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The Secular Song of the Renaissance

John W. Rinesmith

Eastern Illinois University

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THE SECULAR SONG OF

THE RENAISSANCE

(TITLE)

BY

John W. Rinesmith

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1973

YEAR

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TABLE OF CONTENTS

Graduate Recital Program	ii
Claudin de Sermisy	1
Tant qu vivray.	3
Guillaume Dufay	5
L'Homme arme	7
Guillaume de Machaut	8
Plate XLIX	10
Dame de qui toute	11
Gilles Binchois	14
Adieu m'amour et ma maistresse	15
Bartolomeo Tromboncino	17
Ben ch'amor mi faccia	18
Francesco Landini	19
Chi piu le vuol sapere	20
Giovanni Francesco Anerio	22
Tra fresch' herba	24
Conrad Paumann	30
Mit ganczem Willen	32
Michel Behaim	33
Gecronte Weis	35
Heinrich Finck	38
O Schones Weib	40
John Dowland	42
From Silent Night	44
Thomas Morley	49
It Was a Lover and His Lass	50
Thomas Campian	53
Though You Are Young	54
BIBLIOGRAPHY	56

EASTERN ILLINOIS UNIVERSITY
School of Music

Graduate Recital

John W. Rinesmith, Tenor
Sue Scott, Accompanist

June 26, 1973

8:00 p.m.

Concert Hall

I

Tant que vivray	Claudin de Sermisy (1490-1562)
L'Homme arme	Guillaume Dufay (1400-1474)
Dame de qui toute	Guillaume de Machaut (1300-1377)
Adieu m'amour et ma maistresse	Gilles Binchois (1400-1460)

II

Ben ch'amor mi faccia	Bartolomeo Tromboncino (1500-1535)
Chi piu le vuol sapere	Francesco Landini (1325-1397)
Tra fresch' herba	Giovanni Francesco Anerio (1567-1630)

III

Mit ganczem Willen	Conrad Paumann (1410-1473)
Gecronte Weis	Michel Behaim (1416-1474)
O Schones Weib	Heinrich Finck (1445-1527)

INTERMISSION

IV

From Silent Night	John Dowland (1562-1626)
It Was a Lover and His Lass	Thomas Morley (1557-1602)
Though You Are Young	Thomas Campian (1567-1620)

The Renaissance chanson denoted only a song with a French text, comparable to the German lied, Italian madrigal, and English ayre. Claudin de Sermisy composed chansons that were derived from the Italian popolaresca lirica,¹ or choral works that were performed for large crowds in the open.

Sermisy's chansons are characterized by simple chordal structure, stepwise motion, and often combining two voices in parallel motion to keep the text clear. The performance medium of his chanson "Tant qu'il vivray" is light and unobtrusive, with three voices. In this composition Sermisy uses an isorhythm:



The texts of a great many of the Renaissance songs dealt with love or an amorous subject

As long as I am in the prime of life
I shall serve the powerful God of Love
In deeds and words and songs and harmony

Through several days my appearance has
Become dull and drab.
But harshly fights my face to make merry,
For joy and love of the beauty of all people.

¹Gustave Reese, Music In The Renaissance. (New York: W. W. Norton and Company, Inc., 1959), p. 291.

To be in league with him is my hope,
His heart is mine and mine is his
Away with sadness! Long live jollity!
Since love is so full of joys.

(Text: Clément Marot)

1. Tant que vi - vray en aa - ge flo - ris -
2. Par plu - sieurs iours m'a te - nu lan - guis -

Laute

5

sant, le ser - vi - ray d'a - mour le dieu puis -
sant, Mais a - pres dueil m'a faict re - iou - is -

10

sant, En faitz, en dictz, en chan - sons et a - cordz.
sant, Car l'ay l'a - mour de la bel - le au gent corps.

i. Son a - li - an - ce, C'est ma fi an - ce. Son cœur est mien,

Le mien est sien. Fi de tris - tes - se, Vi - ve li - se,

Puis - qu'en a - mour, puis - qu'en a - mour a tant de biens.

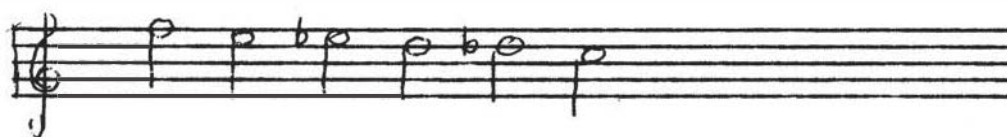
1) Solange ich in der Blüte meiner Jahre lebe, werde ich dem mächtigen Liebesgott in Taten, Worten, Liedern und Akkorden dienen.

2) Tagelang hat Sie mich in Sehnsucht schwächen lassen, aber nach dem Schmerz hat sie mir Freude geschenkt. Denn ich besitze die Liebe der Schönen mit der feinen Gestalt.

