

THE INITIAL YEARS (ca. 1528-1565) OF

CLAUDE LE JEUNE:

HUGUENOT AND MUSICAL HUMANIST

THESIS

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ERRATA

Page

- ii Delete first 's' in ancêtres to read ancêtres.
- ix 13. Change letters around in *Dodecachordon* to read Dodecachordon.
- xv Insert 'h' in Arcives générales to read Archives générales; delete 'h' in Accademia filharmonica to read Accademia filarmonica.
- 1 FN 1: Insert 'e' in supérieurs to read supérieures.
- 4 Delete 'r' in Marcque to read Macque; FN 10: insert 'n' in *Iferioris* to read Inferioris.
- 5 Delete 'r' in Marcque to read Macque; insert 'e' in Département to read Département.
- 9 FN 36: Delete 'n' in Donai and insert 'u' to read Douai.
- 10 FN 40: Delete 'z' in *aprez* and insert 's'; also add accent grave on 'e' to read après.
- 11 Delete 'W' in West-Flandre and insert 'Ou' to read Ouest-Flandre.
- 17 Change letters around in Antione Olivier to read Antoine Olivier; FN 74: insert 's' in *Französiche* to read Französische.
- 21 Add 's' at the end of *sédisieuse* to read sédisieuses.
- 24 FN 96: Replace 's' in *Missa as Placitum* with 'd' to read Missa ad Placitum; insert 'n' in *covenables* to read convenables.
- 25 FN 98: Insert 'u' in Maudit to read Maudit; FN 99; change letters around in Corunel to read Cornuel.
- 27 Delete 't' in Waeltrant to read Waelrant.
- 30 FN 105: Insert 'r' in *Second Live* to read *Second* Livre.
- 36 FN 114: Delete 'u' in *Ouziesme Livre* and insert 'n' to read Onziesme Livre; delete 'h' in Accademia filharmonica to read Accademia filarmonica; delete extra 'm' in Gemmeente Museum to read Gemeente Museum; change 'u' in *Attaingnant* (in 3rd line) to 'n' to read Attaingnant; add 's' to *plusier autheurs* (5th line from bottom) to read plusieurs autheurs.
- 39 Add another 'n' to *damals ein alter Man* to read *damals ein alter* Mann; NF 120: insert 'i' in *des musciens* to read *des* musiciens.
- 42 Delete 'r' in Jean de Marcque to read Jean de Macque.
- 43 Insert 'e' in chanson spiritulle (4 lines from bottom of main text) to read Chanson spirituelle.
- 45 FN 137: Change letters around in Ipolitto to read Ippolito.
- 46 FN 137: Ditto.
- 47 FN 144: Delete 'ne' in *musiciennes* to read musiciens.
- 50 FN 4: Add 'r' to *que d'extiper* to read *que* d'extirper.
- 52 FN 7: Add accent aigu to Piemont to read Piémont.
- 54 FN 12: Change letters around in *Reveu* to read Revue; FN 13: add 'u' to *l'Oevre* to read l'Oeuvre; insert 'n' in *ligually* to read lingually.

- 55 FN 15: Insert 's' in *französichen* to read französischen.
- 56 Add accent aigu to Theodore to read Théodore.
- 57 FN 19: Insert 'r' in *octante tois* to read *octante trois*.
- 60 FN 28: Insert 'c' in *musicologia* to read musicologica.
- 61 Delete 'i' in *poematium* to read poematum; add accent grave to 'e' in Bèze.
- 62 Delete first 'e' in *auenement* and insert 'c' in its place to read aucunement.
- 64 FN 40: Add 'e' at the end of *laquell* to read laquelle.
- 66 Delete 'n' in *Quenmadmodum* to read Quemadmodum; FN 46: delete 't' in *Königreichs* to read Königreichs.
- 78 Delete 'n' in *Institutioni* to read Istitutioni.
- 79 FN 71: *cognizzione* should read cognitione.
- 80 FN 72: Change letters around in Kund Jeppesen to read Knud Jeppesen.
- 89 Willaert's *Ars Nova* should read Willaert's Musica Nova.
- 91 Top line: substitute 'o' in proscribed with 'e' to read prescribed; FN 79: Kund Jeppeson should read Knud Jeppesen.
- 107 Change letters around in Jean-Antione de Baïf to read Jean-Antoine de Baïf; delete extra 'm' in *musique mmesurée* to read *musique mesurée*.
- 108 perspicuous should read perspicacious.
- 113 Replace 'u' in *Jenseitsbezugenheit* with 'o' to read Jenseitsbezogenheit.
- 114 Delete 'h' in Thimotheus to read Timotheus; FN 10: delete 'r' in *Literartur-* to read Literatur-.
- 115 FN 14: Delete 'c' in *practica* and insert another 't' to read prattica.
- 118 Add accent aigu to second 'e' in *mesures* to read mesurés; also add accent grave to 'a' in *a l'antique* to read à l'antique; FN 20: delete 'ó' at end of *Melopoiaeo* to read Melopoiae and insert 'c' in *tetracentiae* to read tetracenticae.
- 119 Change letters around in Jean-Antione to read Jean-Antoine.
- 120 FN 24: Change letters around in *Guilio* to read Giulio.
- 122 FN28: Marcilius should read Marsilius; insert another 'l' in *appelandum* to read appellandum; and in the last line of that FN: change 'e' in *entiquum* to 'a' to read antiquum and delete 'i' in *carminium* to read carminum; FN 29: Marcilius should read Marsilius; FN 30: ditto; insert 'i' in *divno* to read divino.
- 123 FN 32: *Marcil Ficin* should read Marsil Ficin.
- 125 Insert 's' in *Geites* to read Geistes.
- 126 Insert 'h' in *Ornitoparcus* to read Ornithoparcus; the first 'n' in *honines* should be replaced by 'm' to read homines, furtheron *accomodabit* should receive another 'm' to read accommodabit; change letters around in *porppter* to read propter; FN 3: insert 'h' in *Ornitoparcus* to read Ornithoparcus.
- 127 Insert 'h' in *Melanchton* to read Melanchthon; insert 'p' in *expicatio* to read explicatio; FN 6: add another 's' (in 5th line) to *Dresler* to read Dressler; *Atwerpen* should read Antwerp; FN 7: add 'h' to *Melanchton* to read Melanchthon.
- 128 Delete 'n' in *Vincentino* to read Vicentino; *non se compogna* should read *non si compogna*; insert 'r' in *alto modo* (two lines further) to read altro modo.

- 129 Add another 'm' in *accomodata* (line 4) to read accommodata; add another 'c' in *faciamo* (line 15) to read facciamo; insert 'e' in *allgre* (line 28) to read allegre.
- 131 Delete last 'a' in *Adriaan* to read Adrian.
- 132 FN 18: The 'b' of *Ballard* should be a capital letter.
- 136 Change letters around in *Antione* to read Antoine (2 times: lines 4 and 10)
- 137 FN 37: ditto; FN 38: *Jepperson* should read Jeppesen.
- 138 FN 40: Delete 'r' in *prudicitia* to read prudicitia.
- 139 FN 44: *alcumi* should read alcuni; insert 's' before *ono* to read sono; *piene* should read pieni.
- 140 FN 49: Delete 'n' in *Institutioni* to read Istitutioni.
- 141 FN 52: *alcumi* should read alcuni; add another 's' to *attisimo* to read attissimo; separate *Versi* from *lirici*; change letters around in *contegnono* to read contengono; FN 53: *dicone* should read dicono; insert atto between molto and Danze.
- 144 FN 60: Insert 'n' in *Chiavettefrage* to read Chiavettenfrage.
- 147 FN 68: Join *ordina* and *te* to read ordinate; FN 69: *forte* (3rd line) should read sorte.
- 148 FN 71: Insert 'n' in *maiera* to read maniera; *possino* should read possono.
- 149 FN 74: Insert 'se' in *Embellisment* to read Embellissement.
- 159 Add accent aigu to *couchee* to read couchée.
- 169 Delete 'r' in *m'ourir* to read m'ouir.
- 173 Insert 's' in *Peaumes* to read Pseaumes.
- 178 Delete last 'n' in *auskomponierten*.
- 179 Ditto
- 198 (towards middle of the page) *aiques* should read aigues.
- 205 Insert 'u' in *Saveur* to read Sauveur.
- 209 Add 's' to *horrible* to read horribles (2 times).
- 227 Ex.204: C sharp to be inserted in the alto; Ex.205: B flats to be inserted in the tenor and the bass.
- 248 FN 113: (line 9) Insert 'r' in *vitute* to read virtute.
- 249 FN 114: Insert 'p' in *redemptionem* to read redemptionem.
- 250 FN 116: *Quamuis* should read Quamuis.
- 252 Add another 's' to *Geislerlieder* to read Geisslerlieder; FN 3: polychoral in stead of polychordal.
- 253 Delete 'c' in *Hellinck* to read Hellink; FN 4: *Montamus* should read Montanus
- 255 Insert 'h' in *harmonice* to read harmoniche; FN 12: add another 's' to *Vierteljahrschrift* to read Vierteljahrsschrift; FN 13: *Ohms* should read Olms.
- 256 FN 15: (line 2) *chiana* should read chiama.
- 257 FN 16: Insert 'c' in *perioche* to read percioche (2 times); add accent to *piu* to read più.
- 258 Insert 'h' in *dialogi* to read dialoghi;

- 258 FN 21: Insert 'n' in *Mesurabilis* to read Mensurabilis.
- 259 Insert 'h' in *dialogi* to read dialoghi; add accent aigu to *quand fus-tu ne* to read quand fus-tu né; FN 22: change letters around in *Reveu* to read Revue.
- 266 Insert 'l' in *handing* to read handling; add 'e' at the end of *finess* to read finesse.
- 278 FN 53: österreichische and real should both start with a capital letter.
- 284 Change letters around in *Jean-Antione* to read Jean-Antoine.
- 286 FN 4: Delete 'r' in *Dodecarcorde* to read Dodecacorde; add 's' at the end of *Octonaire* to read Octonaires.
- 290 Change letters around in *Jean-Antione de Baif* to read Jean-Antoine de Baif; insert 'l' in *Pseaumes* to read Pseaulmes; delete 'e' at the end of *George* to read Georg; replace 'z' at the end of *après* with 's' to read après; insert 'e' in *Anonyms* to read Anonymes.
- 291 Insert Umlauts on 'o' and first 'u' of *franzosischen Fruhumanismus* to read französischen Frühhumanismus; add *Welt-* to *Wiedergeburtsidee* to read Weltwiedergeburtsidee.
- 292 *Unterricht im der christlichen Religion* should read Unterricht in der...
- 293 (D'Aubigné) Add accent grave to *completes* to read complètes; add 'de' to the name of *Caussade*; change 5 vols. to 6 vols.; add 's' to *Jacque* to read Jacques Lefèvre D'Étaples.
- 294 (Davidsson, 2nd entry) Add accent aigu and accent grave to *conserves a la* to read conservés à la..
- 295 Di Bardi should read De' Bardi; change letters around in *Giulio* to read Giulio Caccini.
- 296 Ficino, Marcilius should read Ficino, Marsilius; Gaillard: add accent aigu to *Paul-Andre* to read Paul-André; insert 'e' in *ouvre* to read oeuvre; add accent aigu to first 'e' in *pedagoque* to read pédagoque.
- 297 Delete 'n' in *Glareannus* to read Glareanus; Ohms Verlag should read Olms..
- 298 Replace 'g' in *Hermigjard* with 'n' to read Herminjard; *Correspondence* should read Correspondance.
- 299 (Huguet) Delete 'r' in *Dictionnarire* to read Dictionnaire.
- 300 Change letters around in *D'Antione Duverdier* to read D'Antoine...; (Lancelin) insert 'i' in *orignes* to read origines; (Lesure) *pariessene* should read parisienne.
- 301 (Leutchtmann) *Motteten* should read Motetten; change 'n' in *Maldegghen* to read Maldeghem; (Mémoires historiques) insert another 's' in *L'Arrondissement* to read L'Arrondissement; (Mémoires pour servir) *Litterataire* should read Littéraire.
- 302 (Mersenne, 3rd entry) *Correspondence* should read Correspondance; *avec le collaboration de Rene* should read avec la collaboration de René...; add Umlaut to *Monch* to read Mönch; *Platon-renaissance* should be without the hyphen to read Platonrenaissance.
- 303 Add Umlaut to *Nurnberger* to read Nürnbergger; insert 'h' in *Ornitoparcus* to read Ornithoparcus; (Paillard, 2nd entry) add accent aigu to 'e' of *eclairissement* to read éclairissement; (3rd entry) add accent circonflexe to 'e' in *preches* to read prêches.

- 304 (Perrault) Add accent aigu to 'e' in *Illustres* to read Illustrés; (Philippi) add a second 'f' to *Begrif* to read Begriff; (Potgieter) *Filosophie* should read Filosofie; (Putzger) insert 's' in *Historicher* to read Historischer; (Rebufat) insert 'e' in *supérieurs* to read supérieures.
- 305 (Renaudet) Add accent aigu to first 'e' in *Préréforme* to read Préréforme; (Romier) *a la cour des* should read à la cour de...; Scheuerleer should read Scheurleer.
- 306 (Schmidt-Gorg) Add Umlaut to 'o' in *Gorg* to read Görg; *Leben und werk* should read Leben und Werk; (Thevet) add accent aigu to *Andre* and *illustres* to read André and illustrés.
- 307 (Vogel) *Ohms* should read Olms; (Wackernagel) add Umlaut to 'a' in *Niederlandische* to read Niederländische.
- 308 (Wackernagel) Delete last 'e' in *deuschee* to read deutsche.
- 309 (Bautier-Regnier) *musiciennes* should read musiciens; add accent grave to *siecle* to read siècle;
- 310 (Expert) Add accent grave to 'a' in *a l'époque* to read à l'époque..; (Federhofer) Insert 'n' in *Chiavettefrage* to read Chiavettenfrage.
- 311 (Kling) Add accent aigu in *Genevois* to read Génévois; (La Revue) add accent aigu in *Numero special* to read Numéro spécial; add 'e' at the end of *Francais* to read Française; delete 'u' in *nous* to read nos; (Lesure) *Musicologique* should read Musicologie; (Masson) *de Conservatoire* should read du Conservatoire.
- 312 (Wagner) Insert another 's' in *Vierteljahrschrift* to read Vierteljahrsschri; (Walker) insert 'n' in *Seventeeth* to read Seventeenth.
- 314 1. Delete 'r' in *quartre* to read quatre; replace 'v' with 'n' in *vouvellement* to read nouvellement; insert 's' in *intrumentz* to read instrumentz;
2. delete one 's' in *misses* to read mises.
- 318 FN 2: *canti firmi* should read *canti fermi*.
- 324 15. (last line) Insert 'l' in *Rothschid* to read Rothschild.
- 325 17. *cruanté* should read cruauté.
- 326 Delete 'd' in *l'entend vas* to read l'enten pas; add 2. *Toutte fois rossignol* to *Rossignol mon mignon*; *Après je vy fortir* should read *Après je vy sortir*.
- 327 *che rallegra* should read *che rallegra*; *Quele occhi* should read *Quegli occhi*; *Tra le pui belle nimfe* should read *Tra le piu belle ninfe*.
- 328 Insert 'em' in *Emendus* to read Emendemus.
- 329 17. Change letters around in *Qunita* to read Quinta Pars.
- 336 29. Insert another 'c' in *tocassi* to read toccassi.
- 341 Replace 's' with 'z' in *Zuos* to read Zuoz.
- 342 Ditto.
- 343 Ps. 22: *pourqoy* should read pourquoy.
- 345 Ps.84: *conbien* should read combien.
- 347 *Hautecoutre* should read Hautecontre.
- 348 Insert another 'c' in *tocassi* to read toccassi; FN 16: *Staadbibliothek* should read Stadtbibliothek; insert 'r' in *Uniwesytecka* to read Uniwersytecka.
- 350 Insert 's' in *Patourelles* to read Fastourelles; FN 18: insert 's' in *nacest* to read nascest *Amor*.

- 352 37. Insert 'l' in *ducis* to read dulcis; insert fullstop after *eccelestiss* to read eccelestiss.
- 355 FN 22: Add accent grave to *Completes* to read Complètes.
- 356 Replace 's' with 'z' in *Zuos* to read Zuoz; 39. add 's' to *spirituelle* to read spirituelles.
- 358 40. Insert another 'l' in *tolis* to read tollis.
- 363 Insert 's' in *patourelles* to read Pastourelles.
- 367 *Chi secreto* should read *Chi secreto*; *Tu fai contre* should read *Tu fai cont*
- 368 *Efurientes* should read Esurientes.
- 369 *Conquiesme* should read Cinquiesme.
- 370 48. Insert 's' in *Univeritaire* to read Universitaire.
- 372 *Le fage* should read *Le sage a bien dit*.
- 374 51. *Nambi* should read Nanki.
- 375 Ditto.
- 378 Ps. 17: Separate *Höran* to read Hör an; *geregtigkeit* should read gerechtigk
- 379 Ps.73: Insert 'l' in *mid* to read mild.
- 380 Ps.101: Delete Umlaut on 'o' in *vörgesetzt* to read vorgesetzt; Ps.106: *dann* should read denn; Ps.114: *Du* should read Da.
- 381 Ps.137: *Du* should read Da.
- 382 Insert 'o' in *Thédore* to read Théodore; add Umlaut to 'a' in *Vorsanger* to read Vorsänger; add Umlauts to *Stadtbucherei* and *Universitätsbibliothek* to read Stadtbücherei and Universitätsbibliothek.
- 383 *Ancien fondo* should read Ancien fonds.
- 384 Ps.10: *day* should read dat.
- 385 Ps.40: *Na* should read Nu; Ps.61: *vertsæet* should read verstaet; Ps.63: *dan nu* should read dan u.
- 388 Ps.150: *gepressen* should read gepreesen.
- 390 Insert 'i' in *INTIAL* to read INITIAL.
- 394 Delete 't' in *ortationem* to read orationem.
- 399 (1st stanza) Add 'e' at end of *D'estr* to read D'estre; (2nd stanza) change letters around in *Isarel* to read Israel; (5th stanza) insert 'l' in *terribes* to read terribles.
- 408 (5th stanza) *massa* to read Massa.
- 410 (6th stanza) *do tout* should read du tant.
- 418 (1st line main text) *aujourd huy* should read aujourd duy; (halfway down) insert 'n' in *chasons* to read chansons saints..; (towards bottom) insert 'r' in *inconcodance* to read concordance.
- 419 (2nd line) Insert 'u' in *approvez* to read approuvez; (5th line) *do Roy* should read du Roy; (10 lines from bottom) insert 'ni' in *magnamité* to read magnanimité; (1 line down) *Tomothée* should read Timothee.
- 420 (3rd line) *compagons* should read compagnons; (halfway down) insert 'h' in *recherchez* to read recherchez.

- 421 Electrice Palatine de Rhin should read Electrice Palatine du Rhin; (halfway down) mariage il est forty should read mariage il est sorty..; (same line) recommandé should read racommandé; (next line) recommandation should read racommandation; (3rd line from bottom) j'ofe should read j'ose; (next line) foit should read soit; (last line) foit should read soit.
- 422 (7th line) fauere should read sauera...
- 427 Insert B flat in bass in top system.
- 428 Insert B flat in bass in second system.
- 431 Insert B flat in alto in top system.
- 574 2nd measure (text of tenor): insert 'r' in Niga to read Nigra.

ADDENDUM TO GENERAL BIBLIOGRAPHY

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2. LABELLE, N : Les différents styles de la musique religieuse en France: Le psaume de 1539 à 1572, vol. III (Transcriptions des psaumes B'), Inst. of Mediaeval Music, Musicological Studies XXXII/3, Henryville. Ottawa and Binnigen, 1981.
3. MEIER B : Die Tonarten der klassischen Vokalpolyphonie, Utrecht, 1974.
4. VOGEL/ EINSTEIN/
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1688 - 1988

À la mémoire
de nos

ancêtres huguenots

qui

apportèrent dans

le Cap de Bonne-Espérance

sa fidélité à la Religion Réformée

et

son esprit de Liberté

ABSTRACT

CLAUDE LE JEUNE (born at Valenciennes, ca. 1528; died at Paris, 1600) was a towering figure in French Renaissance music. In spite of this, few biographical details have survived the turmoils of his time, which was marked primarily by the Wars of Religion, the last years of the reign of the VALOIS, and the struggle of HENRY IV for the crown of France. In order, therefore, to attain a more complete picture of LE JEUNE's life and work, the general historical and spiritual background, implicating much circumstantial evidence, is considered more intensely than usual.

