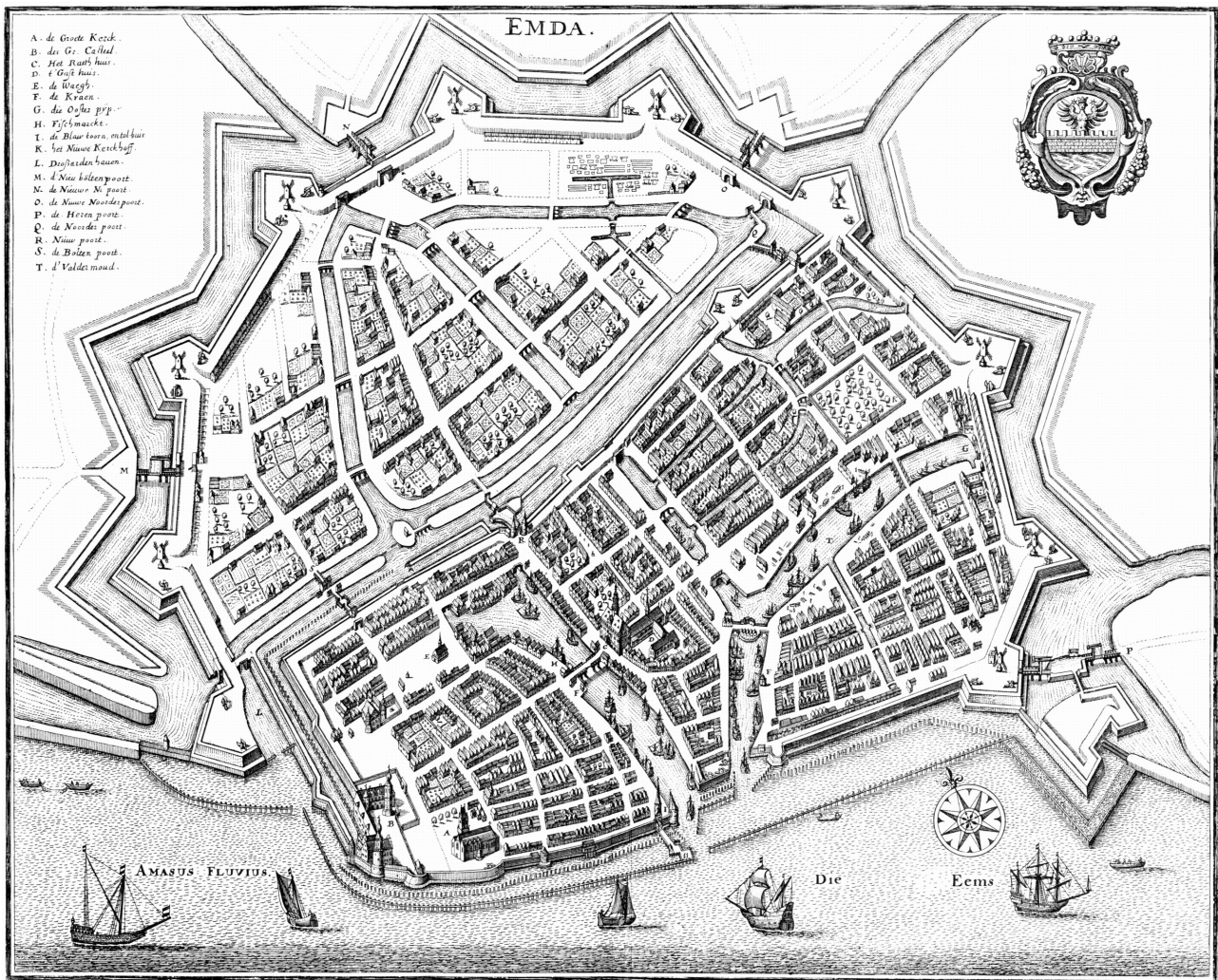


Joachim Lüdtke

Louys de Moy

Airs De Cour a trois parties

Preface and Commentaries to the Edition



A birds-eye view of Emden from
Matthäus Merian & Martin Zeiller:
Topographia Westphaliae,
Frankfurt/Main 1647

The three-part *Airs de Cour* by Louys de Moy form a collection of songs composed for a wedding between members of two smaller comital families. They are most probably a document of musical performances during the wedding festivities, arranged as ‘Gebrauchsmusik’ (utility music) for a pair of singers with accompaniment by the lute. To publish these small but often very beautiful compositions and thus make it possible to hear them performed again was the intention of Albert Reyerman, who in the context of a facsimiles series with lute sources held by the university library of Rostock included them into his publisher’s list. The editor wishes to express his thanks for this – and for the patience shown when this edition consisting of a digital facsimile on CD and a practical edition with critical commentary needed far longer than originally planned.

My sincere thanks go to the following individuals and institutions: The university library Rostock for the permission to examine the de Moy prints und to publish them in facsimile. The Hessisches Staatsarchiv Darmstadt made it possible for me to consult the records of the Hausarchiv (Großherzogliches Haus) and the inventory drawn up following the death of Landgraf Philipp III of Hessen-Butzbach, and allowed the reproduction of a drawing from its holdings. Dipl.-Ing. Nasser Amini (photographic services of the Hessisches Staatsarchiv Darmstadt) lost neither his patience nor his friendliness,

when certain questions concerning a photographic order needed to be answered. Dr. Silvia Uhlemann (Universitäts- und Landesbibliothek Darmstadt) was so friendly to answer my request und allowed me to examine inventories of the library of Landgraf Philipp III. Dr. Rolf Uphoff (Stadtarchiv Emden) has furnished me on several occasions with helpful information about paper used in Emden and historical place and street names in and around Emden. My thanks for answering my inquiries concerning the ways sources from the Hessen-Butzbach court may have gone into present-day libraries go to Dr. Bernd Reifenberg (university library Marburg), Dr. Olaf Schneider (university library Giessen), and Sabine Wagener (university library Kassel). To Dr. Sünne Juterczenka (Berlin) go my sincere thanks for her hospitality towards me when I visited Rostock, and for accompanying me into the manuscripts department of the Rostock university library. The late Patrick O’Brian (New York), who long years ago had pointed me to lute tablature entries in the bass part of a copy of Emilio del Cavalliere’s *Rappresentazione di anima, et di corpo*, promptly answered a query of mine concerning these entries and helped my own weaker memory. I feel very sorry that it is now too late to thank him with a copy of this edition.

Joachim Lüdtke



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Introduction

Louys de Moy has never been a no-name composer, but his person and biography always stood in the shadow of his (however small) œuvre. His 1631 anthology *Le Petit Boucquet, de Frise Orientale* containing songs, pieces for a consort of three instruments, and solo lute music, served primarily as a source of concordances of music in the editions of the Centre National de la Recherche Scientifique. In 1987, the first facsimile edition of *Le Petit Boucquet* appeared.¹ What can be known of his biography was carried together by Hendrik Dochhorn and published ten years later.² Attempts at finding out more have not led to convincing results. Even his origins remain unknown. The family name de Moy was anything but unusual, and thus it is hardly possible to establish a connection to Antwerp based on the name alone, even though the Antwerp records contain several notes about a lute and violin maker named Abraham de Moy.³ Hints at a non-French background of his can be seen in the lyrics of the *Airs*, which with the exception of verses which have been copied from earlier works of French musicians are full of odd, clumsy phrasings.⁴ With some caution at best it may be pointed to the type employed in printing de Moy's publications, which has its origins in Antwerp (compare the paragraph *Typography* in the chapter *Physical description* further low), and to earlier Antwerp editions of songs with the scoring of *descant and bass* and accompaniment by the lute: the

arrangements of original four- to six-part chansons and motets in the lute books of Emanuel Adriaenssen.⁵ The *Airs*, published one year after the *Petit Bocquet*, went largely unnoticed, although the musicological bibliographies registered them from early on.⁶

Songs for a princely couple

During the reign of three counts from the East-Frisian house Cirksena (Enno III, 1599–1625; Rudolph Christian, 1625–1628; Ulrich II, 1628–1648), Louys de Moy is recorded several times as their court musician, first in 1619 and 1623. In this time, he lived in a rented house in the village Faldern ('up Valderen'), today a city quarter of Emden. In later years, only his two print publications show that he still held this post.⁷ The *Airs* and the *Petit Boucquet* are remarkable exceptions in the history of book printing in Emden and the whole of East Frisia, which apart from a few hymnbooks does not record music publications prior to Michael Johann Friedrich Wiedeburg's *Musicalisches Charten-Spiel ex G, Aurich* (Winter) 1788. Originally, the *Petit Boucquet* was printed in 1628 for the occasion of count Rudolph Christian's marriage, which did not take place after Rudolph Christian had received a lethal wound in a duel on 16 April of the year.⁸ The composer kept the already

1 *Petit Boucquet* 1987, with an introduction by Mijndert Jape who also lists the CNRS editions which record concordances in the *Boucquet*. Jape, *Le Petit Boucquet* 1988 is the Netherlandish version of the author's introduction, which had appeared in the facsimile in English.

2 Dochhorn, *Moy* 1997. This article is also the source of the introduction to *Petit Boucquet* 2008.

3 In his introduction to *Petit Boucquet* 1987, Jape assumes origins of de Moy in Antwerp (p. 5). Godelieve Spiessens also thinks that he came from there (*Spiessens, Moy* 2011, pp. 19 & 21 f., where the author also points to the instrument maker Abraham de Moy). Guillo, *Ballard* 2003, cites in vol. 1, p. 190, from a document dated 1666 in the Archives départementales de la Seine-Maritime in Rouen, which mentions a Monsieur de Moy who had brought music from Paris. Judging from the index to his work, Guillo seems to identify this man with the musician Louys de Moy of Emden, but points to no reason for that. Considering that he shows some uncertainty as to de Moy's publications (in that he dates the *Boucquet* wrongly to 1632, seems not to know about the *Airs* but mentions a dependance of their music on pieces of Guédron, which has been postulated in the literature, but which he assigns to the *Boucquet*), this cannot be taken as valid information. The family name de Moy is to be met with in France, too, compare Schulte, *Moy* 1885.

4 See the comment of *Durosoir, Air* 1991, S. 290.

5 See Spiessens, *Adriaenssen* 1974, and the facsimile of Adriaenssen's first lute book from 1584: *Pratum musicum longe amoenissimum* (Kwee Him Yong, introduction and bibliography), Buren 1977.

6 Eitner, *Quellenlexikon* 1902, p. 88 f., knew the unique copies of the *Boucquet* and the *Airs* in the Rostock university library. The Rostock copy of the *Boucquet* is also listed in Wolf, *Handbuch* 1919, p. 99. RISM lists both unica with the numbers M4023 (*Boucquet*) and M4024 (*Airs*): Schlager, *Einzeldrucke* 1976, p. 43; the index *Register RISM A/I/15* 2002 curiously records only the second print on p. 309. Spiessens, *Moy* 2011 contains on p. 21 a short chapter on the *Airs*.

7 Dochhorn, *Moy* 1997, p. 248 f. Dochhorn interprets 'up Valderen' as meaning 'Falderndelft', an inner-city channel with a busy trades port in Early Modern times. Very certainly the place name does not point to a house directly at the delft, but to the village Faldern. Dr. Rolf Uphoff (Stadtarchiv Emden) confirmed this to me in a message from October 2014. Compare also the phrase „geschehen in Ostfreeslant up Valderen by der Stadt Embden“ ([this] took place in East Frisia in Faldern near the town Emden) cited by Richthofen, *Friesische Rechtsquellen* 1840, p. 151, from Eggerik Beninga's Frisian chronicle written in the sixteenth century, before the village Faldern became part of Emden.

8 Klopp, *Geschichte Ostfrieslands* 1856, p. 286 ff. The bibliography of books printed in German speaking countries

printed sheets and adapted them to a new occasion when, in 1631, the marriage of Rudolph Christian's younger brother Ulrich II with Juliana von Hessen-Darmstadt took place, by painting over the names of the couple and adding a new title page and new dedication.⁹

A further princely marriage had at this time already announced itself. It was the occasion for which Louys de Moy composed the *Airs* and dedicated them to the bridal couple. The widowed Landgrave Philipp III of Hessen-Butzbach (1581–1643), who had lost his first wife on 9 August 1629, courted the countess Christine Sophie of East Frisia (1609–1658), and in January 1631 undertook a journey into East Frisia to that purpose.¹⁰ After he had returned and following written negotiations of quite some extent¹¹ he again journeyed (this time with a larger entourage) into East Frisia, where on Saturday, 2 June 1632, the marriage festivities began in Aurich. Two of Philipp's attendants have documented the journey: his personal physician, Dr. Georg Faber, from whose hands have come a number of drawings in addition to his travelog (one of these drawings, a view of the comital castle in Aurich, has been chosen for p. 27 of the music's edition)¹², and the knight Schrauttenbach (whose real name was Balthasar von Weitelshausen), who on this occasion acted as emissary of Philipp's nephew, Landgrave Georg II.¹³ Both reports contain descriptions of the journey's stages and stations, of receptions during the journey, of the arrival in the festively decorated town Aurich, of the

festivities there and afterwards in Emden, then of the journey back to Philipp's residence Butzbach, towards which he now led his second wife. Sources like these are characterized by topoi like the frequent description of heavy drinking, which is certainly meant to entertain the reader, but also mirrors contemporary custom. The anonymous author of the January journey's travelog wrote about one of the stops on the way back: 'In the evening, the gentlemen all became quite intoxicated, so that in the morning they did not know how they had parted from each other in the evening.'¹⁴ The Germans' excessive drinking was notorious in all of Europe and was criticized in Germany, too. It is documented by many 'welcome cups', which a newly arrived visitor had to empty, vessels for drinking games etc., but the conspicuous regularity of drinking as a topic in sources like this, and the emphasis laid on it point in my opinion to a joking exaggeration. This itinerary also contains some few glimpses of the musical life at the East Frisian counts' court, for example: 'Tuesday in the evening, on 17 January, the dames have held a *Ballet*. The afternoon was spent with the Viols.'¹⁵ While this is written about the court ladies, it is quite certain that the musicians who entertained the society some days later, on 24 January 1631, were the members of the court music led by Louys de Moy: '... the music attended to at noon and in the evening.'¹⁶

Treated in a similar fashion as the theme of drink, intoxication, and the frequent remark of the travelog's writer that he had held himself back, appears the mentioning of broken windows and injured people as an effect of fireworks and cannons fired for salutes, for example when the traveling party entered into the town of Emden. The same holds true for the description and – in Faber's drawings – illustration of smaller accidents: A trumpeter falls from a boat into the castle moat (compare p. 27 of the edition), then a coachman from his seat, etc. Jokes like these take up quite a bit of room in the texts, and they lead to reading them being a stale affair after a short time. Music plays no great role in the reports of Philipp's III travels into East Frisia, but performances of ballets, the dance of the wedding party etc. are of course mentioned by the itineraries' writers. At 2 June 1632, the day of the wedding, Schrauttenbach noted down: 'at 9 o'clock one went to the table, where in addition to a considerable meal a very graceful and magnificent music was heard. As to drinking, things went in a tolerable fashion.'¹⁷ After the banquet, at

from 1601 to 1700 (www.vd17.de) knows five copies of the funeral sermon by the superintendent in East Frisia and Harlingerland, Michael Walther: *Hamus & Laqueus Salomonis, Oder Christliche Leichpredigt / [...] Bey dem sehr traurigen Abschied und hochansehnlicher Volkreicher Begräbnis Des weiland Hochgebornen Graffen und Herrn / Herrn Rudolph-Christians, Graffen und Herrn zu Ostfriesland*, Emden (Kallenbach) 1629.

9 *Dochborn, Moy* 1997, p. 248.

10 An anonymous account of this journey is contained in *Darmstadt D4 56/1a*. In addition, there are drawings of places along the travel route among the holdings of the Albertina in Vienna, see *König, Ostfriesland-Bilder* 1952.

11 The letters and drafts of letters for these negotiations and the preparations of the marriage form the greater part of the file *Darmstadt D4 56/1*.

