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From the Manessian Codex

TROUBADOURS

To Rosalie Miller

TROUBADOUR **S**ONGS

Compiled and Arranged by
CLARENCE DICKINSON

With an Historical Introduction, Biographical Notes, and English texts
by

HELEN A. DICKINSON

*Helen A. Dickinson
Clarence Dickinson
Dec. 31-1920*

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Historical Introduction



ACCORDING to historians of literature the period of the poetic and musical activity of the Troubadours opened with the closing years of the eleventh century; but it really had its foundations in the much earlier, kindred art of the wandering minstrel, from time immemorial so popular a figure in the South of France. An old chronicler explains the early ascendancy of the South in the arts of music and poetry with the ancient tradition that when he apportioned his great realm Charlemagne gave Provence to the musicians, poets, and minstrels; at any rate, it was the case that not one of its many small courts was considered complete without its poet or minstrel. With the Crusades and the dawning of the age of chivalry and romance in both social and religious life kings and princes and other members of the high nobility devoted themselves to the making of "verse" and music, and developed the largely intuitive practice of the minstrel into an art.

These were the Troubadours, and their name, derived from the Provençal verb *trobar* (*tro-baire*), to find, and supposed to have been adopted as a new word in the language during the Crusades, influenced in its formation by the Arabic, implies the original invention of both his poetry and his music by each poet-musician. When the fashion spread to the North, they were given there the name Trouvères, from the French verb *trouver*, to find. For every new song, therefore, a new verse form and a new musical form must be created if the singer were to prove himself worthy of the name.

His instrument of accompaniment was the *vielle*—the ancestor of the violin—or the *mandorla*, a lute or small harp. If he could not play it sufficiently well himself he took with him on his many journeys from court to court and castle to castle one who could play, and, if necessary, sing for him, known as the *Jongleur*.

From the great period of poetic activity of the Troubadours of Provence there remain to us about two thousand five hundred poems. The musical manuscripts are much fewer in number, amounting only to about two hundred and fifty-nine. These consist of melodies only, written on anywhere from two to eight lines drawn in red ink; there is no division into measures. It is altogether likely that much of the music was simply delivered orally and was not written down; indeed space was left for it in some of the beautifully illuminated manuscripts, which was never filled in.

That the earliest Troubadour music, as that of No. II in this book, by Bernard of Ventadour, bears some slight traces of the influence of the Gregorian music of the Church is not to be wondered

at, as all Troubadours of high rank—and several who were of lowly birth—were educated in the monastic schools, for the Church had a monopoly of learning in those days. In most cases the earliest Troubadours took the types of melody used by the minstrels and composed them into an art form which was, naturally, not altogether unaffected by the music of the Church.

The earliest Troubadour whose poems have come down to us was Guillaume (Guilhelm) VII, Count of Poitiers, afterwards the ninth Duke of Aquitaine, who, the chronicler records, “knew well *trobar e cantar*”—“to invent and to sing”—; unfortunately none of his music except a fragment of one melody has been preserved. The name “Troubadour” had been in use before his day, however, for an injunction had been issued against the introduction of their “infamous and diabolical love songs” into the musical service of the Church; and during the lifetime of this very Guillaume a poet at the Court of Frederick Barbarossa was complaining of the decline of the art.

Nevertheless, the great period of Troubadour poetry and music dawned with Count Guillaume, whose gifts, together with his high rank, gave the Troubadour his distinctive place in art and society. He led along a path followed by other members of the nobility, among whom the most exalted was Richard Cœur de Lion, King of England.

From the South the art spread to the north of France when Eleanor of Aquitaine, granddaughter of this Duke Guillaume, married the King of France, and her far-famed and devoted Troubadour, Bernard de Ventadour, graced her northern court with his art, and inspired many to follow his example in the making of poetry and music, so that the Trouvères of the North came to rival the Troubadours of Provence in number and importance. And later, when this same Eleanor became Queen of England, as the wife of King Henry II, the art sprang up there through her encouragement and the example of the poets at her court, among them, still, Bernard of Ventadour.