The two dominating beacons in LE JEUNE's life are his allegiance to the Reformed Faith, involving close connections to leading Huguenot figures, and his inclination towards Humanism, confirmed by his association, from 1570 onwards, with the *Académie de Poésie et de Musique* of JEAN-ANTOINE DE BAÏF.

The present study is concerned with the initial years of CLAUDE LE JEUNE, covering the thirty-seven years of his life from 1528 (the assumed year of birth) until 1565. In terms of publications, this period includes his "youthful" works : four early chansons from 1552, the *Dix Pseaumes* with a dialogue for seven voices, *Mais qui es-tu*, of 1564, and a single motet à 3, *Nigra sum sed formosa*, published in 1565.

The background of his northern homeland is screened with particular attention to the involvement of the members of the LE JEUNE family in the religious affairs of the time. Also the general cultural and musical milieu of the Netherlands is investigated and LE JEUNE's first published works are considered within this biographical framework. These works still bear the stodginess and gaucheness of an apprentice. The probability of a sojourn in Italy is explored with positive findings. This visit most likely brought LE JEUNE within the circle of the ageing WILLAERT at Venice.

Major focus is placed upon the *Dix Pseaumes*, the first comprehensive collection to appear entirely under LE JEUNE's own

name and dominating the initial period of his creative life. Detailed analyses reveal the hand of a now asserted composer, well-versed in technical matters and in possession of a fine perception for both the tenets of Calvinism and the aspirations of musical Humanism. As far as the latter is concerned, pertinent attention is given to its roots in the rhetorical and philosophical traditions, and how LE JEUNE accommodated issues which sprouted from these and occupied the theorists of his time.

Musical text expression holds, since the *Dix Pseaumes*, a central place in LE JEUNE's works, in which he maintains a fresh and subtle approach, steering clear of the dogmatism of some contemporary theorists. Using various musical devices (modes, *chiavette*, melody, rhythm, harmony, texture, and even structure) to serve text expression, LE JEUNE's parlance gradually develops a currency in its own right, often expressing the meaning or implication of a text more comprehensively than can be attained by means of a linguistic medium. Appropriate recognition is given to this particular trait of development in LE JEUNE's musical language.

Included into the discussion are concordances of works by other composers where these exist, as well as references to the relevant musical topography. A concluding summary of the moulding forces in the initial years of CLAUDE LE JEUNE's life as well as the gradual formulation of his distinct musical language concludes this study which can be regarded as an introduction to a more comprehensive programme of research on the life, times and works of CLAUDE LE JEUNE, Huguenot and Musical Humanist.

A general bibliography is included, while the following appendices are attached:

1. A Bibliography of the works of Claude Le Jeune (all printed editions from 1552-1775), complete with descriptions, text incipits, sources, and class numbers;
2. some relevant documents;
3. the literary texts of the works discussed; and
4. the "youthful" works, all of these (except the chanson

spirituelle. *Mais qui es-tu*, as yet not republished.

Various portraits, maps and other relevant illustrations are intended to enhance the presentation.

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PREFACE

In his momentous work, *Clément Marot et le Psautier Huguenot*¹, ORENTIN DOUEN passed such negative judgement on what he considered to be CALVIN's attitude towards the arts in general and music in particular², that he, ironically, became the source of popular notion on this subject, to the effect that wherever Calvinist influence prevailed, artistic music was regarded as negligible. Although theologians today take a more balanced view of CALVIN's concept of esthetics, and musicologists are aware of the existence of music produced by composers of Reformed persuasion, the general misconception created by DOUEN is still prevalent to the extent that it continues to stifle particular interest beyond the names of SWEELINCK and GOUDIMEL. This state of affairs is also reflected in the almost complete lack of new editions³ and the modest number of monographies produced in this field.

Intrigued by this situation and unwilling to accept its face value, I have launched researches on Huguenot composers some

¹ The two volumes were published at Paris in 1879 and represents the first comprehensive and authoritative presentation of Reformed church music.

² Orentin Douen: Op. cit., Vol I, p.377 : *Esprit sec et dur, logicien et intellectualiste à outrance, Calvin manque de cette chaleur de coeur qui fait tant aimer Luther; il transforme le Dieu d'amour, la mansuétude de Jésus la bonne nouvelle pardon, en un horrible système de damnation éternelle, fondé sur le bon plaisir d'un Dieu miséricordieux pour les seuls élus, impitoyable et féroce pour les réprouvés, qui sont presque toute l'humanité. Dans cette théologie sans entrailles, on n'a pas de peine à retrouver le légiste, en même temps que le disciple de Duns Scotus, de Bonaventure et de Thomas d'Aquin, l'ancien séminariste à qui la scolastique avait paru la reine des sciences. Calvin est tout entier dans son système; il a fait Dieu à son image. Homme d'autorité, plein de zèle et de dévouement pour les siens, c'est-à-dire pour ceux qui sinclinent devant ses dogmes, il devient fanatique et cruel envers ceux qui lui refusent une soumission absolue. On the next page he continues to describe Calvin as ...froid, chagrin, austère, ennemi de tout plaisir et de toute distraction, même des arts et de la Musique..., concluding (on p. 387) that Calvin is...le type du dogmatisme autoritaire, antilibéral, antiartistique, antihumain et antichretien.*

³ Except for an occasional publication, nothing substantial has seen the light since Expert's monumental series at the turn of the century.

thirty years ago, when I was fortunate enough to have spent just over a decade in Europe. The volume of information accumulated during this spell soon forced me to concentrate on a specific composer. My choice fell on CLAUDE LE JEUNE, not only because he emerged as by far the most important French composer of the last third of the sixteenth century, but also because in LE JEUNE I found the convergence of two worlds which, according to DOUEN, were supposed to be antipathetic : Calvinism and Humanism.

Focussing, therefore, on CLAUDE LE JEUNE, my first task was to trace his complete extant works. Before RISM, this was an extremely laborious undertaking, involving extensive correspondence with many libraries and archives in France, Belgium, the Netherlands, England and Scotland, Germany, Switzerland, Spain, Sweden, Austria, Italy, further afield in the United States, and (for that time almost extraterrestrial) in countries behind the so-called "Iron curtain". These endeavours also included repeated visits to major libraries and some archives, the travail of which was richly awarded by firsthand knowledge of the objects of research, occasioned by actual physical handling, and by accumulation, over a wide spectrum, of complementary information from, especially, original sixteenth century sources.

Exactly how necessary these secondary sources were, became clear when it dawned upon me that no original manuscripts of LE JEUNE have survived, and that precious little actual biographical information outlasted the suppression under LOUIS XIV of anything reminiscent of the Huguenots - which also explains, in contrast to often cited laudatory dictums by LE JEUNE's contemporaries, the embarrassingly brief entries under his name in all dictionaries up to date.

One of the many unravellings following upon the Second World War was the release of a surge of renewed interest by scholars in the age of Humanism and matters related thereto. These included a reassessment of CALVIN's attitude towards Humanism and his relationship with the Humanists of his time. I was fortunate to have experienced this development at firsthand and to have

profited from a number of resulting publications⁴, which assisted me in evaluating the coincidence of the relevant intellectual tendencies in LE JEUNE's life and work.

Utilizing a considerable fund of microfilmed information, my researches began to shape into a comprehensive presentation of the Life, Times and Works of CLAUDE LE LEUNE, which includes the preparation in score of all works as yet not available in re-editions. To date, approximately two-thirds of this had been completed, i.e. up to 1585 and including the second major collection devoted exclusively to LE JEUNE's works, his *Livre de Melanges*, which appeared in that year from PLANTIN's press at Antwerp. Since this material is far too voluminous for the requirements of a thesis, it was divided into two parts: *The Initial Years (ca. 1528-1565) of CLAUDE LE JEUNE* (the present study), and *The Middle Years (1565-1585) of CLAUDE LE JEUNE : Huguenot and Musical Humanist*, which may be considered for a different purpose.

As the title of this study suggests, the general approach is biographical and the discussion of LE JEUNE's works is placed within this framework. Included into the deliberations, are concordances of works by other composers, where these exist. References to current historical situations and prevalent spiritual influences, as well as mention of the relevant musical topography, are intended to render a more complete picture of the object under consideration.

⁴ Among these are: Josef Bohatec: *Budé und Calvin. Studien zur Gedankenwelt des französischen Frühhumanismus*, Graz, 1950; François Wendel: *Calvin, Sources et évolution de sa pensée religieuse*, Paris, 1950; Werner Krusche: *Das Wirken des heiligen Geistes nach Calvin*, Göttingen, 1957; Jean Boisset: *Sagesse et Sainteté dans la pensée de Jean Calvin*, Paris, 1959; A M Hugo: *Calvijn en Seneca. Een inleidende studie van Calvijn's Commentaar op Seneca, De Clementia, anno 1532*, Groningen, 1957; Carla Calvetti: *La Filosofia di Giovanni Calvino*, Milan, 1955; Basil Hall: *John Calvin, humanist and theologian*, London, 1956; H. Hasper: *Calvijn's Beginsel voor den Zang in den eredienst*, The Hague, 1958; John T McNeill: *The History and Character of Calvinism*, New York, 1954; T E Torrance: *Calvin's Doctrine of Man*, London, 1949; H P Clive: *The Calvinist attitude to Music and its literary aspects and sources* (in *Bibliothèque d'Humanisme et Renaissance*, vol. XIX and XX, Geneva, 1957/58)

With the period 1528-1565 focussing on roughly the first half of LE JEUNE's entire span of life, but only on a small part of his creative output, one of the main problems besetting the researcher looms ominously: the matter of the correct dating of LE JEUNE's works. From a total of altogether 659 extant works published in first editions between 1552 and 1612, only sixteen had seen the light by 1565: four out of a total of sixty-six French chansons, ten psalms from a total of three hundred and forty-six, one of altogether forty-one chansons spirituelles, and one from a total of ten Latin motets. It would, appear that LE JEUNE's productivity rose steeply from the middle of the 1560's, while the publication of many works was seriously delayed-doubtless on account of biographical circumstances - and major collections were only published after his death. The matter of dating, therefore, poses much less of a problem during the initial years than it is bound to cause later on. This is just as well, since next to defining LE JEUNE's historical position and the formative influences on his initial years, attention is concentrated in this study on what can be termed the formulation of LE JEUNE's distinct musical language, a matter of first concern for all further deliberations.

A few technical matters need to be clarified : First, the inconsistencies of sixteenth century French orthography in the literary texts, documents, as well as the scored music may prove to be irritating or even baffling. However, for the sake of authenticity, I have decided to leave these exactly as they are found in the originals. Secondly, the designations of mode throughout this study supply dual details : the *finalis* of a piece is denoted by a letter (capitals to show "major", and the lower case to show "minor" modes), while an arabic numeral following the modal letter indicates the number of flats in the signature. Thirdly, concerning the scored music, the following need to be noted : first editions were used throughout, with the exception of the four early chansons, where the editions of both the *Second* and *Tiers Livre* of 1552 are incomplete and the third editions of 1559 were therefore used. In case of the *Dix Pseaumes*, the omissions in the first edition (Ps 97, Part 1, vide infra, pp 271-273) were corrected from the second edition of

1580. Although LE JEUNE's discriminate use of chiavette suggests the selective use of voice classes. I have, for practical reasons, kept to the usual layout of SATB, employing the customary clefs, rather than to have followed HENRI EXPERT, who, in his realizations in score, heeded Renaissance ideals with respect to choral sound; he thus often transcribed a lowish Contratenor for a tenor, a rather low Tenor for a baritone, using the bass cleff, etc. This may be more faithful to an authentic performing practice, but infinitely complicates matters in the course of discussions. Keeping the factor of chiavette well in mind, I have, therefore, opted for the simpler arrangement - with one exception : the dialogue for seven voices, *Mais qui es-tu*, where the issue of dual choirs (and consequently timbre) comes prominently into play (vide infra. pp. 240-242). Fourthly, *Ligatura binaria cum opposita proprietate* are indicated by a square bracket above the notes concerned. Finally, the general bibliography had been compiled to pertain mostly to the present study and questions related to it, although it is well-nigh impossible to draw clear-cut lines - just as it is impossible, when dealing with the first part of LE JEUNE's life and works, to refrain altogether from references to later periods.

Looking back over some three decades of research on CLAUDE LE JEUNE, I cannot but recall with great gratitude the many persons who guided me and who gave valuable assistance along the way. Among these, I think foremost of my teachers of long ago at the Friedrich-Alexander University of Erlangen-Nuremberg : the musicologists RUDOLF STEGLICH, BRUNO STÁBLEIN, and HANS-HEINRICH EGGBRECHT, and, particularly, the Reformed theologian JAN REMMERS WEERDA, at whose house I was privileged to have spent many hours of stimulating discussions, which I cherished even more than the formal lectures and seminars of this noted church historian. Invaluable assistance was also given over many years by innumerable librarians and archivists. I gratefully remember their support and unfailing professionalism at the Bibliothèque Nationale, the Bibliothèque Sainte-Geneviève, the Archives Nationales, and the Bibliothèque de la Société d' Histoire du Protestantisme français in Paris, the Bibliothèque municipale in Rouen, the Bibliothèque du Musée Condé in Chantilly, the Archives

du Département du Nord in Lille, the Bibliothèque d'Église Réformée and the Bibliothèque municipale in Valenciennes, the Arcives générales du Royaume de Belgique and the Bibliothèque Royale in Brussels, the British Library in London, the Österreichische Nationalbibliothek in Vienna, the Bayerische Staatsbibliothek in Munich, the Murhardsche und Landesbibliothek in Kassel, the Universitätsbibliothek in Tübingen, the Universitetsbiblioteket in Uppsala, the Biblioteca del Conservatorio in Madrid, the Accademia filharmonica in Verona, the Bibliothèque Publique et Universitaire in Geneva, and the Koninklijk Huisarchief in The Hague. I also hold dear respectful memories of ALFRED CORTOT, who most kindly supplied information from his private collection of original sixteenth century editions and faithfully answered all my queries in his own hand. To Dr. D.P. WALKER (London) and FRANÇOIS LESURE (Paris) I owe special thanks for precious advice from the great store of their individual and collective knowledge which they generously gave me earlier on my way of research.

In conclusion I would like to acknowledge gratefully

- * the sustained interest and valuable counsel of Professor Rupert Mayr (former Head of the Department of Music and Musicology at Rhodes University), cited as my supervisor;
- * the generosity of my own university, the University of Fort Hare, for the sabbatical granted me for the purpose of preparing the submission of this study as a doctoral thesis;
- * the endless patience of Mrs Peggy de Villiers, who typed this very involved text; and
- * the love and support of my wife and children, who, over the years, also brought their sacrifices.

CHAPTER I - VALENCIENNES

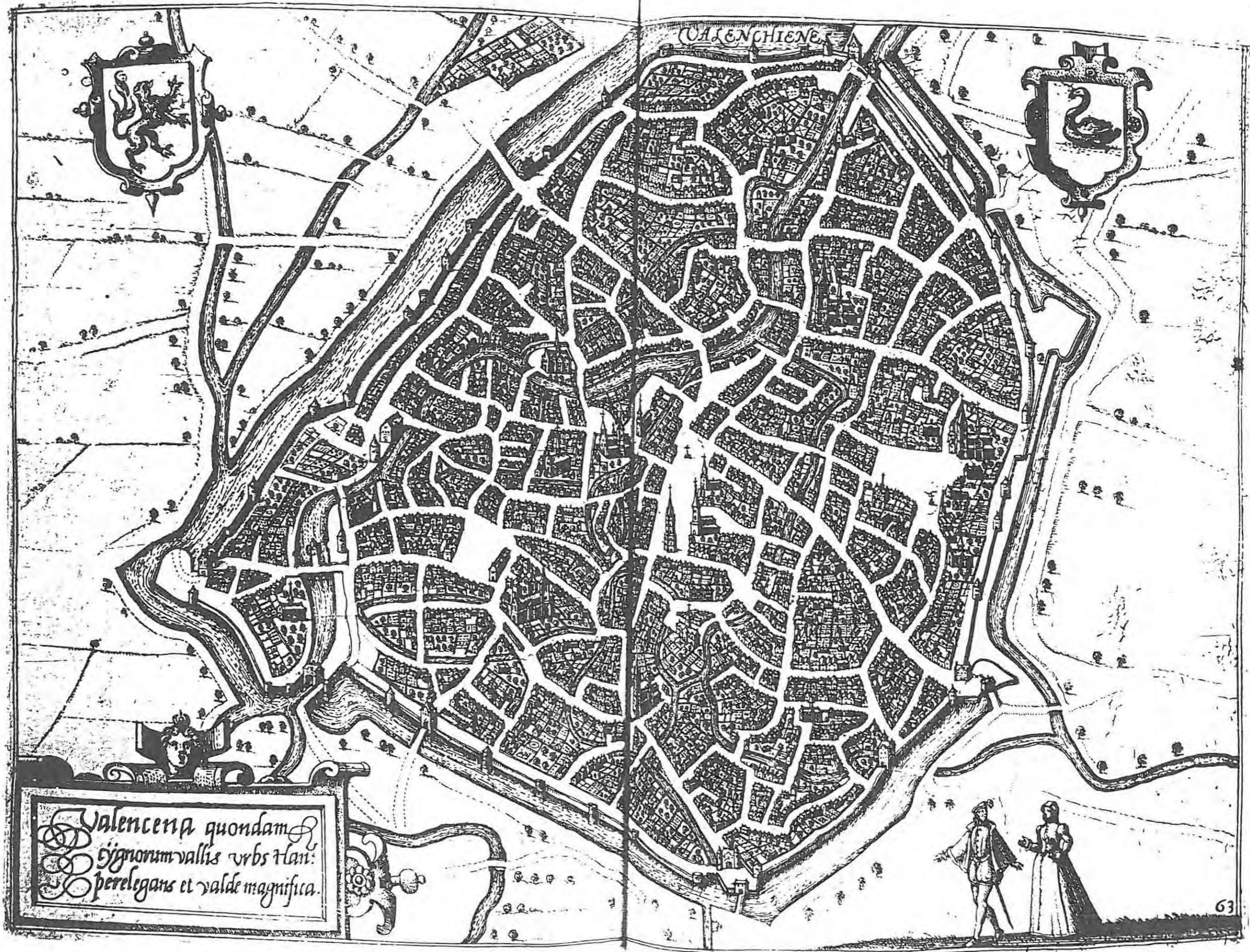
INTRODUCTION

CLAUDE LE JEUNE is a towering figure among all other French composers of the 16th century and certainly also a major factor on the European musical scene of that age. Evidence to this extent is borne out by many of his works which have come down on posterity. For this reason it is so much more baffling that very little information about the details of his life has survived¹.

In order to gain a more complete picture of the composer's life and work, it is therefore necessary to assemble a considerable body of circumstantial evidence relating to his times and the surroundings in which he lived, to spiritual movements and political events as well as to persons known to have been associated with him, contributing, as they did, to mould both the century and the composer CLAUDE LE JEUNE, Huguenot and Musical Humanist.