3) Der Bund mit ihr ist meine Zuversicht. Ihr Herz ist mein und meines ihr. Nieder die Trübsal! Es lebe der Frohsinn! Da die Liebe, da die Liebe so köstlich ist.

"L'Homme arme" can be considered a chanson, in that it has a French text. Its origin is unknown, although it is often credited to Guillaume Dufay, in that it is used with his "L'Homme Arme Mass."² "L'Homme Arme" is translated as "The Armed One", and appropriately referred to as "The Soldier."

One characteristic of the Renaissance was that one composer borrowed freely from other composers. This may or may not have been intentional, for example, a chromatic scale:



by adding a rhythmic element to it, it becomes:



So, a popular street song of the Renaissance, such as "L'Homme arme" was used in masses of the church, and a man of the time might very well have enjoyed hearing secular music used within sacred music.

²Archibald Davison and Willi Apel, HAM. (3 vols.; Cambridge, Massachusetts: Harvard University Press, 1949), I, 71.

One must be on guard against the soldier
Everywhere it has been announced that everybody
Should arm himself with an iron hauberk.

Oh, the man, the man at arms
Fills the fold with dread alarms.
Everywhere I hear them wail,
"Find, if you would breast the gale,
A good stout coat of mail."

L'Homme armé
GUILLAUME DUFAY

3/4

L'hom me, l'hom me, l'homme ar mé l'homme ar re

b

3

L'homme ar me doit on dou ter.

b

Fine

On a fait par- tout cri- er Que chas-

cun se vienque ar mer D'n hau- bre gon de

Da capo al -

fer

Taken from: FAH, Archibald T. Davison and Willi Apel. 3 vols.
(Cambridge, Massachusetts: Harvard University Press, 1940)
I, p. 71.

Machaut was one of the leading composers of the French Ars Nova, who was known not only as a musician but as a poet.³ His "Dame de qui toute," is a chanson in two voices, the vocal line and the accompaniment. While writing in both old and new styles, the melodic line and accompaniment tend to favor the older standard styles. The melodic line is characterized by its florid melismas and fluid movement. Skips in the line are present, but usually occur after a cadence indicated by the end of a thought, or after a melisma on one word.

This composition has been transcribed from Carl Parrish's, The Notation of Medieval Music, plate XLIX. Both a reproduction of the plate and the transcription follow.

Dame de qui toute ma joie vient
Je ne vous puis trop amer ne cherir
N'asses loer si com il apartient,
Servir, doubter, honorer, n'obier
Car le gracieus espoir, douce dame,
Qui j'ay de vous veoir,
Me fait c(ent) foys plus de bien et de joye
Qu'en cent mil ans desservir ne porroie.

Lady, from whom comes all my joy,
I cannot love nor cherish you too much,
Nor praise you as much as you deserve,
Nor serve, question, honor, nor obey;
For the gracious hope, sweet lady,

³Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style. (New York: Harcourt, Brace and World, Inc., 1963), pp. 92-3.

That I have of seeing you
Gives me a hundred times more benefit and joy
Than I would deserve in a thousand years.

Quia gratias agimus tibi domine quia in te non cessas a.

me me. e. roys plus de bien et de sage. *Enu enu enu*

teniente de alcalde de

Nour conforter mo cuer & resoir
 Il ne seu part n'adun ne sou
 A incops ne eue toutte ne recuoir.

10

DAME DE QUI TOUTE
GUILLAUME DE MACHAUT

Da-

me de qui tou- te ma io-ie

vient Je ne

vous puis trop a- mer

ne che rir N'a sses

lo- er si com il a par-

tient Ser- vir

doub ter ho-nour er

n'o- beir Car le

gra cieus es-poir dou-ce da-me Qui

j'ay de vous voir me

fait cent foyz plus de bien et de io-ye

Qu'en cent mil ans

de ser vir. ne

por- ro- ie.

Taken from: The Notation of Medieval Music. Carl Parrish,
 (New York: W. W. Norton & Company, Inc., 1959), Plate
 XLIX. (Paris, Bibl. nat. fr. 1586, fol. 47v, early
 fifteenth century)

Giles Binchois was known as "le pere de joyeuseté," or the father of joy. He was a soldier in his youth and after this service became a musician at the court of Dijon, which he served for thirty years.⁴

The chanson "Adieu m'amour et ma maistresse" can be appreciated by audiences with little background in French in that it contains many words that are similar to English words: adieu, farewell, a familiar French word; m'amour, my love; souverain, sovereign; servir, serve; and maistresse, lady, or "lady of the evening."

This chanson is an example of how instrumental interludes were used in vocal songs. At the end of each phrase, both vocal and instrumental, there is a drop of a third, and return, which unifies the composition. The music of this chanson is in two parts, following the scheme: A B A A A B A B. The text of the poem follows the scheme: A B C A D E A B, each letter representing a differentiation.