The theme of the Troubadour's song was, first of all, love, but love of the most exalted kind, love of an ideal. As a secondary theme there sometimes figured any one of the various hindrances to love, as, especially, the false friend, the slanderer, who appears in No. III, “Mercy I Cry,” by the Châtelain de Coucy. But the songs are, for the most part, in praise of a lady heavenly fair and flawless, to whom the poet pledges undying fealty. Sometimes he rejoices in the contemplation of her beauty and the opportunity for actual service with its rare and unspeakably cherished reward of a kind look or a smile; again life is embittered because of her indifference to his devotion. Many poems picture his desolation in being separated from her for long years; in some cases she is a *Princesse Lointaine* whom he has never beheld with his eyes but of whom he sings none the less passionately. Such an one was the beloved of the great Troubadour Jaufrè Rudel. “He

was a very noble man, and Prince of Blaye, and he fell in love with the Countess of Tripoli, whom he had never seen, but because of the praise that he had heard of her by the pilgrims who came from Antioch; and he made many songs about her, with remarkable melodies but less beautiful verses. At last, for the sake of seeing her, he took the Cross and set out to sea. And on the voyage a grievous illness fell upon him so that those who were on the ship with him thought he was dead; but they brought him to Tripoli and carried him to an inn, thinking him dead. And it was made known to the Countess, and she came to him, and took him in her arms, and he knew she was the Countess and recovered consciousness, and praised God and thanked Him for having let him live to see her. And so he died in his lady's arms."

One Troubadour only, of them all, did not sing of love—Marcabru of Gascony, who presented that utter anomaly, a Troubadour-woman-hater; he wrote only *Sirventes*, that is to say, political poems describing feats of arms, or addressed to great men to whom he offered the homage of his verse.

But of all other Troubadours love was the principal theme. As the lady of the singer's devotion was matchless, his songs addressed to her were, in the poet's estimation, incomparably beautiful. It was, therefore, no undue self-esteem which moved Bernard de Ventadour to begin one of his songs thus: "Marvel not that I sing better than any other!" It was only his lady's due that this should be so.

So exalted was the object of the Troubadour's adoration and so worshipful the spirit of his poetic tribute, that these secular love songs could be, and very commonly were, converted into sacred songs by the change of a mere word or two of the text; in many poems all that was necessary was to substitute the Virgin or the Church for the adored lady. This characteristic persisted even in the poetry of the Mastersingers in the sixteenth century; Hans Sachs changed just a few words in his "Awake My Heart's Beloved" and converted it into a sacred song for the "Wittenberg Nightingale," as he called Martin Luther.

But although love was the principal theme of the Troubadour, he did not write of it exclusively. Besides the love song there was the *Sirventes*, which was written out of loyalty to a great prince or military leader, or which might be a song of the Crusades. For this the author departed from the first rule of his troubadourhood, and adopted a form of verse already in use in some well-known song, of which he borrowed the melody also. A subdivision of the *Sirventes* was the *Planh*, a funeral dirge, or plaint. To the same family belonged also the *Tenso*, a poem in the form of a debate on questions of gallantry, love, politics, or morals.

Then there were less personal songs, narrative or dramatic in character, as the *Alba* (L'Aube),

a Song of the Dawn; the *Toile*, or *Chanson d'Histoire*, which told a story; the *Romance*, which was almost the same as the *Toile* but gayer in tone; it required also that the author should claim in his story to repeat only what he himself had actually seen or heard; the *Pastourelle* and Music of the Dance.

The Age of the Troubadours closed with Guiraut Riquier, of Toulouse, the period of whose life extended from 1254 to 1292, and of whose works there are preserved twenty-four poems and six epistles which in their didactic character reveal unmistakably the decadence of the art. The Albigensian Wars destroyed the independence of the South of France and so impoverished the ruling houses and the nobility in general that they were unable to continue their generous patronage of the arts. Most deeply interested in the course of the struggle and in the defense of the right of the Albigenses to religious liberty was the renowned Troubadour Bertran de Born, of whom one of his contemporaries wrote, "He is a good knight, a good warrior, a good wooer, and a good troubadour." He wrote many love songs, but liked almost better still to write songs which stirred to strife, for "above all things he delighted in the pomp and glory of war." Dante beheld in him a sower of discord, who had set the sons of Henry II against their father and involved France in war; therefore he pictured him in the Infernal Regions (*Inferno*, Canto xxxviii) carrying his severed head in his hand, and speaking thus, "In severe punishment for having parted persons who should have been joined I carry my brain, alas! parted from its beginning which is in my body."