It is, particularly, no mean task to trace CLAUDE LE JEUNE's roots in his native town, Valenciennes. His early life is veiled in nebulosity, and access to information is often only possible by employing derivative procedures, carefully weighing the possibilities. Since the relative dependability of such information is also frequently confined by circumstances as they

¹ Up to date no monography has been produced on his life, while occasional articles and sundry references can by no means claim to be compendious; in fact mispresentations occur quite frequently in these expositions. An early attempt by Ernest Bouton : *Esquisse biographique et bibliographique sur Cl. Lejeune* (Valenciennes, 1845) is of little scientific value, and an unpublished thesis by J Rebufat for a *Diplôme d' Études Supérieures* (University of Paris 1910) : *La Vie et l'Oeuvre de Claude Le Jeune* (of which a summary was supplied by A. Tessier in Riemann's *Dictionnaire de Musique*, 3rd French edition, Paris, 1931) reveals nothing beyond common knowledge. All then available information has been collected by D.P. Walker and Francois Lesure : *Le Jeune and Musique Mesurée* (in *Musica Disciplina* III, 1949, pp. 151-170). Since that time, a number of American theses have contributed towards the elucidation of some of Le Jeune's works; these will be referred to later. However, Le Jeune's life - within the context of his times - has, until now, remained very much a closed book.



VALENCHIENE



Valencia quondam
 signorum vallis vrbis flau:
 spereligans et valde magnifica.



occurred only later in the composer's life, the initial point of departure may sometimes appear objectionably hypothetical. However, until such time that more concrete evidence becomes available - and in regard to some aspects this may never be attained - the suggested approach will have to serve our endeavours to place CLAUDE LE JEUNE and his work in a fuller perspective, thus contributing to a more proper appreciation of the composer.

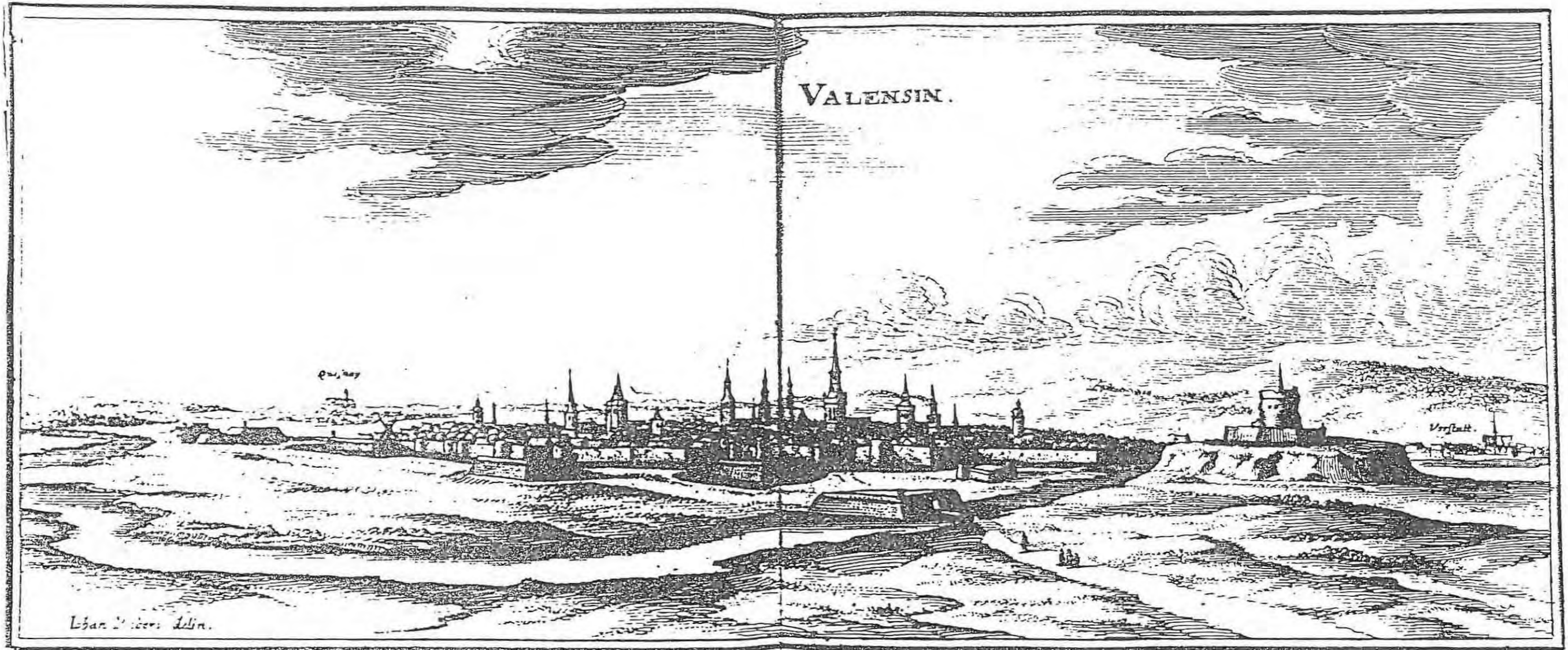
1. Place of Birth

CLAUDE LE JEUNE was a native of Valenciennes. This morsel of intelligence about his origin is reflected on the title page of his three-voice arrangements of the Genevan Psalms, which appeared posthumously in 1602².

Situated in the province of Hainaut, Valenciennes belonged to the Grand Duchy of Burgundy before it came under Spanish-Hapsburgian rule through dynastic marriages and was eventually seized by Louis XIV in 1677. It was formally joined to France in the following year by the Treaty of Nijmegen. After heavy bombardment, causing considerable destruction, the town was taken by the Austrians in 1793. It was recaptured by the French in 1794 and experienced enemy occupation again in 1815 after Waterloo, as well as during both World Wars, when it was severely damaged. Especially the town centre suffered badly and most of it was destroyed in 1940.

Yet, in spite of the devastations and the absence of many original landmarks, the general delineations, many of the infrastructures and even some architectural witnesses of

² Vide infra, *Bibliography of the Works of Claude Le Jeune* (later to be referred to simply as *Bibliography*), p. 348-349 : *Premier Livre Contenant Cinquante Pseaumes de David, mis en Musique a III. Parties... par Claud. Le Jeune, natif de Valentienne...*



sixteenth century Valenciennes can still be perceived today, thus enabling one to reconstruct much of the old scenario. However, let us focus our interest on Valenciennes as the town presented itself in LE JEUNE's day.

Located on the river Escaut and on the main trading route leading from Milan through Switzerland to Bruges, the town maintained during the 16th century manifold associations with France, England, the German Hanseatic towns and the free imperial towns of Augsburg, Nuremberg, and Ulm. Commerce flourished in Valenciennes as it did in the large Flemish towns of Antwerp, Ghent, Bruges, and Ypres. A place of turn-over for French wine, the town was renowned for its cloth and linen industry as well as for its coat and stocking manufacture, while its embroidery delighted France's Renaissance sovereign, FRANCIS I³.

Valenciennes was well fortified⁴, possessed its own foundry⁵, and, because of its wealth and exemplary communal government, enjoyed many rights and privileges⁶. The great number of churches with their royal burial vaults, the monasteries, the magnificent public buildings and patrician dwellings, the town plains and the campanile with its famous clock⁷, also the hospitals⁸ and the orphanages⁹, were

³ Charles Paillard : *Histoire des troubles religieux de Valenciennes 1560-1567*, 4 vol., Paris, 1874-1876, Vol I, pp. 24-25.

⁴ Chanoine H. Lancelin : *Histoire de Valenciennes depuis ses origines*, Valenciennes, 1933, pp. 159-160.

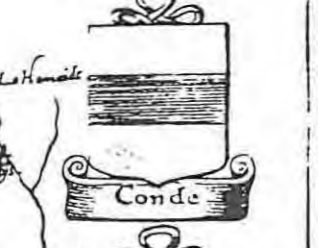
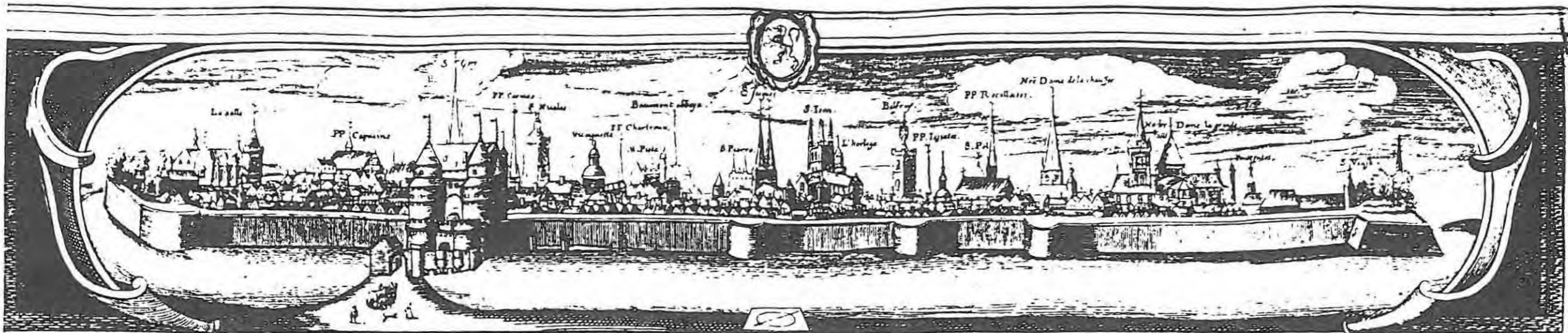
⁵ Charles Paillard ; *Op.cit.*, Vol I, p. 24.

⁶ Henri d' Outreman : *Histoire de la ville et comté de Valenciennes*, Douay, 1639, p. 353. seq. According to d' Outreman, the citizens of Nuremberg were inspired to their form of government by the example of Valenciennes.

⁷ d' Outreman : *Op cit.*, pp. 249-250, 389.

⁸ d' Outreman : *Op. cit.*, p. 842 seq.

⁹ Charles Paillard : *Op. cit.*, p 336, vide also Guicciardini : *Description des tous les Pais-bas... par Messire Lovis Guicciardini, Gentilhomme Florentin*, Antwerp, 1582, p. 431.



Nótularum Explicatio.

- ✪ Vrb.
- ✪ Abbacia. & Prioratus.
- ✪ Pagus parochialis & Pagus cívico.
- ✪ Arc.
- Pagus. Fluvius.
- Capella.

manifestations of a prosperous and well-governed community¹⁰, which counted, at the middle of the 16th century, more than 30 000 inhabitants¹¹.

The cultural life of Valenciennes was most active¹². The chronicler recorded many *hommes doctes*, who either hailed from the town or worked there for some period of time. Of these, the historiographers JEAN FROISSART and GEORGES CHASTELAIN, the poets JEAN MOLINET and JEAN VIVIEN, the composers CLAUDE LE JEUNE, PIERRE MAILLART, SEVERIN CORNET and JEAN DE MARCQUE, the artist SIMON MARMION, the sculptor PIERRE DU PREAU, and the goldsmith JEROME DE MAYENVILLE attained general recognition and fame¹³. A printing press was accommodated in the town since 1480¹⁴. The school system was exemplary¹⁵, while the well-stocked library of the abbey of Vicoigne, one mile outside the walls of Valenciennes, contributed towards a scholarly atmosphere¹⁶.

¹⁰ For further descriptions of Valenciennes during the 16th century, vide : *Topographia Germaniae-Inferioris vel Circuli-Burgundici das ist Beschreibung und Abbildung der Fürnembsten Orten in den Niderländischen XVII Provinzien oder Burgundischen Krayse*, Frankfurt am Main, bei Casper Merian, 1659, p. 215; Guicciardini: Op. cit., p. 429 seq.; *Neuwe Cosmographia und histori Teutscher Nation. Das ist: Wahrhafte eigenlichte und wohlgestellte Beschreibung der Niderlanden, sampt aller darinn begriffenen. Fürstenthumb, Herrschaften, Städte, Flecken und dero Gebräuche, etc. etc.* Frankfurt am Main, 1582, p. 194. (the supplement of this book is a German translation of Guicciardini's *Description*); d' Outreman : Op. cit., p. 245 seq.; Marguerite de Valois : *Memoires et Lettres...*, ed. by F. Guessard, Paris 1842, pp. 93-94.

¹¹ Charles Paillard : Op. cit., Vol I, p. 25. The number is remarkable, considering the present population of ca. 45 000.

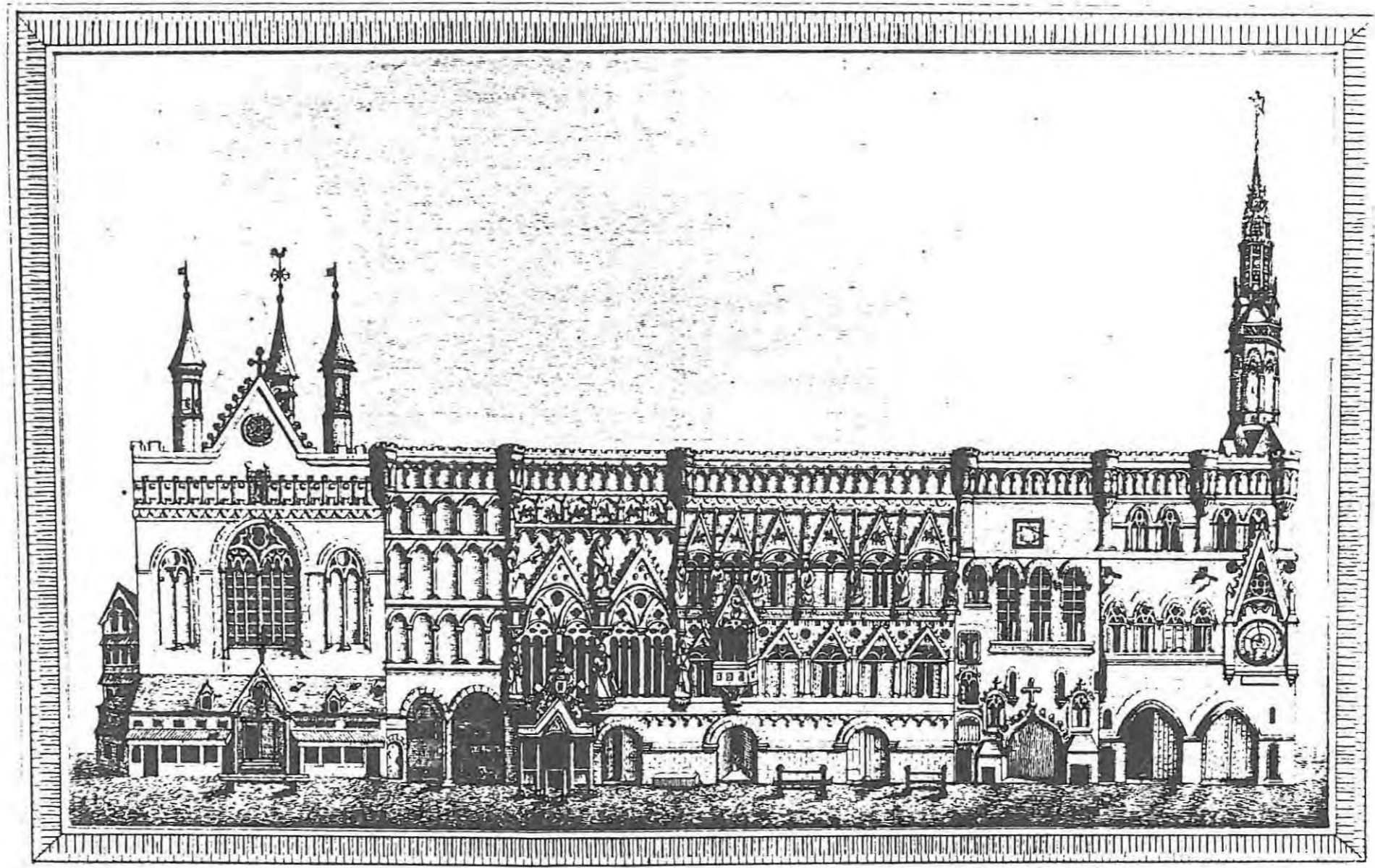
¹² For a brilliant presentation of Burgundian cultural life during the 14th and 15th centuries, vide Johan Huizinga's *The Waning of the Middle Ages*, London, 1924.

¹³ d' Outreman : Op. cit. p. 374 seq.; Guicciardini: Op. cit. (French edition), p. 433.

¹⁴ Chanoine H. Lancelin : Op. cit., p. 154.

¹⁵ Guicciardini: Op. cit. (French edition), p. 431.

¹⁶ Guicciardini: Op. cit. (German edition), p. 194; (French edition), p. 435; Merian: Op. cit., p. 215.



*Joueurs de farces mystères*¹⁷ also added to the cultural activities of the town, and a *confrerie* of singers was attached to the church *Notre-Dame de la Chaussee* since the 13th century¹⁸. A band of *hautbois* used to play from the balcony of the campanile¹⁹, while several choir schools²⁰, of which that of Saint Jean-Baptist was especially active²¹, enriched the musical life of Valenciennes. It is more than probable that CLAUDE LE JEUNE, SEVERIN CORNET and JEAN DE MARQUE, but also PIERRE MAILLART, who is expressly mentioned as a singer²², received their initial musical training in one of these choir schools.

In Valenciennes, as also in other towns of the region - Tournai, Douai, Arras, and Lille - annual lyric-poetical contests were held since the 13th century, while many of the great names in music history before the advent of the Baroque Era were supplied by the domains between the Meuse and the sea. Indeed, cultural life unrolled in Valenciennes according to the great Burgundian tradition, in the sign of which the history of this town presented itself.

2. Family Name.

LE JEUNE was the authentic family name of the composer. It was however, often interpreted in a qualitative sense. This is understandable, since the origin of the name undoubtedly

¹⁷ Jules Finot: *Inventaire sommaire des archives du Département du Nord*, Lille, 1881-1882, Vol IV, p. 293; Vol V, p. 3; Vol VII, p. 156. Vide, also d' Outreman: Op. cit., p. 390 seq.

¹⁸ Chanoine H. Lancelin: Op. cit., p. 135.

¹⁹ Jules Finot: Op.cit., Vol VII, p. 296. d' Outreman: Op. cit., p. 389, maintains that the band of *hautbois* was founded by Jacques le Vairier, who died in 1522.

²⁰ Vide, *Serie H (passim)* of the Archives du Département du Nord at Lille.

²¹ Jean Havense was its Maître de Chapelle in 1527 (vide, Archives du Département du Nord: 40 H 46).

²² d' Outreman: Op. cit., pp. 376-377.

lies in its meaning of qualification. Thus HAWKINS still simply translated the name by "the younger"²³. This was apparently done in order to distinguish the composer from both the elder CLAUDE DE SERMISY and LE JEUNE's Huguenot contemporary, CLAUDE GOUDIMEL²⁴ - which, nevertheless, did not altogether prevent errors of identification²⁵.

Although the composer was often referred to only by his first name²⁶, all his compositions - also the very first single pieces to have been included in various anthologies - were, without exception, signed with LE IEVNE, while the first name *Claude* appeared either in the diminutive form, *Claudin*, or, more generally, abbreviated to *Claud.*, *Clau.*, *Cl.*, or even simply *C*²⁷.

An unequivocal confirmation for the family name of the composer is supplied by notarial documents - two each from 1582 and 1600 respectively - with CLAUDE LE JEUNE's signature in his own hand.²⁸ On the older documents, the composer signed with *Claude Lejeune*, while the others are autographed *C. Lejeune*. It will be noticed that, in both

²³ Sir John Hawkins : *A General History of Music*, 4 vol., London, 1776, Vol III, p. 204. This appellation is, however, not consistently adhered to (cf Op. cit., Vol III, pp. 454-56).

²⁴ Vide, *Bibliographie Nationale, p.p. l'Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique*, Brussels, 1890-1891, Vol XI, col. 727-728.

²⁵ eg. Varillas : *Histoire de Charles IX*, 3 vol. Paris 1684, pp. 471-472. The Protestant historian Pierre Bayle, however made a point of correcting his Catholic colleague on this issue in his *Dictionnaire Historique et critique*, 2 vol., Rotterdam, 1697, Vol I, 1264-1265.

²⁶ So preferred still by Jean de Laborde : *Essai sur la Musique*, 4 vol., Paris, 1780, Vol I, p. 118.

²⁷ Cf. also the (printed) signatures of the dedications which accompanied Le Jeune's *Dix Pseames* (1564), the *Livre de Melanges* (1585), and the *Dodecacorde* (1598). Vide infra, *Documents*, pp. 418, 420.