12 *Darmstadt D4 56/1c* contains the travelog, which has been published in *Gunzert, Reisetagebuch* 1952, on pp. 17–35. *Darmstadt D4 56/1b* contains Faber's drawings; in *Gunzert, Reisetagebuch* 1952, these are reproduced as plates 1–34 in black-and-white, and in *Laubinger, Landgraf Philipp* 2010 twenty-six of them in color on pp. 275–291.

13 Georg II later became the sole heir of his uncle, who died without leaving a child. This brought at least parts of Philipp's library, music and other possessions to Darmstadt.

14 *Darmstadt D4 56/1a*, fol. 28r. For the original words of this and all other quotations consult the text of the German introduction.

15 *Darmstadt D4 56/1a*, fol. 16r.

16 *Darmstadt D4 56/1a*, fol. 17r.

17 *Darmstadt D4 56/1*, fol. [6v] f. All documents in this file

midnight, the dancing began, from which the newly married couple soon withdrew. Faber is only a little bit more detailed concerning music. He wrote about the evening of the princely wedding: ‘... the trumpeters have bravely blown, and a lovely music was held’, and notes also the ‘princely dance’ after midnight.¹⁸

The following Sunday one went to church.¹⁹ Music is mentioned the next time in entries concerning the following day. Schrauttenbach: That day ‘have princes and counts taken a strong breakfast, drank to that so strongly, that they forgot to take lunch. At 5 o’clock in the evening one went to the table. After the meal a very beautiful and cheerful ballet was presented, the Cartell of which is attached under *lit. B.*’²⁰ Faber: ‘At the fourth of this month, nothing special has happened, but that after dinner beautiful ballets were held, which held on until 12 o’clock in the night.’²¹ Schrauttenbach mentions a ballet a last time on fol. [9v] of his report: ‘On Wednesday, 6 June [...] after supper, another time a ballet was held’, while Faber seems to write about several such performances: ‘The sixth of this month [...] beautiful ballets were held in the evening.’²² It is also Faber who describes the playing of students, and musicians under the direction of an organist during a stay in Marburg on the way back: ‘the 29th *bujus* we rested there, and on this day several students have presented to our prince and master a beautiful instrumental music of lutes, viols etc., as the organist, too, made merry with a music of several singers and instruments.’²³

On 30 June, Schrauttenbach was back at home. The following day the comital couple arrived in Butzbach, where Landgrave Philipp, who is said to have composed music himself, maintained a court music of this own.²⁴ It is very likely that Philipp and Christine Sophie brought two copies of the *Airs* to Butzbach, as two such copies

are neither numbered, nor paginated or foliated. I count the folia of Schrauttenbach’s report beginning with the first written-on leaf, which is preceded by a blank one.

18 *Darmstadt D4 56/1c*, p. 96.

19 The marriage sermon of superintendent Michael Walther was printed in the same year: *Epithalamium, Oder Brautlied [...] Bey Fürstlichem Beylager Des Durchleuchtigen / Hochgebornen Fürsten und Herrn / Herrn Philippi, Landgraffen auß Hessen [...] Mit der auch Hochgebornen Gräffin [...] Christina Sophia, Emden (Kallenbach) 1632* (compare the registration in www.vd17.de).

20 *Darmstadt D4 56/1*, fol. [8v] f. There is indeed a printed folio sheet, entitled *Ballet Chartel*, to be found in the latter part of the file, but it does not carry a letter B, and is dated too early. Compare further down.

21 *Darmstadt D4 56/1c*, p. 97.

22 *Darmstadt D4 56/1c*, p. 98.

23 *Darmstadt D4 56/1c*, p. 117.

24 Walther, *Landgraf Philipp* 1867, pp. 337–342.

are listed in a musical inventory of Philipp, or rather his court, as is one copy of the *Petit Boucquet*.²⁵ None of these books seems to exist anymore. It is even not sure if they have ever found their way into the library in Darmstadt after the death of Landgrave Philipp.²⁶ The provenience of the unique copies of *Petit Boucquet* and *Airs* in Rostock also remains unknown.²⁷

It further remains impossible to link the *Airs* with one of the ballets performed during the wedding festivities. Only one of these is described (in a print dated to the evening before the marriage), and the description does not match the *Airs* at all: The *Ballet Chartel* in the file containing Schrauttenbach’s itinerary comes in the form of a speech directed by one of the main characters of the ballet towards the audience. He, Jupiter, and his wife Juno had appeared at the wedding festivities in order to ‘benefit’ the festivities with their presence, and they had appeared in modern apparel and accompanied by a group of shipwrecked mariners which they had saved and trained to dance – ‘Given on our journey, the 1st of June 1632. Jupiter. Juno.’²⁸

25 *Darmstadt Hs 2258*, p. 112, nr. ‘30. Le petit Boucquet Louys de Moyt [!] In 4 weiß Pergam. Und gesprengte schnitt. | 31. Airs de Cour Louys de Morien [!] lang 8. Seindt 3. büch. in weiß Pergamen, grün schnitte. | 32. Eben diß opus in rot pappier geheftet.’; *Darmstadt D4 60/1*, fol. 346v: ‘Französische Tricinia Louys de Mot in weiß Pergamen, und grün auf[m] Schnitt, langleicht und klein 8.º | Noch ein mahl in gelb Papier und 8.º [...] Französische stück, Petit de Boucquet in einem bund, und groß quarto.’ Noack, *Musikgeschichte Darmstadts* 1967, prints on p. 99 f. the text of the entries from *Darmstadt D4 60/1* cited above, contaminated with passages of the respective entries from *Darmstadt Hs 2258*, and somewhat shortened.

26 My thanks go to Dr. Uhlemann, Universitäts- und Landesbibliothek Darmstadt, for her message from 04 January 2012. There is also no trace of any of these books in some other libraries which might have received parts of the Butzbach holdings. My thanks for messages from January and February 2012 go to Dr. Olaf Schneider (Universitätsbibliothek Giessen), Sabine Wagener (Universitätsbibliothek Kassel – Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel) und Dr. Bernd Reifenberg (Universitätsbibliothek Marburg).

27 For this information from 09 January 2012 I am thankful to Dagmar Steinfurth (Universitätsbibliothek Rostock). It seems not possible to me to establish a connection between any of the Butzbach copies and those in Rostock. The latter show neither coloured edges, as are described in the sources in Darmstadt, nor a possessor’s entry like ‘Philippus Hassiae Landgravius’ cited by Schmidt, *Bibliothek des Landgrafen* 1922, p. 190. On p. 188 Schmidt writes that such an entry was to be found in all of the Landgrave’s books.

28 *Ballet Chartel. Der Ich über alle Götter, Himmel und Erden sampt allen Creaturen und Geschöpfen regiere ...*, inserted in

The note about the contemporary fashion worn by the dancers may be explained by the situation of the Aurich court in those economically and politically difficult times. East Frisia was not the scene of 'Thirty Years' War battles, but suffered nonetheless under foreign troops in the country. This must have meant that the court was not able to finance large and richly staged and costumed performances. Possibly the small scoring of the ensemble pieces in the *Petit Bouquet* as in the *Airs* themselves also speak of the court music's limited resources, if they do not mirror the size of a private comital chamber music. The *Airs* can be described as marking the framing action of a ballet. It is certainly not by chance that some of their verses originated in ballets by Pierre Guéron (compare further down: *The songs, their lyrics, and the ballet's plot*). What they are entirely lacking is dance music in the form of Entrées and dance compositions.

Only a few weeks after his return from East Frisia, Landgrave Philipp went with his wife to the health spa in Bad Ems. The following year, a journey was undertaken to Schmalkalden, followed in later years by more visits to health spas. Philipp died in 1643 after an accident during a sweating cure which was meant to alleviate the aftereffects of a stroke (heated spirit had caught fire, and the Landgrave had suffered severe burns).²⁹ His second wife survived him for one and a half decade: Christine Sophie died in 1658.

New things are made familiar³⁰

To play an accompaniment from a bass part at first sight was still new to many musicians in the first decades of the seventeenth century. When Giulio Caccini in 1602 published his solo songs with a figured bass, he called this publication *Le Nuove Musiche* – most of the pieces had however been composed ca. fifteen years earlier. With his publication, Caccini claimed to be the inventor of *Recitar cantando*. His music had at that time already begun to spread throughout Europe. John Dowland for example knew and borrowed from it, but he never employed the figured bass notation. Two songs by

Darmstadt D4 56/1. The sheet might be a product of Kallenbach's office, but its typography does not supply me with enough information to state this with certainty. There is neither a printer's mark, nor a place of publication given.

29 The first journey towards Bad Ems and that towards Schmalkalden have also been described in travelogs by Georg Faber, which follow the East Frisia itinerary in *Darmstadt D4 56/1c*. About these and later travels, and the death of the Landgrave compare *Laubinger, Landgraf Philipp* 2010, from p. 128 on.

30 Samuel Johnson, *The Life of Pope*, 338.

Caccini in Robert Dowland's *A Musicall Banquet* from 1610 have their lute accompaniment written out in tablature, too. Italian musicians have left sources which have in addition to vocal and bass lines a lute part written out in tablature, or in which chords are written in tablature beneath bass notes.³¹ Louys de Moy seems to have formed a didactic tool from the additional representation of chords by means of tablature signs – his continuo notation described below seems to be tailored for players, who are (still) in need of such an aid. This has possibly its background in the role of a music teacher to members of the court, which de Moy had to fulfil, too. In that capacity, he would have had to consider the abilities and prior musical education of his pupils. The intention to impart knowledge of and make hands-on experience with new musical things possible is easily met with in other places, even when one does not consider tutors alone. Michelagnolo Galilei in the preface to his lute book from 1620 addresses the 'less experienced' players, saying that they might not misunderstand dissonances in his music as the result of printing errors, and that the player may leave out variations of repeated dance sections.³² Sometimes it is possible to recognize such an arrangement of pieces like that of Simone Molinaro's *Fantasias*, which begin with a smaller piece of mostly two-part structure, followed by a more densely set composition in arch form etc., so that the technical demands on the player grow from piece to piece, and the music moves more and more away from the already well-known.³³ Girolamo Frescobaldi, too, seems to have been moved to introduce an element of music-instrumental pedagogy in his *Fiori Musicali*. He points to his efforts to set a helpful example and give guidance for the music student, and regarding the variations on the Bergamasca at the end of the publication he observes: 'Whoever plays this Bergamasca, will learn quite a bit.'³⁴ The pedagogic intent which can be assumed to be the background for de Moy's continuo notation may hint at the intended purpose of the print: It was meant to be used by noble amateurs, who would not have been

31 Compare the illustration of a Caccini song with parallel notation of bass and tablature realization from the manuscript Brussel, library of the Conservatoire Royal, Ms 704, in *Schlegel/Lüdtke, Laute in Europa* 2011, p. 98, and the manuscript entries of chords in the copy of Emilio del Cavaliere's *Rappresentatione di anima, et di corpo* printed 1600 in Rome (*Cavaliere, Rappresentatione* 2004, p. 4 f.), held by the university library Urbino.

32 Michelagnolo Galilei, *Il primo libro d'intavolatura de liuto*, Munich 1620, *L'Autore*.

33 Simone Molinaro, *Intavolatura di liuto [...] libro primo*, Venedig (Amadino) 1599, from p. 62 on.

34 Girolamo Frescobaldi, *Fiori musicali di diverse compositioni*, Venedig (Vincenti) 1635: 'Chi questa Bergamasca sonarà, non poco imparerà.'

able to realize an accompaniment from a bass part alone. This is comparable to what in France of those years motivated the publication of *Airs de Court* with accompaniment by the lute written out in tablature.³⁵ The *Airs* are best judged under this aspect. They are ‘Gebrauchsmusik’ (utility music), and the occasion for which they were composed certainly gave them something of a nice splendor.

Print and notation / Remarks concerning the transcription

The *Airs* have the scoring for two voices (descant and bass) and accompanying lute in common with the songs of the *Petit Boucquet*, but the lute part is not written out in French tablature any more as it was there. It consists of a *Basse Generale* voice which is ‘figured’ in a way not known from any other source: Over the individual notes of the bass, the notes which complete the chords to be played are indicated by numbers for the lute’s courses, and alphabet letters, as in French lute tablature, for the frets to be fingered in these courses. On pp. 34 ff. of the *Basse Generale* part book, de Moy has given a short explanation of this notation in French and German, beginning with the information that the lute has to be tuned in G: ‘First one shall tune the lute so, that the sixth bass sounds the big *G..solreut*.’ Comparison with the mensural notation shows, that there is a true relation between the lute part and the voices. Different from earlier, many contemporary, and even later prints, the voices are not keyed to the convenience of printing without using ledger lines. There is also no direction to take the starting note of the voice(s) from the lute (e.g. ‘Il canto al secondo tasto del bordone’). This is hardly necessary when the relation between the lute part and the notation of the voices is true. In the second and third paragraphs of the *Unterweisung ueber diesen General Bass* (‘Instruction concerning this basso continuo’), the meaning of the numbers (the lute’s courses) and letters (the frets on each indicated course) are explained. The fourth and last paragraph demands that the indicated chords ‘be observed to the measure and value’ of the notes over which they are printed, that is: they shall sound during the full duration of the bass notes. There is a small editorial problem hidden in this paragraph, since some aspects are not considered at all: When a bass note is repeated without the chord figures being repeated, too, shall only the bass note be played? And is it really meant so, that the indicated chords shall be played as written, marching absolutely in step with the bass? Did de Moy expect a player who would not be able to improvise, or did he on the contrary calculate the ability to do this in? In the interest of leaving

the transcriptions free from my personal limitations and idiosyncrasies, I have written out what the print indicates, and have only corrected obvious mistakes to my best ability. There is one exception to this, and that concerns the question of how to deal with the fact, that with repeated bass notes a chord is only indicated over the first of these. To follow this strictly would result in absurd imbalances, where for example the first note of a measure would be sounded alone, while over the last note of the measure directly before that (on a ‘weak’ position) a full chord would be played (for example in ‘*Ha mignon*’, measure 8 to 9). In many places, I have written out a thinned-out repetition. All this should not be understood as a rigid prescription. Every advanced lutenist who is playing his part of the *Airs* should feel moved to creatively improvise on the basis of a notation which supplies him with the fundamental information. Written out tablature accompaniment or chord indication the way it is handled in the *Airs* should be understood as propaedeutic tools which, after they have helped pave the way to a higher level, are laid aside: ‘Free yourself from it as soon as possible.’³⁶ For the accompaniments and solo pieces in the *Petit Boucquet* a ten-course lute is needed, but for most of the lute parts in the *Airs* a seven-course instrument suffices, while a smaller number ask for an E flat (eight course), or a D (ninth course). One can only speculate why this is so. The composer possibly took the instruments available in the households of the *Airs*’ dedicatees into consideration. In the interest of a certain compactness of the score, the text has been over the notes laid in the bass. The original’s punctuation shows the construction of the verse, and not so much a syntax. This has been cautiously corrected.