Farewell my love and my dear lady,
Farewell my sovereign desire.
Farewell to her whom I should serve.
Farewell my solace and my heart's joy.
Longing shall help me plan in secret
How I may see you yet again
Do not forget, O lovely goddess
Your slave who serves you without fail.
And in the thought of that return
Doth think upon your lovely beauty.

⁴Ibid., p. 113.

16. Gilles Binchois (c. 1400-1460)

Chanson, *Adieu m'amour et ma maistresse*

[Note values halved]

1. 4. 7. A - dieu m'a-mour et ma maistresse se, Fare-well my love and my dear la dy, 3. Jay grant de-sir de prendre a-dieu se, Long-ung shall help me plan in se etel, 5. Sou-ven-gue vous, bel le-de-es se, Do not for-get, O love-ly god less,

A - dieu mon sou-ve Fare-well my so-ve Pour-quoy vous pui-se How I may see you De-moy qui sui-vo Your slave who serves you

ran de-sir, renn de-sire, re-ir, yet a-gain, sans fail-lir, with out-lail,

2. 8. A - dieu celle a-qui-veul-ser-vir, Fare-well to her-whom I-would-serve, A En vo-lon-te-de-re-ve-nir, And in the thought-of-that-re-turn,

* C in MS.

50

BINCHOIS, CHANSON

A - dieu mon con - fort
 Face - well my so - lace
 Pen - sant a vo bel -
 Doth think up - on your

et li - es _____ se. _____
 and my heart's _____ joy. _____
 le jou - nes _____ se. _____
 love - ly beau _____ ty. _____

A second center of musical activity during the Renaissance was Italy. The Italian composers favored the Frottola as opposed to the chanson.

Bartolomeo Tromboncino is one of the few Renaissance composers of frottolas that is known today. Through the frottola he brought about the idea of expressing a poem in its entirety rather than exploiting single words or phrases.

Tromboncino was a man of extreme emotion, as seen by the fact that he killed his wife and her lover. He was sentenced to death, but gained forgiveness through his talent of composition.⁵

The frottola as a form rose to be one of the most popular forms during the Renaissance in Italy, but it was subjected to use with coarse and vulgar texts. As a result, it could not compete with the better, stylized poetry of the Italian poets. The form of the frottola followed the scheme of A A B B A.⁶

Though love confounds me,
I will yet not abandon her,

I vow to serve her with fiery will,
both living and dead.

⁵Reese, p. 157.

⁶Denis Stevens, A History of Song. (New York: W. W. Norton and Company, 1963), pp. 101-2.

Ben ch'a-mor mi fac-cia tor to Non pe-ro las

Laute

5

cio l'im-pre - sa; Che ser-vir con vo-glia ac-

10

ce-sa, Mi dis-pon-go vi-vo e mor-to,

15

Ben ch'a-mor mi fac-cia tor to Non pe-ro las cio l'im-pre -

20

- sa, las - cio l'im-pre - sa,

Obwohl die Liebe mich verwirrt, lasse ich nicht davon ab: ihr zu dienen mit feuriger Lust, weihe ich Leben und Tod.

Francesco Landini is outstanding in the Renaissance not only for his music, but that he wrote music and played many instruments proficiently, even though he was blind from youth. His name is associated with a cadence which is characterized by the movement of the leading tone to the sixth degree, and then jumping to the tonic.

Landini's music tends to have ornate melodic line with frequent use of accidentals. In the Ballata, "Chi piu le vuol sapere," Landini uses rhythmic devices as the triplet, suspension, and syncopation along with melismatic patterns which gives the melodic line an attitude of naturalness and spontaneity.

Who wishes to know them more, will know them less
And he knows little of them who imagines that he
ever will have one that is perfect.
Then foolish indeed is he who pleasure sees
And takes it now saying he will do no better.
For seldom will happy fortune return.

14. Francesco Landini (1325-1397)

Ballata, *Chi più le vuol sapere*

[Note values quartered]



1. Chi più le vuol sa pe re; quel
Whm wi shes to know them more, will
4. Chè sa d'um dol re ca so, for
Fut sel don will hap py for time

men' le sa, 2. Co lui sa po co'l
know them less, And he knows lit tle
ne rà. 3. Dun que stol to è qual
re turn. Then fool ish in deed

qual cre de po te re Al cun
of them who i ma gines that he
buon ve d'ol pia ce re Et nol
is he who plea sure sees and takes

bo chon a ver gian mai per lec
e ver will have one that is
pren de per di re il vo più net
it not say ing he will do bet

42

LANDINI, BALLATA

to.
fect.
to.
ter.

Giovanni Francesco Anerio was one of the late Renaissance composers, and as such, his secular music leans towards the beginnings of opera, rather than the art song. Opera had its beginnings as a mixture of separate songs, pastorales, with the action revolving around idyllic settings.