²⁸ Archives Nationales, Paris : *Minutier central XVII*, 83 (two times dated 25 January, 1582); *Minutier central XXIV*, 203 (dated 27 May, and 20 June, 1600, respectively).

instances, the family name is written as one word. It had, however, become customary to write the name separately, in the form it constantly accompanied the composer's published works from 1552 onwards²⁹. Also the composer's sister, CECILE, who supplied the ~~dedications~~ dedications of his posthumously published works, preferred LE JEUNE³⁰.

3. Date of Birth

Community or parish registers were kept in Valenciennes only since 1592³¹. It is therefore well-nigh impossible to establish CLAUDE LE JEUNE's date of birth with absolute certainty. In the absence of such a primary source, we have to rely on secondary support to lead us to the presumption that this date lies somewhere between the years 1528 and 1530.

Foremost to corroborate such belief, is a portrait of CLAUDE LE JEUNE, which was published together with his *Dodecacorde* in 1598³². It is a carefully engraved likeness and shows the countenance of a septuagerian with a strongly greyed beard. By deducing seventy years from the date of the appearance of this portrait, we arrive, with a fair amount of accuracy, at the possible year of LE JEUNE's birth.

²⁹ Naturally, also other orthographical forms of the name Le Jeune existed. Documents from the 16th century often reflect spellings like Le Jonne, Lejonne, Lejone, Le Josne, le Joune, Le Ieusne, Le Joeusne, etc.

³⁰ Vide infra: *Documents*, p.422.

³¹ Archives du Département du Nord, Lille.

³² Vide infra., between pp. 7 & 8. Besides this portrait of Claude Le Jeune, there is only one other iconographic document bearing the resemblance of the composer; for this the portrait of 1598 most likely served as a model. The portrayal appears on the title page of Le Jeune's four-voice arrangements of the Genevan Psalms, supplied with German texts by Ambrosius Lobwasser, which were published in Amsterdam in 1646 (vide infra: *Bibliography* p.382.). The frontpiece displays a group of figures which can be identified as Le Jeune, the poets Clément Marot and Théodore de Bèze, Ambrosius Lobwasser, and King David.



CLAUDE LE JEUNE

A further point of substantiation is offered by the publication of four chansons by LE JEUNE - his first compositions to have been sent to the press - in 1552³³. If we assume that the composer was about twenty-four years of age at the time of the publication of these pieces (which can be accepted as a normal age for that time to make a first appearance in print), the date of birth can, again be calculated around 1528. Providing for a margin of, say not more than two years, other, more divergent suggestions as to LE JEUNE's year of birth³⁴ must, in the absence of valid proof or admissible plausibility, be ignored as being incorrect.

4. Religious Upheavals

As already stated, it is difficult to arrive at tangible details about CLAUDE LE JEUNE's early life in his native town, Valenciennes. However, events which came to pass during the religious upheavals and the revolt of the town against Spanish rule³⁵, encourage us - as far as an investigation of original sources permit - to various assumptions regarding the confessional orientation of the composer and some of the spiritual influences which shaped his personality. They also allow us to suspect associations with several leading figures of that time which proved to have been of great importance to LE JEUNE's career, although such connections often surfaced only much later in his life when it may not appear possible to trace them to Valenciennes.

³³ Vide infra, pp. 24-40

³⁴ These differ considerably (without offering any justification) between 1525 and 1540. Cf. in this regard : *Mémoires pour servir a l'Histoire Litteraire des dixsept Provinces des Pays-bas...*, 18 vols., Louvain, 1764, Vol. IV, p. 162; *Biographie Nationale, p.p. l'Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique*, Brussels, 1890-1891, Vol XI, col. 727; *Algemene Muziekgeschiedenis*, ed. by A Smijers, Vol III, p. 148; Arrey von Dommer : *Handbuch der Musikgeschichte bis zur Ausgang des 18. Jhts.*, Leipzig, 1914, p. 220; J. Combarieu : *Histoire de la Musique*, Paris, 1913, p. 492.

³⁵ The period in question comprises the years 1544-1572.

A decade before PIERRE BRULLY, a personal friend of CALVIN and his successor as minister of the French immigrant congregation in Strassburg, started in 1544 to preach in Valenciennes according to the new tenets of the Reformation³⁶, a follower of the Augsburg Confession by the name of MAILLOTIN was burnt there at the stake³⁷. The population showed much sympathy with this martyr, one of the first to have died for the Protestant cause in Valenciennes³⁸. Although BRULLY was arrested only months after his arrival and executed in Tournai³⁹, the tide of the Reformation swelled and caused Valenciennes to become, next to Antwerp, a main centre of Protestantism in the southern Netherlands. The religious situation at that time in Valenciennes is adequately reflected in a report on the diocese to the bishop of Arras, dated March 1544:

Monsieur. Au quartier et doyenne de Valenciennes ou n'a trouvé ny lieux ny personaiges suspects. Mais quant à la ville de Valenciennes, où il n'y a que deux curez de vostre diocèse, assavoir S. Vaast et S. Jacques, les aultres, estant du diocèse de Cambray, on n'a trouvé dans cette ville qu'indévotion; Que les festes et dimanches se gardent et observent très mal, et que peu de gens comparoissent au Saint service divin et aux prédications; Item que aux festes et dimanches durant le Saint service divin on se pourmene sur le marchié devant l'hostel de la ville au grant schandale des bons et vertueux chrestiens; Item que quant on porte le Saint Sacrement par les rues peu de personnes luy font révérence, et, vostre official estant illecq, a veu porter le Saint

³⁶ When the Protestants in Tournai requested a minister, Bucer sent them Pierre Brully in 1544; he also served Valenciennes, Dounai, Arras, and Lille (vide, J. Reitsma - J. Lindenboom : *Geschiedenis van de Hervorming en de Hervormde Kerk der Nederlanden*, The Hague, 1949, p. 70).

³⁷ Vide *Bulletin de la Société de l'Histoire du Protestantisme français*, Paris, 1878, p. 302.

³⁸ Charles Rahlenbeck : *Les Chanteries de Valenciennes*, in *Bulletin de la Commission pour l'Histoire des Églises Wallones*, Vol XIII, The Hague, 1888, p. 126; vide also Jean Meyhoffer : *Le Martyrologe protestant des Pays-Bas 1523-1597* (Publication de la Société d'Histoire du Protestantisme Belge), Brussels, 1907, p. 160.

³⁹ Cf. d' Outreman : *Op. cit.*, p. 196.

Sacrement et que personne n'y assistoit, sinon le curez et son clerc; Item, que quant il est question de recepvoir le Saint Sacrement du mariaige les marians ne font plus debvoir de auparavant aller à confesse comme font les bons catholiques...⁴⁰.

The local authorities appeared to have been reluctant to punish those who did not obey the directions of the Church. Protected by privileges and liberties of an imperial town, the Protestants started, in the meantime, to organize themselves. Soon, albeit in concealment, a proper congregation with preachers, elders, and deacons was constituted.

During the night preceding Sunday 28th September, 1561, the Protestants launched an unique demonstration. They gathered at evening and marched through the streets singing Psalms⁴¹. The massive singing, rising, as it did, spontaneously from the crowds and the darkness, engulfed the entire town and evoked an overwhelming impression⁴². On 27 April the following year, the people freed two evangelists who were convicted to burn at the stake⁴³, and on 11 April, 1563 the first open air service was held for the masses assembled on the fields outside the town. A contemporary chronicler wrote the following about the public sermons which were ere-long being conducted everywhere:

⁴⁰ Archives Générales de Belgique, *Fardes de Vienne, No LIV*, reproduced in Rahlenbeck : Op. cit., p. 129. For a description of the then prevailing state of affairs vide also : *Bulletin de la Société d'Histoire du Protestantisme français*, Paris, 1927, pp. 468-476, and, Paul Beuzart : *La Répression à Valenciennes aprez les troubles religieux de 1566*, Paris, 1930, p. 6 seq.

⁴¹ Although the Genevan Psalter was completed only in 1562, individual melodies may well have been known and sung in Valenciennes. Equally, on this occasion the texts of Marot and de Bèze could possibly have been intoned to the melodies of popular songs, as have been the case with the *Souterliedekens*, much favoured at the time in the Flemish regions.

⁴² Vide, Rahlenbeck : Op. cit., p. 135; vide also Charles Paillard : Op. cit., p. 37, and Paul Beuzart : Op. cit., pp. 7-8.

⁴³ They were Philippe Mallart and Simon Feuveau, since referred to as the *Maubruslez*.

La nouvelle courut, vers ce temps-là, que quelques invidius prêchaient en plein champ la doctrine de Jean Calvin. Ils attiraient beaucoup de monde, le peuple étant avide de nouveautés et curieux de changement, peuchant qui l'entraîne en de grands désastres et de vifs regrets. Les prêches se tenaient près d'Anvers, et aussi dans le Hainaut près de Valenciennes, en West-Flandre et en d'autres régions⁴⁴

Thus came into existence the *Église verte*, which held its services with well ordered rites to the masses on the meadows outside the town walls⁴⁵. Between 1562 and 1566 the number of those who have embraced the Protestant Faith grew to such an extent that it soon represented the majority of the population of Valenciennes⁴⁶. This expansion of the Reformation of Calvinistic coinage can be attributed especially to GUY DE BRAY⁴⁷ and PÉRÉGRIN DE LA GRANGE⁴⁸, who energetically served as reformed ministers in Valenciennes.

In the late summer of 1566 a storm of revolt took the Netherlands from Antwerp to Valenciennes. To the endeavours of religious reform was added the political resistance

⁴⁴ Marc van Vaernewyck: *Mémoires d'un patricien gantois sur les troubles religieux en Flandre 1566-1568*, 2 vol. Ghent, 1905-1906, Vol. I, p. 1 seq.

⁴⁵ Up to 12000 and even more people gathered for these services. Vide Pierre Joseph Le Boucq : *Histoire des troubles advenues à Valenciennes a cause des Hérésies, 1562-1579, tirée de plusieurs e'crits en 1699...*, ed. by A.P.L. De Robaulx de Soumoy, Brussels, 1864, p. 14.

⁴⁶ Charles Paillard : *Les grands prêches calvinistes de Valenciennes*, Paris, 1877, p. 43. It is significant that converts for the new Faith came, almost without exception, from the ranks of the artisans and middle-class merchants.

⁴⁷ Guy de Bray worked in Lille and surroundings during the years 1552-1556. After a sojourn in Geneva, he served as Reformed minister in Tournai. Following the publication of his *Confession du Foi*, he fled to the Huguenot stronghold of Sedan. Subsequent to a call to Antwerp, he devoted himself to the congregation of Valenciennes.

⁴⁸ When the Reformed Protestants of Valenciennes asked Geneva for a permanent minister, a young French nobleman, Peregrin de la Grange, was sent to them. After the intervention of the Duke of Alva in the southern Netherlands, de la Grange was seized when he took flight with Guy de Bray; both were executed in Valenciennes on 31 May, 1567.

against Spain. On 24 August Valenciennes was drawn into the whirlpool of spreading iconoclasm. The predominantly Calvinistic population destroyed paintings and statues which, according to their belief, dishonoured the divine service, and on the Sunday following Saint Bartholomew's day, they took possession of the churches of Saint Géry and Saint Jean as well as the Beguine nunnery, where, from then on, they held their Protestant services⁴⁹.

The regent MARGARET could not tolerate this state of affairs any longer, and when Valenciennes declined to admit a Spanish garrison, she ordered the governor of Hainaut, PHILIPPE DE SAINT-ALDEGONDE, to besiege the town which was taken after heavy fighting on 22 March 1567. With the revolt of the citizens of Valenciennes the political struggle for freedom of the Netherlands had commenced.

In the meantime the Duke of ALVA had arrived in the Netherlands and the relentless suppression of Protestants was launched. In Valenciennes alone, 128 citizens were executed until August, 1569⁵⁰, while 212 were banished from the town⁵¹. Once more - on 23 May, 1572 - underground Protestants of Valenciennes succeeded, with the assistance of the Huguenot general FRANÇOIS DE LA NOUË, to take possession of the town in the name of the Prince of ORANGE. However, when LA NOUË was called to Mons and Spanish troops arrived from Tournai on 29 May, Valenciennes had to surrender again⁵².

5. Family Engagement in Religious Matters.

⁴⁹ Pierre Joseph Le Boucq : Op. cit., p. 14.

⁵⁰ Paul Beuzart : Op. cit., p. 102.

⁵¹ Pierre Joseph Le Boucq : Op. cit., pp. 41-42.

⁵² Paul Beuzart : Op. cit., pp. 85 and 99; vide also Pierre Joseph Le Boucq : Op. cit., pp. 92-93, 98, and Kervyn de Lettenhove : *Les Huguenots et les Gueux*, 6 vol., Bruges, 1883-1885, Vol III, p. 450 seq.

A considerable amount of primary sources, mainly court records, lists of confiscations, and official reports - some giving quite detailed information - is available about the religious upheavals in Valenciennes⁵³. Two such documents⁵⁴ repeatedly mention persons with the family name of *Le Josne* (or *Lejonne*), who played a prominent rôle during the unrests; they are also alluded to by LE BOUCQ⁵⁵. The references to those persons allow us to assume, with reasonable certainty, that members of the composer's family were involved - although the connecting lines to CLAUDE LE JEUNE may only become apparent in course of time as our quest progresses.

Since no uninterrupted record on the LE JEUNE family is available, it is necessary to accumulate as many details as possible and to weigh these in respect to their relevance, before a not entirely unhypothetical picture, but the most dependable witness to date concerning the Reformed religion of the LE JEUNES - and thus the confessional orientation of the composer - can be assembled.

The earliest mention about persons bearing the family name of *Le Josne*⁵⁶, who were actively engaged in promoting the Reformed cause in Valenciennes, is found in LE BOUCQ's tireless entries. He reports four different citizens by that name who fled the town or were banished in 1568 because of the disorders of the previous year. The first is GÉRY LE

⁵³ Most of this material is kept at the Archives Générales du Royaume de Belgique in Brussels, the Archives du Département du Nord in Lille, and the Archives Communales in Valenciennes.

⁵⁴ Archives Générale du Royaume de Belgique : *Papiers d'État et de l'Audience No. 536 (Recueil de Besoigne des Commissaires du Roy nostra sire a Valenciennes sur le fait des troubles et rebellion advenue en icelle ville); No. 530 (Conceil des Troubles 33 - Deposition faite... par devant Couronnel & de la Val).*

⁵⁵ Pierre Joseph Le Boucq : *Op. cit.*, pp. 28-29, 41-42, 92-93, 98, 161-162.

⁵⁶ It should be noted that the name was constantly used as a family designation and not as an adjective to qualify a younger person.

JOSNE, *tasneur*, who was arrested on 1 March, 1568 and banished five days later⁵⁷. He was a respected merchant and a member of the consistory, founded by GUY DE BRAY according to the Genevan model of presbyterian church government⁵⁸. Evidence about GÉRY LE JOSNE is also supplied by ERNEST BOUTON⁵⁹, who, however, without revealing his source, also got his information from LE BOUCQ⁶⁰. Indeed, BOUTON presents GÉRY LE JOSNE as a tanner by profession, but also adds that he was domiciled at the inn called *La Hure*⁶¹.

But, to return to LE BOUCQ : a few pages after his mention of GÉRY LE JOSNE, he cites three more citizens with the same family name⁶², viz. JEAN LEJONNE (sic), THERY LEJONNE and HUGUES LEJONNE⁶³. An official document, dated 6 September, 1568, lists them as absconded⁶⁴; they are instructed therein to return by 4 October of that year in order to account for

⁵⁷ Pierre Joseph Le Boucq : Op. cit., p. 28.

⁵⁸ Archives Générale du Royaume de Belgique : *Papiers d'Etat et de l'Audience*, No. 536.

⁵⁹ Ernest Bouton : Op. cit., p. 14.

⁶⁰ Bouton refers to "a manuscript", which he consulted for his information. Without naming the author of this work, he cites the title of this MS as *Troubles advenues en la ville de Valenciennes par l'introduction de l'Heresie*. In spite of the incorrect title, it was possible to identify this MS as Le Boucq's *Histoire des troubles advenues à Valenciennes a cause des Hérésies, 1562-1579*. Bouton's reference to "a manuscript" is explained by the fact that this work was only published in 1864 by A.P.L. De Robaulx de Soumoy.

⁶¹ It is of topical interest to note that *La Hure* means "the Head", e.g. of a boar, a great fish, etc. We can thus easily imagine that according to the custom of those times, the head of a large fish decorated the entrance of the inn. Why it would have been the head of a fish rather than that of a boar, will be explained below.

⁶² Pierre Joseph Le Boucq : Op. cit., pp. 41-42.

⁶³ This reminds us that the composer also wrote his family name as one word.

⁶⁴ Because of their participation in the religious unrests of the previous year, meaning that they clearly associated themselves with the Reformed cause.

VALENCIENNES
 Présenté à Messieurs de Moyenne et conseil de cette
 Ville en 1767 par Messieurs G. B. S. Sages et Noël
 Dames : Prévost Commissaires aux
 Travaux de la Ville

LEGEND

- 1. Rue de Tournai
- 2. The inn-cum-tannery "l'Ours"
- 3. Marche aux poissons
- 4. River Escaut
- 5. Belfroy
- 6. Saint-Gery
- 7. Saint-Jean
- 8. Saint-Jacques
- 9. Notre Dame de la Chausee



their absence from the town⁶⁵. The first mentioned is qualified as the proprietor of the inn *l'Ours*, while the second is described as his son; the third is described as being also a tanner.

JEAN LEJONNE was among a group of respected citizens - some of whom became members of the consistory - who, on 9 August, 1566, went to meet GUY DE BRAY, the new predicant arriving from Antwerp, outside the walls of Valenciennes⁶⁶. THERY LEJONNE is - as far as could be ascertained - not mentioned again, neither by LE BOUCQ nor in any other document which was scrutinized. HUGUES LEJONNE, on the other hand, surfaces again in the events of 1572.

Except for the father-son relationship indicated above⁶⁷, there is a strong suggestion of family connections among all those with the name of LE JOSNE (or LEJONNE) who have thus far attracted our attention. Of particular importance in this regard is the fact that the professions of tanner and innkeeper figure prominently among the persons in question. Especially since such professions were in those days usually conducted as family enterprises⁶⁸, we can fairly safely assume that GÉRY LE JOSNE, JEAN, THERY and HUGUES LEJONNE

⁶⁵ Two of the refugees mentioned in this list were immediately seized and executed when they ventured near the town (vide Paul Beuzart : Op. cit., p. 95.).

⁶⁶ Archives Générales du Royaume de Belgique : *Papiers d'État et l'Audience*, No 536. In this document his name is written *Jehan Le Josne*, in which case the orthography of the family name corresponds with that of Géry Le Josne.

⁶⁷ Ernest Bouton : Op. cit., p. 14 declares Jean and Thery Lejonnes the sons of Hugues Lejonne, whom he calls the innkeeper of *l'Ours*. This will be exposed as a hasty and unqualified deduction.

⁶⁸ In the inventory of the Archives du Département du Nord in Lille an entry under the class-mark 40 H/143 reflects the name of a *Colard Le Jonne*, who was a *cabaretier* (i.e. a tavernkeeper) in Valenciennes in 1520. With some margin of probability he could well have been an ancestor of the landlord of the inn *l'Ours*.

were members of the same kin⁶⁹.

Although HUGUES LEJONNE was, since 6 September, 1568, listed as absconded and consequently banned, he must somehow have succeeded to return to Valenciennes without being apprehended, for he appeared to have been one of those who prepared the coup resulting - as was already mentioned above - in the town being taken possession of in the name of the Prince of ORANGE on 23 March, 1572. LE BOUCQ calls HUGET LEJONE (sic), together with others like SIMON LOGIER and GEORGE LEBLOND, *les chefs de ceste malheureuse entreprise*⁷⁰.

The conspirators met secretly with DE FAMARS⁷¹, a nobleman from the region and a consociate of DE LA NOUË, to map out details for the overthrow⁷². An exile with the name of TURQUEAU, who was in possession of certain vital intelligence, was appointed a key-figure in the audacious undertaking⁷³. The control over Valenciennes was part of a more comprehensive goal to free the major towns in the

⁶⁹ The different spelling of the family name in an age not exactly handicapped by orthographic preciseness, should not be considered an obstacle.

