

prononciation se pratiquant à Paris vers 1668. J'ai veillé également à une prononciation claire et directe, clarté propre à la langue française, évitant autant que possible la déformation des voyelles dans l'aigu, technique plus appropriée au chant moderne. Marin Mersenne dans l'*Harmonie Universelle* (1636) rappelle que «l'une des grandes perfections du chant, consiste à bien prononcer les paroles et à les rendre si distinctes que les auditeurs n'en perdent pas une syllabe.» De même Michel de Pure dans ses *Idées des spectacles anciens et nouveaux* (1668) dit: «Je ne puis souffrir un chanteur qui marmotte; j'aymerois tout autant un acteur qui bégaye sur le théâtre ou un boiteux qui cabriole...»

La réalisation de la basse continue a été confiée aux instruments typiques de l'époque : le luth, le théorbe et la guitare. Ceux-ci apportent des couleurs différentes en fonction du contexte poétique. Un prélude, reprenant des éléments thématiques de l'Air, a été parfois ajouté pour éviter un enchaînement parfois trop abrupt entre certains Airs.

Stephan Van Dyck

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Joseph Chabanceau de la Barre

(1633 – 1678)

Joseph Chabanceau de la Barre was born in Paris on 21 May 1633. An organist, composer and cantor, he was descended from a family of musicians. His father Pierre de la Barre (1592-1656) had been organist at the King and Queen's Chapel and used to bring together musicians of good quality at his house. These musical encounters at which three of his children (Charles-Henri, Anne and Joseph) took part were the foundations of the first concerts of sacred music before 1650. The family's fame was great, as their employments at the Court show: Anne (1625-1688) was a singer of the Royal Chamber, Charles-Henri (1625-1670) was harpsichordist to the Queen, whilst Pierre (1634-1710) was a lutenist of the Royal Chamber, master of the theorbo and viol player of the Queen's Chapel.

Joseph de la Barre accompanied his sister Anne on a visit to Sweden towards the end of 1652, where she had been invited by Queen Christina. On their way northwards the two members of the de la Barre family stopped off in the Hague to visit Constantin Huygens, who related his memories of the occasion in a letter dated 12 February 1653: "She was in truth a most agreeable singer and was accompanied by her younger brother, whose musical knowledge meant even more to me than his sister's fine singing".

Joseph succeeded to his father's post of organist to the King's Chapel in 1656. His letter of appointment remarks upon his "his talent for composition" and his "dexterity in organ-playing". He was also to add the position of cantor to the Royal Chapel to his other duties in 1677. Various sources refer to him as the «Abbé de la Barre»; he had received the living of the Benedictine abbey of St. Hilaire in the diocese of Carcassonne in 1674. He died in Paris on 6 May 1678.

Joseph de la Barre's works consist of the published *Airs à deux parties* that are recorded here as well as several Italian airs. Various harpsichord pieces are to be found in several manuscripts, but their attribution to Joseph or to another of his brothers must remain uncertain.

The Italian air *Dolori pensieri* for three voices and continuo was published in the *Mercure Galant* in August 1678, some months before de la Barre's death. This publication was accompanied by a highly laudatory commentary: "An Italian air that the King never tires of hearing and that he admires at every hearing... it was written by the late M. l'Abbé de la Barre, the organist of the King's Chapel, and it is beautiful enough to make his memory live for ever. There are those who would have it that it is the work of Luigi Rossy ... but this air being incontestably by the late M. de la Barre, they could only give it more lustre by claiming a composer who had the greatest reputation in Italy as its author". Joseph De la Barre's reputation was still alive at the beginning of the 18th century; the air *Due labra di rose* for two voices and continuo was published by Ballard in the *Recueil des meilleurs Airs italiens* in 1703. Ballard had originally published the *Airs à deux parties* in 1669.

The Air de Cour

The Air de Cour traces its origins back to the end of the 16th century. Adrien Leroy relates in the preface to his collection dated 1571 that the term *Air de Cour* had replaced the *Voix de Ville*: "...this little collection of much lighter songs for the Court that were once called voix de ville, and are now termed Airs de Cour". The voix de ville at that time were extremely simple melodies that were strophic in form and could be sung by a solo voice and even without accompaniment. They were composed either to texts in popular style or to words by actual poets. The air de cour began to take on a more and more refined and often gallant character during the first quarter of the 17th century. It then became a more serious art form in which the artistic element came to the fore and reflected deeper emotions, in contrast to the songs for dancing, the drinking songs and the sacred airs that were of simpler cut.