Little is known of Anerio's life. He sang in the Papal Chapel under Palestrina and was in the service of King Sigismund III of Poland. Although most of Anerio's music is sacred he did write secular music that can be compared to early examples of opera, specifically Monteverdi.⁷ It would be logical to assume that the two men knew of each other since their life-span is nearly the same, and both served in or near Venice in 1616.⁸

In "Tra fresch' herba" a light accompanying texture is used, with meter changes, contrasting rhythmic groupings, and melismatic passages. A distinctive device that is used is the drop of a third, and then up a second in sequence in the voice, with the voice and accompaniment in duet, and separately as part of a thorough bass in the accompaniment.

⁷Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians . (New York: G. Schirmer, 1958), p. 35.

⁸Ibid., pp. 35 & 1107. Monteverdi lived 1567-1643.

In the fresh grass on a bright morning
Through a meadow around a mountain,
In the vicinity of a beautiful spring,
The tender Clori walked saw Love
Made in the appearance of a shepherd.
He said, "Clori, Clori,
Where I have ever guided my steps,
Finish this hour my pastoral and pilgrim destiny
Mid this grass and this foliage.
The beautiful lights of your countenance
Contrived to make me a lover and to babble like a little boy
And they have delighted me, and trapped me in this form
Which I am caught and am the penis
within your snares and charmes.

17. Giovanni Francesco Anerio (c.1567-1630)

Tra freschi herba (1619)

Aria Solo Canto

Tra freschi her - - ba te - ne - ri - na Clo ni all' al - - ba mo - tu -

ti - na .Per il pra - to in - tor - no al mon - te Al - la pra - da d'im - bel

fon - te Se n'anda - va e vid - de A - mo - re Fat - to in for - ma di pa - sto - re, Fat - to in

for - ma di pa - sto - re

Canto secondo Solo

Dis - se Clo - ri dis - se Clo - ri o - ve ne va - i o - ve ne va - - i

Do - ve gui - di il pas - so hor - mai, Fer - ma fer - ma ch'ho - ra il mio de - sti -

no pa - storel - lo e pel - le gri - no pa - sto - rel - lo e pel - le - gri - no Tra quest' her - be e

que - ste pian - te M'ha con - dot - to a far - mi a - mor - te Tra quest' her - be e que - ste

pian - te M'ha con - dot - to a far - mi a - mor - te M'ha con - dot - to a far - mi a - mor - te

1^a & 2^a parte a 2 Canti

E se ben co me fan cini - to Par go -
E se ben co me fan cini - to

leg - gio par go - leg - gio par go - leg - gio e mi fra - stul - to
Par go leg - gio par go - leg - gio par go - leg - gio e mi fra - stul - to I bei lu - mi del tuo

I bei lu - mi del tuo vol - to I bei lu - mi del tuo vol - to M'han - no in
to I bei lu - mi del tuo vol - to M'han - no in que - sta for - ma

76

que - sta for - ma tol - - to Che son pre - so e son le pe - ne e son le pe -

tol - - - to Che — son pre - so e son le pe - - -

4 3 # 5 6 5

82

- - - ne Tra tuoi lac - cie tue ca - te - ne Tra tuoi lac - cie tue ca - te

- - - ne Tra tuoi lac - cie tue ca - te - ne Tra tuoi lac - cie tue ca - te - ne

4 3 6 6 5 5 6

87

ne e tue ca - te - - ne Tra tuoi lac - cie tue ca - te - ne Tra tuoi

e tue ca - te - - ne Tra tuoi lac - cie tue ca - te - ne Tra tuoi lac - cie tue ca

9 # 4 3 # 6 6

Me cie tue ca te ne e tue ca te ne I bei lu mi del tuo

te ne e tue ca te ne

5 6 # 6 5 6 5 4 3

97

vol to I bei lu mi del tuo vol to M'han - no in que sta for ma

I bei lu mi del tuo vol to I bei lu mi del tuo vol to M'han - no in

102

tol to Che son pre so e son le pe

que sta for ma tol to Che son pre so e son le pe ne, e son le pe

4 3 # 5 6

ne Tra tuoi lacci, e tue ca - te - ne Tra tuoi lacci, e tue ca - te - ne

ne Tra tuoi lacci, e tue ca - te - ne Tra tuoi lacci, e tue ca - te -

4 3 6 6 5 6 5 6

e tue ca - te - ne Tra tuoi lacci, e tue ca - te - ne Tra tuo lacci, e tue ca

ne, e tue ca - te - ne Tra tuoi lacci, e tue ca - te - ne Tra tuo

5 6 4 3 # 6

te - ne e tue ca - te - ne

lacci, e tue ca - te - ne, e tue ca - te - ne

6 5 7 6 4

The Renaissance spirit, as developed in Italy and France was one of Humanism, and the elevation of man. One should remember that during the Renaissance, the Catholic court had been moved from Rome to Avignon, and that in Germany, the Protestant revolution was going on.

Although Germany did participate in the development of the secular song, it is more remembered for its religious music, that of Martin Luther and the chorale.