But although with the long period of war and the consequent suffering and impoverishment the cult of the Troubadours ceased, its spirit never died out of French poetry. It was, indeed, the source of the lyric poetry of France, and poems with music, wholly in the Troubadour vein and manner, were written by spiritual successors of the Troubadours even in the sixteenth century, among them such an one as No. VI, "Now My Lightsome Youth is Gone" by the courtier-poet-musician, Clément Marot.

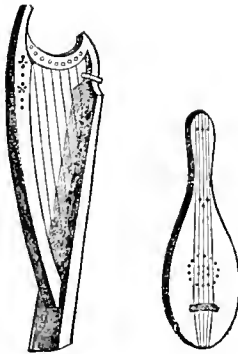


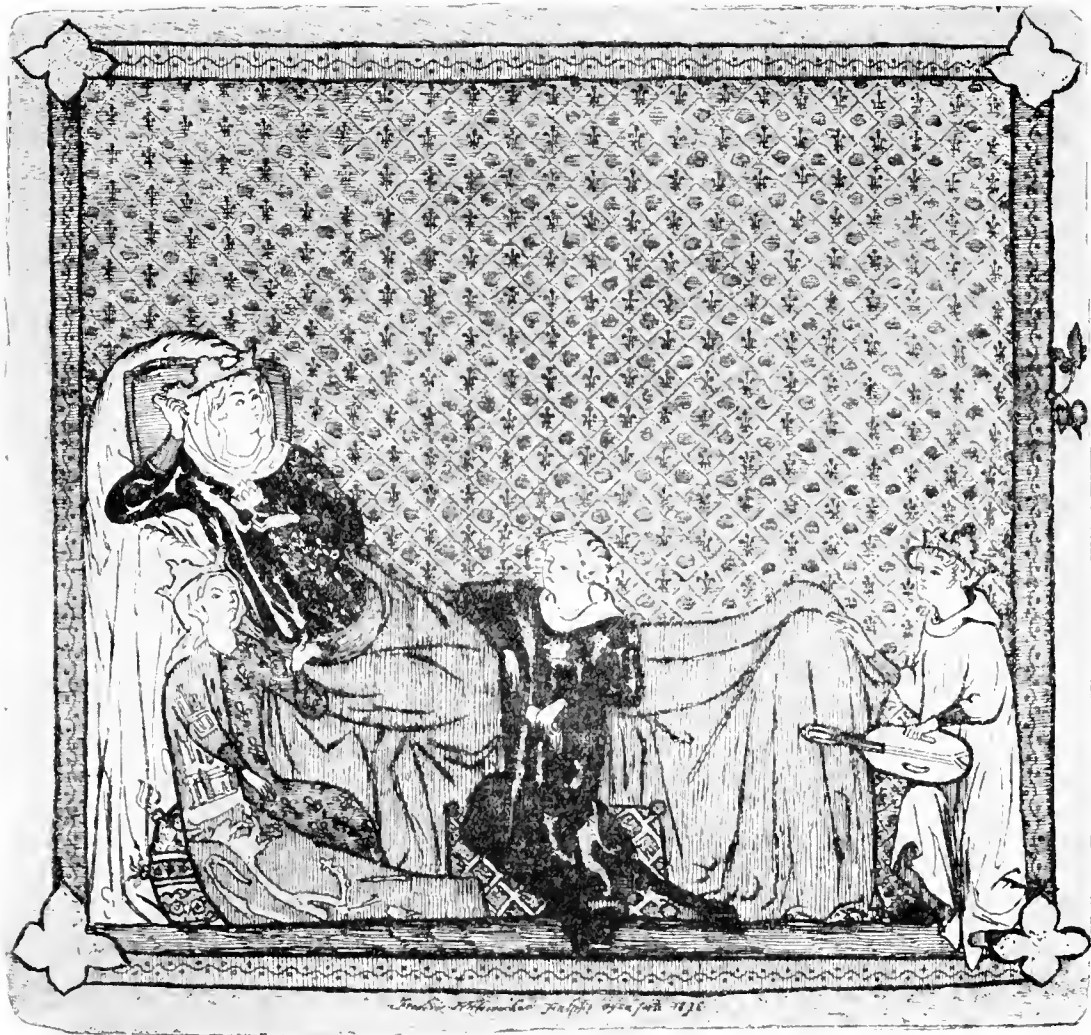
Biographical Notes

No. I. "ALL THOUGHTS WITHIN MY HEART THAT DWELL"

Anonymous.