The spirit of preciousity in poetic texts of the late 16th century continued to develop in the following century. Quinault's or Benserade's poetry reveals no really original thinking; softness and sweetness spread like the plague, resulting in Boileau's famous reproach to Quinault about his dramatic works "*jusqu'à 'je vous hais' tout se dit tendrement*".

The Air de Cour was still enjoying great success at that time in spite of the Court's growing favour for the great ballets and the comédie-ballets that were the fruit of the collaboration between Lully and Molière. Several other publications bear witness to the success of the Air de Cour, including those by Michel Lambert and Bénigne de Bacilly.

While Lambert's work was certainly one of Lully's models for his vocal works, the work of Bénigne de Bacilly is also important from a theoretical aspect; his *Remarques curieuses sur l'art de bien chanter* (1668) reveal a text of primary importance not only on French vocal art of the 17th century but also on the art of composition and its relationship with the quality of its texts. It evokes the "words of the airs which should be of a certain sweet and familiar character" and the "French airs, that only permit sweet and flowing words and familiar turns of phrase".

The Airs avec «double»

One of the characteristics of de la Barre's Airs is that they all without exception have two verses of which the second is ornamented with diminutions, i.e. ornaments for the melody that are completely written out. All of the verses of the Air de Cour were originally sung in the same manner, but around 1620 Henry Le Bailly became accustomed to sing the first verse (termed 'simple') as it was written, and to perform the following verses (termed 'doubles') with fioritura and embellishments. "Bailly made the doubles fashionable ... by embroidering upon and 'doubling' airs by Guédon the Elder, de Boësset and various others" (Le Cerf de la Viéville: *Comparaison de la musique italienne et françoise*, 1705).

Pierre de Nyert, a singer and teacher and Master of the King's Bedroom to Louis XIV introduced a new manner of singing around 1640. It combined different elements of the Italian and French schools and seemed to have a profound influence on the musicians of the Court. This method consisted of a more natural prosody, a clearer pronunciation and a more sensitive approach to the text. It strongly encouraged the use of faster diminutions in the improvised variations of the second verses - the doubles - whilst it maintained close links with the meaning and the structure of the poem. Court musicians de la Barre and Lambert both came under this influence, bringing a breath of fresh air to the Air de Cour with a more complicated musical construction, a greater fluidity in the melodic line of the simple and an accomplished mastery of the double. This new treatment of the Air de Cour had the advantage of pleasing many people; professors of singing found such material interesting for their pupils, ladies appreciated a gallant poetry that was less risqué than that used in popular songs, whilst others were simply interested in the novelty of the form. It was only those who still preferred to dance to popular songs that objected, for they preferred their songs sung unaccompanied (à la cavalière) - they were simpler to learn, to memorise, and above all were easier to sing!

Figured bass and the sung bass.

We should note that a lute tablature is not used for the accompaniment of de la Barre's airs, as had been still the case in the last volume of *Airs de Cour* published by de Boësset in 1643. The use of the figured bass that the player had to realise at sight and which had originated in Italy was now common in France.

Joseph Chabanceau de la Barre's collection is entitled *Airs à deux parties, avec les seconds couplets en diminution*. We should take notice of the wording 'Airs à deux parties'; it is clear that the reference here is to the fact that the text is also added to the continuo line in certain of the melodies. This seems to correspond to a practice that was relatively common at the time and that can also be found in Lambert and Bacilly's works.

Of the eighteen airs that make up de la Barre's collection, there are sixteen traditional Airs de Cour with a double, a Récit without double and an Air Italien written in the Italian style also without double. The 'simple' of the seventeen Airs de Cour is accompanied by a sung bass line that is also figured. The 'double' is written with only the figured bass; could the bass voice have sung the double to the notes of the simple, (as was the case in the collection of *Airs de Cour de Monsieur Lambert*, 1660?). In order to meet the needs of a large public, the collection was intended either for a solo voice that would sing the air with its double, or for a combination of the two voices, each of these possibilities being accompanied by the continuo. We have opted for the first solution on this recording.

The style of the Airs de Cour by de la Barre.