Conrad Paumann was not one of the shining stars of the Renaissance galaxy of composers, but has many credits for his fame. He, like Landini, was blind and played many instruments proficiently. He wrote a book on counterpoint and a collection of German Lied.⁹ From the latter is taken "Mit ganzem Willen" which is different from other Lied of the time in that there is an instrumental introduction written with it.

In this composition, Paumann has contrived to sectionalize the barform by keeping the range of the voice localized, and through the use of the interval of a fifth. In doing this Paumann outlines the chordal structure for the accompaniment.

Since I have surrendered myself to you
With all my soul I wish you well.

⁹Pisk, p. 197.

If it is your wish
Then I will place myself completely in your command
My lady dear, 't is true.
Thus I will be yours alone,
My dearest lady.

MIT GANZEM WILLEN
CONRAD FAUHMANN

Mit ganzem Wil- len
Ob es se- steht nach

wünsch ich dir Seind ich mich dir er- ge be han
dein be- gier Will ich ge- wal-tig- li- chen

stan In dei- nem g'pot fraw vein on spot So

bleib ich dein al- ley- ne Du al- ler- liebste

frew- lei- ne.

Da Capo Al^{ro}

Taken from: HAN, Archibald T. Davison and Willi Apel. 3 vols.
(Cambridge, Massachusetts: Harvard University Press, 1940)
I, p. 85.

One of the strong influences on the secular song in Germany during the Renaissance was the Meistersingers, who claimed to be the poetical heirs of the Minnesingers, who were in turn influenced by the French Trouveres.¹⁰

The Meistersingers were tradesmen by vocation and musicians by avocation. The Tabulatur, or list of rules, governed the guilds. The composers strove for melodic originality, and used the Bible as a source of texts. Attention was paid to text and its versification, with penalties for improper versification, false rhymes, and long stanzas.¹¹

One of the first Meistersingers recorded in history was Michael Behaim. The first part of his life he spent as a soldier. After this he settled in Sulzbach, Germany, and became the mayor until he was murdered in 1474.¹²

Behaim's "Gecronte Weis" follows barform, AABA and the text is typical, dealing with the praises of nature rather than dealing with love.

Mr. Winter give up your stay and your cold blowing winds,
your frost, ice and frosted snow.

¹⁰Reese, pp. 716-18.

¹¹Willi Apel, Harvard Dictionary of Music. (Cambridge, Massachusetts: Harvard University Press, 1944), p. 434.

¹²Baker, p. 118.

Be gone and remove yourself at once!
Your power is not any longer with you,
The summer will push you out.
We want the lovely May with his delightful pleasures,
Look, how he spreads his pollins,
The heather and the valleys all around
With roses, lilies, violets, and clover,
Look how the grass is growing.
In the forest one finds many green twigs
Inhabited by many birds.
They conduct a joyous play with joyous singing.
Each of the birds, how he may be, he conducts his own play,
And then Mrs. Nightingale is singing on top of her nest.
Also the cuckoo and crow chiming in with singing,
Each of the three are doing their song,
How horribly it may seem.

GEORGE WEIS
MICHEL BEHAIN

Her win-ter lass ab dein ge blei Und dei nes
Uns wunt der wun nig li che mei Mit sei nen

cal-ten win-des wei Dein reif- fen
ed- len fruh ten bei Seht, wie er

eiss, ge- fröst unn schnei. Von hin- nen
sei- nen soi- men strei! Die heid unn

du dich heb' unn vei, Dein crafft mag
an- ger ü ber spreit Mit ro- sen,

dich nit mer be- hei, Der sum-mer dich ver-
lil- gen, vei el cley, Seht wie das gras ent-

trin- get. Zu Kalt vint man manch gru- nes
sprin get.

zwei Dar-ynn die vo- gel man- cher- lei, Die fu-ren

freu- de- rei- chen rei, Mit sin- gen sein sie

frisch und frei. Yeg- li- cher vo- gel, wie er

sei, Der ma- chet sun- der sein ge- spei: Fraw naht-gall

singt ob i- ren ei; Dar- czu der kn- kuk und die

crei Er-he- ben auch das ir ge- schrei Yeg- li- cher

ist sein gsank auf drey die u- bel er auch sin- get

Taken from: Troubadours, Trouveres, Minne- and Meistersinger
 Friedrich Gennrich. (New York: Leeds Music Corporation,
 1960.) p. 64.

Heinrich Finck is important in history in that his songs are of the first that were through-composed with imitative counterpoint, that is, different music for all the verses. The German art song had its beginnings with Lied.¹³ It did, however, grow from a simple monophonic state to an advanced state of complex polyphony as seen in Finck's "O Schones Weib."

In this song Finck demonstrates not only his ability to write a tuneful melody, but also shows his scholarly talent in the accompaniment. The composition is in four voices, each entering as a point of imitation to the first. With this song Finck's genius may be seen. He demonstrates well his ability to use the common devices of augmentation and diminution to make them blend, subtly into the whole tonal picture. The vocal line might be overshadowed, and the accompanimental texture become thick due to the performance medium, that of a keyboard instrument, rather than the original which calls for three instruments, presumably of different timbre.