⁷⁰ Pierre Joseph Le Boucq : Op. cit., pp. 92-93. Simon Logier was a member of the consistory. George Leblond commanded a company during the siege of Valenciennes by Saint-Aldegonde. Both were banished from the town together with Gery Le Josne on 6 March, 1568. Le Boucq reports that the coup was executed *par plusieurs gens bannys, étant de ceste ville, comme des autres villes voisines, lesquels étoient, passées plusieurs journées, secrètement en muche, en plusieurs logis de ceste ville, tenant leur partie.*

⁷¹ Charles de Liévin, seigneur de Famars.

⁷² Vide, Kervyn de Lettenhove : Op. cit., Vol. III, p. 444 seq.

⁷³ It was, apparently his task to open the town gate for La Nouë to enter at a given time with his troops in order to support the usurpators in taking Valenciennes. A certain Jean Turqueau, *mulquinier, natif de Marles*, was banished on 23 October, 1579, together with Jean Mochet, *nepveu de l'host de l'Ours*. It is not known, whether this person is identical with the one who played a key-rôle in the coup. But again the cross-connections to the Le Jeune family are noteworthy.

southern Netherlands from Spanish rule⁷⁴. Concurrently with LA NOUË's march into Valenciennes, LOUIS of NASSAU took Mons - with a certain ANTIONE OLIVIER⁷⁵ rendering similar services as TURQUEAU. Although both towns were taken, they had to be abandoned to the Duke of ALVA's superior Spanish forces. In Valenciennes the Reformed Protestants could maintain themselves for only one week. *Et pour augmenter la frayeur, says LE BOUCQ, l'host du logis du Lourd, en la rue Tournisiesne, en ceste ville, l'ung des principal des gieux de la prise de la ville, bouta lui-mesme le feu en son logis du Lourd, avant de senfuyr hors de la ville*⁷⁶.

There can be no doubt either about the engagement of the LE JEUNE family in the religious unrests in Valenciennes, nor about its adherence to the Reformed confession. The available sources point to HUGUES LEJONNE having taken the most active rôle of all the members of this family known to us. The quoted extract from LE BOUCQ's chronicle is, however, also noteworthy because of certain references which are invaluable for a further illumination of the kinships within the LE JEUNE family.

We gather from the extract that HUGUES LEJONNÉ was the owner of the inn *l'Ours* and that the property was situated in the *rue Tournisiesne*. This information permits the deduction that he was, next to THERY LEJONNE, a son of JEAN LEJONNE and that the ownership of the inn came to him after his father's flight and subsequent banishment in 1568⁷⁷.

⁷⁴ The driving forces behind this undertaking were, without doubt, the followers of the Prince of Orange and the French Huguenot leaders. Since it was politically directed against Spain, also the French king, Charles IX, gave it undercover support (cf. Leopold von Ranke : *Französische Geschichte*, 2 vol., ed. by Willy Andreas, Wiesbaden/Berlin, 1957, Vol. I, p. 147).

⁷⁵ Olivier was previously employed by count Egmont; he was especially known as a drawer of town plans - which adequately explains his function in this undertaking.

⁷⁶ Pierre Joseph Le Boucq : Op. cit., p. 98.

⁷⁷ Vide supra, pp. 14-15.

Surely, HUGUES at that stage must have fled together with JEAN and THERY LEJONNE, since all three were - as we have learnt - subjected to eviction. We do not know what had happened to JEAN (who could have died) or, for that matter, to THERY, since their names are lost from that time on and they are never referred to again in documents or reports of whatever kind. When HUGUES LEJONNE is mentioned in 1572 as the owner of the inn *l'Ours*, it can therefore only be interpreted that the property became his after his (legal or illegal) return to Valenciennes⁷⁸.

The family relation in respect to GÉRY LE JOSNE remains, however, unclear. An assumption that he belonged to the same family is based mainly on two facts, viz. that, as a member of the consistory, he played a prominent rôle among the Reformed Protestants, and that he was also - like HUGUES LE JONNE - a tanner⁷⁹. It has already been noted that this profession featured prominently among the persons in question. This circumstance, together with the location of the inn *l'Ours* in the *rue Tournisiesne*, calls for some closer scrutiny.

Valenciennes is situated on the Escaut, and in the 16th century the water of this river filled the trenches outside the town walls. The main stream of the Escaut winded its

⁷⁸ This is also the clue to Bouton's misleading inference (cf. *supra*, p. 14) at which he arrived by either misreading or misinterpreting Le Boucq's description of the events of 1568; or, even, because he ignored this completely and based his conclusions solely on the presentation of the occurrences of 1572.

⁷⁹ It is certainly no co-incidence that - besides those persons presented above - there is (with one exception) no further reference to the name Le Jeune (in whatever spelling) in the many official documents mentioning numerous citizens of Valenciennes, either as defendants or witnesses, which could be indicating the existence of other families with the same name. And if these did exist, they were surely not involved in the religious turmoils which also serves to single out those alluded to as belonging to the same family. The single exception surfaced in the court records of the proceedings against one *Jean Holland* (1563) involving the testimony of a certain Jacqueline de la Fontaine, *vesve de Jacques le Joune* (Archives Générales du Royaume de Belgique : *Correspondence de Hainaut et Cambrai*, Vol V, p. 97 seq.). It is not known who this Jacques Le Joune was.

course through the northwestern part of the town of that time, feeding the main tributaries which interlaced the remaining urban area⁸⁰. The *rue Tournisiesne* led from the Tournai Gate in the northwestern wall across one of the channels, as well as the main stream, to the centre of the town⁸¹.

If we consider that an unrestricted supply of flowing water is an essential commodity for running a tannery - and keeping in mind that HUGUES LEJONNE was said to have resided in the *rue Tournisiesne* - there are only two sites where the inn *l'Ours* could possibly have been situated : either where the street crosses the only channel, or where it bridges over the main stream. The town plan of Valenciennes from GUICCIARDINI's *Description des touts les Pais-Bas* shows only two very small houses on the one, and a garden on the other side of the street where it crosses the channel. Bearing in mind that a combined business of an inn and a tannery needs rather spacious accommodation, the only remaining location for such enterprize appears to have been at the main stream.

⁸⁰ Although the Escaut still occupies a dominating environmental rôle, it today divides into two branches, one of which (the *Vieil Escaut*) flows - much of it now subterraneously - through the town, while the other, canalized and forming a port, skirts it on the west.

⁸¹ In order to identify the area, three topographic documents were used which are reproduced by Guicciardini, d'Outreman, and Chanoine H. Lancelin. In question are (a) a detailed, exquisitely engraved town plan of Valenciennes, dating (according to the dress fashion of two figures in the lower righthand corner) from the 16th century; (b) a presentation of the location and surroundings of Valenciennes as well as a prospect of the town, seen from the northwest (especially helpful with its clear designations of the different church towers); and (c) a town plan of Valenciennes, dating from the year 1767, which supplies the names of streets and plains, while also indicating important buildings. The old town walls and the 17th century fortifications into which they were incorporated have disappeared long ago, except for the *Tour de la Dodenne* in the southwest. In their place fine boulevards encircle today the centre of the town (which was the old town of past centuries). The main thoroughfares are, however, much the same as they used to be four hundred years ago : from the *Place de la Republique* in the northwest (where the *Porte de Tournai* used to be) an axis cuts diagonally across to the southwest, to the *Place Cardon* (where the *Porte Cardon* was situated). On this route the *Rue de Lille* (the old *Rue Tournisiesne*) and the surroundings of the *Place Charles de Gaulle* (the old *Marché des Poissons*) are the locations in question on which our special interest is focussed.

A large building on the northern bank of the river and-looking towards the centre of the town - on the left hand side of the *rue Tournisiesne* answers to the requirements as previously advanced. It can be assumed as the site of the inn cum tannery business of the LE JEUNE family, for it is the only large house, which was situated both on the *rue Tournisiesne* and, at the same time, directly on the water edge of the main stream. On the plan of 1767, which LANCELIN included with his *Histoire de Valenciennes*, it is even clearly discernable that a part of this house was built over the river⁸².

According to GUICCIARDINI's plan, the extension of the *rue Tournisiesne* led to an attenuated plain, somewhat to the south of the main stream and prefatory to the *Grand Place* of the town. On the plan of 1767 this plain is called the *Marché aux Poissons*⁸³. Considering, once more, that GERY LE JOSNE was a tanner and that he lived at the tavern *La Hure*, we may assume both his working place and his residence to have been in the vicinity of the inn *l'Ours*. After all, the name of his logis can be interpreted as "the fishhead"⁸⁴, quite an understandable appellation, if we bear in mind the proximity of the fish market. This also strengthens the belief that GÉRY LE JOSNE may well have belonged to the same family as JEAN, THERY and HUGUES LEJONNE. When an official document mentions a certain AIMERY BETTREMA instead of GÉRY

⁸² Although the plan was drawn about two centuries after that of Guicciardini came into existence, it may safely be accepted that this rather extraordinary construction (which was, however, quite typical of medieval building) was no recent addition. If anything would have been changed during the 18th century for the sake of advancing modernization, then, surely, this part of the building would rather have been demolished in order to open up the river. Fire could have destroyed the framework house (as indeed it did in 1572), but the foundations and the stone masonry would hardly have been affected.

⁸³ It is generally accepted that town plains (especially where markets used to be held) developed together with the settlements and can be found on the same location for centuries, serving as venues for the very purposes which led to their beginnings. Therefore a *marché aux poissons* in 1767 was most certainly also the fish market two centuries earlier.

⁸⁴ Vide supra, p. 14, footnote 61.

LE JOSNE as the inn-keeper of La Hure⁸⁵, it could be on account of the property having changed hands after GERY LE JOSNE's banishment in 1568.

It is not known what had happened to HUGUES LEJONNE after the Spanish recaptured Valenciennes and he reportedly set fire to his own inn; most probably, he fled the town. In November, 1579, however, his name surfaced again. According to reports, he was seized and on 7 January, 1580 he stood trial *pour estre suspecte de loger plusieurs personnes sédisieuse*⁸⁶. This charge apparently referred to his activities preceding the coup of 1572, since *luy fut deffendre de ne plus tenir logis; ains louer sa huisine à personne au contentement de justice et se représenter quand il plaira a Mesdits sieurs*⁸⁷. Consequently he was once again banished from the town⁸⁸, and so the LE JEUNE family finally drops out of sight in Valenciennes. A single further indirect reference is recorded with the banishment on 23 October, 1579 of JEAN MOCHET, *nepveu de l'hoste de l'Ours, a marier, natif de la ville*⁸⁹. It thus appears that the LE JEUNE family was attached by marriage to PHILIPPE MUCHET, a member of the consistory and one of the most prominent

⁸⁵ Archives Générales du Royaume de Belgique : *Papiers d'État et de l'Audience, No. 530 (Conceil des troubles no. 36, Sentences Copie des sentences criminelles rendues par Messieurs les commissaires du Roy, notre seigneur, ordonnez en la ville de Valenciennes, allencontre de plusieurs prisonniers cy apres dénommez et exécutez - p. 309 seq.)*. Aimery Bettrema was executed on 20 January, 1569 and his possessions were confiscated.

⁸⁶ Pierre Joseph Le Boucq : *Op. cit.*, pp. 161-162.

⁸⁷ *Ibid.*

⁸⁸ Pierre Joseph Le Boucq : *Op. cit.*, pp. 166-167. It is rather enigmatic that the Le Jeunes, in spite of their adherence to the Reformed confession and their active participation in the revolt against the Spanish, somehow escaped more severe punishment, while many citizens were executed for apparently much less offences. It is also strange that their names do not appear in the confiscation lists of Valenciennes (vide Archives du Département du Nord, Lille : *B 12696-12698*).

⁸⁹ Pierre Joseph Le Boucq : *Op. cit.*, pp. 152-153.

Reformed Protestants of the town⁹⁰. He was banished, together with GÉRY LE JOSNE, on 6 March, 1568. On 9 August, 1566, he was, together with JEHAN LE JOSNE (sic) part of a group who accompanied GUY DE BRAY to Valenciennes. The latter initially resided in the house of JACQUES BIZON⁹¹, and later went to live *au logis qui fust au seigneur de Farmars sur les viviers*⁹².

We cannot establish with certainty where this *logis* was located. However, the fact that it was "at the fish pond", allows us to suspect that it must have been near the main stream, or at least, near the fish market⁹³ – in other words, also in the neighbourhood of *l'Ours* and the LE JEUNE family. When the Reformed ministers started to conduct divine services in the churches on the Sunday after the iconoclastic fruur of Saint Bartholomew, GUY DE BRAY significantly chose the church of Saint Jean, which was in the immediate vicinity⁹⁴.

Thus also these, seemingly irrelevant details, contribute to form a picture of the LE JEUNE family in Valenciennes, communicating to us some facets of their lives, their

⁹⁰ Since the name Muchet does not, as far as could be ascertained, re-appear, the probability of Jean Mochet being the son of Philippe Muchet is strong enough to justify such a supposition. Thus Philippe Muchet would have been a brother-in-law to Hugues Lejonne, while Jean Mochet could have received his christian name from his maternal grandfather.

⁹¹ He was a member of the consistory and was banished together with Géry Le Josne.

⁹² Archives Générales du Royaume de Belgique : *Papiers de l'État et de l'Audience*, No. 536.

⁹³ None of the available topographic documents reflect these *viviers*. It must be accepted that they were not ponds or artificial lakes in the normal sense of the word, since these cannot be imagined within the town walls. However, if they were indeed situated in the town (or even outside the walls), they would certainly have been shown on the town plans. It would seem that the *viviers* were rather some type of *vivariums* – enclosures in the river, which allowed fresh water to pass, while retaining the fish. In such case *viviers* would have been situated upstream well clear of the tannery.

⁹⁴ Archives Générales du Royaume de Belgique : *Papiers d'État et de l'Audience*, No. 536.

association with prominent figures in the religious and political upheavals of the time, but, above all, demonstrating very decisively their firm commitment to the Reformed Faith. The obvious question now to arise is : how did the composer CLAUDE LE JEUNE fit into this picture?

The absence of his name from all reports, official documents and lists concerning the unrests at Valenciennes is conspicuous. This is especially striking in the light of the references to persons with the same family name who were presumably his relatives - an assumption, which is strongly based on the association of these with figures who were prominently connected with patrons in the composer's later life, or who were his direct benefactors, eg. FRANCOIS DE LA NOUË, the co-dedicatèe of CLAUDE LE JEUNE's first major publication under his own name⁹⁵. It is furthermore significant that LE JEUNE, for the greater part of his life, enjoyed the protection of prominent Huguenot leaders who displayed a marked interest in developments in the Southern Netherlands, or who were active participants in some of these events. Their patronship and protection of the composer could thus also quite possibly have been motivated by a recognition for services rendered by his family to the Reformed cause and the political insurrection against Spain.

The absence of any mention of CLAUDE LE JEUNE in Valenciennes - the possible reason for which will be dealt with later on - makes it obviously difficult to place him in a definite relationship to the members of the LE JOSNE (or LEJONNE) family which I was able to trace and identify.

⁹⁵ *Dix Pseaumes de David, nouvellement composez a quatre parties en forme de motetz... par Claudin le Jeune...*, Paris, 1564 (vide *Bibliography*, pp. 316-318). There were also others eg. Charles de Téligny (the other dedicatèe of the *Dix Pseaumes*, and son-in-law to the Admiral de Coligny), Henry de la Tour, Duc de Bouillon, the daughters of William of Orange, etc. Notably Claude Goudimel, also a Huguenot and to be placed alongside with Le Jeune as far as his Psalm motets are concerned, did not enjoy such illustrious patronships. His life seems to have missed most of the great events of the time into which he was drawn only by his tragic martyr death on Saint Bartholomew, 1572. It was decidedly different with Claude Le Jeune.

According to his age, he belonged to the generation of GÉRY LE JOSNE and THERY and HUGUES LEJONNE. But we do not know whether he had been a brother, a cousin, or a more distant relative. We can, however, be quite positive about his confessional orientation : CLAUDE LE JEUNE as a Protestant of the Reformed Faith. This is palpably borne out by the engagement of the family.

We cannot say for sure when he had embraced Protestantism, but, to judge by the family's commitment, CLAUDE LE JEUNE must have decided in favour of the new religion when he was still relatively young. This could have been as early as 1544, when BRULLY started his preaching in Valenciennes. Views sometimes encountered to the effect that LE JEUNE was "overcome" by Protestantism much later in his life, and that he wrote a mass prior to his conversion - which is supposed to prove his long adherence to Catholicism⁹⁶ - must be rejected in the light of the considerable circumstantial evidence advanced here.

6. Apprenticeship

6.1 First works (1552)

The publication of four chansons in 1552⁹⁷ presents the first evidence whatsoever of the existence of the composer CLAUDE LE JEUNE. At that time he was about twenty-four years of age, while nothing is known about his initial training in musical composition. It was pointed out that he might well have received the rudiments of this art at one of the church

⁹⁶ Ernest Bouton : Op. cit., p. 13. Cf also *Biographie Nationale p.p. l'Académie Royale des Sciences, des Lettres et des Beaux-Arts de Belgique*, Brussels, 1890-1891, Vol XI, col. 727-734. The mass usually referred to, is the *Missa as Placitum*, which was published posthumously in 1607 (vide infra, *Bibliography* pp.358-359). At this stage it need only be stated that the mass does not date from the composer's earlier years.

⁹⁷ These appeared in *Second (and Tiers) Livre des Chansons a quatre parties nouvellement composez & mises en musique, covenables tant aux instrumentz comme a la voix...*, Louvain, 1552. (vide infra, *Bibliography* p. 314).

choir-schools in Valenciennes. The proximity of Saint Jean-Baptiste to what could have been the dwelling of the LE JEUNE family is of interest in this regard.

It seems unlikely, however, that CLAUDE LE JEUNE has had a renowned teacher from his home-town surroundings to lead him into the secrets of his future profession. If this had been the case, it would definitely have been mentioned somewhere - for instance, on the title pages, prefaces or privileges of the first anthologies published entirely under his own name. Such practice was indeed common to the age and obviously intended to facilitate the launching of such débuts. It would rather appear that LE JEUNE had to rely on his own talents and resources for his initial development as a composer and that he was - as far as this can be said unqualifyingly - an autodidact like his later colleague and acquaintance, JACQUES MAUDUIT⁹⁸.

The supporting influence of the cultural milieu in Valenciennes and the surrounding region should nevertheless not be underestimated in the moulding of CLAUDE LE JEUNE. The poet JEAN MOLINET, who died in Valenciennes in 1507, maintained relations with many of the illustrious musicians of the Burgundian court⁹⁹, and LE JEUNE would surely have had the opportunity to establish contact with some of the leading figures in music who lived and worked in the neighbouring towns of his day.

Valenciennes lies midway - about thirty-five kilometres from either point - between Cambrai (to the southwest), and Mons (to the northwest). Arras, Douai, and Tournai are more or

⁹⁸ Marin Mersenne : *Harmonie universelle*, Paris, 1636, p. 63 seq. (*Éloge de Jacques Mauduit excellent Musicien*), says that Maudit studied *sans autre secours que des livres*.

⁹⁹ Omer Jodogne : *La caractère de Jean Molinet*, in *La Renaissance dans les Provinces du Nord (Études réunies et présentées par François Lesure)*, Paris, 1956, pp. 110-111. The composers mentioned are : Jean Ockeghem, Jean Corunel, Antoine Busnois, Loyset Compère, Josquin de Près, and Alexander Agricola.

less on the same radius to the northwest. Courtrai and Ghent are somewhat further north but, like the other towns mentioned, connected with Valenciennes by a convenient transportation infra-structure involving the Escaut, Scarpe and Lys rivers, with the towns of Ypres and Bruges also within comfortable reach. Namur, Louvain, and Antwerp are more distant : one-hundred-ten, and one-hundred-thirty kilometres, respectively from LE JEUNE's home town, yet still considerably nearer than the nearly two-hundred kilometres to Paris. Thus it would have been natural for LE JEUNE to orientate himself rather at the models of his northern homeland with its rich musical culture than at the trends and fancies of the French capital.