The songs, their lyrics, and the ballet’s plot

Most of the lyrics remain anonymous and of unknown origin. There are, however, a few exceptions: ‘*Puis que vos ans*’, ‘*Quel espoir de guarir*’, and ‘*Ou son nos palais*’. These lyrics, or verses from them, are taken from airs by Pierre Guédron published in the second decade of the seventeenth century.³⁷ They have been modified in

36 North, *Continuo Playing* 1987, p. 19.

37 ‘*Puis que vos ans*’ (five voices) in René Bordier & Étienne Durand: *Discours au vray du ballet dansé par le roy*, Paris (Ballard) 1617, nr. 1 & Pierre Guédron: *Quatrième livre d’airs de cours à 4 et 5 parties*, Paris (Ballard) 1618, nr. 1, and as a solo song with lute in the *Airs de differents auteurs, mis en tablature de luth* [...] septiesme livre, Paris (Ballard) 1617, nr. 1. ‘*Quel espoir de guarir*’ and ‘*Ou sont nos palais*’ (four voices) in Pierre Guédron: *Second livre d’airs de cour, à 4 et 5 parties*, Paris (Ballard) 1612, nrs. 25 and 36, and as solo songs with lute in Gabriel Bataille: *Airs de differents auteurs, mis en tablature de*

35 Comp. Negwer, *Laute und Theorbe* 2000, from p. 113 on.

some places, most often not to their advantage. Some melodic borrowings can be discovered, too. In mm. 6 and 7 of ‘*Quel espoir*’, de Moy cites Guédron literally, but he puts the citation into a different harmonic context. The same is true for m. 1 of ‘*Ou sont nos palais*’.³⁸ The lyrics of ‘*Je suis desheritée*’ cite verse from an even earlier piece, a four-voice chanson by Pierre Cadéac published in the *Tiers livre du recueil, contenant XXIX. chansons*, Paris (Nicolas du Chemin) 1550. The first four lines of text have been taken over and made the first half of the first stanza (musically the A part) of the song. In the sequence of the songs, a program can be discerned (see the translation of the song texts into prose in the commentaries below): With the opening song, the singers proclaim their intent to sing with their voices and lutes [!] of the news (about the wedding), praise the location and the audience, and express the wish that God may prevent war and further a good harvest in the lands. In the following three-piece air, the persona sings to a lady whom he calls alike to Minerva and whom he adores. He asks the mother of virtues and beauty for her consolation in his lovesickness. The lady gives an encouraging answer to that in ‘*Ha mignon*’. After that, the lyrics of ‘*Soyes plaisans*’ address the ‘brave gentlemen’, and urge them to be cheerful and to snatch the booty off Bellona (a companion of Mars – the Thirty Years’ War raged since almost one and a half decade) and melancholy with song and dance. ‘*Puis que vos ans*’ touches upon the theme of transience and expresses the admonition to spend one’s time with love, pleasure, and song. ‘*Quel espoir*’ is a love lament, and ‘*En traversans*’ evokes a bucolic scenery, in which the song’s persona encounters two shepherdesses, with one of whom he begins a short amorous dialogue (the model of these lyrics can be seen in ‘*En m’en revenant de saint nicolas*’). ‘*O belle*’ is another love lament, but also expresses hope in the love to an unnamed beauty. The singer of ‘*Mon ame vit en amour*’ is tortured all day long by his love towards his adored one. ‘*Mon pere n’a pas voulu*’ laments the parental interdict to bind the song’s persona to a beloved another. This turns to a request for help from Cupido in the second part ‘*Je suis desheritée*’. The themes

luth [...] *troisiesme livre*, Paris (Ballard) 1611, nrs. 2 and 35. I have taken the references to the sources of the four- and five-voice versions from *Guillo*, *Ballard* 2003, Vol. 2, 1612-D, 1617-D and 1618-D. As to the first of these references, I have not been able to check if all verses have been taken from Guédron’s air.

38 Concerning this citations and borrowings, I do agree much more with *Durosoir*, *Air* 1991, p. 290 f., than with *Le Cocq*, *Moy* 2001, who seems to understand the pieces by de Moy as arrangements of Guédrons airs. I have not seen Le Cocq’s unpublished PhD *French Lute-Song, 1529–1643* (University of Oxford, 1997), which he lists in the bibliography of his article from 2001.

of love and love’s lament are developed further in ‘*Ne suis-je pas bien malheureuse*’ and the following songs, until in the last air, ‘*Ha mon coeur*’, the lover receives an answer which releases him from doubts and pain.

Physical description

Covers: The copy of the university library Rostock seems to be the only surviving one of the *Airs*. It carries the shelfmark Mus. Saec. XVII.18.36. (1.-3.) – the numbers one to three in braces refer to the part books in the order of *Dessus*, *Basse Generale*, and *Basse Contre*. Like with the unique copy of the *Petit Bouquet* in Rostock, the question of its provenience remains open (compare above the notes 25 ff. in the chapter *Songs for a princely couple*). Each of the three part books is today kept in an additional paper cover, and in a slipcase. All three have covers of uncolored parchment with two raised bands. Front and back covers show identical decoration: blind double embossed lines near the outer edges and a central, oval shaped gilded medallion showing floral ornaments surrounding two intertwined hands which hold a scepter with a crown above it (this is a first hint at the alliance program of the print’s ornaments). The medallion is surrounded by a rectangular frame of gilded double embossed lines with fleur-de-lis at each corner, which point to the cover’s corners. The covers are ca. 14.9 cm wide and ca. 10.1 cm high. The width of the back (descant: ca. 9 mm) varies slightly, as the part books differ in the number of leaves they contain.

Paper: the paper is of a middle quality, in some places lightly browned, and in most leaves four chain lines are visible. The width of the leaves corresponds approximately to that of the covers. They are ca. 9.3 cm high. I was at first not able to detect a water mark until I saw, that the digitalization had made visible fragments of a mark in the first leaf of the first gathering of each the *Dessus* and the *Basse Contre* part book, which are glued to the inside of the front cover. Having no question to answer concerning the print’s papers, and having learned that there were no paper mills in Emden at that time (paper was imported), I have not attempted to identify the fragmentary marks.³⁹

Gatherings: *Dessus* part book (nr. 1): an empty binio without sheet title, the first leaf of which is glued to the inside of the front cover, followed by three quaternions (sheet titles A, B, and C). A single leaf is glued to the inside of the back cover. Its free end is bound in

39 I am obliged to Dr. Rolf Uphoff (Stadtarchiv Emden) for his friendly communication concerning paper used in Emden.

between the gatherings A and B.⁴⁰ *Basse Generale* part book (nr. 2): an empty binio without sheet title, the first leaf glued to the inside of the front cover, followed by two quaternions ([A] and B), one binio (C), and an empty quaternion without sheet title, the last leaf of which is glued to the inside of the back cover. *Basse Contre* part book (nr. 3): an empty binio without sheet title, the first leaf of which is glued to the inside of the front cover, followed by two quaternions (A and B) and a single leaf (counted as p. 33 f.), the free end of which is bound in between the two quaternions, and an empty binio without sheet title, the last leaf of which is glued to the inside of the back cover.

Manuscript and other entries: There are only shelf marks, library stamps and some other signs which I do not always understand to be found at the beginning of the part books (and in the case of the *Basse Generale* also at the end). These other signs are probably older shelf marks. There are absolutely none of the possible traces of actual use, like corrections or performance marks.

Typography: The printer of the *Airs*, Helwig Kallenbach the Elder, was privileged as a printer in Emden after he had been active there possibly since 1604. He died in 1652.⁴¹ Obviously it was also Kallenbach who printed for Louys de Moy the music and tablature of *Le Petit Bouquet, de Frise Orientale*, using type which had originated in the office of Phalèse and Bellere in Antwerp. Music type from Phalèse and Bellere had been used earlier in the German speaking regions by the printer Grevenbruch in Cologne, for example to print the publications of Adriaen Denss from Antwerp, and of Jean-Baptiste Besard.⁴² In the *Bouquet*, there is no mention of Kallenbach, but the text type and an ornament used are identical in both publications, which makes it easy to assume that both came from the same office, although the music type differs. This is further strengthened by the comparison to the typography of Hermann Friesenborch's *Geometrisches Lust-Gärtlein*, printed by Kallenbach in 1638.⁴³ Why then did the printer Kallenbach not use the same mensural music type in 1632 that he had used for the *Petit Bouquet*? Possibly because the size of the *Airs*' part books is so small that

the music type from Antwerp which Kallenbach had obtained earlier could not be employed: He had no size of that type small enough for the little part books of the *Airs*. The question where the music type of the *Airs* came from can be answered with some surety: They too came from the neighboring region to the southwest. The type had been made before 1565 by Robert Granjon in Lyons or Antwerp, and later went to the office of Plantin in Antwerp. The Museum Plantin-Moretus keeps this type, which is registered in inventories of Plantin between 1580 and 1652, to this day.⁴⁴ If the biographical background of de Moy remains in the dark, it remains difficult not to think that there must be a connection between the origin of the type and that of the musician, whose works were printed with it. Like Adriaen Denss probably did earlier, Louys de Moy may have played an active role in the process which brought type from Antwerp to the printer, and it is not unthinkable that like Denss he came from Antwerp himself. In cases like this, no trial can be held without the *advocatus diaboli*, and he objects here and points to the fact, that type from Antwerp had spread quite widely.

All three of the part books are paginated. The music systems consist of five-line sections (each type consists of five lines with a musical note, a rest, or other musical signs, sometimes there is an additional ledger line). The paper gave during the printing quite a bit, or was possibly pressed into a thick and soft tympan paper, so that the edge of the type's body⁴⁵ is visible as a rectangular frame around page numbers. Outside the music, there are some irregularities in the typography, for example in the sheet title of the *Basse Generale* part book, which is printed in gathering B on p. 21 (B 3) a bit slanting with rather bold type besides the ornament on this page, while on p. 23 (B 4) it is printed with finer

40 The reproduction does not show all of the empty leaves in the part books.

41 Reske, *Buchdrucker* 2007, p. 198.

42 Lüdtke, *Antwerp to Cologne* 2009, esp. p. 25. My findings differ from those of Guillo, *Muziek-lettertypes* 1996, p. 43 f. Guillo is of the opinion that only from 1602 type from Antwerp was used in other countries, and that Grevenbruch had made use of such type by Phalèse which had come decades earlier from the office of Pierre Phalèse the Elder in Louvain to Germany. I cannot agree with this.

43 I have consulted the copy of the university library of the Friedrich-Alexander-Universität Erlangen-Nürnberg.

44 Compare Guillo, *Caractères de Musique* 1997, pp. 215–221. The example for this type given on p. 215 and the detail photograph of a box with the Granjon type 'Moyenne musique sur 2 regles Agustine (Antwerpen, Museum Plantin-Moretus, ST 71)' in Guillo, *Muziek-lettertypes* 1996, p. 56, did not seem to supply enough information. Therefore I have followed Guillo's references to illustrations in Baak Griffioen, *Fhyten Lust-Hof* 1991, where on pp. 89, 94, 98, 102, 124, 170, 172, 200, 229, 240 (a minuscule print and therefore not a good example to compare), 250, 255, 263, 297 (hardly comparable because there are only large note values), 314, and 334 there are different examples enough to proof the identity of the type. Guillo registers prints from the Netherlands, France, England and the German speaking regions for which this type has been used up to the second half of the seventeenth century.

45 The body of a printing letter is a rectangular shank, on which the letter sits in mirror image. In the *Petit Bouquet*, the same sort of print of the body's edges can be seen, also in Hermann Friesenborch, *Geometrisches Lust-Gärtlein*, Emden (Kallenbach) 1638.

type from the set used for title, texts etc. There is no other color than black in the books.

There are five different ornaments in the part books: a pattern strip produced by lining up a number of type pieces, so that different lengths of the strip can be printed (for example, *Dessus* part book, p. 4, 5 etc.), a circular segment of ca. 60° standing on its tip and showing the winged head of a genius over flowers and/or fruits (for example, *Dessus* part book, p. 25), and a similar segment showing two flowers in a vase turned towards each other. The remaining two ornament pieces are the frames around the title pages, made by printing pattern strips from type pieces, and the illustration of hands coming from clouds to the left and right, which hold a cornucopia with fruits and/or flowers. This last ornament is to be found on the pages following the dedication to Landgrave Philipp of Hessen-Butzbach and Christine Sophie of East Frisia in each part book. It is a variation of the ornament on the book covers. All these together form a small pictorial program befitting the occasion of a marriage. The picture of a cornucopia held by two joining hands are to be found in emblems to the theme of ‘Loyalty maintained enriches’.⁴⁶ Here, the picture naturally relates to the marital union and its fruits, as likewise does the ‘genius of fertility’ of one of the circular segments, while the flowers turned to each other point to the loving devotion of a couple.

Commentaries

The original mensuration signs have been kept. The semibreve has been transcribed in *Tempus imperfectum diminutum* as a half note (reduction 2:1), and in *Proportio tripla* (3) as a quarter note. A part which begins on the down beat often ends with a note the value of half a measure. I have not tried to come to a regularly filled measure by introducing a half-note rest, for example. Performers will prefer their own way to deal with this. I have however ‘normalized’, when the end of a piece consists of the sequence of a value, which fills half a measure, followed by a *Longa*. This has then not been transcribed as a whole note, but as a half note. The fermata above the last notes of a piece printed in the prevailing number of songs in the *Airs* has been added, where it was missing. Where a change of time signature occurs inside of a measure, I have either moved the new signature to the beginning of the measure – where this seemed possible without disturbing the music (comp. song nr. 1) –, or divided a measure (songs nr. 4 and 14). Where it was necessary, the key signature has been modernized, that means: instead of a signature with one flat and regularly placed

E-flat accidentals, the transcription has a key signature of two flats. Wrong (shifted sideways) positions of chord indications over bass notes in the lute part have most often been corrected silently. Occasionally, *Musica Ficta* accidentals (nr. 3, descant m. 7 last note) have been placed silently and without marking them. The spelling of the song texts has been preserved, except that the texts are printed with lower case letters throughout; only at the beginning of lines and where proper names occur, a word starts with an upper case letter. Obvious misprints have been corrected. The text underlay of the print is in some places a bit imprecise, and melismatic passages are indicated in the music systems by means of slurs. These have been omitted in the transcriptions. A precise text underlay and the beaming together of values in such passages renders them superfluous. In some instances I have preferred to understand the position of a slur as wrong, for example when a slur indicates a melisma on two short notes of the same pitch (compare song nr. 1, descant and bass measure 5). Alterations or corrections which are neither mentioned in the above nor in the paragraph *Print and notation / Remarks concerning the transcription* have been documented in the following commentaries to the songs. The translation of the lyrics follows the alignment of the poems. The frequent change from second person singular (‘tu’) to the honorific ‘vous’ in addressing the person sung to merges into ‘you’.

1. *Nous voudrions bien chanter*. The triple time section in the B part is indicated one note later than in the transcription, and in the bass it ends one note later than in the other voices. Lute m. 4: there is no chord indication over the first note, and the highest note of the second chord is indicated as e’; m. 11: third chord repeats in the print the C sixth-chord from the start of the measure.

2. *C’est icy*. Lute m. 8: The chord indications of the third last and last bass note are positioned one note too early each; the last chord has an F sharp as bass note (possibly a mistake which occurred when transcribing from a bass which has a sharp for a major third here); m. 9: first chord ‘2 3’ instead of ‘2 d’.

Text 1 & 2:

*Gladly we will sing what shortly has been written,
For all brave gentlemen and brilliant ladies,
With our voices and lutes, in exquisite harmonies.
Cheers for the noble, revered personages!
For we obey to the muses of glory⁴⁷,
Which show to us the way of remembrance,*

46 Henkel/*Schöne, Emblemata* 1996, col. 1016 f.

47 Literally: ‘For our masters, those are the muses of glory’.

*To pay before the gods homage to those,
Who live in love and proper bravery,*

*And to the illustrious ladies of high grace,
Adorned with roses which have been plucked in beautiful places,
Like that place, a great locality,
Where all generosity has its home.*

*Here love will always dwell,
And without doubt the skies will never abandon them.
Therefore the kind lord will save them from great wars,
And furnish them with the fruits of their lands.*

3. *Ha belle*. Lute m. 6: second chord middle note originally g; m. 7: first chord second highest note originally b flat; m. 8: second highest note originally a; m. 10: second chord has an additional f' indicated. Bass m. 5: second to fourth note originally a third higher; m. 12: fifth and sixth note originally a whole tone higher.

4. *Je pense jour et nuit*. Lute m. 6: only the first and the last bass note in this measure have chord indications; m. 16/17: over the last note in m. 16 the repetition of the chord over the previous note is indicated, while the following final note is without any chord indication.

5. *Console moy*. Lute m. 7: chord over fifth note originally b-d'-g'; no chord indication over sixth note. Bass m. 2: last and second last note originally half of the value; last note originally same pitch as that before it; m. 3: first two notes originally half of the value.

Text 3 – 5:

*Ha beauty! I will engrave it at the temple of remembrance,
That your divine looks have conquered me,
For in my soul I find that you at this hour
Are the one which brings courage back my heart.*

*Day and night I constantly think of your beautiful eyes,
And of your caution and your discreet mouth.
The heaven has adorned you with all of these rare virtues –
I adore you more and more, you who is like to Minerva.*

*Console me then, mother of virtues and beauty,
By a kiss of love, which is decided among us,
For I crave for nothing in all of my life,
Than your person, which will chase away envious old age.*

6. *Ha mignon*. Descant m. 12: fourth last note originally a half tone higher. Lute m. 5: last chord, second highest note originally b; m. 13: third last chord middle notes indicated as '2 3' and '3 c'. Bass m. 10/11: a slur over the last two notes of m. 10 has been ignored, and the text underlay has been adapted to that of the descant.