Oh, beautiful woman, part of my body,
Take from the bottom of my heart my longing sorrow
Which I carried all this time with much grief.
Daily I long for you beloved.

¹³Donald Jay Grout, A History of Western Music. (New York: W. W. Norton and Company, Inc., 1960), p. 192.

If you take away your friendly greeting,
I would suffer pain until dead.
You can be certain I will not forget you wherever I am.
To you I will stand until my end.
No one can pull away my love for you.

Heinrich Finck (1445-1527)

Deutsches Lied „O schönes Weib“ (gedruckt Nürnberg 1536)

(Ten.)

O schönes Weib, wun-sam von Leib,

(3 Instr.)

nimm hin von mir zu Her-zen dir mein sehn-lich Klag', die ich do-

trag zu die-ser Zeit, so gar mit Leid, mich

täg-lich trüb' nach dir, schöns Lieb. Wird mir nit Buß dein freund-

-lich Gruß, so leid ich Not bis in den Tod, des hast ge-

weiß, dein nit ver-giß, sei wo ich wöll, zu dir ich stell' bis an mein End,

kein Mensch von dei - - - ner Lieb mich wend't.

88a Zwei deutsche Lieder (gedruckt Nürnberg 1540)

1. Trinklied „Vitrum nostrum“

S. tis-
A. Un-ser Gläslein, dassoll leben.
T. Vitrum nostrum glorio-sum. E o gra - tis - si - mum. O Gläs-lein!
B. Ei wohl be - komm es dir! Er - hebt es!
(Lebhaft)
Fac, fac, bi-be to-tum ex-tra, ut ni-hil ma-ne-at in-tra, fac, bi-be to-tum ex-tra, ut
Los, los, trink es bis zum Grun-de, kein Tröpflein blei-be dar-in-nen, los, trink es bis zum Grun-de, kein
(gemessen)
ni-hil ma-ne-at in-tra. De-po-ne. Die-ses hält' ich glücklich im Lei-
Hoc est in vi-sce-ri-bus me-
Tröpflein blei-be dar-in-nen. Satz nie-der!
Pro-se-qua-mur lau-de, pro-se-qua-mur lau-de.
be-is. Pro-se-qua-mur lau-de.
Pro-se-qua-mur lau-de, pro-se-qua-mur lau-de.
Laßt uns wei-ter lo-ben, laßt uns wei-ter lo-ben.

88b

2. Es gingen drei Baur'n (gedr. Nürnberg 1540)

(Zwei) (Alle) (Zwei)
1. Es gin-gen drei Baur'n, die such-ten ein'n Bärn, es gin-gendrei Baur'n, die such-ten ein'n Bärn. Und da sie ihn
(Alle)
fan-den, da hät-tens ihn gern, und da sie ihn fan-den, da hät-tens ihn gern, und da sie ihn fan-den, da hät-tens ihn gern.

It should be remembered that the Renaissance did not take place separately one country after another, but at the same time. There is no logical jump from German music to English music. The transition is made more easily from Italy to England, as the English "borrowed" the madrigal from the Italians.

The main difference in the English and Italian madrigals are the Italian madrigal was the classic madrigal of five voices, SSATB, or SATTB, and used the great Italian poetry over and over, almost an "I can do it better than you can" situation.¹⁴ The term madrigal in England was a generic term, as was lute song, and ayre. They did not use the great Elizabethan poetry as a rule, and the madrigal could be for one or more voices.¹⁵

John Dowland, although Irish by birth, was considered one of the greatest of advocates of English music. He was known for thick textures in the accompaniment, and using the accompaniment as an integral part of the whole composition.¹⁶ In Dowland's "From Silent Night" there is chromaticism, tonality changes, and a faster tablature notation

¹⁴Apel, p. 418.

¹⁵Reese, pp. 819-821.

¹⁶Ulrick and Pisk, p. 439.

in the accompaniment, as compared to the slower sustained vocal part to sustain a mood of sadness, despair, and sorrow.

10. FROM SILENT NIGHT

To my loving Country-man Mr. John Forster the younger, Merchant of Dublin in Ireland

Very smoothly but not slow.

VOICE.

From — si-lent night, true — re -

CANTUS
(Treble Viol or Violin)

BASSUS
(Bass Viol or Cello)

PIANO.

LUTE.

10

-gister of moans, From sad-dest soul con-sum'd

Regular barring is editorial.

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St. & B. 2987-10A

15

with deep - est sins, From.

20

heart quite rent with sighs, with sighs and hea - vy

25

groans, My wail - ing Muse

For notes see p. 20

28

30

her woe, her woe, her woe - ful work

35

— be - gins. And to the world brings tunes

cresc. *cresc.*

40

of sad de-spair, And

cresc. *f*

for notes see p. 20

SL. B. 2987-40a

9. 46 *p*

to the world brings tunes of sad de-spair, Sound

60 *mf*

- ing nought else but sor - row, (2) sor - row, nought

cresc.