The melodic line of the simple in de la Barre's airs is mostly monosyllabic; this was the style proper to the oldest Airs de Cour. It is softened by several melismas of two or three notes at the most (coulé, broderie, port de voix, dissonance de passage, sixte-quarte) and is exceptionally by a longer melisma on a word such as 'langueur' (*Un feu naissant vient d'enflamer mon coeur*) or 's'accroist' (*Quand une ame est bien atteinte*). No tremolo is indicated in the part of the simple. The double is of much more complicated cut, including the full panoply of ornamentation that existed at that time (accent, plainte, chute, martellement, tour de gosier, etc.) as well as all those that had already been used in the simple. These diminutions are completely written out except for the tremolo, which is indicated by a cross. Numerous fredons and roulements are also to be found.

In his *Remarques curieuses sur l'art de bien chanter* Bacilly sets himself against composers who desired 'to philosophise on and refine too much the meanings of the words, most frequently without considering the phrase as a whole, as they should', and rebels against the fact that 'what should only be intended for the ear must also be addressed to the eye'. 'It is something that is completely casual and childish'. De la Barre with his ornamented doubles is more or less in agreement with Bacilly. There

nevertheless a great suppleness in de la Barre's melodic lines; his ornamentation is not limited to mere descriptive music but always follows the poetic idea. The words that are the most ornamented are the simplest, the monosyllables *je, le, ce, et, à, ma, etc.*, these reinforcing the expression of a whole phrase with their ornamentation. Bacilly gives an explanation for this by referring to the rules of quantity (the managing of long and short syllables) that must be used for the ornamentation of the second verse. Still on the subject of monosyllables, he says that 'It is fitting that the monosyllables that form the articles, pronouns and other elements of the French language, for example *'les, des, tes, mes, ses, ces, aux, vos'*, be kept long and that the marks on the long notes be observed as much as possible, meaning by this the tremblements, the accents and the doubling of the notes that is performed by sliding the larynx.' There then follows a list of several strong words such as *languueur, peine, ingrate, inflexible*, of words with a weak expressive component such as *quittant, laisse, dire, s'accroist*, and of words without any real expressive sense such as *aisé, mystère, rare, langage*; there is nevertheless not the shadow of a roulement on *'gémir, tourment, heureux, malheur, amoureux, désirs'*...

The poetic themes.

The subjects of de la Barre's airs are dominated by the esprit galant that colours the whole collection with an amorous languour in which sighs and laments are the lover's daily bread. Addressing himself to Phyllis or to Sylvie, the unfortunate one attempts to find relief from his torments in the solitude of the forests, the plains or the streams. The pains of love are, however, sweet and no lover would wish to be without them!

The *Récit sur la convalescence du Roy*, Air de réjouissance en l'honneur du roi undoubtedly owes its origins to the illness contracted by Louis XIV in June 1663 that forced him to spend a week recuperating at his chateau of Versailles. "Vallot (the King's doctor) says that I am now out of danger; he ordered me to spend some time recovering in the clean air of Versailles, for he had feared for my life. I seem to have been attacked not by measles but by smallpox. Kings can escape bad air and infection no more than any other man." (The secret diary of Louis XIV, 1 June 1663)

A few notes on interpretation.

The interpretation of the Air de Cour depends greatly on the qualities of the performer; a large proportion of the ornaments is left to the discretion of the singer, as is noted by Jacques de Gouÿ in the preface to his *Airs à quatre parties* (1650). 'On the advice of those excellent judges (Lambert and Moulinié) I have removed many things in this edition that I had thought to be allowable in some manner, such as the ports de voix and the liaisons, for they seemed to me to make the sung parts very agreeable. I had marked these agreements in order to help those who do not know this style of singing. But I have removed them in order to bring them into line with other airs that are ordinarily written simply, leaving the singer to do what seems correct according to his mood'. The only rule remaining was that of 'le bon goust', in opposition to that of 'le goust mechant'. I have therefore tried to come as close as possible to de la Barre's style by introducing certain decorations (ports de voix, tremblements, cadences), especially in repeats and in places where certain words need to be emphasised.

To decide upon a choice of ornamentation for a recording is always a delicate matter, for it goes against the very nature of such things; an improvised ornament will be different each time! Certain ornamentations and cadences came about only during the recording sessions and it is these spontaneous takes that I have wished to use.