*Ha beloved! By the sweetness of your beautiful soul
I am caressed like by an immortal angel,
For your love letters and highly charming words
I will not forget, as long as my days last.*

*So leave your little adorations,
Which Cupid has thought out with high enthusiasm.
For your love letters ...*

*Come, dearest friend, who carries away the victory,
Give me a kiss, which I will keep in my memory.
For your love letters ...*

*Since you desire nothing else from your life,
We will caress each other, to satisfy the desire.
For your love letters ...*

7. *Soyes plaisans*. Bass m. 4: last note originally a third lower.

*Be cheerful, all you brave gentlemen,
And snatch the booty like warriors
Away from Bellona and melancholy.
Chase them away from this beautiful place!*

*Mignarde, you with your delightful verse,
Among the favorably disposed ladies
You tune Apollo's lyre.
So praise the muses with sweet sound!
Dance, sing all the time most willingly
In contempt of the discontented god Mars,
For Venus and her graceful child
Pray in the heavens to Jupiter for you.*

8. *Puis que vos ans*. Lute m. 6: second chord highest note indicated '2 2'; m. 10: third last chord originally d-a-f'; second last chord originally with an f' as highest and b as middle note. Text, third verse first word originally 'Chanter'.

*Since your years only know one spring,
Live, lovers, your time in sweetness.
The days pass by, and there is no turning back –
Spend them with the pleasures of love.*

*Hurry therefore to the fire of your desires,
Find hope at your discretion.
The days pass by ...*

*Sing, warble in this sweet spring,
So that you will not lose one moment of time.
The days pass by ...*

9. *Quel espoir*:

*What hope to recover,
Since I want to die
By a torment of love,
Which I can bear well,
But which I dare not talk of?*

*If only death
Can cure my pain,
By a torment of love,
Which I can bear well,
But which I dare not talk of?*

*But this needs I must –
The topic is very important.
About a torment of love,
Which I can bear well,
But which I dare not talk of.*

10. *En traversans:*

*When I crossed these fields like hunters do,
I met with two companions, both sisters.
You two pretty shepherdesses,
Pluck violets for your lovers!*

*One of them answered with friendly words:
Where do you go, who walks so wretchedly?
You two pretty ...*

*Ha for you, nymph, who is more beautiful than the day!
I ensure you, love is what it is about!
You two pretty ...*

11. *O belle*. Descant m. 2: the original text underlay asks for a melisma on the syllable ‘mal’ and repeated b flat. This has been corrected and adapted to the bass part. Lute m. 2: highest note of the second chord originally a’, second highest f’; m. 3: second last chord highest note originally a’ flat; m. 7: last chord: the two highest notes originally indicated as e’ flat and b. Bass m. 3: fourth note originally a third lower. Text, third verse line two, second word originally ‘que’.

*O beauty, it is an unlucky desire
If I cannot turn it into pleasure,
For my sorrow is a great pain
Which keeps me away from my contentment.*

*Secretly my thoughts go,
And I sense a wounded soul
That will forgive me instantly,
Which is what I ask from you very softly.*

*And grant me a certain joy
That lessens all my pain,
Which Cupid has ordered,
The laureled among the Gods.*

12. *Mon ame vit*. Lute: The original time signature is Tempus imperfectum diminutum cum proportione tripla, while both vocal parts have just a 3; m. 4: above the second last bass note there is only printed ‘34’, the last is without any chord indication; m. 6: last bass note without chord indication; m. 8: highest note of the second chord originally b flat.

*My soul lives in love –
O God, help me
With my beautiful beloved,
The friendly girl.*

*Since love alone
Tortures me all the time
With a blind desire.
Ha, this is such a great pain!*

13. *Mon pere n’a pas voulu*. Descant m. 3: third and fourth note originally a whole tone higher; a minim b’ flat before the semibreve c” has been ignored. Lute m. 2: in the first chord the d’ is twice indicated; m. 3: third

chord originally with an a’ flat as highest note, m. 6: first bass note originally a third lower; m. 7: bass notes three and four originally a fourth higher. Bass m. 2: first note originally an a; m. 5: fifth note originally a whole tone higher.

14. *Je suis desheritée*. The short measures 9 and 10 are caused by the inability of the program used to change time signatures inside a measure. Descant m. 2: second note missing in the print. Lute m. 3: above the fourth bass note, the two notes over the d of the previous chord are repeated; m. 4: fifth chord middle voice originally a half tone lower; m. 12: first chord middle note originally indicated as the b on the third course. Text, second verse second line, first word after the comma originally ‘dont’.

Text 13 & 14:

*My father did not want me to find happiness
In marrying whom I am totally in love with.
If he would agree with this, I would be happy.
Now he does not, and I am therefore totally desirous
To taste from this beloved thing
That alone can lessen my pain, which is so unpleasant.
I am bereft, because I have lost my beloved.
He has left me; I am full of tears and sorrow.
Up, up, Cupid, and bend thy bow with force,
And aim carefully straight into his heart⁴⁸
With a very sweet dart, to awaken his affection!
And take his wrath away, so that I may live joyfully.
Up, up, Cupid ...*

15. *Ne suis-je pas*. Lute m. 2: no chord indication above the first two bass notes; m. 4: first chord, second lowest note = f.

*Am I not really unlucky
To provoke such a disapproval,
Because I have called my lover back to me?
Oh, if he would return here!
Because the beautiful, totally friendly eyes
Come kindly to my support
To call my lover back to me.
Oh, if he would return here!*

16. *Mon amant*. Descant m. 3: fourth note originally a whole tone higher. Lute m. 2: first chord originally with an additional middle note g; m. 2: second bass note only with the indication ‘b d’; m. 5: fifth chord middle note originally g; last chord: middle note originally b. Bass m. 3: notes five and six originally a sequence of a semiminim C and two fusae B. Text, second verse, second word originally ‘ament’; B part, fifth word originally ‘plase’; third verse second line, last word originally ‘moriage’.

*My lover is full of discretion;
Because he loves me with wise affection.*

⁴⁸ Literally: ‘into his park’.

*He has chosen his place of honor,
Which will be very agreeable to him.*

*Where are you, brave warriors,
Children of Mars, well equipped with shields.
I have heard nothing about you but what is befitting. [?]
Long live, who comes to my aid!*

*I have always protected my virginity⁴⁹
In order to come into marriage
And bring us under a roof,
From where we look from figure to figure. [?]*

17. *Madame puis que*. Descant m. 2: third to fifth note originally the sequence one eighth note and two sixteenth notes. Bass m. 1: there are originally two minims d for the syllable ‘-me’. Text, second verse second line, first word originally ‘Pours’.

*Madame, since your lover
suffered great pain for a long time –
Oh what a pitiable man! –
I complain as someone who is miserable,
Miserable, what I am truly,
Because you did not allow me anything.
You banished me from your view –
Woe, this being kept away kills me!*

*Your severity keeps me detained in this place,
So that I have to bid farewell to you.
Therefore farewell, Madame, farewell,
Who lives without pity and soul.*

18. *Ou sont nos palais*. Lute: the bar lines in the B part are set so, that it begins with half a measure; m. 3: fifth chord, highest note originally d’.

*Where are our gilded palaces,
Are they consumed by flames?
Oh woods, oh place so sweet,
Why do we have to go away?⁵⁰*

*Beautiful place inhabited by us,
And now by us deserted!
Oh woods, oh place ...
Oh, with an eternal spring*

*You please our spirits!
Oh woods, oh place ...*

19. *Mais hélas*. Descant m. 2: after the fifth note there is an additional semiminim f’ in the print. Lute m. 2: upper notes of the first two chords both originally indicated as lying on the third course; m. 4: upper notes of the fifth

49 The expression ‘vierge courage’ may possibly be translated as ‘virgin womb’. Compare Hans Jakob Christoph von Grimmelshausen’s character Courasche who, when asked why she had injured a man so badly who had touched her between her thighs during a brawl, answers: ‘Because he grabbed at my Courasche, where no man’s hands have yet come.’ (*Die Lebensbeschreibung der Erzbetrügerin und Landstörzerin Courasche*, third chapter. For the original wording, see the German commentaries.)

50 Literally: ‘Why do you lose us?’

chord both originally indicated as lying on the second course; m. 5: upper voices of the second chord both originally indicated as lying on the second course, and as d’ and e’ flat. Bass m. 6: fourth note originally B; second last measure third note originally f; final note not readable.

*But alas, I see that you have not a grain of desire,
Since you do not answer my call for help.
Where will I find such a great misfortune as mine is,
That future will give solace to my grief.*

*Would my misery and my great sadness at least
Be a little pleasure to her, who has hurt me –
This would make the troubles of my sorrow so much sweeter,
And the pain I feel would so be lessened.*

20. *Ha mon Coeur*. Lute m. 5: first chord middle note originally a. Bass m. 7: first note originally a third lower, second note originally a fourth lower; m. 9: third note originally a whole tone lower.

*Oh, my heart, you are constant in your love!
I will therefore give consolation, like a true lover.
For it is me who has always condemned you
By a disloyal love which was intended for me.*

*Come, beloved friend, I will be favorable towards you,
Since you were helpful to me several times.
But my cruelties have caused you great sorrow.
But now I show you that I have pity for you.*

Sources and literature

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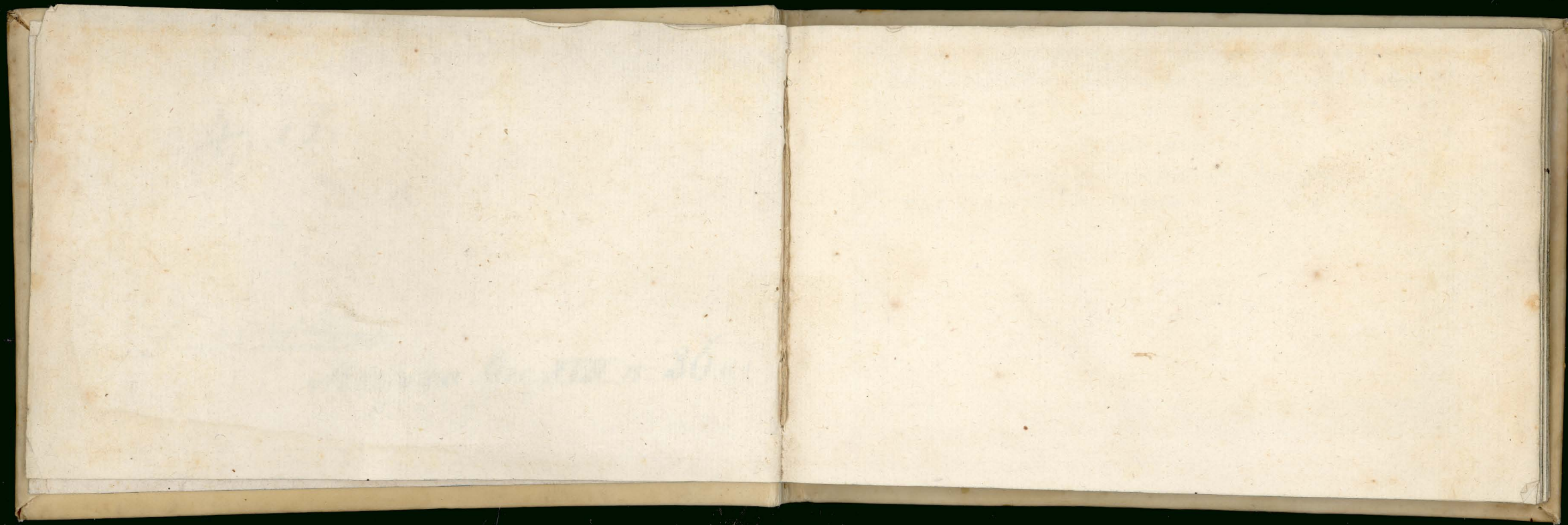
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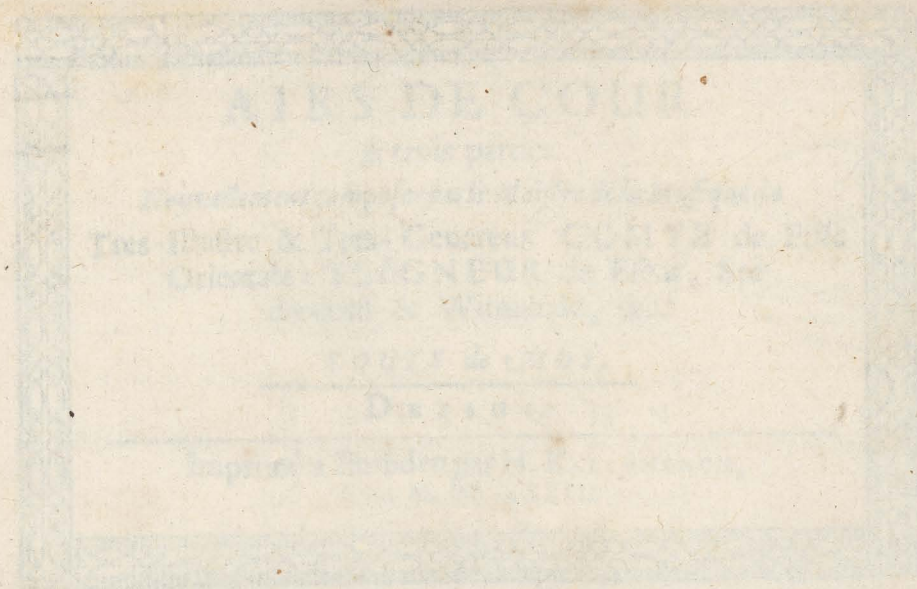
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AIRS DE COUR

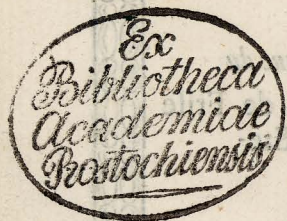
A trois parties.

Nouvellement composee par le Maistre de la Musique du
Tres-Illustre & Tres-Genereux COMTE de Frise
Orientale: SEIGNEUR de Esens, Ste-
desdorff & Witmunde, &c.

LOURS de MOR.

DESSUS.

Imprimé a Embden par H. KALLENBACH,
L'An M. DC. XXXII.



A Tres-Illustre & tres-Generoux Prince

P H I L I P P E,

Land-Grave de Hessen, COMTE de Catzenellebogue, Dietz, Ziegenhain & Nidda,

Et A LA

Tres-Illustre & tres-Generouse Princesse,

C H R I S T I N A S O P H I A,

PRINCESSE de Hessen, COMTESSE de Catzenellebogue, Dietz, Ziegenhain, Nidda,

& de Frise Orientale, DAME de Esens, Stedes-dorff & Wittmundt.

MOn-Seigneur, & Madame,

A bon droit raconte ce grand Orateur & Philosophe Ciceron en ces doctes escrits, que les hommes ne faisans rien apprennent à malfaire, & par oisiveté les corps & ames sont mis en langueur, mais par labeur on obtient les choses grandes, car le travail est un ouvrage apres la mort. Or doncques, pour suivre ces bons preceptes, je me tourne ordinairement vers les livres Musicales, à fin de rendre service (non telle que je doibs, mais telle que je peux) A L' ILLUSTRE LIGNEE d' OOSTFRISE, pour laquelle j'ay mis diverses pieces Musicales. Ainsi MON-SEIGNEUR, & MADAME, depuis que j'ay sçeu que le Grand dieu avoit destiné ce bon-heur, j'ay prin la hardiesse de composer ces Airs de cour, lesquelles je dedie & presente à Vos ALTESSES à la louange DE LEUR TRES-ILLUSTRE MARIAGE: & supplie en toute humilité, que vos Al: les plairont prendre en gré, & recevoir avec bon visage, car je les ay produi d'aussi prompte volonté, comme je baise tres-humblement les mains de vos Al: & demeure toute ma vie de

Vos ALTESSES,

Le tres-humble & tres-obeissant

Serviteur,

LOURS de MOR.

4

D E S S U S.



