

Il est Bel et Bon *(He is Handsome and Good)*

PIERRE PASSEREAU, ARR. HUGH LEVEY



SAXOPHONE QUARTET

SCORE & PARTS

Il est Bel et Bon (He is Handsome and Good)

PIERRE PASSEREAU

Pierre Passereau (14??-1547) was a French composer of Chansons during the Renaissance period. Chansons were secular songs which often spoke of nature, but could also be bawdy. *Il est Bel et Bon* is a great example of lively Renaissance polyphony with each voice entering quickly after another, in imitation. The words are sung by two women who are comparing the virtues of their husbands. One tells the other that her husband looks after the chickens while she has some fun.

As with many Chansons, the words and music emulate the sounds of animals. In the last line, you can hear the chickens clucking away as they are being fed by her husband. Another interpretation might be that it is the sound of the women gossiping.

*Il est bel et bon, commère, mon mari.
Il estoit deux femmes toutes d'ung pays.
Disant l'une à l'autre - "Avez bon mary?"
Il ne me courrouse, ne me bat aussy.
Il faict le mesnaige,
Il donne aux poulailles,
Et je prens mes plaisirs.
Commère, c'est pour rire
Quand les poulailles crient:
Petite coquette (co co co co dae), qu'esse-cy?*

PERFORMANCE NOTES

This is a lively and entertaining piece which can be performed with a cheeky glint in one's eye. The entries of each part should be clear and confident, so that the musical imitation is obvious. It should bounce along, as if gossiping and interrupting each other. There are no dynamic markings. The arranger has chosen to leave that up to the performers. However, articulations have been added, to help promote a stylish and lively performance. The clucking of the chickens has also been annotated, in case you miss it.

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Il est Bel et Bon (He is Handsome & Good)

Pierre Passereau (?-1547) Arr. Hugh Levey

$\text{♩} = 94$

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

PREVIEW ONLY

6

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

12

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

PREVIEW ONLY

17

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

22

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

This block contains the musical notation for measures 22 through 25. It is written for four saxophone parts: Soprano Saxophone (S. Sax.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The key signature has one flat (B-flat). Measure 22 shows the S. Sax. and A. Sax. playing eighth notes, while T. Sax. and Bar. Sax. have rests. Measure 23 continues with similar patterns. Measure 24 features a half note in S. Sax. and a dotted quarter note in A. Sax. Measure 25 concludes the phrase with a half note in S. Sax. and a dotted quarter note in A. Sax. Dynamic markings include accents (>) and a crescendo hairpin.

PREVIEW ONLY

27

S. Sax.

A. Sax.

T. Sax.

Bar. Sax.

This block contains the musical notation for measures 27 through 30. It continues the four-part saxophone arrangement. Measure 27 starts with a half note in S. Sax. and a dotted quarter note in A. Sax. Measure 28 features eighth notes in S. Sax. and A. Sax. Measure 29 has a half note in S. Sax. and a dotted quarter note in A. Sax. Measure 30 concludes with a half note in S. Sax. and a dotted quarter note in A. Sax. The notation includes various note values, rests, and dynamic markings such as accents (>) and a crescendo hairpin. A large, semi-transparent watermark with a stylized 'w' logo is centered over the score.