

Une Jeune Fillette

A popular tune of the Renaissance and Baroque period, used by many composers in different settings, sacred and profane.

One Complete Set of Lyrics

From: Martha G. Bishop
(with some corrections)

Une jeune fillette
de noble coeur,
Plaisante et joliette
de grand' valeur,
Outre son gre on l'a rendu' nonnette
Cela point ne luy haicte
dont vit en grand' douleur.

Vn soir apres comlie
seulette estoit,
En grand melancolie
se tourmentoit,
Disant ainsì, douce Vierge Marie
Abregez moy la vie,
puisque mourir je doy.

Mon pauvre coeur
souspire incessament,
Aussi ma mort
desire journellement.
Qu'a mes parens ne puis mander n'escrire,
Ma beaute fort empire,
je vis en grand tourment.

Que ne m'a-t-on donnee
a mon loyal amy,
Qui tant m'a desiree
aussi ay-je moy luy,
Toute la nuit my tiendroit embrassee
Me disant la pensee
et moy la mienne a luy.

A Dieu vous dy mon pere,
ma mere e mes parens,
Qui m'avez voulu faire
nonette en ce couvent,
Ou il n'y a point de resjouissance,
Je vis en desplaisance
je n'attens que la mort.

La mort est fort cruelle
a endurer,
Combien qu'il faut par elle
trestous passer.
Encor'est plus grand mal que j'endure,
Et la peine plus dure
qu'il me faut supporter.

A Dieu vous dy
les filles de mon pays,
Puis qu'en cest' Abbaye
me faut mourir,
En attendant de mon Die la sentence,
Je vy en esperance
d'en avoir reconfort.

(This section from Bradley Philip Lehman).

Somebody asked about a posting of texts for "Une jeune pucelle" and its cousins which use the same tune. I did one of my doctoral lectures on this very topic this month. Here is my file of texts.

Spellings are of course as they appear in the sources and secondary literature. For the most extensive list of settings, see Oscar Mischiati's compilation in the preface to Frescobaldi's masses. Also read John Wendland's article in Acta Musicologica 48 (1976).

Various texts (first stanzas) for the "La Monica" tune

Chronological ordering here is of course tentative, as some of these texts may have been in use long before their appearance in surviving prints and manuscripts. Topics:

- Young woman made a nun against her will: 1, 2, 11
- Religious praise or instruction: 3, 6, 7, 12, 13, 15
- Social or religious commentary: 4, 14, 16, 22
- Secular love song: 8, 9, 10, (23)
- Christmas/Epiphany/Virgin Mary: 17, 18, 20, 21
- Other: 5 (hunting), 19 (movement of a Mass)