ANTOINE DE FEVIN, PIERRE DE LA RUE, JEAN RICHAFORT, PIERRE DE MANCHICOURT, CLEMENS NON PAPA, JACOBUS BUUS, JACOB ARCADELT, NICOLAS GOMBERT, ADRIAN WILLAERT, PETRUS MASSEUS, CYPRIAN DE RORE, PHILIPPE DE MONTE, THOMAS CRECQUILLON, JEAN LELEU, and many other lesser figures, may have attracted LE JEUNE's attention from the surrounding towns where they abided at certain stages of their lives. Indeed, evidence exists that certain works of those mentioned actually served as models for some of LE JEUNE's own endeavours.

When the young composer started to explore the possibilities of an outlet for his works, Antwerp and Louvain were the obvious centres in his northern home country to have come to mind, since these towns boasted with the leading music publishing houses of TYLMAN SUSATO and PIERRE PHALÈSE, respectively. Both firms had series of chanson editions running for more than a decade through the 1550's. We have, however, no indication why LE JEUNE should have preferred PHALÈSE to SUSATO. The initiative could, of course, have emerged from the latter. More probably, this is what had happened, since PHALÈSE had just seriously launched his music publishing business on receipt, in 1551, of a royal privilege to use single-impression type-printing and may have cast an eye about the Low Countries for worthwhile new talent to be included in his anthologies.

The publication of LE JEUNE's four chansons by PHALESE therefore does not necessarily signify that the composer had, at that stage, left Valenciennes, either temporary or permanently, in favour of Louvain, which was, moreover, known for its solid Catholic sentiments. Quite to the contrary : for all we know, CLAUDE LE JEUNE had continued to live in Valenciennes during most of the 1550's. Special mention of his name at this early stage of his career is not to be expected. The conspicuous absence of any reference later on, when several persons of the same family name - most probably his kinsmen - got deeply involved in religious and political matters, justify, on the other hand, a pertinent question as to his whereabouts at that time.

Meanwhile we may focus on CLAUDE LE JEUNE's first works and scrutinize the composer's company in PHALESE's series of chanson collections. It appears that the six anthologies for four voices of the early 1550's drew their contributions from a limited circle of Northern masters, the bulk of whose music was supplied by CRECQUILLON, DE LATTRE, CLEMENS NON PAPA, JOSQUIN BASTON, HUBERT Waeltrant, and JEAN LE COCQ. Complimentary material came from lesser figures, also connected with the Lowlands. The local character of these collections is even more accentuated by the inclusion of only one piece by a Parisian composer¹⁰⁰, and the total absence of works by a master of international stature like GOMBERT.

But LE JEUNE's initial close alignment to his Northern homeland had - much more important than being merely a geographic matter - noticeable stylistic consequences for his early compositional endeavours. While the Parisian chanson composers of round about 1520 displayed a marked inclination to simplify the texture of their music and thus

¹⁰⁰ Jannequin's *Ouvriez-moi l'huy* in *Tiers livre des chansons a quatre parties nouvellement composez & mises en musique...*, Louvain, P. Phalèse, 1552.

moved towards homophony with concurrently increased declamation and clearer formal outlines, the Northern masters moved into an opposite direction. Their writing became more polyphonic and melismatic, the texture more involved, with a tendency to expand towards five voices. The declamation was neglected as before, and clear sectional divisions with internal repeats were quite atypical. Furthermore, a distinct preference for the through-composed forms (especially with shorter texts) prevailed. These archaic trends remained for several decades and only changed when the publication of LASSUS's six chansons in SUSATO's *Quatoirsiesme Livre* (1555) caused a fresh wind to blow through the heavy and ill-ventilated Northern textures. The result was a new awareness of the relation of chanson music to the text and an increased sensitivity for a subtle handling of vocal lines : esthetics and techniques LASSUS had acquired in Italy and relayed to the North.

CLAUDE LE JEUNE's four chansons of 1552 display most of the characteristics of the music of the Lowlands before the middle of the 1550's. This confirms the assumption that he had, up to that time, not left his native land, and was still uninfluenced by either Parisian or Italian musical practices. Having delineated the general musical topography in which LE JEUNE had moved at least up to the publication of his first known compositions, a nearer investigation of these chansons now seems appropriate.

The four chansons for four voices (*Avant mes iours*, *Bon iour mamy*, *En espoir vis et crainte*, and *Le feu qui m'ard*) are linked by a common factor, which, indeed, also ties them with the great majority of pieces in PHALÈSE's *Second* and *Tiers Livre* : they are all love songs with rather sentimental texts, only the second one being in a lighter, slightly ironic vein. Except for the first chanson, the

texts are all anonymous¹⁰¹, an additional common quality being that these appeared to have been drawn from popular poetry collections of the earlier 16th century¹⁰².

6.1.1 *Avant mes iours*

The text of this chanson¹⁰³ is arranged from a five-line rondeau. As KENNETH J. LEVY points out¹⁰⁴, the first three and the last two lines of LE JEUNE's sixain are taken from MAROT's refrain, while LE JEUNE's fourth line is the first line of the half stanza that follows. This kind of recasting of the antiquated *formes fixes* became general practice from the late fifteenth century onwards in order to free composers of a clumsy system of repetitions. Later on, even this procedure was superseded by the supply of free chanson texts by the new generation. Vestiges of the older kind of recasted rondeaus continued, however, to be set in the

¹⁰¹ *Avant mes iours* appeared under the title *De l'ament douloureux : Rondeau* in a collection published by Galliot du Pré in Paris in 1527. From 1532 onwards it appeared under Clément Marot's name.

¹⁰² Possible sources could have been for *Avant mes iours* : *Rondeaux au nombre troys cent cinquante Singuliers et à tous propos. Nouvellement imprimez à Paris, Jehan Saint Denys*, s.d. (Bibl. Nat., Paris : Ye 1401 Rés), *S'ensuyvent les troys cens cinquante Rondeaux moult singuliers a tous propos nouvellement imprimes. On les vend a Lyon cheulx Olivier Arnoullet, 1538* (Bibl. Nat., Paris : Ye 1403 Rés.), or *Rondeaux noeveaulx iusques au nombre de cent et troys, Contenant plusieurs menuz propos que deux vray amans ont euz nagueres ensemble de puis le commencement de leur amour jusques à la mort de la dame...*, s.d., circa 1530 (Bibl. Nat., Paris : Cat. Rothschild, 587); for *En espoir vis et crainte* : *La fleur de poësie francoyse, recueil joyeux contenant plusieurs huictains, dixains, quatrains, chansons et aultres dictez de diverses matiers, mises en notes musicales par plusieurs autheurs, et réduictz en ce petit livre*, Paris, Alain Lotrian, 1543 (Bibl. Nat., Paris : Ye 2718 Rés.); for *Le feu qui m'ard* : *Hecatomphe. De vulgaire Italien, tourné en langaige Francoys. Les Fleurs de poësie Francoyse*, Paris, Galliot du Pré, 1534 (Bibl. Nat., Paris : Ye 2256 Rés.) as well as the two re-editions of 1536 and 1539, respectively (Bibl. Nat., Paris : Cat. La Roche Lacarelle, and Cat. Rothschild, 803). I could not find a source for the text of *Bon iour m'ame*; however, most probably it is to be found in a collection similar to the foregoing.

¹⁰³ Vide infra, *Texts*, p. 391.

¹⁰⁴ Kenneth J. Levy : *The chansons of Claude Le Jeune*, unpublished Ph.D. thesis, Princeton University, 1955, p. 47.

third and fourth decades and, occasionally, even later in the 16th century¹⁰⁵.

Musically *Avant mes iours* stands alone without an alternative setting by another composer. At first glance, the technique of this chanson (and of the other three) is conventional and reminiscent of PIERRE DE LA RUE's predilection for canonic imitation.

Ex. 1(a) (Avant mes iours, meas. 1-6)

A - - vant mes iours, a - vant mes iours
 A - - - - - vant mes iours
 A - - vant mes iours, a - vant mes iours, a - - vant mes iours, a - - vant
 A - - - vant mes iours, a - 106.

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The piece is through-composed and, starting with paired imitations, the continuous flow of the music - unhindered by few rests and rather intensified by extended melismas - is broken only at the end, when LE JEUNE interrupts the polyphony with chords, while repeating the whole last line of the text.

Ex. 1(b) (Idem, meas. 51-57)

Veu que tu peulz, Veu que tu peulz si bien me se - - - cou - - - rir
 -se Veu que tu peulz, Veu que tu peulz si bien me se - - - cou - - - rir
 peulz, Veu que tu peulz, Veu que tu peulz, si bien me se - cou - rir, me se - cou - rir
 -se Veu que tu peulz, Veu que tu peulz si bien me se-courir, si bien me se - - cou - - rir

¹⁰⁵ One such late contribution by Le Jeune is his *Avant en emporte le vent* (anonymous text), which appeared in his *Second Livre des Meslanges*, 1612 (vide infra: *Bibliography*, p. 366), but was most likely composed round about 1575.

¹⁰⁶ Is one of several "rough spots".

There are tentative internal references and a quasi restatement of the initial theme occurs in the penultimate line. However, real musical repetitions break through only in the last line. Finally, the music does not particularly attempt to express the text beyond the general mood of the poem. The chordal stressing of the last line is, however, an interesting deviation from the usual Northern unconcern for the text and may be a hint at the awakening of an awareness in which LE JEUNE later excelled as a mature composer.

6.1.2 *Bon iour m'amy*

LE JEUNE's second chanson in the *Second Livre* of 1552 presents a special case in quite an unexpected way. CHARLES BURNEY chose this piece as the only one of the four chansons worthwhile reproducing¹⁰⁷, although he also criticized it boldly. He found that "...the determined spirit of Fugue never appeared stronger than in this Song, in which there is indeed great art and skill", but that it has "so little melody and rhythm, that the time and modulation are equivocal from the beginning to the end". BURNEY also disapproved of the fact that "the melody manifestly begins and ends on the chord of G, yet keeping F constantly natural, there is a stronger impression throughout of the key of C than of any other"¹⁰⁸. At this point a short excursion on the matter of "key" is deemed necessary - also as an introduction to later considerations on "harmony".

BURNEY's remarks about the "key" of *Bon iour m'amy* and his rather superficial reference to the "ancient modes of the

¹⁰⁷ Charles Burney : *A general History of Music*, 4 vol., London, 1776, Vol III, p. 271. Burney could not have seen much of Le Jeune's music though, if he describes *Bon iour m'amy* (which he reproduced in full) as "the best of his compositions.... except his psalms".

¹⁰⁸ Burney made these remarks on a MS of the chanson which he had scored in his own hand (British Library, London : Add. 11584, fol. 45). For the ambiguity of key Burney offered (Op. cit., Vol III, p. 273) his own explanation : "This was still adhering to the ancient modes of the Church, and may be called a *Rag of Popery*; for however reformed the author may have thought himself in religion, his music was still Papistical"(!).

Church" lays bare how deeply stooped he was in the 18th century's concept of tonality and how this barred him from a correct assessment of the matter in question - i.e. to what extent the old modes were still applicable to 16th century polyphony, and how these were utilized in a situation rapidly changing from the old to the new system of major-minor tonal centres.

In order to understand the essential differences between the "polyphonic" ecclesiastical modes and major or minor scales, one should realize that every ecclesiastical mode actually had at its disposal many more chordal possibilities than the major or minor scales. The following illustration shows the resources ordinarily available -

Ex. 2



Mixolydian: I i ii II iii iii^o₆ IV iv v V vi vi^o₆ VII vii^o₆
 G Major: I ii iii IV V vi vii^o₆¹⁰⁹

If modern music (with its major-minor system) is greatly superior to the older style, it is in the matter of modulatory possibilities which is (in the real sense of the term) unknown to the latter. On the other hand, the greater richness which the ecclesiastical modes inherently possessed, lended a kaleidoscopic charm to the tonal atmosphere, avoiding the compulsory accommodation of a semi-tone between the 7th and 8th degrees of the scale (and the corresponding raising of the leading note), which a modern ear is so accustomed to hear. Within their respective limits, the ecclesiastical modes thus provided for as many cadences (in order of preferences) as possible. And in this way they even inclined to a kind of transient "modulation" in order to avoid tiresome or inartistic repetitions.

¹⁰⁹ In 16th century style diminished (and augmented) triads were used *only* as chords of the sixth.

The chanson *Bon iour m'ame* is clearly conceived in the Mixolydian mode. From the aforesaid, it follows that it can be expected to employ, for instance, F in both its natural and raised forms and - keeping in mind both the established practice of *musica ficta* and the fact that the 16th century began to show signs of a transition to major-minor tonal concepts - that such alterations would depend on the respective melodic lines as well as the character of the cadence points. As a rule composers did not write in the accidentals involved, but assumed that the singer would introduce these himself (*semitonia sub intellecta*).

Thus BURNEY grossly erred when he maintained that F is kept "constantly natural" in *Bon iour m'ame*. Although he may be pardoned for committing this error in the 1770's, it is rather disappointing that FRANK MERCER in his modern edition of BURNEY's opus (which appeared "with critical and historical notes" in 1935) perpetuated this inaccuracy, even underlining it by inserting in the reproduced chanson, F-sharps where none are called for¹¹⁰. This in turn led LEVY to find fault with "doubled leading tones on F-sharp within a three voice texture (meas. 6, 23, and 35)"¹¹¹, where these actually do not exist and the criticism is, consequently, out of place!

¹¹⁰ Charles Burney *A General History of Music*, ed. by Frank Mercer, New York, 1935, Vol III, pp. 220-222.

¹¹¹ Kenneth J Levy : Op. cit., p. 56. To these examples of "doubled leading tones" could be added measures 26 and 28, which should also have F naturals. Mercer's version reveals many more inaccuracies in respect to accidentals; also the ending of the piece is incorrect in as much that it has too many notes (wrongly transcribed) in the Contratenor!

Ex. 3 (Bon iour m'amyé, meas. 1-9)

Bon iour m'amyé bon iour et bon an,
 Bon iour m'amyé, bon iour et bon an,
 Bon iour m'amyé, bon iour
 Bon iour m'amyé, bon

(a) (b) (c)

an

Bon iour m'amyé, bon iour

an

Bon iour m'amyé, bon iour m'amyé

iour et bon an, Bon iour m'amyé

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The text of *Bon iour m'amyé* with its short lines and refrain does not belong – like the previous chanson – to the type of recasted rondeaus. However, I have been able to trace what initially appeared to be an alternative setting of *Bon iour m'amyé* in PIERRE ATTAINGNANT's collection *Vingt et huict chansons nouvelles en musique a quatre parties... Paris, 1531*¹¹². The piece figures as number 18 in the said anthology and is given to be by an anonymous composer. A comparison of LE JEUNE's setting with this piece revealed the existence of a second stanza, which is ignored in the version of 1552. But – more dramatically – it also exposed the chanson published under LE JEUNE's name to be identical (except for a single note omitted in the first line of the Superius and for two ornamented cadences) with the anonymous setting of 1531!

¹¹² The sharpening of F at (a) and (c) is correct. At (b) it should remain natural, a clash of rules being decided in favour of the latter, since an augmented melodic interval in the Contratenor is not acceptable. Thus here (and at other places) there is no "doubling of the leading note within a three-voice texture".

¹¹³ Bayerische Staatsbibliothek, Munich : *Mus. pr. 40/6 (S, CT, T, B)*.

Since this has, until now, escaped detection, KENNETH LEVY was obviously also unaware of the true state of affairs and consequently his acknowledging remarks (following BURNEY) about *Bon iour m'ame* are addressed to the wrong composer. Nevertheless, this setting does loosen up the texture, while the gay refrain hints that the lover may not be quite so martyred at withdrawing from his lady. The "obstinate polyphony" - to which BURNEY also refers - indeed serves as a constant excitation throughout the chanson and underlines the ironic text, as does - with an insight unusual to Northern practice - the relative care with the declamation.

I cannot offer any elucidation as to the origin of the 1531 version of *Bon iour m'ame*, while the reason for the appearance of the chanson under LE JEUNE's name in 1552 is equally clouded. The possibility of a mistake in name (with respect to the older CLAUDIN DE SERMISY) is not acceptable, since the certain measure of compositional clumsiness detectable in *Bon iour m'ame* is hardly to be expected from the hands of DE SERMISY, at that time a fully mature composer well-stooped in the chordal style of the new Parisian chanson school. One can therefore only conclude that by recognizing the above-mentioned positive characteristics of *Bon iour m'ame*, as ideals worthy of emulation - to the extent of consciously "adapting" this piece - LE JEUNE has not only earned credit for good judgement, but has evidently taken a bearing as to his future course of development.

6.1.3 *En espoir vis en crainte*

The first of two chansons by LE JEUNE which appeared in PHALÈSE's *Tiers Livre*, was set to a text obviously popular among 16th century composers, since no less than six different versions (which includes LE JEUNE's own) exist,

allowing interesting comparative perspectives¹¹⁴. The text of this chanson - a quatrain - appeared for the first time anonymously in LOTRIAN's *La fleur de poésie francoyse of 1543*¹¹⁵, yet it was already set to music and published two years earlier, also unsigned.

This anonymous Parisian setting of 1541 is the only one which employed, typically, the fixed form ABA; all the others are through-composed. It is also the shortest of the settings, beating LASSUS' 30 breve measures by one, while LE JEUNE's version is the longest with 42 measures¹¹⁶, occasioned by its more extended musical lines as well as more text repetitions. Whereas the rather chordal texture of

¹¹⁴ Two were written before, and three after Le Jeune's chanson. They are : An anonymous, in *Ouziesme livre contenant XXVIII chansons a quatre parties...*, Paris, Pierre Attaingnaut et Hubert Jullet, 1541 (British Libr., London : K.4.g.1: Bay. Staatsbibl. Munich : Rar. 900, 1-2; Bibl. Nat., Paris : Rés. Fol. Vm⁷ 23149, N; Accademia Filharmonica, Verona); 2. a setting by Jean Le Cocq in *Le second livre des chansons a quatre parties...*, Antwerpen, T. Susato, 1544 (Österreichische Nationalbibliothek, Vienna: 5A. 76. F. 44; Bibl. Royale, Brussels : only Bassus; Universitätsbibliothek Tübingen, Abt. Depot der ehem. Pr. Staatsbibl.; Bay. Staatsbibl., Munich : 4^o 201; Erzbischöfl. Akad. Bibl., Paderborn : Altus, Tenor; Bibl. Nat., Paris : Superius, Rés Vm⁷ 510; British Libr., London; Bibl. Naz. Marciana, Venice : Superius; Gemmeente Museum, The Hague: Superius; Univ. Bibl, Uppsala); 3. a setting by Orlandus Lassus in *D'Orlando di Lassus il Primo Libro Dove Si Contengono Madrigali Vilanesche Canzoni Francesi E Motetti A Quattro Uoci Nuouamente Impressi...*, Antwerpen, Tylman Susato, 1555 (Uni. Bibl., Tübingen, Abt. Depot d. ehem. Pr. Staatsbibl. : Superius - this piece appears in the *Gesamtausgabe* [old edition], Vol. Xii, p. 1 seq.); 4. a composition by Severin Cornet, in *Livre de Meslanges contenant un recueil de Chansons a quatre parties choisys des plus excellens auteurs de nostre temps par Iean de Castro Musicien, mis en ordre conuenable suyvant leur tons...*, Louvain, Pierre Phalèse / Antwerpen, Jean Bellère, 1575 (Landesbibl., Kassel : Superius, Altus, Tenor 4^o 122²; Libr. Alfred Cortot [Successor], Lausanne : Bassus; Bibl. del Real Conservatorio, Madrid : Superius, Altus); and 5. a setting by Didier Le Blanc, in *Premier livre de chansons a deux parties. Composé par plusieurs auteurs*, Paris, A le Roy & R. Ballard, 1578 (Öster. Nat. Bibl., Vienna : Superius; Univ. Bibl., Würzburg : Tenor; Bibl. Nat., Paris : Tenor missing fol. 1-15, 22-32, Rés. Vm⁷ 228; Harvard Univ. Libr., Cambridge/Mass. : Superius; Sibley Music Library, Eastman School of Music, Rochester, NY).