The interpretation of the text requires a voice that is just as supple and tender as it is clear and sustained. De la Barre's prosody is exemplary and is totally faithful to an exact declamation that always gives the text full value. I have chosen to use period pronunciation, this being the pronunciation that is supposed to have been in use in the 17th century. I decided upon this old form of pronunciation for several reasons; the first stems from Bacilly's remarks upon the singing teacher's credo – 'whilst singing to observe well the correct pronunciation and the expression of the words, and to enter into the thought of the poet who wrote them. In a word, to know how to sing well and to declaim well at the same time'. The second, from the fact that present-day pronunciation is in any case an

anachronism. The third is that this pronunciation sets off the text much more through its articulation of the consonants. What is more, thanks to Bacilly's treatise we know reasonably well how the French language was pronounced around Paris in the late 1660s. I have also tried to ensure a clear and direct pronunciation, clarity being a property of the French language, and avoiding as much as possible any modification of vowels in the upper registers, this being a technique that is more appropriate to modern song. Marin Mersenne reminds us in his *Harmonie Universelle* (1636) that 'one of the greatest qualities of singing consists of pronouncing the words well, making them so distinct that the listener does not miss a syllable'. In the same manner Michel de Pure states in his *Idées des spectacles anciens et nouveaux* (1668) that 'I cannot stand a singer who mumbles; I would like him just as much as I would an actor who stutters on stage or a lame man who cuts capers'...

The realisation of the figured bass was given to instruments typical of the period, these being the lute, the theorbo and the guitar, each bringing different colours to the music as was consonant with the poetic context. A prelude that developed various themes of the air has on occasion been added to avoid too abrupt a join between certain airs.

Stephan van Dyck
Translation : Peter Lockwood

I would like to thank Nicole Rouillé, a specialist in old French, for her valuable aid in the pronunciation of the text, as well as the Fuseau publishing house for their kind authorisation to reproduce certain extracts of their facsimile.

J 'avois juré de n'aymer plus:
Mais les sermens sont superflus,
Quand on a veu l'adorable Sylvie,
Je ne jureray de ma vie.

Il est fort aisé de jurer,
Mais las! on ne peut se parer,
Quand on a veu l'adorable Sylvie,
D'aymer tout le temps de sa vie.

Vous demandez pour qui mon coeur soupire,

Quand vous m'entendez soupire :
Puisque vous pouvez l'ignorer,
Belle Philis, je m'en vais vous le dire;
Mais si nos coeurs avoient mesmes desirs,
Il faudroit moins expliquer mes soupirs.

Le digne objet pour qui mon coeur soupire,
A les mesmes graces que vous:
Les yeux, et l'esprit aussi doux ?
Hélas! Philis, c'est assez vous en dire,
Et si nos coeurs avoient memes desirs,
Il faudroit moins expliquer mes soupirs.

1 I had sworn to love no more,
but such oaths are superfluous
now that I have seen the adorable Sylvie,
I swear it on my life.

It is easy indeed to swear,
but alas, I cannot prevent myself,
now that I have seen the adorable Sylvie,
from loving her whole life long.

2 You ask for whom my heart sighs

when you hear me sigh.
Since you cannot know,
fair Phyllis, I will tell you.
But even if our hearts have the same desires,
I must at least explain my sighs.

The worthy object for whom my heart sighs
has the same graces as you.
Are her eyes and her spirit also as fair?
Alas, Phyllis, it is enough to tell you this,
for even if our hearts have the same desires,
I must at least explain my sighs.

Tristes enfans de mes desirs,
Innocens tesmoins de ma flame,
Malheureux, et justes soupirs,
Doux soulagement de mon ame:
Pourquoy m'eschappez-vous,
hélas! quelle rigueur,
Vous force à sortir de mon coeur.

Plaintes, sanglots, pleurs et regrets,
Qui prouvez l'excez de ma peine,
Pour n'avoir pas esté secrets,
Vous avez offensé Climene:
Pourquoy m'eschappez-vous,
hélas! quelle rigueur,
Vous force à sortir de mon coeur.

Depuis quinze, jusqu'à trente,
La nature bien faisante,
N'inspire que le plaisir:
Goûtez-le beauté naissante,
Vous en avez le loisir,
Depuis quinze, jusqu'à trente.