55 *p*

- else, nought else but sor-row, nought else but sor - row, grief

mf *p*

30

1. *f* And care. || 2. *pp*

and care. And care.

cresc. *pp*

cresc. *pp*

cresc. *f* *pp*

c *a* *e* *e* *c* *c* *a* *c* *e* *b*

From silent night, true register of moans,
 From saddest soul consum'd with deepest sins,
 From heart quite rent with sighs and heavy groans,
 My wailing Muse her woeful work begins.
 And to the world brings tunes of sad despair,
 Sounding nought else but sorrow, grief and care.

Sorrow to see my sorrow's cause augmented,
 And yet less sorrowful were my sorrows more:
 Grief that my grief with grief is not prevented,
 For grief it is must ease my grieved sore.
 Thus grief and sorrow cares but how to grieve,
 For grief and sorrow must my cares relieve.

If any eye therefore can spare a tear
 To fill the well-spring that must wet my cheeks,
 O let that eye to this sad feast draw near,
 Refuse me not my humble soul beseeks:
 For all the tears mine eyes have ever wept
 Were now too little had they all been kept.

Notes:-

- p. 27. (1) the original edition has a minim rest in place of crotchet and no dot to the minim F.
 ,, (2) D is misprinted F in the original edition.
 p. 28 (1) F and F are omitted in the original edition.
 p. 29 (1) the F is misprinted with G instead of with D in the original edition.
 ,, (2) E and D are misprinted as semibreve and minim in the original edition.
 ,, (3) in these two bars in the original edition F (=b) is placed before E, no F to F, F to G, and F to A.

Of the English school of composers of the Renaissance, Thomas Morley is one of the better known, not only for his quantity of music but for the quality and refinement of music, and is consequently known as one of the founders of the English Repertoire. Morley's compositions are primarily madrigals, a style not a form, that were light and rhythmical, and often contained a refrain with just the words "fa-la-la."¹⁷

In his "It Was a Lover and His Lass", taken from Shakespeare's "As You Like It", he does not use the "fa-la-la" refrain. Instead, he uses a chorus, and interspersed between the first and second lines of each stanza he uses the nonsense syllables:

" . . . With a hey, with a ho, and a hey nonie
no, and a hey nonie nonie no. . . ."

This composition is typical of the English songs, as they are thought of today, it has a text that is light in nature, with an accompaniment that is equally light and transparent. In general, a light-hearted, carefree mood is contained within this song.

¹⁷Pisk, p. 191.

IT WAS A LOVER AND HIS LASS

Words incorporated by Shakespeare in "As you like it."

VOICE

It was a lov-er and his lass, With a hey, with a ho, and a

LUTE

hey no-nie no, and a hey no-nie no-nie no, That

o'er the green corn-fields did pass In Spring - time, in Spring - time, in

Spring - time, the on - ly pret - ty ring time, When birds do sing hey

ding a ding a ding, hey ding a ding a ding, hey ding a ding a ding, Sweet

lov - ers love the Spring, in Spring - time, in Spring - time, the

on - ly pret - ty ring time, When birds do sing hey ding a ding a ding, hey

ding a ding a ding, hey ding a ding a ding, Sweet lov - ers love the Spring.

1

It was a lover and his lass,
With a hey, with a ho and a hay nonie no,
That o'er the green corn fields did passe
In spring time, the onely prettie ring time,
When birds doe sing, hey ding a ding a ding,
Sweete lovers love the spring.

2

Betweene the Akers of the rie,
With a hay, with a ho and a hay nonie no,
These prettie Countrey looles would lie,
In spring time, the onely prettie ring time,
When Birds doe sing, hey ding a ding a ding,
Sweete lovers love the spring.

3

This Carrell they began that houre,
With a hay, with a ho and a hay nonie no,
How that a life was but a flower,
In spring time, the onely prettie ring time,
When Birds doe sing, hey ding a ding a ding,
Sweete lovers love the spring.

4

Then prettie lovers take the time,
With a hay, with a ho and a hay nonie no,
For love is crowned with the prime,
In spring time, the onely prettie ring time,
When Birds doe sing, hey ding a ding a ding,
Sweete lovers love the spring.

Note—The full text of the words is printed here in view of the extreme rarity of Morley's song-book. The fact that it was published in 1699 lends a special interest to the variants as compared with the text found in "Is not like it." The first published text of the Play appears in the folio of 1613 though it may have been previously published in quarto. It seems likely that this is another of the songs which Shakespeare borrowed in his plays and that he was not the author of the words.