Nous voudrions bien chanter ces nouvelles escrits, Pour tous les



braves Seigneurs & dames d'esprits: Par nos voix & Luths en



rare harmonies, vi-ve les grands personnages favories.

Car



2

Car Mes-Seigneurs, ce sont les muses de gloire,
Qui nous montrent le chemin de la memoire:
A celle fin de rendre aux dieux l'hommage,
Ceux qui vivent en amour & bon courage,

3

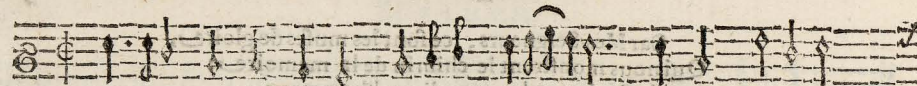
Et aux dames Illustres des bonnes graces,
Orné des roses cueilles en belles places:
Comme dans ce lieu, place non trop petite,
Ou que toute Liberalité habite,

Tournez pour la
Seconde partie



6 Seconde partie.

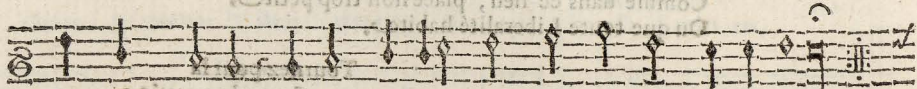
DESSUS.



C'est icy ou que l'amour toujours habitera, & sans doute le



ciel jamais leur ne quittera. Or le bon dieu leur sauvera de



ces grands guerres, & leur fournira des fruits de leurs propres terres.



Ha

DESSUS.

7



Ha bel-le je veux graver au temple de memoire, Que vos divines traits ont



prin sur moy la victoire: Car je trouve dans mon Ame que vous estes

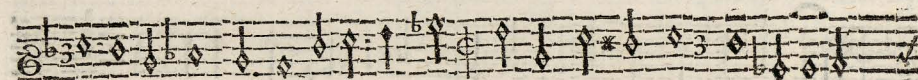


a cest heur, celle qui me raporte tous braves labeurs dans mon coeur,

Tournez pour la
Seconde partie.

A 4

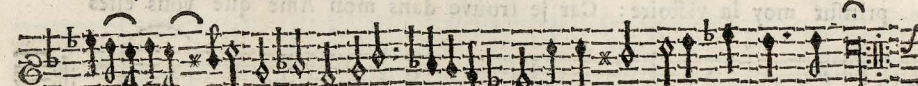
8 Seconde partie. DESSUS.



Je pense jour & nuit à tes beaux jeux & foy constant, & à te pru-



den ce join vostre bouche vi gi lant: Dont le ciel vous ait orné de toutes



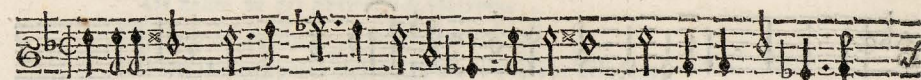
ces rares vertus, Pareil à Mi - ner - va je t'ado-re toujours plus en plus.



Troisième

Troisième partie. DESSUS.

Réponse 9



Console moy donques Me re de vertu & beauté, Par un baiser d'a-



mour qui est entre nous arresté: Car je ne de-si-re point d'autre



de toute ma vie, que vostre persone qui chassera l'a - ge en vie.



Tournez pour la
Seconde partie,

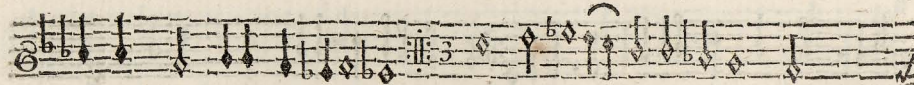
A s

10 Responce.

DESSUS.



Hamignon, par la douceur de vostre ame belle, Suis-je carressé



comme d'un ange immortel : Car vos Amoureuses escrits, &



tres-ravissant discours, Ne seront ar-rie-re de moy, tantque dureront mes jours.



2

11

Or cessés de ces petites idolateries,
Conspié de cupidon en ces grands furies :
Car vos Amoureuses escrits, Et tres-ravissant discours,
Ne seront arriere de moy, Tant que dureront mes jours.

3

Vien tres-cher Amy, que vous emportes la victoire,
Donne moy un baiser que je tienderay en memoire :
Car vos Amoureuses escrits, Et tres-ravissant discours,
Ne seront arriere de moy, Tant que dureront mes jours.

4

Puis que vous ne desire point d'autre de ta vie,
Nous mignarderons en semble pour chasser l'envie :
Car vos Amoureuses escrits, Et tres-ravissant discours,
Ne seront arriere de moy, Tant que dureront mes jours.

12

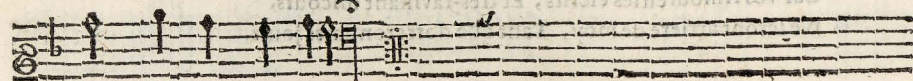
DESSUS.



Soyes plaifans tous vaillants cavaliers , & emporte le



pris comme guerriers : De bellonne & melancolie , chasse les



hors de ce lieu jolie.



Mignarde

13

DESSUS.

Mignarde vous par vers delectables,
Entre les dames tres-favorables:
Fait accorder la lire d'Apollon,
Loues donc les Muses d'un douce ton.

3

Danſces chantez touſiours bien promptement,
En deſpit le dieu mars fort mal-content:
Car venus & ſon fils tres-gratieux,
Adorent Juppiter pour vous aux cieux.



14

DESSUS.



Puis que vos ans ne ont que un printemps, Passés amans douce-



ment vostre temps: Les jours s'en vont & n'ont point de retour,



Employés les aux delices d'Amour.



Contres

2

15

Coures doncques au feu des vos desirs,
Prenes espoir selon vos bons plaisirs:
Les jours s'en vont & n'ont point de retour,
Employés les aux delices d'Amour.

3

Chanter fredonnes en ce doux printemps,
A fin que vous ne perdes point le temps:
Le jours s'en vont & n'ont point de retour,
Employés les aux delices d'Amour.

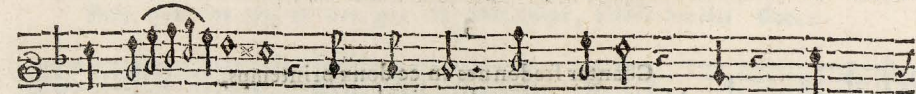


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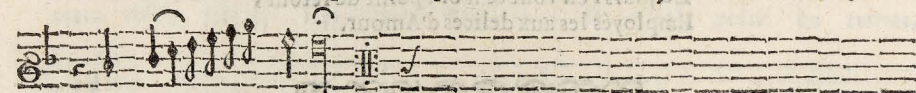
DESSUS.



Quel espoir de guarir, Puis que je veux mourir: D'un amou-



reux mar-ti-re, que je puis bien souffrir, Mais, mais,



que je n'ose dire.



Si l'a

2

17

Si la mort seulement,
Peut guarir mon tourment:
D'un amoureux martire,
Que je puis bien souffrir,
Mais, mais, que je n'ose dire.

3

Toutes-fois il me faut,
Le subget est trop haut:
D'un amoureux martire,
Que je puis bien souffrir,
Mais, mais, que je n'ose dire.



B

78

DESSUS.



En traversans les champagnes comme chasseurs, je r'encontray



deux compagnes toutes deux sœurs: Bergeronnettes joliettes



toutes deux, cueilles de violettes pour vos amoureux.



L'un

2

79

L'un respondoit d'un parol tres-amiable
Ou alle vous cheminant si miserable:
Bergeronnettes joliettes toutes deux,
Cueilles de violettes pour vos amoureux.

3

Ha toy Nymphé qui est plus belle que le jour,
Je m'assiray aupres de vous traitant l'amour:
Bergeronnettes joliettes toutes deux,
Cueilles de violettes pour vos amoureux.



B 2

30

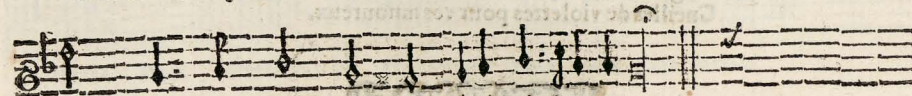
DESSUS.



O belle cest un malheureux desir, quand je ne puis pas



former un plaisir: Car mon ennuy me est un grand tour-



ment, qui me tient loin de mon contentement.



1.

2.

21

Je travail sous couverte pensée,
Et sent une ame offensée:
Qui me pardonnera soudainement,
Dont je vous supplie tout doucement,

3.

Et octroye moy un joy certaine,
Qui relachera toute ma peine:
Celle que Cupidon ait ordonné,
Par-my les dieux de Lauriers tous orné.



B 3

22

DESSUS.



Mon ame vit en amour, O dieux fait moy donc secours :



A ma mignonne belle, Amiable pucelle.

2

Car l'amour tant seulement,
Me tient tousiours en tourment :
D'un aveugle desir,
Ha cest trop grand martire.



Mon

DESSUS.

23



Mon pere n'a pas voulu, Pour me rendre bien heureuse : Me mari-



er à celui, dont je suis tant amoureuse.

2.

Alors qu'il le vouloit bien, je n'estoit pas fonceuse :
Maintenant il ne veut, Et j'en suis tant desireuse.

3.

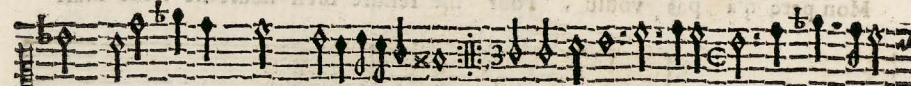
A fin de goster de luy, celle chose savoureuse :
Qui seule peut allegex, Ma paine tant ennuyeuse,

Tournez pour la
Seconde partie,

24 Seconde partie. DESSUS.



Je suis desheritée , que j'ay perdu mon amy , seule il ma laif-



sée , Plaine des pleurs & soucy : Vat'en vat'en Cupidon, Et tende bien



fort ton arc, Et tire luy tres-profon, droitement dedans son parc.



2

25

D'une fiesche bien douce , Pour mouvoir son bon desir,
Et oste son courrouce, dont je vivres en plaisir:
Vat'en vat'en Cupidon, Et tende bien fort ton arc,
Et tire luy tres-profon, droitement dedans son parc.



DESSUS.



Ne suis-je pas bien mal-heureuse, de faire tant de la fa-



cheuse : Pour r'appeller mon amy, Las fil revenoit icy.

Car ces Geaux jeux tant amiable,
Me donnent secours fort aimable :
Pour r'appeller mon amy,
Las fil revenoit icy.



Mon

2. DESSUS.



Mon ament est pleine de discretion, Car il m'ayme dun sage



affection : Il a choisi la place honorable, celle quiluy sera bien agreable,

2
Ou estes vous doncques tous braves guerriers,
Enfans de mars fort bien garni des boucliers :
Je ne oyoit de vos autres que du vent,
Vive celuy qui m'aportera d'aliment.

3
J'ay gardé tousiours ma vierge courage,
A fin de me mestrre en moriage :
Et nous rendre desous un couverture,
Ou nous voirons de figur en figure.



28 Plainte d'un Amant. DESSUS.



Madame puis que vostre Amant, longuement endure grand tour-



ment: O que un homme pitoable, je me plains comme miserable.

2.

Miserable vraiment que je-suis,
Pours que vous me n'aves rien permis:
Tu ma banny de vostre veue
Helas cest absence me tue.

3.

Ta rigueur me tient ferm en ce lieu,
A fin qu'il me te faut dire à dieu:
A dieu doncques à dieu madame,
Qui vit sans pitié & sans ame.



Responce variable. DESSUS:

29



Ou font nes palais dores, Sont ils des flames devores: O bois ô lieux si



doux, Pour quoy vous pardons nous.

2.

Beaux lieux par nous habites,
Et par nous maintenant quittes:
O bois ô lieux si doux,
Pourquoy vous pardons nous.

3.

Las d'un eternel printems,
Vous rendes nos esprits contens:
O bois ô lieux si doux,
Pourquoy vous pardons nous.



30 Seconde plainte.

DESSUS.



Mais hélas je voy bien que tun'as point d'envie, Puis que tu ne ref-



pons de me sauver la vie: Ou trouveray-je donc grand malheureux



que je suis, celle qui vent désormais consoler mes ennuis,



Au moins si ma misere & ma grand tristesse,
Donnoit quelque plaisir à celle qui me blesse.
Cela rendroit tant plus doux l'effort de mon soucy,
Et le mal que je sens en seroit tout adoucy.



Respon:

32 **Responſe Amiable. DESSUS.**

Ha mon cœur vous eſtes en voſtre amour conſtant , Me vient



donques conſoler comme un vray amant : Car ſe moy ſe moy qui



vous ait toujours condamné, Par un deſloyal amour que j'avoit deſtiné.



Vien

Vien tres-cher amy je vous faire favorable,
Puis que tu m'as eſte quelque fois ſecourable :
Mais mes cruautés vous ont fait grand affliction,
Or je te monſtre que j'ay de toy compaſſion.

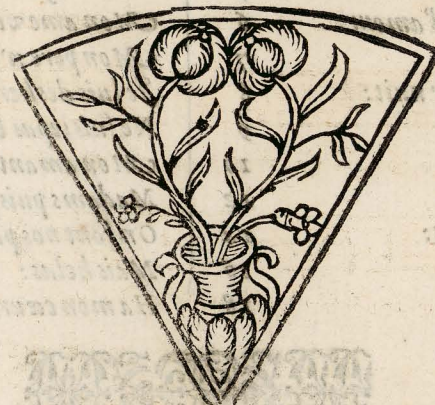
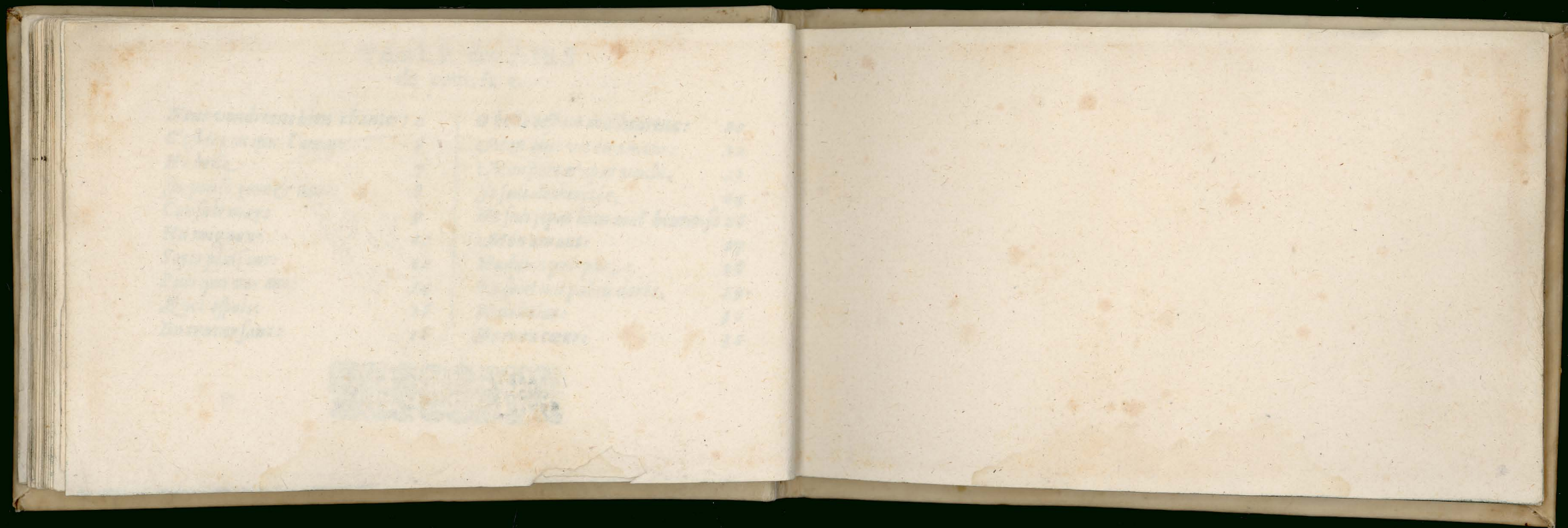
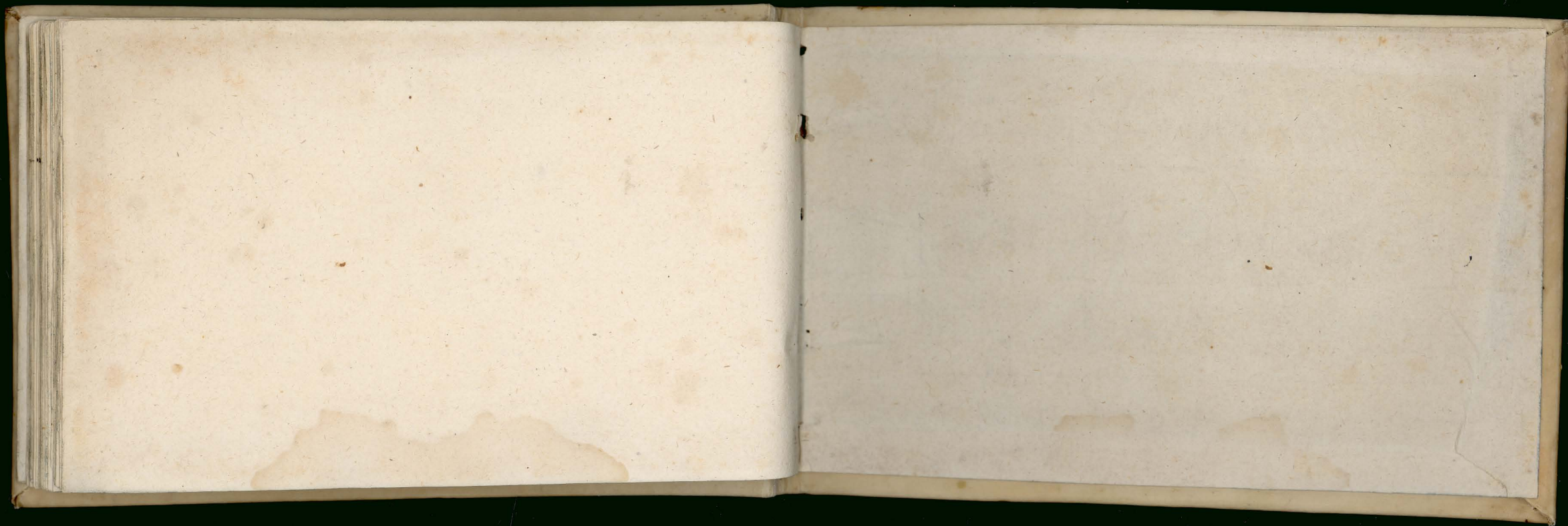