This *Chant d'Amour* is by a singer whose name is unknown; that he was of late date is evident by comparison with the very early Troubadour song immediately following. It is one of the songs which by the mere change of a word or two of the text, or even by the use of an occasional capital letter, could be interpreted as a sacred song.





A Troubadour Sings for the Queen of France
From a XIV Century Tapestry

No. II. "LO! NOW I BID FAREWELL TO VENTADORN"

Bernard de Ventadour.

One of the greatest of all the Troubadours, Bernard de Ventadour—or Ventadorn—began life under the patronage of Viscount Ebles II of Ventadorn, himself a Troubadour. Of Bernard the old chronicler wrote, "He is a fair man and skilful, and he knows well how to compose and sing, and he is courteous and well-taught." He quitted Ventadorn, as this song tells us, because of the indifference of the adored one, whose coldness drove him from his home. How great a grief this must have been we can feel when we read his lines on Ventadorn: "No country in all the world is so beautiful as France, no province so gracious as Aquitaine, no village so charming as Ventadorn, no street so lovely as its street, and dearest of all the little alley that leads to my home."

The "scornful lady" was probably the object of the poet's youthful devotion, Marguerite of Turennes, wife of Viscount Ebles III. He presently attached himself to the Court of Eleanor of Aquitaine, daughter of the First Troubadour, Guillaume, Duke of Aquitaine and Count of Poitou. Eleanor became the wife of Henry of Anjou, Duke of Normandy, who ascended the throne of England in 1154. Bernard apparently accompanied him there, as in one of his poems he sings: "This song is quite complete that no word is lacking, beyond the land of Normandy, across the wild deep sea. And I am far from my lady. . . . If the English King and Norman Duke wills it I shall see her before the winter overtakes us." At another time he writes as if he greatly enjoyed his English sojourn, "For the King's sake I am English and Norman, and were it not for her who charms me I should stay till after Christmas."

"Lo! Now I Bid Farewell to Ventadorn" is a typical song of the early Troubadours musically; very many others could be cited which are quite similar to it in its character of semi-recitative with frequent and more or less elaborate ornamentation. The greatest masters of the art, among whom was Bernard, are distinguished above the rest by their triumph over the prosaic and their achievement of rhythmic freshness and charm, and of what might be called linear beauty. In the interpretation of all their songs the rhythm should be felt; the phrases should not be too square-cut, the *curve* of the melody should be preserved. The singer is permitted unbounded liberty in declamation of the text and expression of the sentiment; in the original manuscript there is no division into measures, and they have been indicated here only for the sake of greater ease in reading.



Bernard de Ventadour.



Château Coucy

No. III. "MERCY I CRY WHO ALL BEWILDERED STAND"

Châtelain de Coucy.

The Châtelain de Coucy took his name from Château Coucy, in our day one of the most picturesque ruins and most beautiful remains of a mediæval castle in all Europe, which has now been utterly destroyed by the Germans. The thirteenth century *roman* "The Lady of Fayel" presents him as one of the most distinguished poets and courtiers of the age. An ancient tale has persisted that the husband of the lady of his devotion, being a rough man with no appreciation of the code of chivalry or the cult of the Troubadours, was consumed with jealousy of the poet, so that he caused him to be killed, and his heart served up to his lady at dinner. Whereupon, when he had taunted her, and made known to her what was the meat that she had eaten, she passed through the window to one of the towers of the castle and threw herself down to her death.

The story is told also of another one or two of the Troubadours, and is undoubtedly a mere fable of later invention. The Châtelain de Coucy went on a Crusade to the Holy Land in the company of the English King, Richard the Lion-Hearted, in 1190, and was killed two years later, in battle against the Saracens.





"Arras" with Troubadour and Lady
XIII Century

No. IV. "IT WAS IN MAY"

Moniot d'Arras.