Thomas Campion is best remembered today as a composer. He was, however, a physician, poet, and dramatist. Although English, he wrote no madrigals or church music, he is known just for his secular music.¹⁸

An outstanding trademark of Morley's is the ability to achieve a great deal of emotion, and yet keep the melody simple, without the direct use of accompaniment as an aid. He sets his texts line by line, with each line building, one upon the other. In "Though You Are Young" Campion uses contrasting harmonies that are continually changing to contrast the simple vocal line.

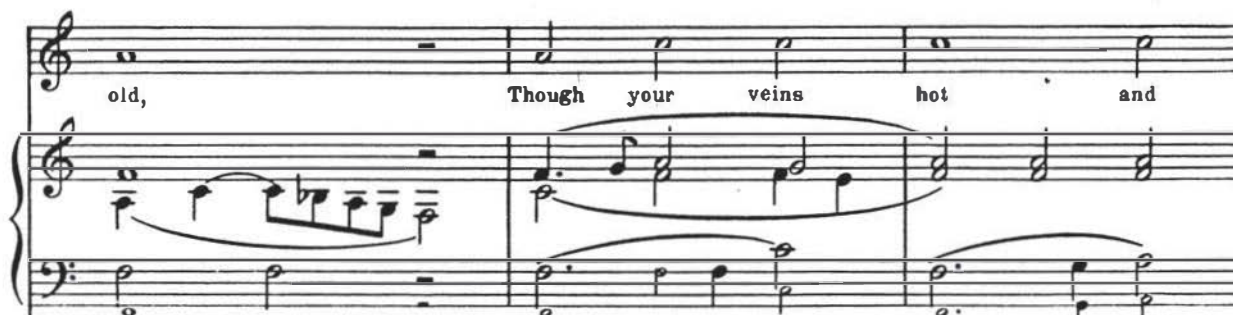
He also writes so that the voice is used to its best advantage. The song begins in a low register with an almost blase statement. With each succeeding line of text, which is stronger in emotion, Campion changes the register of the voice to a higher one, and ~~keeps~~ it there till the end of the composition.


¹⁸Eric Blom, ed., Grove's Dictionary of Music and Musicians—X vol. (New York: St. Martin's Press, 1954), II, 32-33.

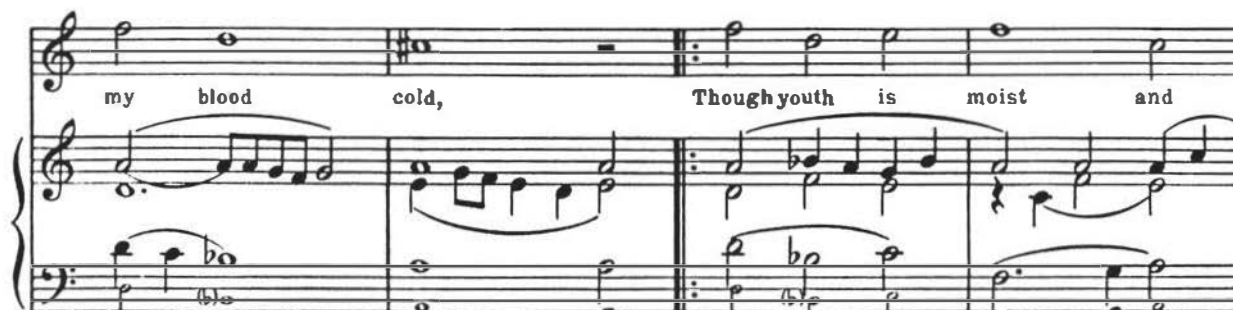
2. THOUGH YOU ARE YOUNG

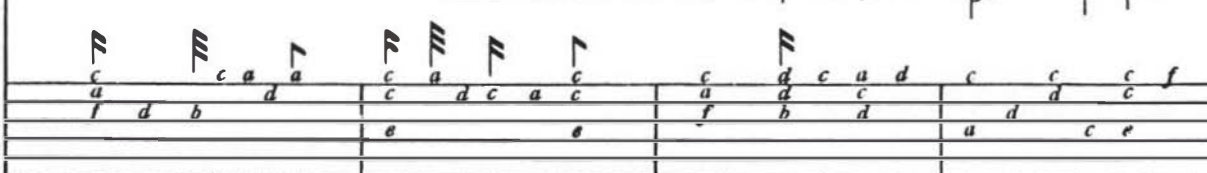
VOICE. 
 Though you are young and I am

LUTE. 
 3 


 old, Though your veins hot and




 my blood cold, Though youth is moist and



age is dry, Yet em - bers

live when flames do die.

1

Though you are young and I am old,
 Though your veins hot and my blood cold,
 Though youth is moist and age is dry,
 Yet embers live when flames do die.

2

The tender graft is eas'ly broke,
 But who shall shake the sturdy oak?
 You are more fresh and fair than I,
 Yet stubs do live, when flow'rs do die.

3

Thou, that thy youth dost vainly boast,
 Know, buds are soonest nipp'd with frost,
 Think that thy fortune still doth cry:
 Thou fool, to-morrow thou must die.

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