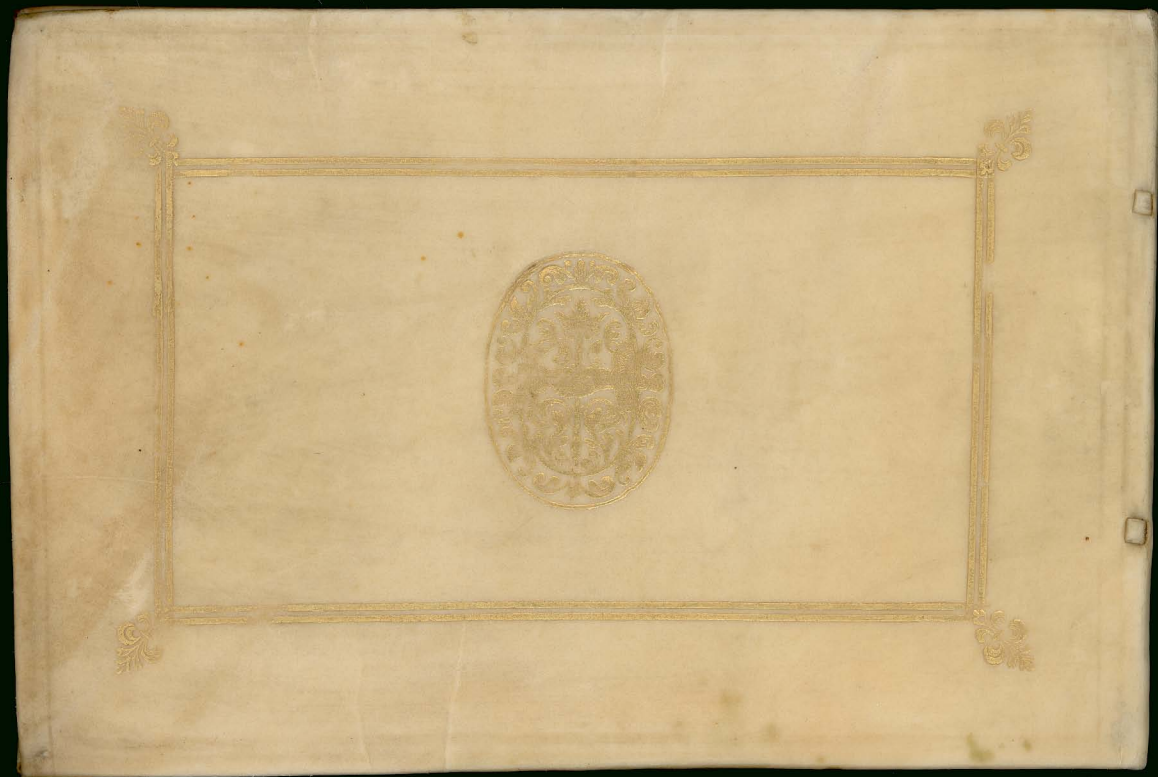
TABLE des AIRS
de cour A 3.

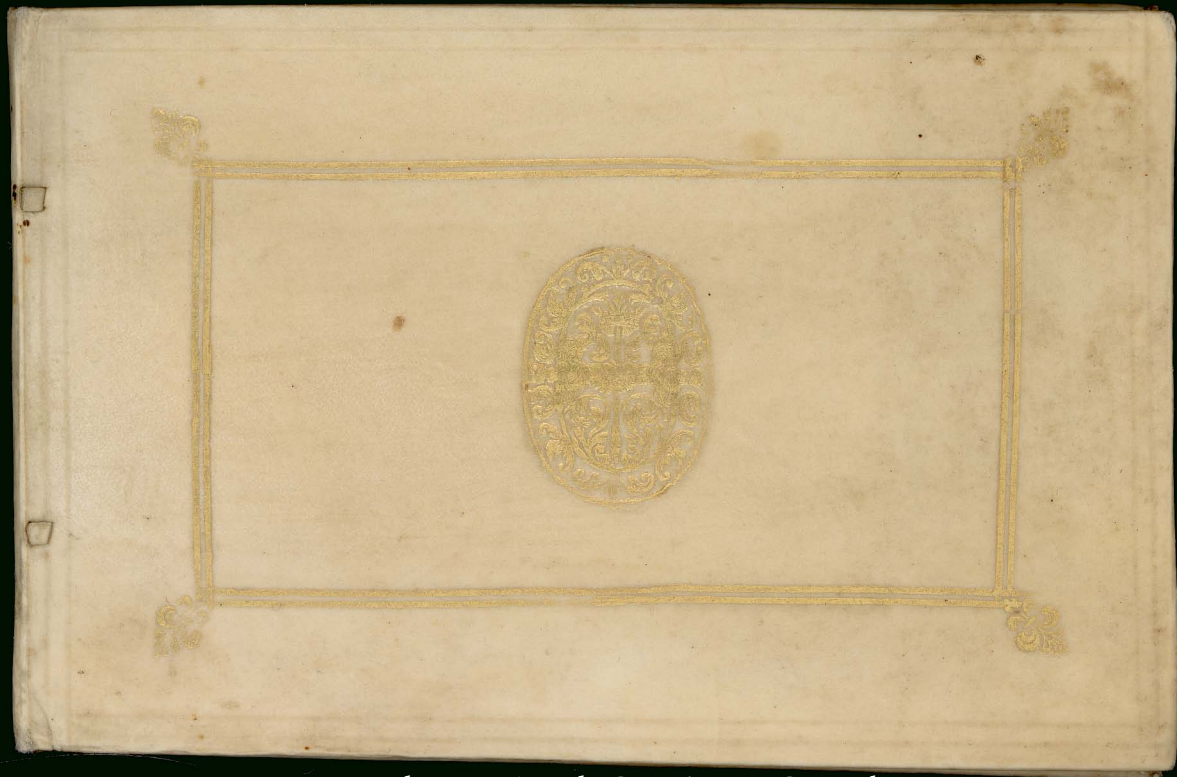
<i>Nous voudrions bien chanter:</i>	4	<i>O belle cest un malheureux:</i>	20
<i>C'est icy ou que l'amour:</i>	6	<i>Mon ame vit en amour:</i>	22
<i>Ha belle:</i>	7	<i>Mon pere n'apas voulu,</i>	23
<i>Je pense jour & nuit:</i>	8	<i>Je suis desheritée,</i>	24
<i>Console moy:</i>	9	<i>Ne suis jepas bien mal'heureuse</i>	26
<i>Ha mignon:</i>	10	<i>Mon amant:</i>	27
<i>Soyes plaisans:</i>	12	<i>Madams puis pue:</i>	28
<i>Puis que vos ans:</i>	14	<i>On sont nos palais dorés,</i>	29
<i>Quel espois:</i>	16	<i>Mais helas:</i>	30
<i>En traversans:</i>	18	<i>Ha mon cœur:</i>	32











3

~~N^o 30214~~

Musica Sac. XVII 18 36 (2)

AIRS DE COUR

A trois parties.

Nouvellement composée par le Maître de la Musique du
Tres-Illustre & Tres-Genereux COMTE de Frise
Orientale: SEIGNEUR de Esens, Ste-
desdorff & Witmunde, &c.

LOUYS de MOY.

BASSE GENERALE.

Imprimé a Embden par H. KALLENBACH,
 L'An M. DC. XXXII.



A Tres-Illustre & tres-Genereux Prince

P H I L I P P E,

Land-Grave de Hessen, Comte de Catzenellebogue, Dietz, Ziegenhain & Nidda.
Et A La

Tres-Illustre & tres-Genereuse Princeesse,

C H R I S T I N A S O P H I A,

PRINCESSE de Hessen, COMTESSE de Catzenellebogue, Dietz, Ziegenhain, Nidda
& de Frise Orientale, DAME de Esens, Stedes-dorff & Wittmundt.

MOn-Seigneur, & Madame,

A bon droit raconte ce grand Orateur & Philosophe Ciceron en ces doctes escrits, que les hommes ne faisant rien apprennent à mal faire, & par oisiveté les corps & ames sont mis en lueur, mais par labeur on obtient les choses grandes, car le travail est un ouvrage apres la mort. Or doncques, pour suivre ces bons preceptes, je me tourne ordinairement vers les livres Musicales, à fin de rendre service (non telle que je doibs, mais telle que je peux) A L'ILLUSTRE LIGNEE d'OOSTFRISE, pour laquelle j'ay mis diverses pieces Musicales. Ainsi MON-SEIGNEUR, & MADAME, depuis que j'ay sçeu que le Grand dieu avoit destiné ce bon-heur, j'ay prin la hardiesse de composer ces Airs de cour, lesquelles je dedie & presente à Vos ALTESSES à la louange DE LEUR TRES-ILLUSTRE MARIAGE: & supplie en toute humilité, que vos Al: les plairont prendre en gré, & recevoir avec bon visage, car je les ay produi d'aussi prompte volonté, comme je baise tres-humblement les mains de vos Al: & demeure tonte ma vie de

VOS ALTESSES,

Letres-humble & tres-obeissant

Serviteur,

LOUYS de MOY.

BASSE Generale.

4

2c 2a 2c 2a 2a 2c 1a
3d 3c 3d 3a 3c 3d 3d 3c 3d 2c 2c
4c 4c 4a 4c 4a 4c 4a 4c 4c 3d 3a



Nous voudrions:

1a 2a 2a 2a 1a 1a 2c 2c
1a 3d 3c 3d 3c 3a 2a 2a 3d 3d 3c 3a 3d 3d
3c 4b 4c 4c 4b 3c 3c 4a 4c 4c 4a



2a 2a 2c 2d 2c 2d 1a 1c 1a 2a 2c 2a 2c
3d 3c 3a 3d 3c 3d 3a 3a 2c 2c 3d 3d 3c 3d
4a 4c 4b 4c 4c 3d 3a 3d 4a 4c



Tournez pour la
Seconde partie

6 Seconde partie. BASSE Generale.

2c 1a 1a 2d 2c 2c 1c 2c 1a 2c 1a 2c 2d
3d 2a 2c 3a 3d 2d 2a 3d 3d 2a 2a 2a 3d 2a 3a
3c 3d 3d 3c 3a 3c 3c



Gest icy:

2c 2c 2c 2a 3a 1a 1a 2c 1a 2a
3c 3c 3d 3c 4b 2a 2a 3d 2a 3a
3d 4d 4c 3c 3a 3c 4b



1a 1a 2c 1a 1a 1a 2a 2c 2d 2a 3d 3c 3d
2a 2c 3a 2a 2a 2a 2a 2c 2d 2a 3d 3c 3d
3c 3d 3c 3d 3a 3c 4c



BASSE Generale.

7

2b 2a 2b 2a 2a 1b 2d 2a 2a 2b 1b 1b 2a 2b
3d 3d 3d 3c 2d 3d 3b 3b 3b 2d 2d 3d 3c 3d
4c 4a 4c 3d 4a 4c 3d 3b 4c



Ha belle:

2a 1a 2b 1b 1b 1a 1b 2a
1a 3b 2b 2a 3a 3a 2b 3b 2d 2d 2d 2d 3b
3b 4a 3d 3b 4b 4c 3d 3d 3d 3d 4a



2b 1a 1b 1a 2a 1a 2b 2b 2a 2c
3d 2b 3d 2b 2b 3b 2b 3d 3b 3b 3d 3d 3d 3c 3d 3c 3d
3d 4b 3d 4a 3d 4a 4a 4c 4c



Tournez pour la Seconde partie.

8 Seconde partie. BASSE Generale.

2b 1a 1b 1a 1a 1a 2a 2b 2a 3b 3d 3d 2a 1a
 3d 2b 2b 2d 2b 2b 3d 3b 4c 4a 3c 3d 2b 3d
 4c 3b 3d 3b 3d 4c 4a



Je Pense:

2a 2b 1a 2b 2a 1a 1a 1b 1a 2b 1a 2a
 2a 2b 2d 2d 3b 3d 2a 3c 2b 3b 2b 3d 3b
 3b 3d 3d 4a 3b 4c 3d 4a 3b



2b 2a 3d 1a 1b 1a 1b 1d 1a 1a 2a
 3c 4c 2d 3b 2b 2b 3d 2a 2b 2a 2b 2a 3c
 3c 4a 3d 4a 3c 3c



Troisieme partie. BASSE Generale.

2b 2a 1b 1a 1b 1a 1a 1a 2d
 3d 3c 3d 2a 2b 2a 2b 2b 2d 2a 2b 2d 2b
 4c 4a 3d 3b 3d 3b 3b

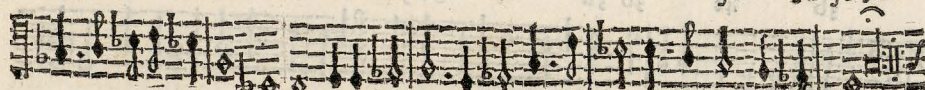


Console moy:

2b 1b 1a 3d 3b 1b 1a 2d 2b 2b 1a 2c 1a 1a
 3d 2a 4c 3b 3b 3d 3c 4c 3b
 2a 2b 2a 2a 2c



2b 2d 1a 1b 1a 2a 2b 1b 1a
 3d 2b 2a 3d 3b 3d 3d 2b 2d 2b 2a 2a 2c
 3b 3b 3b 4a 4a 3d 3c 3d



10

Response.

Basse Generale.