"It was in May" is a gay, springtime song, by Moniot, a famous Trouvère of the thirteenth century, in the ancient city of Arras, celebrated for its marvellously beautiful tapestries woven after the designs of the greatest artists. So supreme in this art was it that its name was commonly substituted for the common noun and in mediæval romances a beautiful hanging was spoken of as an "arras." This picturesque old city was one of those that suffered devastation at the hands of the Germans in 1917.

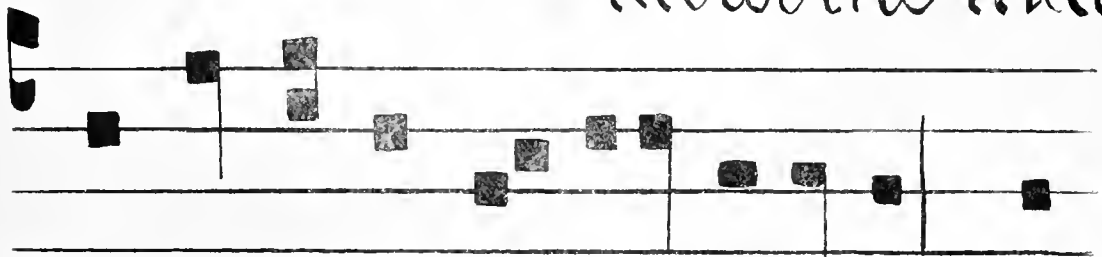
The little song is in itself an "arras": a *mille fleur* background of the blossoms of May; a fountain; a jongleur playing his vielle; a cavalier and a charming damsel dancing on the flowery mead. The song is followed by a dance such as the lovers may have enjoyed on that delightful day in May. Such dances, written on the theme of a song, are occasionally found on the pages which have been left blank to cover and protect it in the ancient manuscript. They are invariably in later notation and musical style. This one was added probably about a century after the original song was written.



En dimanche li geus de robin eo
x maion cadoris filz. Maions.



mewbins ma



Robins ma durementee li mau' 30

No. V. "ROBIN LOVES ME"

Adam de la Hâle.

Adam de la Hâle, also a native of Arras, was not only a Trouvère of renown, but the composer of the earliest French comedy with music, "Le Jeu de Robin et Marion," which was produced about 1285 at the Court of the King of Naples. In this *opéra comique* he introduced many songs such as this "Robin Loves Me," some of which were written by himself while others were adaptations of popular Troubadour songs. The picture with which the song is illuminated in the manuscript presents the lady riding on her palfrey, a falcon poised on the forefinger of her up-lifted hand as she sings her coquettish little song.



No. VI. "NOW MY LIGHTSOME YOUTH IS GONE"

Clément Marot.

"Now My Lightsome Youth is Gone" is not a Troubadour song in the strict application of the word; it does not fall within the period, as it was written at a much later date. But it is inserted here as an interesting illustration of the influence of the "verse" of the Troubadours upon the later lyric poetry of France and upon the music wedded to that poetry. This little song is indeed wholly in the vein of those of the Troubadours. The lady of the singer's poetic devotion was the fair Diana of Poitiers.

Clément Marot, courtier-poet-musician, son of the poet Jean Marot, was, as a boy, page to Marguerite of Valois, sister of King Francis I of France, and later, Queen of Navarre. In after years, when he had established himself as a great favorite at Court and a famous poet, he became, through her influence, profoundly interested in the Bible and the Reformation. He translated many of the Psalms into French verse, and they were, in the beginning, as highly favored as his love songs. Everyone at court adopted a Psalm, so that one became known as "the King's Psalm," another as "the Duke of Valois' Psalm," another as "the Lady Marguerite's Psalm," and so on. These were sung to popular tunes of the day. But after a time Marot fell into disfavor because of his adherence to the Reformation, and spent the last years of his life in exile, several of them with John Calvin at Geneva, where he continued to make metrical, in this case poetical, versions of the Psalms, which were set to music by Claude Goudimel and Théodore de Bèza for use in the French Church. Marot died suddenly in Turin, in 1544, of poison administered by his enemies.



ALL THOUGHTS WITHIN MY HEART THAT DWELL

I.