A cinquante, comme à trente,
La vie est toujours plaisante,
A qui la sçait bien choisir,
De Philis, où d'Amaranthe,
Avec un peu de loisir,
On peut goûter le plaisir,
A cinquante, comme à trente.

3 Sad children of my desires,
innocent witnesses of my passion,
you unhappy and righteous tears,
sweet solace for my soul,
why do you escape me?
Alas, what strictness
forces you to come forth from my heart?

Laments, sobs, weeping and regrets
that demonstrate the excess of my sorrow,
because you were not kept secret
you have offended Climène.
Why do you escape me?
Alas, what strictness
forces you to come forth from my heart?

4 Between the ages of fifteen and thirty
beneficent Nature
only inspires pleasure.
Taste then beauty as it is born,
for you have time enough for it
between the ages of fifteen and thirty.

At fifty, just as at thirty,
life is still pleasing
for he who knows how to choose well.
With a little leisure
one can still taste the pleasures
of Phyllis or Amaranthe
at fifty, just as at thirty.

D'aymer, et n'oser le dire,
Que c'est un cruel martyr,
Quand on ayme tendrement:
De tous les maux, c'est le pire,
Et c'est là tout mon tourment,
D'aymer, et n'oser le dire.

Quand on vous dit, que l'on vous ayme,
Escoutez, ce que l'on vous dit:
Et si l'on paroist interdit,
Quand on vous dit, que l'on vous ayme,
C'est l'effet d'un amour extrême,
Escoutez, ce que l'on vous dit.

Auprès de vous, quand on soupire,
C'est qu'amour vous parle en secret:
Et sçachez qu'un Amant discret,
Auprès de vous, quand il soupire,
C'est qu'il sent ce qu'il n'ose dire,
Et qu'Amour vous parle en secret.

Petit ruisseau qui coulez lentement,
Vous flatez agreablement les peines que j'endure:
Que j'ayme vostre doux murmure,
Et qu'il soulage bien mon amoureux tourment.

To love and not to dare to express it,
how cruel a punishment is this!
When one is sweetly in love,
this the worst of all ills.
This is my torment in short,
to love and not to dare to express it.

5 When you are told that you are loved,
listen to what you are told.
And if it seems forbidden,
when you are told that you are loved,
it is the effect of a great love.
Listen to what you are told.

Beside you when you sigh
is love addressing you secretly.
Know that if a lover sighs
when he is beside you
that he is feeling what he dare not say
and that love is addressing you secretly.

6 Little stream flowing slowly,
you soften sweetly the pains that I endure.
How I love your soft murmuring, and how well
it gives solace to my lovesick torments.

Persecuté par la rigueur du sort,
Je m'entretient sur vostre bord,
De l'ingrate Silvie:
Et loin de songer à la vie,
J'attends à tout moment une trop lente mort.

Si c'est un bien que l'esperance,
Elle devrait adoucir ma souffrance,
Et cependant j'espère, et je n'en suis pas mieux:
Non, ce n'est du plaisir qu'une vaine apparence,
Hélas! que l'on demande à ces cœurs amoureux,
Qui pour tout espérer n'en sont pas plus heureux:
Si c'est un bien que l'esperance.

Si c'est un bien que l'esperance,
On le devrait esprouver dans l'absence,
Et jamais il ne fait un mal si rigoureux:
Non ce n'est du plaisir qu'une vaine apparence,
Hélas! que l'on demande à ces cœurs amoureux,
Qui pour tout espérer n'en sont pas plus heureux.
Si c'est un bien que l'esperance.

L'aimable Iris est de retour,
Le temps n'a point changé cette beauté charmante:
Elle est toujours indifférente,
Et j'ay toujours le même amour.

Persecuted by the rigours of fate,
I talk to myself on your banks
about ungrateful Sylvia.
Far from dreaming of life,
I await a too slow death at any moment.

7 If hope is a thing to be desired,
it should sweeten my suffering;
I hope, however, but I am no better.
No, this is but a vain guise of happiness,
Alas, let it be asked of these loving hearts
who of them is happier for having hoped so much.
If hope is a thing to be desired.

If hope is a thing to be desired,
we should feel when it is absent.
It never causes such a pervasive pain.
No, this is but a vain guise of happiness.
Alas, let it be asked of these loving hearts
who of them is happier for having hoped so much.
If hope is a thing to be desired.