¹¹⁵ Vide supra, footnote 102. *La fleur* was newly edited by Ad. van Bever, Paris, 1909. There the quatrain in question appears on page 89.

¹¹⁶ The last 15 measures are repeated, thus adding up to a total of 57 measures.

the anonymous is quite in keeping with the approach of the Parisian chanson composers of the time, LE COCQ's setting with its long melismas and weighty motto opening¹¹⁷ clearly displays Northern characteristics from the 1540's. LE JEUNE's setting is akin to that of his compatriot in polyphonic technique and mode, while the incipit of his *Superius* is recognizably paraphrased from LE COCQ's:

Ex 4 (a) (Le Jeune: *En espoir vis et crainte*, meas. 1-7)

En es - - pour vis et crain-te me tour - - - men - - te

Ex 4 (b) (Le Cocq: *En espoir vis et crainte*, meas. 1-5)

En es-poir vis et crain-te me tour-men-te

A main point to consider here, however, is the musical treatment of the text, a matter at which LASSUS excelled with his setting of 1555. But in this he had, to a certain extent, an example in LE JEUNE's *En espoir*, published just three years earlier. Indeed, LASSUS did not fail to bring to the fore the contrast in mood depicted by *je ris* and *je lamente* (by means of dramatically ascending and descending passages, respectively). While the ATTAINGNANT anonymous of 1541 ignores this without a sign of affectation, not even in the Tenor, LE COCQ likewise steers clear of any kind of symbolism. Not so LE JEUNE. Although still hesitant and much less proliferous, the leap of a 4th and a 5th, respectively to *ris* as well as the general tendency in all voices to fall on *lamente*, cannot be overlooked.

Similarly, LASSUS adopted the entreating effect of the flattened upper-second in LE JEUNE's *Superius* on *vostre doux oeil*.

¹¹⁷ The rather ponderous incipit may have common roots with that of the anonymous of 1541.

Ex. 5 (a) (Le Jeune)

-te vos- tre doux œil

Ex. 5 (b) (Lassus)

œil, Vos- tre doux œil

In addition to this he also seems to have taken his cue from LE JEUNE as far as the fashioning of the last two lines of the text is concerned. LE JEUNE significantly breaks these up into shorter musical lines with interspersed rests, rendering greater pregnancy to the expression of the words. Over-and-above this, he deliberately repeats *me constraint soupirer* sequentially a 4th higher in the Superius and then adds supplementary stress by restating the last 15 measures. LASSUS follows the fractionation of the text but carried it further by incorporating a madrigalistic panting effect on *soupirer* which he repeats five times.

Again, the anonymous of 1541 makes no special attempt to stress the words by way of musical symbolism. To be sure, it uses a text variant in which *soupirer* does not appear. Nevertheless, it is doubtful whether it would have given attention to it had it had the word at its disposal. LE COCQ emphasizes it with long, sighing, rather stereotyped, melismas in all the voices. The remaining settings by SEVERIN CORNET and DIDIER LE BLANC, respectively, are both from the 1570's and have obviously taken LASSUS as their model - LE BLANC's bicinium even to the extent of assuming the role of a parody. CORNET (LE JEUNE's compatriot from Valenciennes) reveals, on the other hand, no more adventurism than to adopt in his Superius LASSUS' symbol for *je ris*.

WOLFGANG BOETTICHER¹¹⁸ erroneously took LE JEUNE's setting of *En espoir* to be a composition by CLAUDIN DE SERMISY. His

¹¹⁸ Wolfgang Boetticher : *Orlando di Lasso und seine Zeit, 1532-1594*, Kassel/Basle, 1958, p. 118.

complimentary remarks are therefore, addressed to the wrong master. Indeed, it was not DE SERMISY, ...*damals ein alter Man*, who, at a late stage, displayed touches of *breitere malerische Stellen* in his setting of the homonymous text, thereby paving the way for LASSUS, but CLAUDE LE JEUNE, who deserves this tribute - at least, in the sense that he ingeniously anticipated new developments of musical expression rather than having determined LASSUS' style at that stage. For the moment the difference between LASSUS and LE JEUNE lies in the influence of Italy to which the former had already been exposed and the latter as yet not. Soon the two would be equals as chanson composers, and eventually LE JEUNE, a progressive spirit till the end of his life, would carry the medium much further than LASSUS, who turned conservative in his later years, ever cared to.

6.1.4 *Le feu qui m'ard*

The text of this chanson - the fourth of LE JEUNE's early chansons and the second in PHALESE's *Tiers Livre* of 1552 - is again a rondeau vestige, arranged from the refrain of an anonymous rondeau which first appeared in DU PRE's *Hecatomphe* of 1534¹¹⁹. The original text was set to music by JACOB BUUS and published in 1541¹²⁰. Since BUUS was attached to San Marco in Venice as a singer and organist during the 1540's, some Italian influence may account for the comparative transparency of his piece which comprises, almost parsimoniously, only forty-one breve measures. LE JEUNE, on the other hand, uses fifty-five breve measures with many text repetitions.

Through-composed like BUUS' setting (whose chanson is nearer

¹¹⁹ Vide supra, footnote 102. A reference is to be found in Frédéric Lachève : *Bibliographie des Recueils Collectifs de Poésies du XVIe siècle*, Paris, 1922, p. 419.

¹²⁰ In *Le Paragon des chansons. Neufviesme livre contenant XXXI chansons nouvelles au singulier prouffit et delectation des musciens...*, Lyon, J. Moderne, 1541 (Bay. Staatsbibliothek, Munich; British Library, London).

to the French than the Northern style of the time), there is a hint in the direction of ABA : when the text incipit returns at the end of the arranged form, LE JEUNE acknowledges this by bringing the music back as well. On the whole, the music is certainly more articulate than that of BUUS, in spite of its denser texture. The irregularly spaced falling entries, for instance, reveal a clearly expressive intention which, however, does not permeate to details throughout the piece. Block chords, which contribute to make divisions in the polyphonic flow as well as a fair attention to declamation render a welcome plasticity to this chanson, which places it more or less in the same category as *Bon iour m'amy* : although still not freed from the thick and stodgy polyphony of the North, it strives towards a lighter make-up, clearer contours, and greater sensitivity.

If one regards LE JEUNE's four chansons of 1552 together, the particular character of the Northern style of that period is still clearly evident : its thick, intricate polyphonic texture, its predilection for extended melismas, as well as its general poor regard for declamation and text content. Equally conspicuous is the inexperience of the young composer : the occasional harsh progressions and rough spots (like the overlapping in seconds), some parallel fifths, unexpected inversions, as well as angular and sometimes pointless melodic skips. But in spite of these shortcomings, the chansons also reveal an arousing consciousness of technical and expressive features which were to determine the music of the later 16th century. And perhaps it is on account of the inherent promising qualities of LE JEUNE's early chansons that they were perpetuated in two more editions during the 1550's¹²¹.

7. Possible sojourn abroad

¹²¹ These appeared at Phalèse's in 1554 and 1559 (vide infra : *Bibliography*, pp.315-316).

Viewing matters from the late 18th century and with undoubtedly much less perspective insight, Dr CHARLES BURNEY rightly, but somewhat one-sidedly, criticizes LE JEUNE's four early chansons as "...clumsy, like the exercise of a young & timid contrapuntist"¹²². Of special interest here, however, is an additional remark by BURNEY who says that his impression of LE JEUNE's music "...renders the assertion of MERSENNE very probable, who tells us that when Claudin first presented his pieces of five, six and seven parts to the masters of Italy and Flanders, they would not look at them; and his compositions would never have been performed by them if he had not written something in two parts; in which, however, he at first succeeded so ill, that he confessed himself ignorant of the true principles of his art"¹²³.

The quotation from MERSENNE, which is taken from his *Harmonie Universelle*¹²⁴, strongly hints at a sojourn by CLAUDE LE JEUNE in Italy at a time of his life which would still have fallen in his years of apprentice, i.e. the later 1550's until the beginning of the 1560's. This indication once again brings to the fore an earlier question as to LE JEUNE's whereabouts during these years. The most obvious answer to a query about his not being mentioned anywhere in connection with the religious upheavals in Valenciennes during that time (when a number of persons with his family name and most likely his kinsfolk were deeply involved), is that LE JEUNE was not resident there anymore. This would tally remarkably with MERSENNE's information, and one may be tempted to conclude forthwith that LE JEUNE had spent some years in Italy. At this point the evidence is, however, still flimsy and to work on such an assumption, it would require further, if only circumstantial, proof.

¹²² Charles Burney : Op. cit., Vol III, p. 273 (in Frank Mercer's edition : Vol II, p. 222).

¹²³ Charles Burney : *ibid.*

¹²⁴ Marin Mersenne : *Harmonie Universelle*, Paris, 1636, Fourth Book, p. 197.

It is noteworthy that no less than four prominent musicians emerged from Valenciennes during the 16th century. Of these, we can safely regard CLAUDE LE JEUNE as the most important, although JEAN DE MARCQUE (born in 1552) launched a successful career in Italy and gained a reputation comparable to LE JEUNE's during their lifetimes. SÉVÉRIN CORNET (born 1525) also went to Italy before he returned to the Low Countries to take up a post at the Antwerp cathedral. Of PIERRE MAILLART we know little except that he was active in Antwerp after 1570, and eventually held a post at the cathedral of Tournai. There he published in 1610 a treatise on the modes called *Le Tons*, a work which was held in considerable esteem for many decades¹²⁵. Hence, two of the four Valenciennes musicians - besides the possibility of CLAUDE LE JEUNE - spent some time in Italy, while the fourth - MAILLART - also appears to have been directed that way, if only in a theoretical context, since his treatise ties up with a main concern of the Southern musical Humanists of the day, notably ZARLINO.

This involvement with Italy is hardly surprising, considering that Italian courts and cathedrals had been recruiting Flemish musicians for many years and that, on the other hand, redeeming ideas and new methods had started to be cycled back from the South, revitalizing the art of the *oltramontani*. In this connection the names of especially ISAAC, ARCADELT, BUUS, DE RORE, NASCO, WILLAERT, and ORLANDUS LASSUS come to mind. Although LE JEUNE's four chansons of 1552 give no indication that he had yet left his Northern homeland, he may have registered - and probably did pick up - impulses which were diffused by the music of the masters just mentioned. Indeed, in spite of the shortcomings of his early compositions, they more than any of the many other chansons in PHALÈSE's collections point significantly towards the future in revealing an awakening

¹²⁵ Ernest Bouton : Op. cit., p. 4.

sense of balance between polyphony and homophony, a stronger feeling for harmony, and an improved relation between music and text. The urge to be liberated from the laborious Northern style of the 1540's in a way reminds one of MICHAELANGELO's unfinished sculpture, "The awakening giant", struggling to free itself from the bonds of stone. As far as LE JEUNE is concerned, all these factors converge in an inclination towards the South.

Still assuming that LE JEUNE did go to Italy, the question yet remains : where to? KENNETH LEVY advances the hypothesis, well-supported by circumstantial evidence, that he probably went to Venice and joined a circle of musicians who gathered around the ageing WILLAERT¹²⁶. To corroborate this opinion, he also quotes MERSENNE, but then adds other factors as well : LE JEUNE's inclination for Italian forms, poets, and methods, which is evident in both his later chansons and in his thirty-six Italian canzonettas¹²⁷; more pointedly, his almost exact parody of WILLAERT's dialogue for seven voices, *Quando nacest' amor*, from the latter's *Musica Nova* of 1559¹²⁸, which was written during the 1570's to a translation by PHILIPPE DESPORTES¹²⁹; another dialogue for seven voices by LE JEUNE, his chanson spirituelle *Mais qui est-tu?* (added to his *Dix Pseaumes* of 1564), which must also be ascribed to the direct influence of the *Musica Nova*¹³⁰; and, finally, LE JEUNE's acquaintance with the

¹²⁶ Kenneth J. Levy : Op. cit., pp. 57-59. Already Bouton (Op. cit., p. 13) made this suggestion, however, without any attempt to substantiate it.

¹²⁷ The canzonettas appeared in his *Livre de melange* (1585), published in Antwerp by Plantin (vide infra : *Bibliography*, pp.325-329).

¹²⁸ Published by T. Susato in Antwerp.

¹²⁹ *Amour, quand fus-tu ne*, no. 39 in Le Jeune's *Printemps* of 1603 (vide infra : *Bibliography*, p.350). This piece can be regarded as a direct, albeit late homage to Willaert, seeing that this composer died in Venice in 1562.

¹³⁰ At a time, it must be noted, when this technique was rather foreign to composers of both the Low Countries and the French capital. Some Parisian dialogues did exist, but nothing as elaborate and also without employing the

Venetian polychoral style, which is reflected in at least two compositions : a bichoral echo, *Quae celebrat thermas*¹³¹, and another echo for double-chorus, *O voix, ô de nos voix*, for eight voices¹³².

To this circumstantial evidence one can also append LE JEUNE's *Dix Pseaumes* mentioned above. Since this collection will be dealt with in detail in the next chapter, it should, in respect to a probable sojourn in Italy, suffice to draw attention to the quasi madrigalistic style of its music - so radically different to the pieces of 1552 - displaying an acute sense for harmony, declamation, and subtle melodic line. It is also significant that no attempt was made to incorporate into these "motets" the Genevan psalm tunes as *canti firmi*, since this would have resulted in a limitation of their unfretted, free rhythmic deployment. And ultimately, LE JEUNE displays in his *Dix Pseaumes* a singular awareness for selected texts which he treats very consciously in combination with the music. With this attitude he reveals a marked perception of matters which the musical Humanists were very much concerned. Taken together, all these factors accumulate to stress the strong probability that CLAUDE LE JEUNE had indeed spent some formative years in Italy, notably in Venice.

It is of secondary importance how it came to pass that he joined the circle of musicians who gathered around WILLAERT. His way could very well have gone via Antwerp, at that time the largest centre for commerce and culture in the Low Countries, possessing famous printing houses and, if not a majority inclination towards, then at least a remarkable tolerance of the Reformed Faith. HUBERT WAE LRANT, thought to

technique of two unequal choirs (cf. *infra*, pp. 252-253).

¹³¹ The concluding work in Le Jeune's *Livre de Melange* (1585).

¹³² This piece was probably written during the 1560's, but only appeared in Le Jeune's *Second Livre des Melanges* (1612), published in Paris by Ballard (vide *infra*: *Bibliography*, p. 368).

have been a pupil of WILLAERT, was at that stage a highly regarded composer, music pedagogue and publisher of the town. GUICCIARDINI rated him among the best of his age¹³³. His music school, founded in 1547, was still operating in 1581, and he was known for his progressive techniques in musical composition as well as his apparent open-mindedness towards the Protestant ideas of some of his German connections¹³⁴. Notable for our interest is also the fact that his Book of Motets¹³⁵ was published in Louvain by PHALESE in 1557 (three years after he and JEAN LAET had entered the publishing business themselves), and that he contributed nine compositions to several of PHALÈSE's chanson collections for four voices which also figured LE JEUNE's early pieces of 1552¹³⁶. These factors may have helped to bring about a connection between CLAUDE LE JEUNE and WILLAERT for which WAELRANT had been instrumental, considering also that the ageing master of San Marco visited his home country in 1556 to recruit new singers and to settle his personal affairs but, most likely, also in preparation of the publication by SUSATO of his motet collection, which came from the press in Antwerp during the years 1561-62¹³⁷.

¹³³ Guicciardini : Op. cit., p. 42.

¹³⁴ Notably the dedicatees of some of his music collections : Wilhelm Trainer (Regensburg), and Marcus Welser (Augsburg). Waelrant appeared to have been suspect to the Inquisition, since his Book of Motets was placed on the Index, while his *Primo lib. de Madrigali et canzoni francezi* (1558) was confiscated in Mons in 1568. Waelrant composed eight psalms on texts by Clément Marot.

¹³⁵ *Cantionum sacrarum, vulgo Mottetas vocant, quinque et sex vocum, a D. Huberto waelrant Ad. liber nonus...*, Louvain, Pierre Phalèse, 1557.

¹³⁶ These collections appeared in six books, published between the years 1552 and 1560. some were republished during the 1560's. Le Jeune's chansons appeared in the *Second* and *tiers Livre* respectively, those of Waelrant in the *Premier, Second, tiers, and Quatrisme Livres*

¹³⁷ Although Willaert's Catholicism was never under overt suspicion it is interesting to note that, with the exception of the period 1525-27, when he was *Maestro di capella* of Archbishop Ipolitto II in Milan, he never held a position provided and paid by the Church; nor was he ever awarded a dignitary title by the Church; in Venice (where he spent 35 years of his professional

RIEMANN was evidently unaware of all the above circumstances which point so pertinently to a visit by LE JEUNE to Italy, since he thought him to be resident in Paris already from 1554 onwards. Unfortunately he did not bother to substantiate his hypothesis¹³⁸. EITNER, on the other hand, wrongly interpreted BOUTON to have fixed a temporary stay by LE JEUNE at the court of the Bavarian duke ALBRECHT in Munich during 1559¹³⁹. In reality BOUTON merely referred to an illustration in the second volume of LASSUS' *Penitential Psalms* which bears, among the names of other prominent European composers, also that of CLAUDE LE JEUNE. Incidentally, BOUTON's fixing of the origin of this illustration to the years 1559¹⁴⁰ is another error, since it

life) he owed allegiance only to the Signoria. Ipolitto II was, of course, the son of Duke Alfonso I of Ferrara, at whose court Willaert worked from 1522-25. He maintained close relations with the court of Ferrara during the rest of his life. Thus Alfonso II (the grandson of his former employer) was instrumental in effecting the publication in 1559 of his *Musica Nova*, and visited the old master in Venice the year the latter died. Incidentally, the *Musica Nova* was subjected to strict censorship in Rome before its publication was allowed. But this was probably due to the harsh regulations of the Counter-Reformation and the Inquisition, for the madrigals of the *Musica Nova* was set mainly to verses by Petrarch. There is also an intriguing perspective to Willaert's Ferrara connection: the fact that Renée de France was married (1528) to Ercole II (son of Alfonso I and Duke from 1534) and that her court at Ferrara became a meeting place for liberal thinkers and a refuge for French Protestants, among these Clément Marot (1535) and Calvin (who sojourned there in 1536 under the name Charles d'Espeville). Renée stopped to practice Catholicism in 1540, was briefly imprisoned in 1554 and, on bad terms with her son, Alfonso II (Duke from 1559), returned to France in 1560, where she continued to sponsor the Protestant cause up to her death in 1575. Certainly, Willaert had left Ferrara three years before Renée's arrival there and it is doubtful whether he had in any way been involved in the circle which later gathered around her. But he must have been aware of events at Renée's court and, as a humanist with crypto-Protestant associations, could well have entertained a measure of sympathy with the new teachings.

¹³⁸ Hugo Riemann : *Dictionnaire de Musique*, 3rd French ed., Paris, 1931, p. 736. Actually, the author of the article in question, A. Tessier, is to be blamed (cf. supra, footnote 1). He (or Rubefat, whose thesis he summarized) also seems to have been unaware of the existence of the 1552 edition of the four early chansons.

¹³⁹ Robert Eitner : *Biographisch-bibliographisches Quellen-Lexicon*, 11 vol., new ed. Musurgia, New York, s.d., Vol VI, p. 123.

¹⁴⁰ Ernest Bouton : Op. cit., pp. 9-11.

was created by HANS MÜELICH between 1565 and 1570¹⁴¹.

Hence Paris and Munich must be deleted as possible stations in LE JEUNE's life at that particular time. On the other hand, not much doubt can remain about a sojourn in the South, although we do not know exactly when the composer had gone there. We are equally uncertain about the time of his return. However, he would hardly have extended his stay much beyond WILLAERT's death in December, 1562, although he could also have returned earlier. Unfortunately, we have no documented evidence of such dates, nor any written record of his activities whilst in Italy - except for MERSENNE's casual references¹⁴².