CHANT D'AMOUR
(Anonymous)

Andante

p

All
Thou

Andante

p

thoughts with - in my heart that dwell, They
ten - der, cho - sen com - fort - er, Thou

are of thee; _____ Oh
joy of me, _____ My

pp

p

ten - der, cho - sen com - fort - er, Stay
heart and soul naught else do know But

thou with me; _____ Thou _
love of thee; _____ Thou _

pp

mf

Thou _ Thou shalt be mine for - ev - er;
Thou _ Thou spir - it of all glad - ness, Thou

mf

Could my love all pow'r con - trol,
strength and cour - age dost be - stow,

dim.

p

Ne'er
Dost

pp

from thee would I sev - er.
ban - ish care and sad - ness.

pp

LO! NOW I BID FAREWELL TO VENTADORN

II. BERNARD DE VENTADORN
(1145-1195)

Transcribed by Otto Kinkeldey
Accompaniment by Clarence Dickinson

Moderato ma sempre a piacere

p

Moderato ma sempre a piacere

Lo!

p

now I bid fare - well to Ven - ta -

sempre arpeggiando

dorn! Forth from my home I

rit.

a tempo

wan - der, sad, for - lorn; My

nob - le la - dy loves me now no

more, My songs are si - lent,

for my heart is sore. And

why— doth— she up - on me _____ loose— her

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The lyrics are "why— doth— she up - on me _____ loose— her". The piano accompaniment consists of two staves, treble and bass, with a key signature of four flats. The music is in a common time signature. There are some handwritten annotations above the vocal line, including a double bar line and a sharp sign.

scorn? That my songs on - ly sing— her beau - ty—

p

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "scorn? That my songs on - ly sing— her beau - ty—". A dynamic marking of *p* (piano) is placed above the vocal line. The piano accompaniment continues with two staves. There are several handwritten annotations, including a checkmark, a curved arrow, and a circled '3' indicating a triplet.

bright! _____ For in _____ her— beau - ty

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "bright! _____ For in _____ her— beau - ty". The piano accompaniment continues with two staves. There are some handwritten annotations, including a checkmark and a circled '3' indicating a triplet.

is— my— sole— de - light.

poco rit.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "is— my— sole— de - light.". A dynamic marking of *poco rit.* (poco ritardando) is placed above the vocal line. The piano accompaniment continues with two staves. There are several handwritten annotations, including a checkmark, a curved arrow, and a circled '3' indicating a triplet.

MERCY I CRY, WHO ALL BEWILDERED STAND

III.

CHÂTELAIN DE COUCY
(1157-1192)

Moderato

The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with a piano (*p*) dynamic. The treble staff features a series of chords and a melodic line, while the bass staff provides a steady accompaniment with eighth notes.

The first system of the vocal line is written on a single treble clef staff. It begins with a piano (*p*) dynamic. The melody is simple and follows the lyrics: "Mer - cy I cry, who all be - wilder - ed stand!".

Mer - cy I cry, who all be - wilder - ed stand!

The second system of the score is a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with a piano (*p*) dynamic. The treble staff features a series of chords and a melodic line, while the bass staff provides a steady accompaniment with eighth notes.

The second system of the vocal line is written on a single treble clef staff. It begins with a piano (*p*) dynamic. The melody is simple and follows the lyrics: "For now I make an — end of my sweet songs;".

For now I make an — end of my sweet songs;

The third system of the score is a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with a piano (*p*) dynamic. The treble staff features a series of chords and a melodic line, while the bass staff provides a steady accompaniment with eighth notes.

She whom I love hath quite for - sak - en me,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The lyrics are "She whom I love hath quite for - sak - en me,". The piano accompaniment is written on two staves (treble and bass clefs) and features a series of chords in the right hand and a melodic line in the left hand. There are dynamic markings of *f* (forte) above the first and third measures of the piano part.

My well - be - lov'd, to whom my life be - longs;

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "My well - be - lov'd, to whom my life be - longs;". The piano accompaniment continues with similar chordal and melodic patterns. There are dynamic markings of *f* (forte) above the first and third measures of the piano part.

Be - tray'd am I, Oh false friend, and by thee!

