

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Anthoine de Bertrand (1540?-1581?)**

# **Ce ris plus doux que l'œuvre d'un abeille**

à quatre voix



Nomenclature :

 *Superius*

 *Contra*

 *Tenor*

 *Bassus*

Source :

Premier livre des Amours de Pierre de Ronsard  
mis en musique à IIII. parties... -  
Adrian le Roy & Robert Ballard (Paris) 1578.

Ce ris plus doux que l'œuvre d'un abeille,  
Ces doubles liz doublement argentez,  
Ces diamans à double ranc plantez  
Dans le coral de sa bouche vermeille.  
Ce doux parler qui les mourans esveille,  
Ce chant qui tient mes soucis enchantez,  
Et ses deux cieux, sur deux astres antez,  
De ma deesse annoncent la merveille.  
Du beau jardin de son printemps riant  
Naist un parfum qui mesme l'Orient  
Embasmeroit de ses douces aleines :  
Et de là sort le charme d'une voix ,  
Qui tous ravis fait sauteler les boys,  
Planer les monts, et monter les plaines.

*Pierre de Ronsard*

*Superius*  
Ce ris \_\_\_\_\_ plus doux, \_\_\_\_\_ Ce

*Contra*  
Ce \_\_\_\_\_ ris \_\_\_\_\_

*Tenor*  
Ce ris \_\_\_\_\_ plus doux, Ce ris \_\_\_\_\_ plus

*Bassus*  
Ce ris \_\_\_\_\_ plus

Detailed description: The image shows a four-part vocal score. The top staff is for the Superius voice, the second for the Contralto, the third for the Tenor, and the bottom for the Bassus. All parts are in common time (C). The Superius part begins with a whole rest, followed by a half note G4, a dotted quarter note A4, and an eighth-note pair (B4, A4) beamed together. This is followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. A long horizontal line indicates a sustained note. The Contralto part has a whole rest for the first two measures, then a quarter note G3, a quarter note F3, a dotted quarter note E3, and an eighth-note pair (D3, C3) beamed together. The Tenor part begins with a whole note G3, a dotted quarter note A3, and an eighth-note pair (B3, A3) beamed together. This is followed by a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. A long horizontal line indicates a sustained note. The Bassus part has a whole rest for the first two measures, then a quarter note G2, a quarter note F2, a dotted quarter note E2, and an eighth-note pair (D2, C2) beamed together. The lyrics are: Superius: 'Ce ris plus doux, Ce'; Contralto: 'Ce ris'; Tenor: 'Ce ris plus doux, Ce ris plus'; Bassus: 'Ce ris plus'.

6

ris, \_\_\_\_\_ Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -

\_\_\_\_\_ plus doux, Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -

8  
doux, Ce ris \_\_\_\_\_ plus doux, Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -

8  
doux, \_\_\_\_\_ Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -

Detailed description: This is a musical score for four voices, likely a choir or quartet. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are in French and describe honey as sweeter than the honey of a bee. The first staff begins with a measure number '6'. The lyrics are: 'ris, \_\_\_\_\_ Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -'. The second staff continues with: '\_\_\_\_\_ plus doux, Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -'. The third staff starts with a measure number '8' and contains: 'doux, Ce ris \_\_\_\_\_ plus doux, Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -'. The fourth staff also starts with a measure number '8' and contains: 'doux, \_\_\_\_\_ Ce ris \_\_\_\_\_ plus doux que l u-vre d un \_\_\_ a-beil -'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests indicated by horizontal lines.

13

le, Ces dou - bles liz dou - ble-ment ar - gen - tez, à dou-ble ranc plan - tez Dans\_\_\_ le co -

le, Ces dou - bles liz dou - ble-ment ar - gen - tez à dou-ble ranc plan - tez Dans\_\_\_ le co -

le, Ces dou - bles liz dou - ble-ment ar - gen - tez, Ces di - a-mans Dans le co -

le, Ces dou - bles liz dou - ble-ment ar - gen - tez, Ces di - a-mans Dans le co -

22

ral de sa bou-che ver - meil - le. Ce doux \_\_\_\_\_ ler, \_\_\_\_\_

ral de sa bou-che ver - meil - le. \_\_\_\_\_ Ce \_\_\_\_\_ doux \_\_\_\_\_

ral de sa bou-che ver - meil - le. Ce doux \_\_\_\_\_ par - ler, Ce doux \_\_\_\_\_

ral de sa bou-che ver - meil - le. \_\_\_\_\_ Ce \_\_\_\_\_ doux \_\_\_\_\_

Detailed description: This is a musical score for four voices, likely soprano, alto, tenor, and bass, arranged in four staves. The music is in French and features a melodic line with lyrics. The lyrics are: 'ral de sa bou-che ver - meil - le. Ce doux \_\_\_\_\_ ler, \_\_\_\_\_' for the first voice; 'ral de sa bou-che ver - meil - le. \_\_\_\_\_ Ce \_\_\_\_\_ doux \_\_\_\_\_' for the second; 'ral de sa bou-che ver - meil - le. Ce doux \_\_\_\_\_ par - ler, Ce doux \_\_\_\_\_' for the third; and 'ral de sa bou-che ver - meil - le. \_\_\_\_\_ Ce \_\_\_\_\_ doux \_\_\_\_\_' for the fourth. The score includes various musical notations such as treble clefs, notes, rests, and slurs. A page number '22' is located at the top left of the first staff.