1. La monica (Italian ballad-dance about a girl forced to become a nun, as her parents could not afford a dowry)	
- As early as 1465, Siena. Different tune. See Madre non mi far monaca.	
2. Une jeune fillette De noble coeur, Plaisante et joliette De grand' valeur, Outre son gre on l'a rendu' nonnette, Cela point ne luy haicte, Dont vit en grand' douleur.	There was once a young girl, noble of heart, charming and pretty and of great worth, against her will she was made a nun; this doesn't please her at all, so she lives in great pain.
- Chardavoine, Le recueil des plus belles et excellentes chansons, Paris 1576. Also in a Lyon songbook, 1557.	
3a. Alls was gereicht zu Gottes ehr vnd seligkeyt der Seelen, Das ist gewiss ein solche Lehr die wir billich erwelen; Sie werde vorbracht wie sie wöll, geredt oder gesungen, mann Gott den Herren loben soll in aller art der zungen.	All is offered to God's glory and to the blessedness of souls. Surely this is a lesson that is easily learned. It can be expressed as any way, spoken or sung. One should praise God the Lord with all manners of the tongue.
- Helmbold, poetic introduction to "Von Gott will ich nicht lassen" (1563): the poem goes on to point out that Helmbold's new hymn is to an existing tune which is "so pleasant to sing" (dise Melodei so lieblich ist an stimmen...).	
3b. Von Gott will ich nicht lassen, denn er lässt nicht von mir, führt mich durch alle Strassen, da ich sonst irret sehr; reicht mir seine Hand; den Abend und den Morgen thut er mich wohl versorgen, sei, wo ich wöll, im Land.	God will I ne'er forsake, for he forsakes me not, he leads along every road, for else I would wander badly; he stretches out his hand to me, In the evening and the morning, he always takes good care of me wherever in the land I go.
- Magdeburg, Christliche und tröstliche Tischgesang, Erfurt 1572. (But Helmbold's text first issued in 1563.)	
4. Ich gieng einmal spazieren ein Weglein, das war klein. Was thät mich da verführen? Mein Fleisch so ganz unrein. Das voller Sünden was; die Schlang hat uns betrogen, wir habens von Eva sogen, da sie den Apfel ass.	I once went walking on a narrow way. What did seduce me there? My flesh so very impure for being full of sin; the serpent has deceived us, we have suckled this from Eve, for she the apple ate.
- von Dolgen, [Dresdener Codex, M53 #55], Erfurt c.1564-70.	
5. Einmal thet ich spatzieren sunderbar allein, Was thet mich nun verführen? ein weglein das war klein, Das suber und lustig was darin da thet ich finden mit meinen schnellen winden ein thierlein in dem gras.	Once I went walking curiously alone, What did seduce me now? A narrow little path, that was clean and merry therein I did find with my quick twists a little creature in the grass.
- Berger, [Jägerliede,] Strasbourg 1570.	
6. Helft kinder Gottes Güte preisen, ihr lieben Kindlein, mit G'sang und andern Weisen ihm allzeit dankbar sein, fürnemlich zu der Zeit, da sich das Jahr thut enden, die Sonn sich zu uns wenden, das neu Jahr ist nicht weit.	We praise God's goodness, you loving little children, with singing and in other ways, being always thankful to him, especially at the time when the year comes to an end, the sun turns now back toward us, the new year is not far away.
- Figulus, Zwanzig artige und kurz Weynacht-Liedlein, Frankfurt 1572; also Gassenhawer, Reuter & Bergliedlin, Christlich moraliter..., 1571.	
7. Wy Geuskens willen nu singhen in dese Meyes tijt, en van vreuchden opspringhen, dat ons Godt ghebenediijt nu heeft ghegheven reyn siijnen seghel machtych daerom wy sullen eendrachtich den lof Godt gheven certeyn.	We tiny Protestants are times now, in these Maydays of times, our hearts will leap up for joy as God in his blessing has given us his seal of approval so perfectly and powerfully, we will therefore unanimously praise God and honor him for sure.
- Den Briel, Een nieuw Geusen lieden boecxken, 1581 (1572).	
8. Ich ging einmal spazieren durch einen grünen Wald, da hört ich lieblich singen, ein Fräulein wohlgestalt; sie sang sogar ein schönen Gsang, dass in dem grünen Wald erklang.	I once went walking through a forest green, there I heard a comely maiden singing prettily; she even sang a beautiful song, that rang through the forest green.
- Lechner, Neue Teutsche Lieder mit fünff und vier Stimmen, N*uuml;rnberg 1582.	
9. Une nimphe jolie Dormoit en en verd pré, De mainte herbe fleurie Richement diapré. Le doux sommeil de cette creature Surpassoit la nature de beauté à mon gré.	A pretty nymph was sleeping on a green meadow richly adorned with many flowers. The sweet sleep of this creature vanquished even nature in beauty, I thought.
- Planson, Aires mis en musique par Jean Planson parisien tant de son invention que d'autre musitiens, Paris 1587. A very erotic text in later stanzas.	
10. Ma belle si ton âme Se sent or allumer De cette douce flamme Qui nous force d'aimer; Allons contents, Allons sur la verdure, Allons tandis que dure Notre jeune printemps.	My beautiful one if your soul feels itself now kindled by this sweet flame that compels us to love, let us go satisfied, let us go along on the greening, let us go while lasts our young springtime.
- Besardus, Thesaurus harmonicus, Cologne 1603.	
11. Madre non mi far monaca che non mi voglio far; Non mi tagliar la tonaca che non la vuo' portar. Tutt'il di in coro al vespre'et all messa, e la madr'abadessa non fa se non gridar, Che possela creppar.	Mother don't make me a nun because I don't want to be one; Don't tear the habit because you do not want to wear it. All day in the choir at Vespers and at evening Mass and with the mother abbess she does nothing but cry, that she may die.