2b 1b 1d 2b 2d 2b 1a 2d 2b 2a 2b 2a 3d 3c 3d 3b 3b 2b
3d 2d 3d 3b 3b 3d 2b 3b 3b 4a 4c 4c 3c
4c 3d 3b 3b 3d 2b 3b 3b 4a 4c 4c 3c



Ha mignon,

1b 1a 2d 2b 2a 2b 1a 2b 2a 1b 1a 1a
2d 2d 2b 3b 3b 3b 2b 2a 3d 3b 2d 2a 2b 2a
3d 3b 3b 4a 4c 3d 4c 3d 3b 3d



1b 1a 2b 2b 1a 1b 1a 1b 1a 1a 1b 1a 2a 2b 2a 2c
2b 2a 3b 3d 2b 2d 2d 2b 2b 2b 2b 2b 3d 3c 3d
3b 4c 3b 3d 3b 3d 3c 3b 3d



11

Basse Generale.



12

BASSE Generale.

2a 2c 2d 2a 2a 2c 2a 2c 2d 2a 1c
3a 3a 3a 3b 3d 3b 3a 3c 2d 3b 3b 3d 2d
4a 4a 4a 4a 4a 4a 3d



Soyes plaifans :

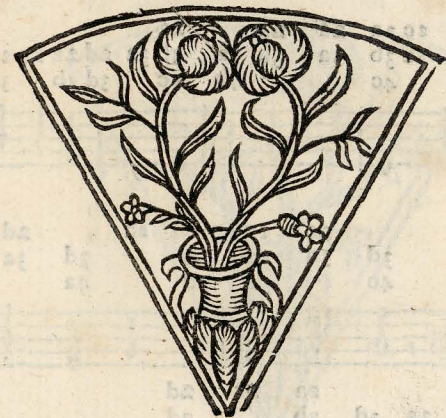
2a 2c 2d 2d 2c 2a 2d 2c 2d 2d 2a 2c 2d 1a 2a
3d 3d 3a 3b 3d 2a 3d 3d 3d 3d 3a 3b a 3a
4c 4a 4a 3b 4a 4a 4a



2c 2d 2c 2a
3a 3a 3c 3a



13



14

BASSE Generale.

2d 2a 2d 2c 2a 2a 2a 2a 1a 2d
 3d 3b 3b 3d 3b 3a 3b 3a 2d 2c 2c 2d 3a
 4a 4c 4b 4c 3d 3b 3a 3a



Puis que vos ans:

2c 2c 2c 2c 1c 2a 2d 2d 2a
 3d 3c 3d 3d 3d 2c 3d 3a 3c
 4c 4c 3d 3d 4a



1c 2a 2a 3d 2c 2d
 2d 3b 3b 4a 3d
 3d



16

BASSE Generale,

2a 2c 2a 1a 1c 2a 2c 2d 2d
 3a 3c 3a 3a 2c 2d 2a 3a 3d 3d 3a 2d 2d 2d 2c
 4a 3d 3a 3b 4a 4a 3a 3d 3a

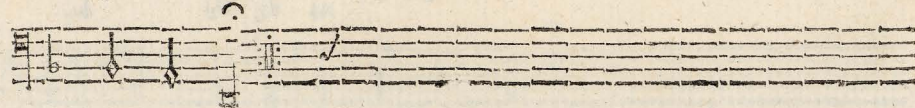


Quel espoir:

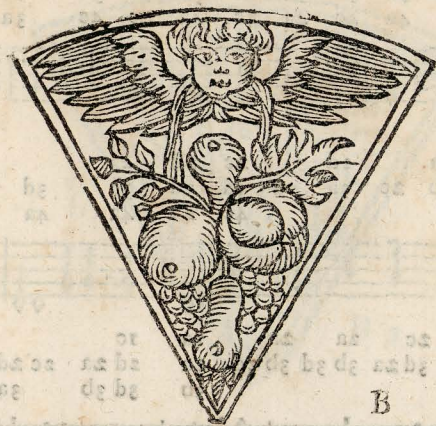
2a 2c 2a 2a 2a 2a 2a 3a 2a 3d
 3b 3a 4a 4a 4a 4a 4a 4a 3b 4a



2a 2a
 3b 3c 3a
 4b



17



18

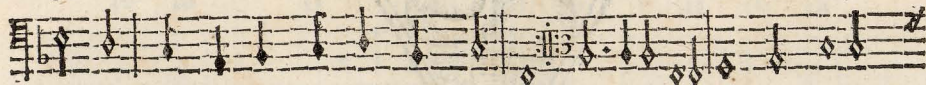
BASSE Generale.

2a 2c 2a 2a 2a 2c 2c 1c
3a 3a 3b 3b 3d 3b 3a 3b 3d 3c 3d 2d 2a 2d 2d
4a 4a 4c 4a 4c 4a 4c 4c 3a 3b 3a



En Traversans:

1a 2d 2c 2d 2a 2d 2c 2d 2a 2c
2c 3a 3d 3d 3b 2c 3a 2a 3d 3d 3b 3d 2a 2d 3d
3d 4c 4a 4a 4a 3b 3d 4c



2d 2a 2c 2d 2d 2c 2a 2a 1a 1c 1a
3d 3b 3d 3d 3a 3d 2a 3b 3d 3b 2d 2a 2d 2a 2c 2d 2a 2c 2c
4a 3b 3d 3b 3a 3c 3a



19

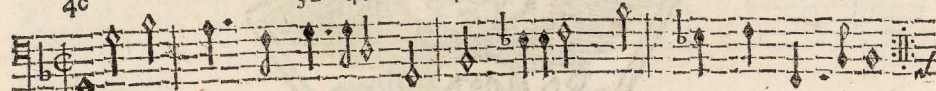


B 2

20

BASSE Generale.

1a 2a 3b 4c 1a 2d 2d 2b 3a 3b 3b 2d 2a 2b 2a 3d 3b 3d 3b 3b 2a 3b 3b 4a 4a 4a

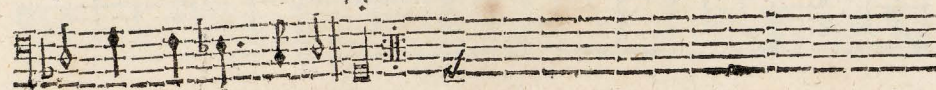


O belle:

2a 3b 4c 2a 3d 3b 4a 1a 2d 3b 2b 3b 3d 3b 2b 3a 2a 2b 3c



2a 3a 4b 2a 3b 3a 3b 4c 2a 3a 4b 2a 3c 4c



21



B 3

22

BASSE Generale.

1c	1a	1c	1d	1f	1d	1c	1a	1c	1d	2a	2c
2d		2d	2a		2a	2d		2c	2d	3c	3d
3d		3d					3d	3d	3d	3b	3a



Mon ame:

				2a	2a		2a		2a	2c	2d
2d	2c	2a	3d	3b	3a	3d	3b	3b	3a	3d	3d
3a	3d		4a	4c		4a	4a			4c	4a



BASSE Generale.

23

1a		2a		1a		1a	1b	1d	1c	1d	1a	1c
2a		2a	2a	2a	2a	2a	2b	2d	2d	2a	2d	2a
3b		3a	3b	3d	3a	dc	3b	3b	3d	3b	3d	3b



Mon Pere:

1a		2a	4a		2a		1a
2a	3b	3a	3b	3a	3b	3a	2a
3b	3a	4c	4b	4a	4a	3b	3a



Tournez pour la
Seconde partie



24 Seconde partie. Basse Generale.

1a 2a 2a 2a 2a 2b 2a 2b 2a 2b 2a 1c
 2a 3a 3b 3a 3b 3b 3d 3b 3b 3a 3b 3b 3a 3b 3c 3d 3b 2d
 3c 4a 4a 4a 3d



Je suis desheritee:

2a 2b 3b 3d 3b 3a 2c 2a 3a 3b 3d 3d 3b 3b
 3b 4a 4a 4c 3a 3b 4b 4c 4a 4a 4a 4c



2b 2a 2a 2a 1a 2d 2b 2b 2a 2a 2a
 3d 3d 3b 3c 2b 3b 3b 3d 3a 3b 3d 3b 3a 3c
 4c 4a 4c 3d 4a 4c 4b 4a 4a 4c 4b



26

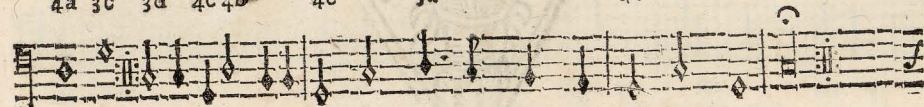
BASSE Generale.

2d 2a 2c 1a
3d 3d 2c 2d 2c 2a 2a
4c 4c 3d 3a 3d 4c 3c 3c 3d



Ne suis-je pas:

2a 1a 1a 2a 2a 2a 1a 2c 2a 2c
3a 2a 2c 3c 3a 3c 2c 2d 2c 2a 3d 3c 3c 3d
4a 3c 3d 4c 4b 4c 3a 4c



BASSE Generale.

27

3c 2c 2c 1a 1a 1c
3d 3c 3d 3c 2c 2a 2c bd 2a 2c 2d 2a 2c 2d 2c 2a 2c 2c
4c 4d 3d 3d 3c 3d 3d 3c 3d 3d 3d 3d 3d 3c



Mon amant:

2a 2a 2c 2d 2a 2c 2c 2c 2a 2c 2d 2c 2a 2c
2d 2a 3a 3c 3d 3d 3d 3c 3c 3a 3d 3a 3d 3d 3c 3a 2c 3c
3a 3c 4c 4c 4c 4d 4c 4d



28 **Plainte d'un Amant** **BASSE GENERALE.**

2a 2d 2c 2d 2a 2c 2a 2d 2d 2c 1c
 3a 3a 3a 3a 3c 3b 3a 3b 3a 3d 2d
 4a 4a 4a 4a 4a 4a 4a 4a 4a 4a 3d



2d 2c 2a 2a 2d 1a 1c 1a 1c
 3a 3a 3b 3d 3b 3d 3b 4a 3a 2d 2c 2d 2a 2a 1c 2a
 4a 4a 4c 4a 3d 3d 3d 3b 3b 3c 3a

**Response variable.** **BASSE GENERALE.**

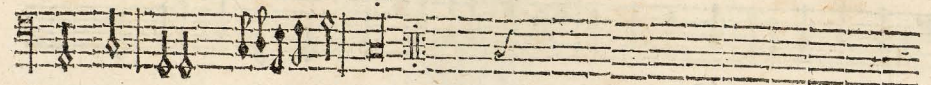
29

1a 1a 2a 1a 1a
 3d 2a 2c 2d 2c 2a 3d 2a 3a 3c 3a 2a 2c 2c 2a 2d 2a
 4c 3d 3a 3d 3c 3c 4b 4b 3c 3d 3d 3a



Ou font nos palais:

3d 2c 2a 2c 2a 2c
 4a 3d 3c 3d 3c 3d



30 Seconde plainte.

BASSE GENERALE.

2a 2a 2d 1a
3a 3a 3a 3b 3d 3a 2a 2c 2d 2c 2a 2c 3d 2a 2c 3a 2d 1a
4a 4a 3a 3a 3a 3d 3c 4a 3b 4a

Mais helas:

2c 2d 2c 2a 2c 2a 2c 2a 2d 2c 2d 2c 3b 3d 3d 2a 2a
2d 3a 3d 3d 2b 3d 3a 3a 3d 3a 4c 4c 3b

3d 3b 3a 2a 2c 2a 2d 2c 2d 2c 2d 2c 2a
4a 4a 3d 3d 3a 3d 3d 3b 3c 3a



32 Response Amiable. Basses Generales.



Ha mon cœur:



Instruction de ce Bass^e Generale, pour s'en servir
du luth suivant le ton commun.

*Premierement accorder vous la sixiem^e Basse du luth au grande
Gesolreut.*

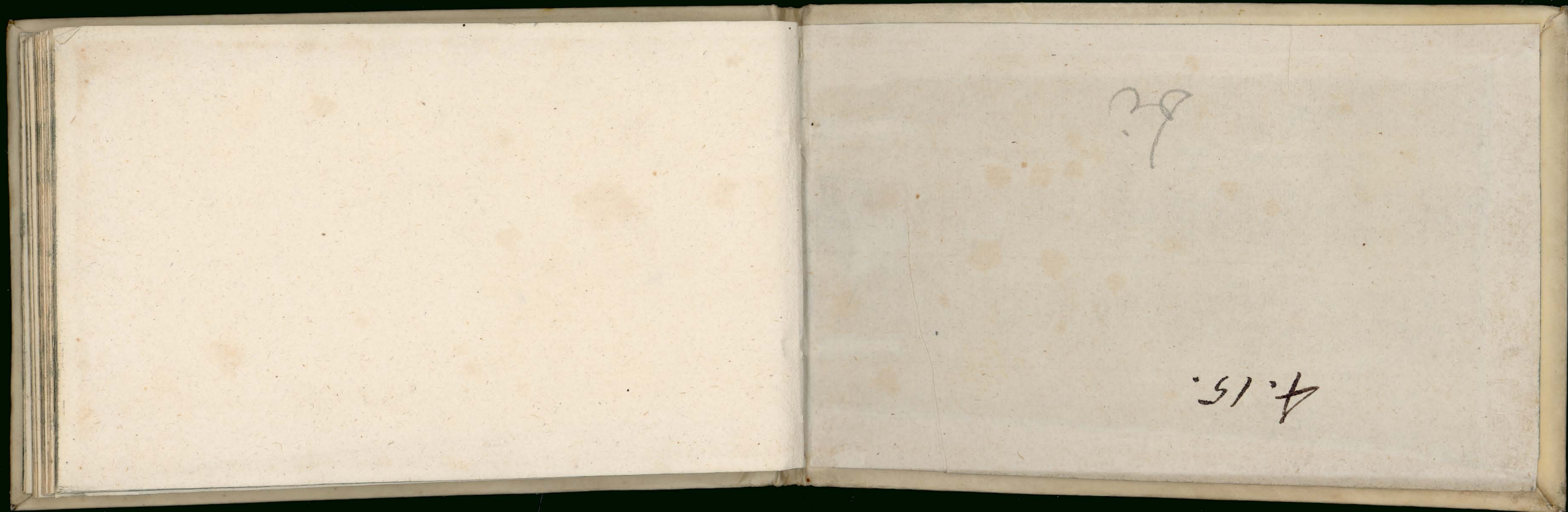
2. *Les Cyfres signifient les cordes, dont la chanterelle est cyfer 1. la
seconde est 2. la tierce est 3. la quarte est 4.*
3. *Les Lettres communs signifient les traistes ou touches: Ainsi la let-
tre A. fant estre sonn  libre, Lettre B. sur la premier touche, Let-
tre C. sur la deuxieme, Lettre D. sur la troisieme, Letter E.
sur la quaterieme, & les autres Lettres & touches suivans,
tous de mesme sorte.*
4. *Les Lettres join les cyfres de leur leur notes, seront observ  ensemble
selon la mesure & valeur du dites notes.*

F I N.