8 The loveable Iris has returned
and Time has not altered her charm and beauty.
She is still indifferent to me
and my love is still the same.

J'espérois qu'en quittant ces lieux,
Son cœur auroit quitté son humeur inflexible:
Mais elle est toujours insensible,
Et je suis toujours amoureux.

Plus je pense à ma Maîtresse,
Plus je souffre de tourment:
Je sens croître ma tendresse,
Plus je pense à ma Maîtresse,
Et dans mon éloignement,
Plus je pense à ma Maîtresse,
Plus je souffre de tourment.

Esloigné de ce qu'on aime,
On soupire nuit et jour:
On sent une peine extrême,
Esloigné de ce qu'on aime,
Quand on a beaucoup d'amour,
Esloigné de ce qu'on aime,
On soupire nuit et jour.

Ah! je sens que mon cœur,
Va mourir de langueur:
L'ingrate Silvie,
Me manque de foy:
De sa perfidie,
Amour, venge-moy.

I had hoped that when she left here
her heart would have abandoned its hardness.
But she is still unfeeling
and I am still in love.

9 The more I think of my mistress
the more I suffer in torment.
I feel my tender love increase
the more I think of my mistress.
Far from her as I am,
the more I think of my mistress
the more I suffer in torment.

Separated from the beloved object,
you sigh night and day.
You feel extreme pain
separated from the beloved object.
When you are greatly in love
separated from the beloved object
you sigh night and day.

10 Ah, I feel that my heart
will die a-languishing.
The ungrateful Sylvie
has been unfaithful to me.
Love, take my revenge on her
for her perfidy.

Nimphes, qui dans ces bois,
Répondez à ma voix:
Vous sçavez l'outrage,
Qu'icy je reçoÿ,
D'un coeur si volage'
Hélas! vangez-moy.

Allez Bergers, dessus l'herbette,
Voir bondir vos jeunes agneaux ?
Allez cueillir la violette,
Sur le bord de vos clairs ruisseaux:
Chantez l'Amour, sur vos Musettes,
Et retenez bien mes Leçons,
Quand on l'escoute en Chansonnettes,
On l'escoute apres sans Chansons.

Chantant le soir sur la fougere,
Au son des Echos d'alentour,
Accoustumez vostre Bergere
A ce terrible mot d'Amour:
Si vous sçavez bien le mystere,
De le dire sans offencer,
Vous verrez que la plus severe,
Y répondra sans y penser.

You nymphs who in these woods
answer to my voice,
you know the outrage
that I feel here.
Alas, take my revenge
on such a flighty heart.

11 Shepherds on the grassy vale,
come and watch your young lambs gambol.
Come and pick violets
on the banks of your limpid streams.
Sing of love as you play your pipes
and remember my lessons well.
If you listen to simple little songs, you will listen
to them later without their music.

As you sing in the evening on the bracken,
as the echo resounds around you,
get your shepherdess used to
the terrible word that is Love.
If you know the secret
of saying it without giving offence,
you will see that even the hardest of hearts
will respond to you without thinking twice.

Quand une ame est bien atteinte,
Elle n'est jamais sans crainte,
sans douleur, et sans desirs:
Les soupçons, où la contrainte,
Troublent ses plus doux plaisirs;
Tout gemit, et tout soupire,
Dans l'empire des amours.
Et cependant cét empire,
S'accroist tous les jours.

Rien n'est si rare en tendresse,
Qu'une sincere Maistresse,
Dont le coeur répond aux yeux:
Tour à tour chacun s'empresse
à qui trompera le mieux;
C'est là le commun langage,
De ceux qui craignent d'aymer,
Et cependant le plus sage,
Se laisse enflamer.

Un feu naissant vient d'enflamer mon coeur,
Et j'en ressens une douce langueur:
Hélas! il ne fait que de naistre,
Et je ne puis l'empescher de paroistre.

Deja mes yeux, en trahissant mon coeur,
En dépit d'eux parlent de ma langueur,
Hélas! l'Amour y vient de naistre,
Et je ne puis l'empescher de paroistre.

12 When a soul is truly stricken with love,
it is never without fear,
without sorrow, without desire.
Suspicion or stress
trouble its sweetest pleasures.
Everyone groans and sighs
in the Empire of Love
but this empire nevertheless
grows every day.

