

Canti D is a continuing series of Renaissance works intended for ensembles wishing to perform from authoritative editions and in the original language. Transcriptional apparatus is kept to a minimum, but all cases of editorial intervention are clearly identified so that performers may reconstruct the music as it appears in the source on which the edition is based.

Josquin des Pres: Three Chansons

"Si j'avoye Marion, hellas," "En l'ombre d'ung buissonet, / Tout au loing d'une riviere," and "Si j'ay perdu mon amy" are three of the six chansons by Josquin des Pres appearing in *La Couronne et Fleur des chansons a troys*, a collection published by Anthoine dell'Abbate at Venice in 1536. For a full discussion of both the print and the individual pieces, see the Historical Commentary to *La Couronne et Fleur des chansons a troys*, edited by Lawrence F. Bernstein (Masters and Monuments of the Renaissance, Vol. 3; New York: The Broude Trust, 1984).

The present edition is based on the only complete set of the partbooks, now in the collection of the Oesterreichische Nationalbibliothek in Vienna. Rhythmic values have been halved and modern clefs supplied. All accidentals appearing in the source are here printed within the staff; editorial accidentals are placed above the staff and apply only to the notes above which they occur. Ligatures in the source are represented in the present edition by brackets above the staff. For a full discussion of variant readings and the relationships among sources, the performer is referred to the critical apparatus of Nos. 13, 14, and 23 in *La Couronne et Fleur des chansons a troys*.

In general, the editor has reproduced the orthography of the source. Accents have been added silently, for the most part to indicate past participles, to distinguish between two words differentiated only by an accent, or to clarify pronunciation. Brevographs have been expanded silently. Punctuation has been supplied where necessary but has, in keeping with the practice of the period, been held to a minimum. Words or phrases repeated on instructions of the source have been italicized; those repeated on editorial initiative have been printed in square brackets.

Texts:

Si j'avoye Marion, hellas

Anonymous

Si j'avoye Marion, hellas,
Du tout a mon playsir,
La belle au corps mignon, hellas,
Que mon cueur a choisi,
Au bois je la merroye
Dancer ung tourdion, et ho!
Et puis la remerroye
Tout droit en sa maison.

If I had Marion, alas,
completely, at my pleasure,
the beauty of pleasing form, alas,
whom my heart has chosen,
I would take her to the woods
to dance a Tourdion, and ho!
and then I'd bring her back
straight to her house.

Ranges:



En l'ombre d'ung buissonet, / Tout au loing d'une riviere

Anonymous

En l'ombre d'ung buissonet,
Tout au loing d'une riviere,
Trovay Robin, le filz Marguet,
Qui prioit sa dame chiere
Et disoit en telle maniere:
Je vous ayme d'ung cueur doux.
A dont luy respond la bergiere:
Robin, comment l'entendés vous?

In the shadow of a little bush
upon the bank of a river,
I found Robin, the son of Marguet,
who was beseeching his dear lady
and speaking to her thus:
"I love you with a tender heart."
Whence the shepherdess replies:
"Robin, just what do you mean?"

Ranges:



Si j'avoye Marion, hellas

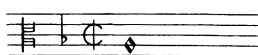
Anonymous

Josquin des Pres

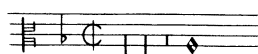
(ca. 1440–1521)

Edited by Lawrence F. Bernstein

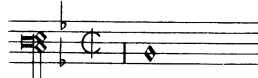
[Supremus], fol. 7^v



[Tenor], fol. 7^v



[Bassus], fol. 7^v



Si j'a - voye Ma - ri - on, hel - las

Si j'a - voye Ma - ri -

[hel - las], Du

Si j'a - voye Ma - ri - on,

- on, hel - las, hel - las, hel -

tout a mon play -

hel - las, Du tout a mon

- las, Du tout a mon play -

- sir, Du tout a mon play - sir, La

play - sir, Du tout a mon play -

- sir, Du tout a mon play - sir, mon play -

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