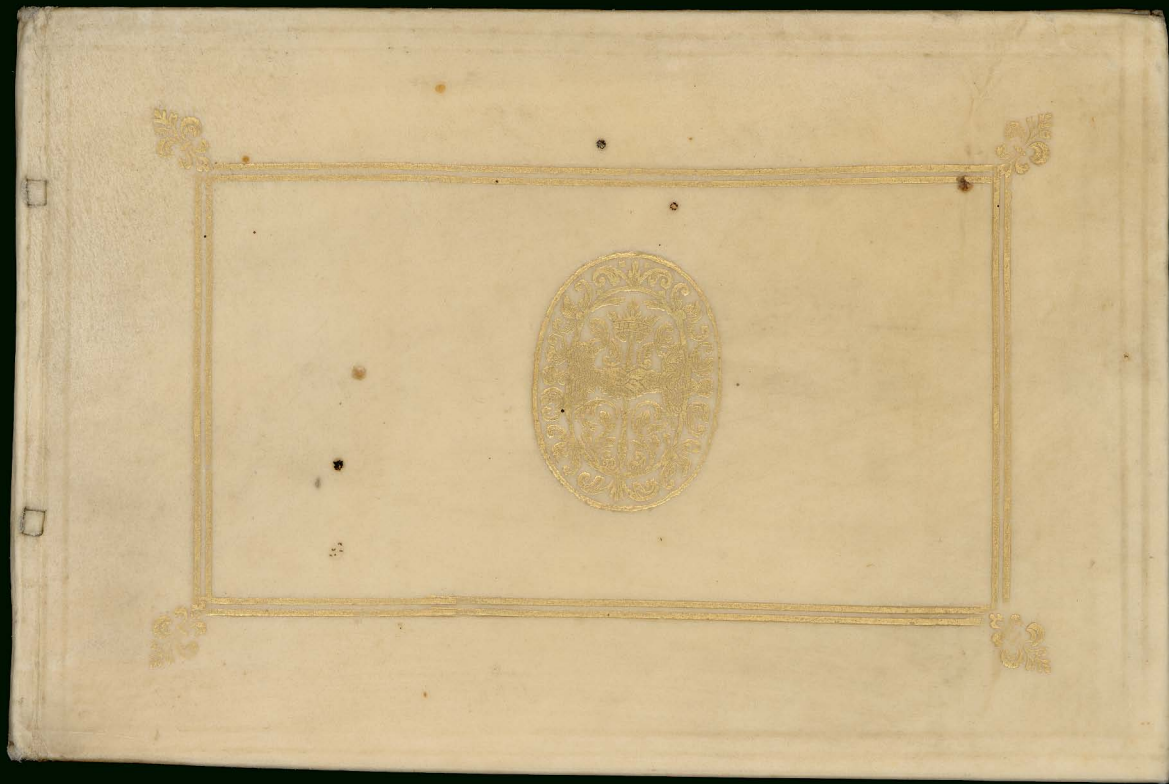
**Unterweisung  ber diesen General Bass/vmb vff der
Laute / nach dem gemeinen toon zugebrauchen.**

- Erstlich soll man die Laute stellen den sechsten Bass im gro en G.
solreut.
2. Die Ziffern bezeichnen die seiten / davon die Quinta ist Ziffer 1.
die zweyte ist 2. die dritte 3. die vierde 4.
 3. Die gemeine Buchstaben bezeichnen die banden: Als mu  der
Buchstab A lo  gebraucht werden/ die B vff den ersten bandt/
C vff den zweyten/ D vff den dritten/ E vff den vierden/ vnd an
den andern folgenden Buchstaben vnd Banden gleichfals ge-
schehen.
 4. Die Buchstaben neben die Zifferen gesetzt  ber ihre Noten/ sollen
nach der ma  vnd geltung derselbigen gleichergestalt in acht ge-
nommen werden.









3

4. 15.

1

~~Dr. 3007~~

Musica lacc. XVII. 18. 36. (3)

AIRS DE COUR

A trois parties.

Nouvellement composee par le Maistre de la Musique du
 Tres-Illustre & Tres-Genereux COMTE de Frise
 Orientale: SEIGNEUR de Esens, Ste-
 desdorff & Witmunde, &c.

LOUYS de MOY.

BASSE Contre.

Imprimé a Embden par H. KALLENBACH,
 L'An M. DC. XXXII.



A Tres-Illustre & tres-Genereux Prince

P H I L I P P E,

Land-Grave de Hesse, COMTE de Katzenellenbogen, Dietz, Ziegenhain & Nidda,
Et A La.

Tres-Illustre & tres-Generouse Princesse,

C H R I S T I N A S O P H I A,

PRINCESSE de Hesse, COMTESSE de Katzenellenbogen, Dietz, Ziegenhain, Nidda,
& de Frise Orientale, DAME de Esens, Stedes-dorff & Wittmundt.

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VOS ALTESSES,

Le tres-humble & tres-obeissant

Serviteur,

LOUIS de MOY.

4

BASSE Contre.



Nous voudrions bien chanter ces nouvelles escrits, Pour tous les



braves Seigneurs & dames d'esprits: Par nos voix & Luths en



rare harmonies, vi-ve les grands personnages favories.

Car



2

Car Mes-Seigneurs, ce sont les muses de gloire,
Qui nous monstrent le chemin de la memoire:
A celle fin de rendre aux dieux l'hommage,
Ceux qui vivent en amour & bon courage,

3

Et aux dames Illustres des bonnes graces,
Orné des roses cueiles en belles places:
Comme dans ce lieu, place non trop petite,
Ou que toute Liberalité habite.

Tournez pour la
Seconde partie



6 Seconde partie.

BASSE contre.



C'est icy ou que l'amour toujours habitera, & sans doute le



ciel jamais leur ne quittera: Or le bon dieu leur sauvera de



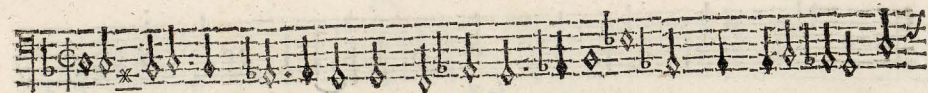
ces grands guerres, & leur fournira des fruits de leurs propres terres.



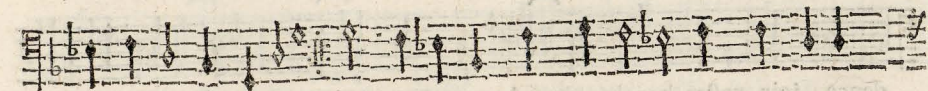
Ha

BASSE Contre.

7



Ha bel-le je veux graver au temple de memoire, Que vos divines traits ont



prin sur moy la victoire: Car je trouve dans mon Ame que vous estes



a cest heur, celle qui me raporte tous bra-ves labours dans mon coeur,

Tournez pour la
Seconde partie.

A 4

8 Seconde partie. BASSE contre.



Je pense jour & nuit à tes beaux jeux & foy constant, & à te pru-



dence join vostre bouche vi gi lant: Dont le ciel vous ait orné de toutes



ces rares vertus, Pareil à Mi - ner - va je rado-re tousiours plus en plus.



Troisieme

Troisieme partie. BASSE Contre.

9



Console moy donques Me-re de vertu & beauté, Par un baiser d'a-



mour qui est entre nous a-re-ssé: Car je ne desire point d'autre



de toute ma vie, que vostre persone qui chassera l'a - ge envie.



A 5

10 Response.

BASSE Contre.



Ha mignon, par la douceur de vostre ame belle, Suis-je carressé



comme d'un ange immortel : Car vos Amoureuses escrits, &



tres-ravissant discours, Ne seront arriere de moy, tantque durreront mes jours.



Or

2

11

Or cessés de ces petites idolateries,
 Conspié de cupidon en ces grands furies :
 Car vos Amoureuses escrits, Et tres-ravissant discours,
 Ne seront arriere de moy, Tant que dorreront mes jours.

3

Vien tres-cher Amy, que vous emportes la victoire,
 Donne moy un baiser que je tienderay en memoire :
 Car vos Amoureuses escrits, Et tres-ravissant discours,
 Ne seront arriere de moy, Tant que dorreront mes jours.

4

Puis que vous ne desire point d'autre de ta vie,
 Nous mignarderons en semble pour chasser l'envie :
 Car vos Amoureuses escrits, Et tres-ravissant discours,
 Ne seront arriere de moy, Tant que durreront mes jours.

12

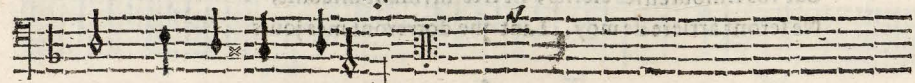
BASSE Contre.



Soyes plaifans tous vaillants cavaliers , & emporte le



pris comme guerriers : De bel-lon-ne & melancolie , chasse les



hors de ce lieu jolie.



Mignarde

13

2

Mignarde vous par vers delectables,
Entre les dames tres-favorables:
Fait accorder la lire d'Apollon,
Loues donc les Muses d'un douce ton.

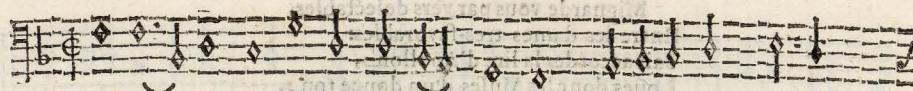
3

Danſces chantez toujours bien promptement,
En deſpit le dieu mars fort mal-content:
Car venus & ſon fils tres-gratieux,
Adorent Juppiter pour vous aux cieux.



14

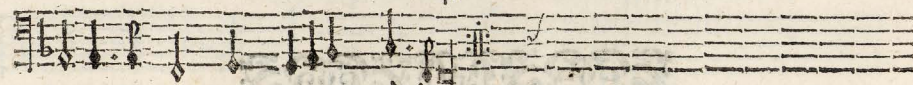
BASSE Contre.



Puis que vos ans ne ont que un printemps, Passés amans douce.



ment vostre temps: Les jours s'en vont & n'ont point de retour,



Employés les aux delices d'Amour.



Cours

2

15

Coures doncques au feu des vos desirs,
Prenez espoir selon vos bons plaisirs:
Les jours s'en vont & n'ont point de retour,
Employés les aux delices d'Amour.

3

Chanter fredonnes en ce doux printemps,
A fin que vous ne perdes point le temps:
Le jours s'en vont & n'ont point de retour,
Employés les aux delices d'Amour.



16

BASSE Contre.



Quel espoir de guarir, Puis que je veux mourir: D'un amou-
 reux mar-ti-re, que je puis bien souffrir, Mais, mais,
 que je n'ose dire.



Si la

2

17

Si la mort seulement,
 Peut guarir mon tourment:
 D'un amoureux martire,
 Que je puis bien souffrir,
 Mais, mais, que je n'ose dire,

3

Toutes-fois il me faut,
 Le subget est trop haut:
 D'un amoureux martire,
 Que je puis bien souffrir,
 Mais, mais, que je n'ose dire,



B

18

BASSE Contre.



En traversans ses champagnes comme chasseurs, je r'encontray



deux compagnes toutes deux sœurs: Bergeronnettes joliettes



toutes deux, cueilles de violettes pour vos amoureux.



2

19

L'un respondoit d'un parol tres-amiable
Ou alle vous cheminant si miserable:
Bergeronnettes joliettes toutes deux,
Cueilles de violettes pour vos amoureux,

3

Ha toy Nympe qui est plus belle que le jour,
Je m'assiray aupres de vous traitant l'amour:
Bergeronnettes joliettes toutes deux,
Cueilles de violettes pour vos amoureux.



B 2

20

BASSE Contre.



O belle cest un malheureux desir, quand je ne puis pas



former un plaisir: Car mon ennuy me est un grand tour-



ment, qui me tient loin de mon contentement.



Je

21

2.

Je travail sous couverte pensée,
Et sent une ame offensée:
Qui me pardonnera soudainement,
Dont je vous supplie tout doucement.

3.

Et octroye moy un joy certaine,
Qui relachera toute ma peine:
Celle que Cupidon ait ordonné,
Par-my les dieux de Lauriers tous orné.



B 1

22

BASSE CONTRE.



Mon ame vit en amour, O dieux fait moy donc secour :



A ma mignone belle, Amiable pucelle.

2

Car l'amour tant seulement,
Me tient tousiours en tourment:
D'un aveugle desir,
Ha cest trop grand martire.



Mon

BASSE CONTRE.

23



Mon pere n'a pas voulu, Pour me rendre bien heureuse : Me mari-



er à celui, dont je suis tant amoureuse.

2.

Alors qu'il le vouloit bien, je n'estoit pas soucieuse:
Maintenant il ne veut, Et j'en suis tant desireuse.

3.

A fin de goustier de luy, ceste chose savoureuse:
Qui seule peut allegier, Ma paine tant ennuyeuse,

Tournes pour la
Seconde partie,

B 4

24 Seconde partie. BASS E Contre.



Je suis desheritée , que j'ay perdu mon amy , seulle il ma laissée ,



Plaine des pleurs & soucy : Vat'en vat'en Cupidon, Et tende bien



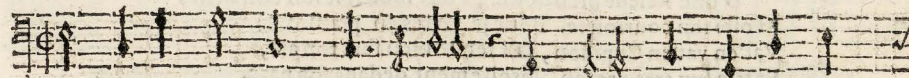
fort ton arc, Et tire luy tres-profon, droitement dedans son parc.



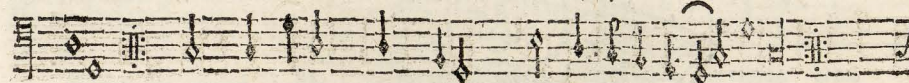
25

D'une fiesche bien douce , Pour mouvoir son bon desir,
Et oste son courrouce, dont je vivres en plaisir:
Vat'en vat'en Cupidon, Et tende bien fort ton arc,
Et tire luy tres-profon, droitement dedans son parc.





Ne suis-je pas bien mal-heureuse, de faire tant de la fa-



cheuse : Pour r'appeller mon amy, Las fil revenoit icy.

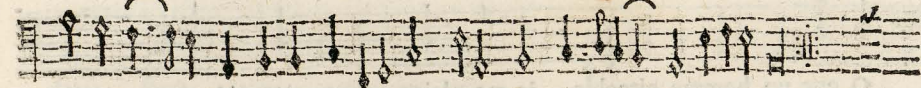
Car ces beaux jeux tant amiable,
Me donnent secours fort aimable :
Pour r'appeller mon amy,
Las fil revenoit icy.



Mon



Mon ament est pleine de discretion, Car il m'ayme dun sage affection:



Il à choisit sa plase honorable, celle qui luy sera bien agreable.

²
Ou estes vous doncques tous braves guerriers,
Enfans de mars fort bien garni des boucliers :
Je ne oyoit de vos autres que du vent,
Vive celuy qui m'aportera d'aliment.

³
J'ay gardé tousiours ma vierge courage,
A fin de me mestre en moriage :
Et nous rendre desous un couverture,
Ou nous voirons de figur en figure.



28 Plaine d'un Amant. Basse Contre.



Madame puis que vostre Amant, longuement endure grand tourment:



O que un homme pitoable, je me plains comme miserable.

2.

Miserable vraiment que je-suis,
Pours que vous me n'aves rien permis:
Tu ma banny de vostre veue
Helas cest absence me tue.

3

Ta rigueur me tient ferm en ce lieu,
A fin qu'il me te faut dire à dieu:
A dieu doncques à dieu madame,
Qui vit sans pitié & sans ame.



Response variable. Basse Contre.

29



Ou sont nos palais dores, Sont ils des flames devores: O bois ô lieux si



doux, Pour - quoy vous perdons nous.

2.

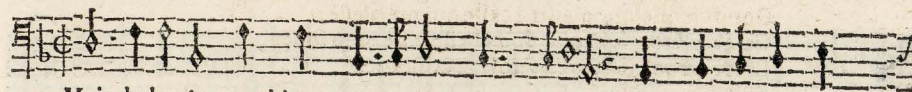
Beaux lieux par nous habites,
Et par nous maintenant quittes:
O bois ô lieux si doux,
Pourquoy vous perdons nous.

3.

Las d'un eternel printems,
Vous rendes nos esprits contents:
O bois ô lieux si doux,
Pourquoy vous perdons nous.



30 Seconde plainte. BASSE Contre.



Mais hélas je voy bien que tun'as point d'envie , Puis que tu ne res-



pons de me sauver la vie : Ou trouveray-je donc grand malheureux



que je suis , celle qui veut désormais consoler mes ennuis.



31

²
Au moins si ma misere & ma grand tristesse,
Donnoit quelque plaisir à celle qui me blesse :
Cela rendroit tant plus doux l'effort de mon soucy,
Et le mal que je sens en seroit tout adoucy.



Respon-

32 Responce Amiable. Basse contre.



Ha mon cœur vous estes en vostre amour constant , Me vient



donques consoler comme un vray amant: Car se moy se moy qui vous ait



toujours condamné , Par un desloyal amour que j'avoit destiné.



Vien

33

Vien tres- cher amy je vous faire favorable,
Puis que tu m'as este quelque fois securable:
Mais me cruantes vous ont fait grand affliction,
Or je te monstre que j'ay de toy compassion.



TABLE des AIRS
de cour A 3.

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<i>Ha belle:</i>	7	<i>Mon pere n'a pas voulu,</i>	23
<i>Je pense jour & nuit:</i>	8	<i>Je suis desheritée,</i>	24
<i>Console moy:</i>	9	<i>Ne suis-je pas bien mal'-heureuse</i>	26
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