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "Be - tray'd am I, Oh false friend, and by thee!". The piano accompaniment continues with similar chordal and melodic patterns. There are dynamic markings of *f* (forte) above the first and third measures of the piano part.

mf

My joy is dead, and dead is all my art; No

mf

p

lon-ger can I sing, with brok - en heart, For, with my

p

joy, my hap - py songs de - - part.

IT WAS IN MAY

IV.

MONIOT D'ARRAS
XIII Century

Grazioso

Piano introduction in 3/4 time, key of B-flat major. The music is marked *Grazioso*. The right hand features a melodic line with slurs and a crescendo leading to a *mf* dynamic. The left hand provides a harmonic accompaniment with chords and moving lines.

Vocal line starting with a *mf* dynamic. The melody is simple and lyrical, with a slur over the first few notes.

It was in May, All blos - soms

Piano accompaniment for the first vocal line. It begins with a *p* dynamic and a *poco rit.* marking. The music then returns to a *mf a tempo* dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

Vocal line continuing the melody. It starts with a *mf* dynamic and ends with a *mf* dynamic. The melody is simple and lyrical, with a slur over the first few notes.

gay, My thoughts were love - ward wing - - ing, In

Piano accompaniment for the second vocal line. It begins with a *mf* dynamic and ends with a *mf* dynamic. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

glad - ar - ray, I took - my way Be - side - a

foun - tain spring - ing. In flow - 'ry grove, I met - my

love; To vi - o - lin en - tranc - ing My la - dy fair With

me did pair, In sweet - est meas - ure danc - ing.

12 DANCE
Allegretto

The first system of the piece consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with quarter and eighth notes. A piano (*p*) dynamic marking is placed in the first measure of the upper staff.

The second system continues the musical notation from the first system. It features similar rhythmic patterns and melodic development in both the treble and bass staves.

REFRAIN

The refrain section begins with the word "REFRAIN" centered above the first staff. The first measure of the upper staff is marked with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes, while the bass line provides a steady accompaniment.

The second part of the refrain continues the melodic and bass lines established in the first part. The notation includes various rhythmic values and rests.

The final part of the refrain concludes with a *poco rit.* (ritardando) marking in the upper staff, followed by a *a tempo* marking. The piece ends with a final cadence in both staves.

POINT 2

mp

Musical score for Point 2, featuring piano and bass staves with notes and rests. The piece is marked *mp* (mezzo-piano).

REFRAIN

p

Musical score for the Refrain, featuring piano and bass staves with notes and rests. The piece is marked *p* (piano).

f rit. a tempo

Musical score for the Refrain continuation, featuring piano and bass staves with notes and rests. The piece is marked *f* (forte), *rit.* (ritardando), and *a tempo*.

rit.

Musical score for the Refrain continuation, featuring piano and bass staves with notes and rests. The piece is marked *rit.* (ritardando).

POINT 3

mf a tempo

Musical score for Point 3, featuring piano and bass staves with notes and rests. The piece is marked *mf* (mezzo-forte) and *a tempo*.

REFRAIN

The musical score for the Refrain is written in G major (one flat) and 3/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. The first system begins with a piano (*mf*) dynamic and a fermata over the first measure. The melody in the treble staff is primarily eighth-note based, while the bass staff provides a steady accompaniment of quarter notes. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system features a change in the bass line, with the treble staff playing a more active eighth-note melody. The fourth system shows the treble staff playing a series of chords and the bass staff continuing the accompaniment. The fifth system has the treble staff playing a melodic line and the bass staff playing a more active accompaniment. The sixth system concludes the refrain with a *poco rit.* (slightly slower) marking and a fermata over the final measure, followed by a *a tempo* (return to original tempo) marking.

POINT 4

Musical notation for Point 4, consisting of two staves (treble and bass clef). The piece is in a minor key, indicated by a flat sign on the bass clef. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *f* (forte) is present at the beginning. The notation includes various chordal textures and melodic lines.

REFRAIN

Musical notation for the Refrain, consisting of two staves (treble and bass clef). The piece is in a minor key, indicated by a flat sign on the bass clef. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The notation includes various chordal textures and melodic lines.

Musical notation for the continuation of the Refrain, consisting of two staves (treble and bass clef). The piece is in a minor key, indicated by a flat sign on the bass clef. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The notation includes various chordal textures and melodic lines.