29

— Ce doux, — Ce doux — par - ler qui les mou-rans —

— par - ler, Ce doux — par - ler qui les mou-rans —

8 — par - ler, Ce doux — par - ler, Ce doux — par - ler qui les mou-rans —

8 — par - ler, — Ce doux — par - ler qui les mou-rans —

Detailed description: This is a musical score for four voices, likely a choir or quartet. It consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is written in a style that suggests a 19th-century French song. The lyrics are: "Ce doux, Ce doux par - ler qui les mou-rans par - ler, Ce doux par - ler qui les mou-rans par - ler, Ce doux par - ler qui les mou-rans par - ler, Ce doux par - ler qui les mou-rans". The lyrics are distributed across the staves, with some lines having blank space before the text. The first staff starts with a measure of rest before the lyrics. The second staff begins with a measure of rest, followed by "par - ler,". The third staff begins with an octave sign (8) and a measure of rest, followed by "par - ler, Ce doux". The fourth staff begins with an octave sign (8) and a measure of rest, followed by "par - ler,". The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The overall mood is gentle and lyrical.

36

The image shows a musical score for four voices, arranged in four staves. Each staff begins with a treble clef and a common time signature. The lyrics are written below each staff. The first two staves have identical lyrics: "es-veil - le, Ce chant \_\_\_\_\_ qui tient mes sou-cis en - chan - tez, sur deux as-tres an -". The third and fourth staves have identical lyrics: "es-veil - le, Ce chant \_\_\_\_\_ qui tient mes sou-cis en - chan - tez, Et ces deux cieux,". The music consists of quarter and eighth notes, with some phrases underlined. There are rests in the lyrics corresponding to the blank lines in the original image.

— es-veil - le, Ce chant \_\_\_\_\_ qui tient mes sou-cis en - chan - tez, sur deux as-tres an -

— es-veil - le, Ce chant \_\_\_\_\_ qui tient mes sou-cis en - chan - tez, sur deux as-tres an -

8 — es-veil - le, Ce chant \_\_\_\_\_ qui tient mes sou-cis en - chan - tez, Et ces deux cieux,

8 — es-veil - le, Ce chant \_\_\_\_\_ qui tient mes sou-cis en - chan - tez, Et ces deux cieux,

44

tez, De ma de - esse an - non-cent la mer - veil - le. Du beau jar - din de son prin -

tez, De ma de - esse an - non-cent la mer - veil - le. Du beau jar - din de son prin-temps ri -

De ma de - esse an - non-cent la mer - veil - le. Du beau jar - din de son prin-temps ri -

De ma de - esse an - non-cent la mer - veil - le.

52

- temps ri - ant Naist un par - fum qui mes - me l O - ri - ent Em-  
- ant Naist un par - fum qui mes - me l O - ri - ent Em-bas - me - roit de ses  
- ant Naist un par - fum qui mes - me l O - ri - ent Em-bas - me - roit de ses

59

bas - me-roit de ses dou - ces a - lei - - - nes: Et de là sort le char-me

dou - ces a - lei - nes, de ses dou-ces a - lei - - - nes: Et de là sort le char - me

dou - ces a - lei - nes, de ses dou-ces a - lei - - - nes: Et de là sort le char - me

Et de là sort le char - me

66

d u-ne voix, Qui tous ra - vis fait sau-re - ler, sau-te - ler, sau - te - les les boys, Pla - ner les monts, et  
 d u-ne voix, Qui tous ra - vis fait sau-te - ler, sau-te - ler les boys, Pla - ner les monts, et  
 d u-ne voix, Qui tous ra - vis fait sau-te - ler, sau-te - ler les boys, Pla - ner les monts, et  
 d u-ne voix, Qui tous ra - vis fait sau-te - lern sau-te - ler, sau - te - les les boys, Pla - ner les monts, et

73

mon - ta - gner \_\_\_\_\_ les plai - nes, Pla - ner les monts, Pla - ner les monts, et mon - ta - gner \_\_\_\_\_ les plai -

mon - ta - gner \_\_\_\_\_ les plei - nes, Pla - ner les monts, Pla - ner les monts, et mon - ta - gner \_\_\_\_\_ les plai -

mon - ta - gner \_\_\_\_\_ les plai - nes, Pla - ner les monts, Pla - ner les monts, et mon - ta - gner \_\_\_\_\_ les plai -

mon - ta - gner \_\_\_\_\_ les plai - nes, \_\_\_\_\_

81

nes, Pla - ner les monts, Pla - ner les monts, et mon - ta - gner — les plai - nes.

nes, Pla - ner les monts, Pla - ner les monts, et mon - ta - gner — les plai - nes.

nes, Pla - ner les monts, Pla - ner les monts, et mon - ta - gner — les plai - nes.

Pla - ner les monts, Pla - ner les monts, et mon - ta - gner — les plai - nes.

Detailed description: This is a musical score for four voices, likely a choir or quartet. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "nes, Pla - ner les monts, Pla - ner les monts, et mon - ta - gner — les plai - nes." The first three staves have a vocal line and a piano accompaniment line. The fourth staff has a vocal line. The music features a mix of quarter, eighth, and sixteenth notes, with some phrases held over from the previous measure. The lyrics are written below the corresponding vocal lines.