

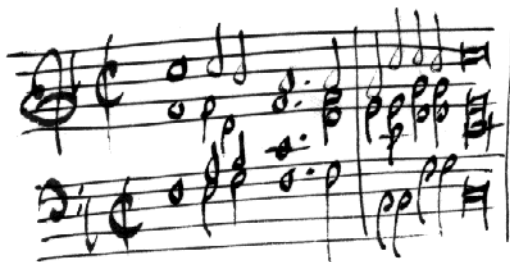
Tant que
Vivray

chanson

par
Claudin
de Semisy

à 4

F. D. K.



Joost Jansen,
Livre Septieme
dat is
Het boeck van de Zangh-Kin
Amsterdam, 1644

SUPERIUS.

Tant que vivray en age florissant, je serviray d'amour le Roy puissant
 en fait en dit en chansons & accords. Par plusieurs jours, m'as tenu languissant
 Mais apres deuil m'as fait rejoyssant Car j'ay l'amour de la belle au gent corps.
 Son alliance C'est ma fiance, Son cœur est mien, Le mien est sien, fy de tristesse, Vive liesse
 Puis qu'enamour j'ay tant de bien.

TENOR.

Tant que vivray en age florissant, je serviray d'amour le Roy puissant
 en fait en dit en chansons & accords. Par plusieurs jours, m'as tenu languissant
 Mais apres deuil m'as fait rejoyssant Car j'ay l'amour de la belle au gent corps.
 C'est ma fiance, Le mien est sien, Vive liesse Puis qu'enamour j'ay
 tant de bien.

BASS.

Tant que vivray en age florissant, je serviray d'amour le Roy puissant en fait en
chansons & accords. Par plusieurs jours, mias tenu languissant mais apres deuil mias fait resjouissant
Car j'ay l'amour de la belle au gent corps. Son alliance C'est ma fiance, Son coeur est mien, Le mien est sien.
fy de tristesse, vive liesse Puis qu'enamour je i'ay tant de bien.

CONTRA-
TENOR.

Tant que vivray en age florissant, je serviray d'amour le Roy puissant en fait en
dit en chansons & accords. Par plusieurs jours, mias tenu languissant mais apres deuil mias
fait resjouissant Car j'ay l'amour de la belle au gent corps. Son alliance Son coeur est mien,
fy de tristesse, Puis qu'enamour je i'ay tant de bien.

Tant que
vivray

Handwritten musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The music contains several measures of notes, including quarter and eighth notes, and rests. The bass staff contains notes and rests corresponding to the treble staff.

Handwritten musical notation for the second system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The music contains several measures of notes, including quarter and eighth notes, and rests. The bass staff contains notes and rests corresponding to the treble staff.

Handwritten musical notation for the third system, consisting of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The music contains several measures of notes, including quarter and eighth notes, and rests. The bass staff contains notes and rests corresponding to the treble staff.

Claudin de Sermisy, *chanson*,

Tant que vivray

NOTES

When you rewrite something from an old source, it's always a compromise. My aim here is to make the source a bit easier to read without changing the content of the basic information: I've found that people who want a renaissance experience of music-making have little or no trouble

- singing from a single part
 - *you listen so much more than when you sing from a score: reading from a score was something for beginners learning the basics of how the parts fit together*
- or following the rhythm without bar-lines
 - *they were considered violent and barbaric, 'spartire' is what the butcher does... but there are little strokes to help you at the unexpected points)*
- or reading the original note-values
 - *one whole-note = one heart-beat, marked by the hand travelling simply up and down*

so I've left those aspects as they were.

There are two main changes I *have* made:

- since some people have trouble finding their starting note without an instrument, I've given the parts in modern clefs:
- and I've grouped the notes more clearly to show which groups come together in one beat-of-the-hand, following 17thC. Swedish manuscripts and other sources.
- For those who like to see as well as hear how the parts fit together, there's an *intavoluta*, all the parts

put into a 'table': You can even play on a keyboard instrument from it...

Think of these transcriptions are a temporary crutch you might find helpful until you're functioning properly, or a bridge which might help you to reach the original notes, rather as something which replaces them.

The pitch of the music which the notes indicate isn't fixed as in most music-making today, related to the A of a piano, @ 440hz - with this music you sing and play the piece at whatever pitch suits the voices and instruments you have at hand.

The ranges of the voices don't correspond to soprano-alto-tenor-bass, either: but rather soprano-alto-alto-bass, or alto-tenor-tenor-bass. You can use just voices, just instruments, or a combination of both. If you have enough people, it's very effective if you have one group of one sort answered by another group of a different sort, placed at a distance.

For example, one group of four recorders and a soft organ at the front, answered from the back by a solo singer on the top part with a lute or harp playing the lower three, then perhaps four stringed instruments with a spinet or harpsichord to one side, and two groups of four singers in opposite corners. Two of the groups might then play or sing together, and the final version is with all together.

A section where not all parts are active at once is taken with one person on each part: so that the phrase beginning "*Son alliance, c'est ma fiance...*" would be soloists, answered by the *tutti* at "*Puis qu'en amour i'ay tant de bien*": and you'll normally find that this reinforces the meaning of the words in a very effective rhetoric.

A few details:

- **Tenor:** the sharp before the e on "*age*" is there because a renaissance singer would otherwise be inclined to sing it flat to avoid a melodic tritone with the previous flat b.
- **Superius:** the note b at "*florissant*" and "*languissant*" is sung sharpened, because the following note is the end of a phrase, agreeing with the tenor's sharpened e.
- **The two last notes** are alternative endings: the first of them is the proper final note, a long, while the whole-note which is written after the double-bar is used the first time around, as confirmed by the following *custos* - the little mark which shows the height of the following note.
- **The poem** was written, spoken and sung at a time long before French sounded as it does in Paris today. If you've heard people speaking in country districts, you might imitate that rather than the heavily nasal style which has become standard these days. The loveliest French I ever heard was spoken by people from right near the Spanish border - I hardly knew whether it was French, Spanish, Provençal, Catalan or Italian... "*Belle*" has two syllables, "*tristesse*" has three; final consonants are softly sounded rather than completely silent, like all three words in "*m'as fait resiouissant*".
- I've worked from **the 1644 Dutch reprint** of the 'greatest hits' of 16thC. *chansons*, so some of the spellings are different from other editions - "*faicts*" became "*fait*" and so on. The facsimile of the part-books is published at a very reasonable price by Alamire in Belgium: it's a delightful document and will grace anyone's bookshelf...

There are more hints on reading and making music from notes like these in my compendia, *Musica Pedagogica Practica*, *Musica Poëtica* and *Musica Calligrafica*, and I have lots more in the pipeline.

This is 'LetMeKnow-ware' - if you download it, I'd be glad to hear from you your reactions...

David Kettlewell

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