- Pario, di Canzonette e madrigaletti spunali..., Parma 1610. The first two lines are by the girl, followed by the response of her mother. Songs on this subject appear as early as 1465, Siena. The earliest musical setting of this subject, though not to the same tune considered here, is the 14th-Century canzona Hora may che fora son / non voio esser pi'u monicha..., in a chansonnier of Escorial, ms. IV.a.24, p. 90v-91.	
12. Bienheureuse est une âme, où nul vice n'a lieu, qui jamais ne s'enflamme que de l'amour de Dieu et d'un desdain rejette l'artifice de la haute malice de tout homme mondain.	Blessed is a soul, where no vice has place, which never kindles itself except by the love of God and of a disdain rejects the artifice of the lofty malice of every human on earth.
- La pieuse alouette, Valencienne 1619.	
13. Gy vraegt my of ick self beleef al wat ick seg, En't pad so nau betre'e als ick 'teen ander leg? Kindsch is do vraeg. Siet wat u voorgeset is: Niet ick, maer uwe wet is Hetgeen dat Godt behaegt.	You ask me if I myself practise what I am telling others to do, and if I myself keep to the straight path as much as as I impose it upon others? To ask such a thing is child-talk. See what is held before us: not one's own self, but the Law over it is that which pleases God.
- Camphuysen, Stichtelyke rymen, Amsterdam 1624.	
14. Maraen, hoe moogt gy spies en lans verheffen tegen God? Merckt hoe ghy, met u stercke schans, geworden styten spot. Ghy, door u moorders' spel, wilt al de werelt drucken end' alles slaen in stucken; maer God die siet het wel.	Well then, how could you, facing God, raise your fists and draw your steel? See how and why it is that with a sword your strong arm is but laughingstock. You with your play-act of killing, are bent on weighing down the whole world in oppression, smashing it to pieces; but it is God who sees all things well.
- Valerius, Neder-landsche gedenck-clanck, Haarlem 1626.	
15. Was willst du dich betrüben, O meine liebe Seel? Ergib dich, den zu lieben, Der heißt Immanuel! Vertraue ihm allein, Er wird gut alles machen Und fördern deine Sachen, Wie dirs wird selig sein!	Why art thou distressed, O my dear soul? Surrender thyself to love him who is called Immanuel! Trust in him alone. He will make all well and promote thine affairs, so it will be blessed for thee!
- Heermann, 1630; stanza-by-stanza basis of Bach's Cantata BWV 107, July 1724.	
16. Wat mogen zich de Papen "Berommen van Autaer? Nadien all' Christus knapen Byzonder en te gaer" Door Goddes hand, Zoo hoog nu zijn verheven "Dat zy hem mogen geven" Een dienst van offerand.	What is it to the Papists that they can "boast of in the Altar? That therefore all servers of Christ each individually and they altogether" through God's hand, have been uplifted to such high rank "That they are allowed to" Make him a service of oblation.
- Stalpaert, Extractum catholicum, Antwerp 1631.	
17a. Estennialon de tsonoue Iesous ahatonnia Onnouateoua dókia nónouandaskouaentak Ennonchien skouatrihotat nónouandilonrachatha Iesous ahatonnia.	People, take courage, Jesus is born! Now that the reign of the devil is destroyed, Don't listen anymore to what he says to your spirits. Jesus is born!
- St. Jean de Brébeuf, Jesuit missionary to the Huron Indians, Toronto area, c.1643.	
17b. Hommes, prenez courage, Jésus est né! Maintenant que le règne du diable est détruit, N'écoutez plus ce qu'il dit à vos esprits. Jésus est né!	People, take courage, Jesus is born! Now that the reign of the devil is destroyed, Don't listen anymore to what he says to your spirits. Jesus is born!
- Paul Picard Tsaouenhohi, translation of Brébeuf's hymn, in MS of Fathier Etienne-Thomas Girault de Villeneuve (1747-1794).	
18. Parton dall'Oriente Tre Re per adorar Il Dio onnipotente Ch'huom s'è degnato far, Sol per aprire il cielo al peccatore, Se pentito di core seponsi a sui tornar.	Three kings leave from the East to honor omnipotent God who deigned to become man, only to open the doors of the heavens to the sinner, who, truly repentant of heart, prepares to return to Him.
- Coferati, Corona di sacre canzoni o laudi spirituali, Florence 1675.	
19. Kyrie eleison.	Lord, have mercy.
- Used in Charpentier's Messe de minuit sur des airs de Noël, late 17th Century.	
20. Une jeune Pucelle de noble coeur prian en sa chambrette son Créateur, l'Ange du Ciel descendit sur la terre, lui conta le mystère de notre Salvateur.	A young virgin of Pucelle of noble heart praying in her little room to her Creator, the Angel of Heaven came down upon the earth and told to her the mystery of our Savior.
- Binard, Noël's ou cantiques nouveaux, Troyes 1741. Also Grande Bible des Noël's, Troyes 1699.	
21. Entends ma voix fidèle, Pasteur, suis-moi, Viens témoigner ton zèle Au divin Roi; Ce Dieu si grand est né dans une étable, Ce Dieu si redoutable Est homme comme toi.	Listen to my faithful voice, shepherd, follow me, come to prove your zeal to the holy King; that God so great is born in a stable, that God so formidable is human like you.
- Pérennès, Dictionnaire de Noël's et de cantiques, Paris 1867. Nineteenth-century setting.	
22. Nun will der Lenz uns grüßen, von Mittag weht es Lau; Aus allen Ekken sprießen die Blumen rot und blau. Draus wob die braune Heide sich ein Gewand gar fein und lädt im Festtagskleide zum Maientanze ein.	Now will Lent greet us, with a warm south wind blowing; out of every corner sprout flowers, red and blue. Outside the brown heather wove itself a fine garment and in its festive dress invites us to the May dance.
- student club songbook, Friedrich-Schiller-Universität Jena, 1987; tune in major!	
Appendix:	
(23). Descuido de cuidado estava yo. !Ay Dios, y qui'en me le dió! Estava descuidoado quanto agora estoy con 'el y tan apartado d'el quanto agora estoi llegado. No hay hombre tan desdichado como yo. !Ay Dios, y qui'en me le dió!	
- polyphonic choral piece by Ginés de Morata, based on musical incipits of the tune. c.17th Century.	
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