Nothing is as rare in love
as a sincere mistress
whose heart answers your eyes.
One by one all rush to who will betray them
best.
This is the common language
of those who fear to love;
nevertheless even the wisest man
will fall prey to his passions.

13 A burgeoning fire has set my heart alight
and I feel a sweet languour.
Alas, this feeling has just been born
and I cannot prevent it appearing.

My eyes already betray my heart
and reveal my languour despite themselves.
Alas, Love has just been born
and I cannot prevent it appearing.

Forests solitaires et sombres,

Sejour du silence et des ombres,
Lieux affreux steriles deserts:
Aprenex le sujet de ma douleur mortelle,
Helas! je suis trahy de celle que je sers,
Mon Iris est une infidelle.

Iris cette beauté charmante,
Qui parut toujours si constante,
Aujourd'huy me manque de foy:
Jugez par le malheur dont mon ame est atteinte;
Si jamais un Amant plus maltraité que moy,
Vous est venu faire sa plainte.

Dequoy me sert de voir ces belles plaines,

Tous ces jardins, ces arbres, et ces fleurs:
De voir ces prez peints de tant de couleurs,
Et le cristal de ces claires fontaines,
N'y voyant pas celle pour qui je meurs ?
Cela ne fait rien qu'augmenter mes peines.

Loin de Philis, je suis loin de moy-mesme,
Je ne sçaurois souffrir d'autre entretien:
Sans elle hélas! je ne suis propre à rien:
Consolons-nous dans ce malheur extrême;
Un grand amour seroit un trop grand bien,
Si l'on voyoit toujours ce que l'on aime.

14 Ye solitary and sombre forests,

abode of silence and shadows,
ye places of terror and lifeless deserts,
learn the cause of my mortal pain.
Alas, I am betrayed by she whom I serve,
my Iris is unfaithful.

Iris, that charming beauty
who always seemed so true
today has been unfaithful to me.
Judge by the pain with which my soul is stricken,
if there has ever been a lover come to you
with his lament who was more badly treated than I.

15 What good does it do me

to see these fair plains all these gardens,
these trees and these flowers,
the crystal of the clear fountains,
if I cannot see she for whom I die?
It only serves to increase my pain.

If I am far from Phyllis I am far from myself;
I could not permit myself any other converse.
Alas, without her I am fit for nothing.
Let us console ourselves in this greatest of pains;
a great love would be too much of a fine thing
if one could always behold the beloved object.

Il faut aymer une Bergere,

On ne sçauroit trouver de maistresse à la Cour,
Qui ne soit trompeuse et legere;
Le coeur le plus touché, s'y guerit en un jour,
Pour estre heureux en amour,
Il faut aymer une Bergere.

N'est-ce pas tout ce qui doit plaire,
Est-il rien de si doux, que les tendres soupirs,
D'une ame sensible, et sincere,
Qui tous les jours enfin pour les mesmes plaisirs,
Ressent les mesmes desirs,
N'est-ce pas tout ce qui doit plaire.

Recit sur la convalescence du Roy

François! Soyez tous réjouis,
Vous reverez ce grand et ce charmant LOUIS,
L'amour du Ciel, et de la terre:
Ce Prince ayant soumis le Demon de la guerre;
Aidé du Ciel par un puissant effort,
A mesme desarmé la mort:
Celebrons par nos chants cette illustre victoire,
Qui nous remply de joye, et le couvre de gloire?
François! vous reverez le plus parfait des Rois,
Et le Ciel vous le donne une seconde fois.

16 You must love a shepherdess,

for it is impossible to find a mistress at Court
who is not deceiving and flighty.
The heart that is the most touched is cured of it
in a day. To be happy in love
you must love a shepherdess.

Isn't this everything that must give pleasure?
Is there nothing so sweet as the tender sighing
of a soul that is sensitive and sincere?
Of a soul that each day feels the same longings
for the same pleasures?

17 An account of the King's convalescence.

Frenchmen, rejoice!
You revere the great and charming LOUIS,
the beloved of Heaven and the Earth.
This Prince, having trampled the demons of war,
by a powerful effort and with Heaven's aid
has even broken Death's sting.
Let us celebrate in song this illustrious victory
that fills us with joy and that covers him with glory.
Frenchmen, you revere the most perfect of Kings
and Heaven has given him unto you a second time.