ser de me fai - re rai -
la paix à nos a - mes.

11

son: Des - sais toy de l'A - mour, il n'est pas de sai - son. 1. son.
son: Des - sais toy de l'A - mour, il n'est pas de sai - son. 2. son.

Durant les chaleurs de l'esté

44

Denis Macé

1. Du rant les cha-leurs de l'es-té, qui veut ce te-nir en san-té, doit boi-re
 2. Bac-chus rend nos e-sprit jo-yeux Par un ne-ctar de-li-ci-eux Qui flat-te

1. Du - rant les cha - leurs de l'es - té, qui veut ce te - nir en san - té, doit boi - re
 2. Bac - chus rend nos e - sprit jo - yeux Par un ne - ctar de - li - ci - eux Qui flat - te

tou - jours à plein ver - re: Et pour joi - ir d'un doux re - pos, Per - dre les
 l'ai - greur de nos pei - nes: Nous ne sen - tons plus nos en - nuis, Et de - li -

tou - jours a plein ver - re: Et pour joi - ir d'un doux re - pos, Per - dre les
 l'ai - greur de nos pei - nes: Nous ne sen - tons plus nos en - nuis, Et de - li -

sou - cis de la guer - re, et les noy - er aux fons des pots. pots.
 vrez de nos mi - grai - nes, Nous re - po - sons tou - tes les nuits. nuits.

sou - cis de la guer - re, et les noy - er aux fons des pots. pots.
 vrez de nos mi - grai - nes, Nous re - po - sons tou - tes les nuits. nuits.

Rien n'est si doux que le bon vin

45

Denis Macé

Rien n'est si doux
Rien n'est si doux que le bon vin,
Rien n'est si doux que le bon vin, que le bon
Rien n'est si doux que le bon vin, que le bon

5
que le bon vin, Rien n'é - ga - le ce jus di - vin. Cet-te li -
que le bon vin, Rien n'é - ga - le ce jus di - vin.
vin, que le bon vin, Rien n'é - ga - le ce jus di - vin.
vin, Rien n'é - ga - le ce jus di - vin. Cet-te li -

11
queur, quoy que l'on di - e Peut gue - rir tou - te
queur, quoy que l'on di - e Peut gue - rir Peut gue - rir

17

ma - la - di - e: El - le main -
 El - le main - tient El - le main - tient no -
 El - le main - tient no -
 tou - te ma - la - di - e: El - le main - tient no -

22

tient no - stre san - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
 - stre san - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
 stre san - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
 stre san - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -

27

1. 2.
 té. té.
 té. El - le main - tient El - le main té.
 té. El - le main té.
 té. El - le main té.

Rien n'est si doux que le bon vin

verse 2

Denis Macé

2. Le Me - di - cins

2. Le Me - di - cins sont des ba - dauts,

2. Le Me - di - cins sont des ba-dauts sont des ba -

2. Le Me - di - cins sont des ba - dauts, sont des ba -

5

sont des ba - dauts, Ils sont plus foux que leurs che - vaux

sont des ba - dauts, Ils sont plus foux que leurs che - vaux

dauts sont des ba - dauts, Ils sont plus foux que leurs che - vaux

dauts, Ils sont plus foux que leurs che - vaux

10

De pre-su - mer que leur lan - ga - ge Nous fas - se quit-ter

De pre-su - mer que leur lan - ga - ge Nous fas - se Nous fas - se

17

ce breu - va - ge, Qui con-ser -
 Qui con-ser - ve Qui con-ser - ve no -
 Qui con-ser - ve no -
 quit - ter ce breu - va - ge, Qui con-ser - ve no -

22

ve no stre san té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
 - stre san - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
 stre san - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
 stre san - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -

27

1. 2.
 té, té.
 té. Qui con - ser - ve Qui con - ser - té.
 té. Qui con - ser - té.
 té. Qui con - ser - té.

Rien n'est si doux que le bon vin

verse 3

Denis Macé

3. Pe - re Bac - chus
3. Pe - re Bac - chus que nous sui - vons,
3. Pe - re Bac - chus que nous sui - vons, que nous sui -
3. Pe - re Bac - chus que nous sui - vons, que nous sui -

5
que nous sui - vons, Sans ce sy - rop que nous beu - vons
que nous sui - vons, Sans ce sy - rop que nous beu - vons
vons, que nous sui - vons, Sans ce sy - rop que nous beu - vons
vons, Sans ce sy - rop que nous beu - vons

10
L'on nous ver - roit pâ - les, e - ti - ques, Ca - tar - reux, pour - ris,
L'on nous ver - roit pâ - les, e - ti - ques, Ca - tar - reux, Ca - tar - reux,

17

hy - dro - pi - ques, Beu-vons en
Beu-vons en donc Beu-vons en donc en
Beu-vons en donc en
pour - ris, hy - dro - pi - ques, Beu-vons en donc en

22

donc en feu - re - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
feu - re - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
feu - re - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -
feu - re - té. Soit en hy - ver soit en es - té. Soit en hy - ver soit en es -

27

1. 2.
té. té.
té. Beu - vons en donc Beu - vons en té.
té. Beu - vons en té.
té. Beu - vons en té.

Rien n'est si doux que le bon vin

verse 4

Denis Macé

4. Ca - ma - ra - des,
4. Ca - ma - ra - des, le ver - re'en main,
4. Ca - ma - ra - des, le ver - re'en main, le ver - re'en
4. Ca - ma - ra - des, le ver - re'en main, le ver - re'en

5
le ver - re'en main, Sus, sus, beu - vons ju - squ'a de - main,
le ver - re'en main, Sus, sus, beu - vons ju - squ'a de - main,
main, le ver - re'en main, Sus, sus, beu - vons ju - squ'a de main,
main, Sus, sus, beu - vons ju - squ'a de - main,

10
Fai - sons par - ler de nos mer - veil - les: N'es - par - gnons
Fai - sons par - ler de nos mer - veil - les: N'es - par - gnons N'es -

16

ny pots, ny bou - teil - les, Beu-vons l'hy - ver, Beu-vons l'hy -
 par-gnons ny pots, ny bou - teil - les, Beu-vons l'hy -

21

Beu-vons l'hy - ver, beu-vons l'es - té Pout con - ser - ver no - stre san -
 ver, beu - vons l'es - té. Pout con - ser - ver no - stre san -
 ver, beu - vons l'es - té. Pout con - ser - ver no - stre san

25

1. 2.
 té. Pout con - ser - ver no - stre san - té. Beu-vons l'hy - ver, Beu-vons l'hy - té.
 té.-Pout con - ser - ver no - stre san - té. Beu-vons l'hy - té.
 té. Pout con - ser - ver no - stre san té. Beu-vons l'hy - té.

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