Musical notation for the continuation of the Refrain, consisting of two staves (treble and bass clef). The piece is in a minor key, indicated by a flat sign on the bass clef. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The notation includes various chordal textures and melodic lines.

POINT 5

Musical notation for Point 5, consisting of two staves (treble and bass clef). The piece is in a minor key, indicated by a flat sign on the bass clef. The music features a series of chords in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present, and a tempo marking of *a tempo* is also included. The notation includes various chordal textures and melodic lines.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and some melodic fragments. The lower staff is in bass clef and features a more active melodic line with eighth and sixteenth notes. A 'rit.' (ritardando) marking is present in the upper right corner of the system, with a wedge-shaped line indicating a gradual deceleration.

REFRAIN

The second system is labeled 'REFRAIN'. It begins with a '7' in the upper left corner of the treble staff. The tempo and dynamics are marked 'mf a tempo'. The music is written for two staves, with the upper staff in treble clef and the lower staff in bass clef. The melody in the upper staff is characterized by a steady eighth-note pattern, while the lower staff provides a rhythmic accompaniment with similar eighth-note figures.

The third system continues the piano accompaniment. It features two staves with a mix of chords and melodic lines. The upper staff has some chords with a fermata-like shape above them, while the lower staff continues with a rhythmic pattern of eighth notes.

Maestoso

The fourth system is marked 'Maestoso' and 'ff' (fortissimo). The music is written for two staves. The upper staff features a series of chords, some with a wavy line above them, suggesting a slow, heavy feel. The lower staff consists of a steady sequence of chords in the bass register.

The fifth system concludes the piece. It features two staves. The upper staff has a melodic line with a wavy line above it. The lower staff has a rhythmic accompaniment. A 'rit.' marking is present in the lower right area of the system. The system ends with a double bar line and repeat dots on both staves.

ROBIN LOVES ME

V.

ADAM DE LA HALE
(c. 1285)

Andantino

Andantino

p

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a whole rest and a bass clef staff with a whole note chord. The second system shows a treble clef staff with a melodic line of eighth notes and a bass clef staff with a simple accompaniment of quarter notes. The tempo is marked 'Andantino' and the dynamics start with a piano (*p*) marking.

p *mf*

Ro - bin — loves me, Loves but me, Ro - bin .

p *mf*

The first phrase of the song is set in 3/4 time. The vocal line begins with a piano (*p*) dynamic and includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The piano accompaniment mirrors the vocal melody in the treble clef and provides a steady bass line in the bass clef.

hast - ens now to — wed me, If he may!

The second phrase continues the melody. The vocal line features a crescendo and a decrescendo. The piano accompaniment continues with a consistent harmonic support, including some arpeggiated chords in the right hand.

Ro - bin will buy me silk - en dress - es,

mp

Rib - bons gay to bind my tress - es,

mf

Cloak of red and gir - dle gold - en,

mf

If he may! *p* Ro - bin — loves me,

The first system of the musical score. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melodic line with accents and a dynamic marking of *p* (piano). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and arpeggiated figures, with a dynamic marking of *p* in the second measure.

Loves but me! *mf* Ro - bin hast - ens

The second system of the musical score. The vocal line continues with a melodic line and a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features more complex rhythmic patterns and chords, with a dynamic marking of *mf* in the second measure.

now to — wed me, *rit.* If he may!

The third system of the musical score. The vocal line concludes with a melodic line and a dynamic marking of *rit.* (ritardando). The piano accompaniment also features a *rit.* marking in the second measure, indicating a slowing down of the tempo.

NOW MY LIGHTSOME YOUTH IS GONE

VI.

CLÉMENT MAROT
(1495-1544)

Allegretto

mp

mf *rit.*

p a tempo

Now my light some youth is gone, And

p a tempo

all my joy in life is sha - - ken,

My bright morn - ing and my noon, Too

soon, a - las! Their flight have ta - - ken;

piu mosso

Love! Thy fa - your I im - plore! Thee

piu mosso

meno mosso *rit.*

have I serv'd with all my heart;

meno mosso *rit.*

a tempo

Ah! If I could be born once more,

a tempo

rall.

Bet - ter would I play my part!

rall.