The total absence of any published works between 1552 and 1564 remains a teasing enigma. This may have been due to external circumstances detrimental to LE JEUNE, since it is unlikely that published works would have got so completely lost that not even a single voice part is preserved. Consequently BURNEY must be in error when he says that a considerable number of LE JEUNE's works were published in Italy¹⁴³. Quite to the contrary, BAUTIER-REGNIER could not produce a single such piece¹⁴⁴. Much rather and more in keeping with probabilities, some early manuscripts by LE JEUNE could indeed have got lost or destroyed by the composer during the years between his known first and second publications. How else could one recount for *ses pieces de musique a 5, 6, & 7 voix*, but especially those *a deux*

¹⁴¹ Wolfgang Boetticher : Op. cit., p. 158.

¹⁴² Vide supra, p.41.

¹⁴³ Charles Burney: Op. cit., (ed. Frank Mercer), Vol. II, p. 217.

¹⁴⁴ Anne-Marie Bautier-Regnier : *l'Édition musicale italienne et les musiciennes d'outremonts au XVI^e siècle (1503-1563)*, in *La Renaissance dans les Provinces du Nord (Études réunies et présentées par François Lesure)*, Paris, 1956, p. 33.

parties to which MERSENNE refers¹⁴⁵ and of which there are, for sure, no traces left today?

Besides Italy, something else of great importance took place in CLAUDE LE JEUNE's life during the late 1550's or the early 1560's: during this time he linked up with the families of leading Huguenot figures who patronized him and often gave him much needed protection during the turbulent years of religious wars in France. Because, whenever he returned from Italy, France it was where LE JEUNE spent most of his remaining life. The contact with his influential fellow-believers could have been established before or after his Italian sojourn; it was certainly intensified after that visit.

The possibility for such contact was created when HENRY II concluded a treaty in 1552 with the German Protestant princes against CHARLES V in consequence of which he took possession of Metz, Toul, and Verdun, and French forces invaded Hainaut. From this time onwards until COLIGNY's defeat at Saint Quentin in 1557, a major part of French foreign political interest was concentrated on the southern Netherlands. This brought about a more or less permanent presence of French military forces with young noblemen in their ranks, eager to deserve well in war and gain honour for themselves.

Indeed, under the influence of his brother, FRANÇOIS D'ANDELOT, COLIGNY finally and publicly converted to Protestantism only during his imprisonment after the battle of Saint Quentin. It can, however, not be overlooked that many of the young noblemen who served under him already confessed to the new Faith, or were, at least, crypto-Protestants. In this regard the names of the Admiral's son-in-law, CHARLES DE TÉLIGNY, and his friend of about the same

¹⁴⁵ Marin Mersenne: *Harmonie Universelle*. Paris, 1636. Fourth Book. p. 197. (c.f. supra, footnote 124.)

age FRANÇOIS DE NOUË¹⁴⁶, come to mind. Both later assumed prominent rôles among the Huguenot leaders. Both also very soon figured in LE JEUNE's life : he dedicated the first collection of compositions which appeared entirely under his own name - the *Dix Pseaumes... en forme de Motets* of 1564 - jointly to them in recognition of *l'affection & obligation que j'ay a vostre service*¹⁴⁷. Moreover, LE JEUNE testified in 1585 that he had actually been LA NOUË's music teacher¹⁴⁸. A fact which also points to the years in question here. It is therefore conceivable that LE JEUNE had spent an interlude on the Breton estate of the LA NOUË family before he went to settle in Paris, more or less at the time of the publication of his *Dix Pseaumes*.

This concludes the first period of CLAUDE LE JEUNE's life. Although it is not possible to reconstruct his path without remaining obscurities and even blatant gaps, the composer emerges at the beginning of the sixties of that great age of spiritual surge and religious regeneration as an individual well-wroughted by the events of his time : not gaining a provincial living in the stagnancy of intellectual backwaters, but, precasted by the situation of his northern homeland, inspired by redeeming musical ideas from the South, and conscious of the protection of prominent political figures, he set out to establish himself in the French capital.

¹⁴⁶ He was born in 1531, and, like Coligny, converted publicly to Protestantism in 1558.

¹⁴⁷ *Dix Pseaumes* (1564) : Letter of dedication (vide infra : *Documents*, p. 418)

¹⁴⁸ *Livre de Melange*, C. Plantin, Antwerp, 1585, Dedication to Odet de la Nouë (son of François) : *...ie me suis adresse a V.S., estant esquilloné du bon naturel qu'elle a de ses tant nobles et vertueux parens, avec la promte inclination a ceste science, laquelle i'ay apperceue en luy proposant les premiers rudimens.*

CHAPTER II - PARIS : DEBUT

1. Arrival and the *Dix Pseaumes... en forme de Motets* (1564)

1.1 Historical context

We do not know with certainty when CLAUDE LE JEUNE arrived in Paris with the intention of settling there. It can, however, be assumed to have occurred not later than 1567¹, but, more probably three years earlier, when his *Dix Pseaumes... en forme de Motets* were published by ADRIAN LE ROY and ROBERT BALLARD², or even somewhat prior to that.

On the other hand, it is questionable, whether LE JEUNE would have settled in Paris at a very much earlier date³ - the reason for this being that HENRY II, after the conclusion on 2 April, 1559 at Château Cambresis of the peace treaty with Spain, regarded the elimination of the French Protestants as his prime task⁴. After his unexpected death, this policy was pursued with even greater ardour and consequence by CHARLES DE GUISE, Cardinal of Lorraine, in

¹ According to the Charter of Jean-Antoine de Baïf's *Académie de Poésie et de Musique*, with which Le Jeune was closely associated since its inception in 1570, work on this enterprise started about three years previously (...*depuis trois ans en ca ils avroient avec grande estude et labour assiduel unanimement travaille...*)

² Vide infra: *Bibliography*, p.317.

³ Rene Vannes: *Dictionnaire des Musiciens*, Brussels, S.D. p. 239, maintains that Le Jeune had his first chansons published in Paris in 1544, and that he remained there ever since. Quite evidently he confused Le Jeune with the older Claudin de Sermisy.

⁴ Leopold von Ranke: *Französische Geschichte*, 2 vol., ed. by Willy Andreas, Wiesbaden/Berlin, 1957. Vol I, p. 95. Indeed, the papal Nuncio in Brussels reported on 17 May, 1559 to Rome that *Sa Majeste tres chrestienne ne vent plus s'occuper desormais d'autre chose dans son royaume, que d'extiper l'heresie* (Émil Doumergue: *Jean Calvin: les hommes et les choses de son temps*, 7 vol., Lausanne, 1899-1927, Vol. VII, p. 216; cf. also *ibid.*, pp. 197-198, 241).

whom FRANCIS II - still a youth when he ascended to the throne - vested practically all power of state.

However, when GUISE attempted to infringe upon the authority of the Queen Mother, who acted as regent for her minor son the new king, CHARLES IX, CATHERINE DE' MEDICI, rightly fearing for the throne of the Valois, sought to assert herself with the support of the Protestant leaders CONDE and COLIGNY. This manoeuvre provoked the Guise party to increase its assaults on the Huguenots (as the French Protestants now came to be called), contributing as they did, to a mounting spirit of confrontation and leading, ultimately, to the armed clashes of 1562 and 1563 which triggered off open civil war in France.

It can certainly be reasoned that such circumstances must have made it equally unsafe for a composer of the Reformed Faith to reside in Paris. Yet, on the other hand - and in spite of this state of affairs -, a Reformed congregation actually existed and was ministered in the capital by, amongst others, ANTOINE DE LA ROCHE-CHANDIEU, FRANÇOIS MOREL, and JEAN LE MAÇON. LE JEUNE could hardly have been more exposed than these, who were all known for their involvement in an urge among many French Protestants of the day towards greater radicalism. This attitude, bearing marked political overtones, was directed mainly against the Guise party, which now came to be considered an usurpative force, undermining both the Faith and the Kingdom.

Although CALVIN warned against this trend towards radicalism and insurrection against authority⁵, the spirit of resistance among French Protestants, duly fanned by the views of HOTMANN and associates⁶, gathered momentum and characterised further developments which led to the ill-fated conspiracy of Amboise in March, 1560 and the eventual outbreak of civil war.

⁵ Vide, Richard Nürnberger: *Die Politisierung des französischen Protestantismus*, Tübingen, 1948, pp. 35-36, 50, 92-93.

⁶ *Ibid.*, pp. 86, 94.

We shall probably never be quite sure about CLAUDE LE JEUNE's exact movents during this particular point in time. As mentioned earlier, he could have enjoyed the safety and protection offered by his noblemen patrons and fellow-believers on their northern estates. Or he could, instead, have moved within the walls of the capital where he hoped to accomplish fame as a composer. We can, however, be sure of one thing : LE JEUNE appears to have been closely associated with the events of these turbulent years, an involvement which is reflected in several pieces of complementary evidence adding eloquently to the biographical picture of the composer. Before advancing these, we must yet cast our eyes back to the general historical scene.

When the Queen Mother decided to continue her entente with the Protestants even after the assassination of FRANÇOIS DE GUISE, it was by no means her intention to allow the Reformed Faith to establish itself on a broad basis in France. Political opportunism much rather caused her to decree the Edict of Amboise on 19 March, 1563, which guaranteed to the Huguenots a considerable measure of tolerance. Even though the Edict did not grant the Protestants everything they had strived for, it nevertheless allowed them to erect their churches under the protection of the law and to develop an ecclesiastical way of life according to the example of Geneva. At this stage, attention is focussed on CLAUDE LE JEUNE by the publication in 1564 of his *Dix Pseaumes*.

The dedication of this collection suggests that the composer - as mentioned above - enjoyed the protection of Huguenot patrons for some time preceding its publication. He dedicated the set of compositions to FRANÇOIS DE LA NOUË⁷

⁷ In the war against Spain de la Nouë proved himself also in Piemont. After the conclusion of the Peace Treaty of Château Cambresis, he retired to his estates in the Bretagne (cf. Louis Moreri: *Le Grand Dictionnaire Historique*, Lyon, 1674, ed. of 1716, Vol. IV, p. 39; also Eug. and Ém. Haag : *La France Protestante*, 10 vol., Paris/Geneva, 1859, Vol. VI, pp. 280 seq.)



and CHARLES DE TÉLIGNY⁸ in return for *l'affection et obligation que j'ay a vostre service, a cause de bienfais qu'ordinairement je recoy de vostre liberalite...* From the dedication we also learn that LE JEUNE was intent not to delay the publication of his *Dix Pseaumes* but, *aprez l'obscur et facheux temps qu'avons veu durant ces troubles passez* - a clear reference to the unrest which followed upon the abortive religious Colloquy of Poissy - to come out in print with those available: *..je n'ay voulu faire le long a publier ce que j'eu avoy de composes...*

It would, therefore, seem that the *Dix Pseaumes* were only the first of more psalm compositions LE JEUNE intended to produce in this or similar vein. Indeed, ultimately almost half of his extant 659 works are based on the Huguenot Psalter, not counting the *Dix Pseaumes* and the 24 Psalm texts of his *Pseaumes en vers mesures*⁹, which do not employ the Genevan melodies. Curiously enough, 34 years would pass after the publication of 1564 before another collection of Psalm settings, the *Dodeçacorde* of 1598¹⁰, came from the press. *L'injure du temps*, to which LE JEUNE also refers in the dedication (to ODET DE LA NOUË) of his *Livre de Melange* of 1585¹¹, may well be responsible for this lapse of time. Evidently, many of his psalm settings - mostly published posthumously - were written during the later decades of his life. Noteworthy at this stage is the fact that CLAUDE LE

from where he played an important rôle in the disputes during the wars of religion. He married Marguerite de Teligny, the sister of his friend, Charles de Teligny.

⁸ Protégé and later son-in-law of the Admiral de Coligny, together with whom he was murdered in Paris on the night of Saint Bartholomew, 1572.

⁹ Vide infra, *Bibliography*, p. 353.

¹⁰ Vide infra, *Bibliography*, p. 337.

¹¹ Vide infra, *Bibliography*, p. 325.

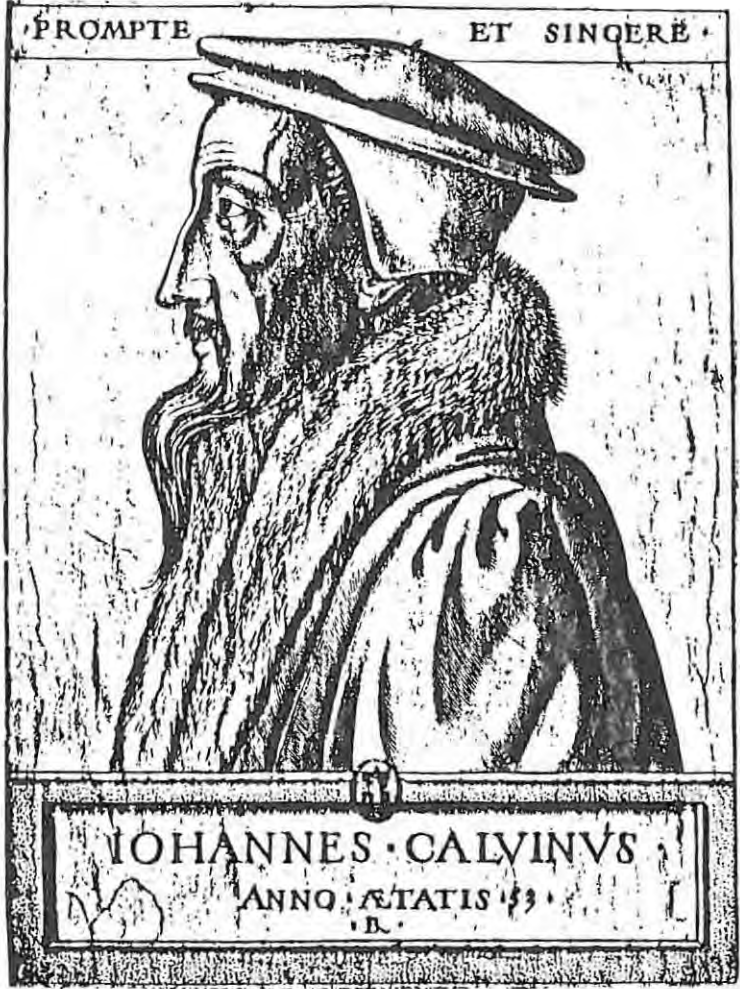
JEUNE engaged himself from an early point in his career with the Psalms, and that this particular interest was maintained throughout his entire life. It is also indicative not only of LE JEUNE's firm commitment to the Reformed Faith, but also of a strong Calvinist attitude which remained with the composer throughout his life and certainly also influenced his approach to Humanism. In this connection, it may be well worth while to remind ourselves briefly of CALVIN's own position with regard to the arts and letters.

It is generally accepted that CALVIN, ligually the most powerful French reformer, was a Humanist educated in a tradition well-governed by humanistic ideals¹². His contact with MELCHIOR WOLMAR, LE FÈVRE D'ETAPLES, GUILLAUME BUDÉ, FRANÇOIS VATABLE, PIERRE L'ÉTOILE, ANDREA ALICATI and other notable Humanists of his time did not fail to leave a marked impression, and already at the age of twenty-three, CALVIN, in his commentary on SENECA's *De Clementia*, revealed himself as a well-informed student of classical literature. However, after his surrender to Protestantism and his subsequent conversion¹³, a decisive turning-point was reached in the life of the future Reformer. His conversion, which can be regarded as a discovery of the biblical message of the binding authority of God, henceforth governed the life and works of this man, whose task it became to renovate the Church, its theology and its organization, and to lead human society to a restoration under the authority of Holy Scripture.

Consequently, although CALVIN regarded not only the

¹² Cf. Émile Doumergue: *Op. cit.*, Vol. I, p. 193 seq.; also, J. Neuenhaus: *Calvin als Humanist*, in *Calvinstudien*, Leipzig, 1909; Josef Bohatec: *Calvin et l'humanisme*, in *Reveu historique*, Paris, 1939; André M. Hugo: *Calviijn en Seneca*, Groningen, 1957.

¹³ Indeed, in that order. On his conversion, see Calvin's own evidence in the Foreword to his *Commentary on the Psalms*, Geneva, 1557 (Lat)/1558 (Fr); also F.J.M. Potgieter: *Die Verhouding tussen die Teologie en die Filosofie by Calvyn*, Amsterdam, 1939, pp. 16-33; Williston Walker: *Jean Calvin, l'Homme et l'Oeuvre*, Geneva, 1909, p. 78.



Reformation, but also the humanistic currents of his time, as a reviving or restoring of the genuine Originals¹⁴, and, although he shared in the opinion that the liberal arts affect *humanitas* - since they are capable of shaping and refining Man, the movement thus enervating Man's studies becoming "Humanism" in the true sense of the word - the Reformer, with regard to the spreading cult of Classicism and the attached danger of paganism, consciously demarcated the boundaries of Christianity as opposed to revived Classical Philosophy, the latter of which he correctly recognised as the essential component of French Humanism¹⁵. Thus, in spite of his own humanistic background (or perhaps because he knew the terrain so well), CALVIN, often enough crossed swords with the *gens de lettres*, "those who would like to change Christianity to a semi-philosophical system¹⁶", while his appreciation of the arts and letters was always qualified by the condition of their serving the glory of God and the well-being of Man redeemed in Christ. This approach is also perceivable in the attitudes of students and followers like DE BÈZE, CHANDIEU, D'AUBIGNÉ -

¹⁴ *Corpus Reformatorum: Ioannis Calvini Opera Omnia*, ed. Baum, Cunitz, Reuss, Braunschweig, 1863-1900, Vol. VII, col. 516 : *Dieu...aurait révélé de notre temps la pureté de son Evangile, toutes fois, veu qui'l a resuscité les sciences humaines, qui... en servant à nostre utilité pouvant aussi servir à sa gloire...il nous a eslargy tous les deux, c'est qu'il nous a remis les arts et sciences en leur entier, et sur tout nous a restitué la pure cognoissance de sa doctrine celeste.*

¹⁵ Cf. Jean Boisset: *Sagesse et sainteté dans la pensée de Jean Calvin. Essai sur l'Humanisme du Réformateur français*, Paris 1959, p. 315 seq.; also Josef Bohatec: *Budé und Calvin. Studien zur Gedankenwelt des französischen Frühhumanismus*, Graz, 1950, p. 121 seq. Bohatec aptly points out (p. 124) that Calvin thus more accurately grasped the spirit of French Humanism than later presenters, notably Jules Michelet, who (in his *Histoire de France au seizième siècle*, 2nd ed., Paris, 1855, Vol. VII, p. 14) indeed acknowledges the significance of the *études antiques*, but otherwise sketched the character of the French Renaissance to be primarily *la découverte du monde, la découverte de l'homme*, the 16th century as a heroic epoch (*le seizième siècle est un heros*). Michelet's conception was later totally embraced by Burckhardt in his *Die Kultur der Renaissance in Italien* (1860).

¹⁶ Vide: *Excuse de Jehan Calvin à Messieurs les Nicodemites* (C.R., *Calv. Opp.*, Vol. VI, pp. 593 seq.) : *..Ceux qui convertissent à demy la Christienté en philosophie.*

to name but a few literary figures - and would also seem to surface in the *oeuvre* of CLAUDE LE JEUNE.

1.2 Choice of texts

From LE JEUNE's remarks in the dedication of his *Dix Pseaumes* it becomes clear that he must have devoted himself to the composition of the collection in the period between the proclamation of the Edict of Amboise (19 March, 1563) and the year of publication (1564)¹⁷. Of equal importance is the fact that all the texts of the *Dix Pseaumes* are by THEODORE DE BEZE, CALVIN's right hand and eventual successor in Geneva, and also the leader of the Protestant side at the Colloquy of Poissy. The psalms in question are (in sequence of their appearance in the collection):

- | | | |
|-----|---|------------------------------------|
| 96 | - | <i>Cantate Domino</i> |
| 102 | - | <i>Domine exaudi orationem</i> |
| 135 | - | <i>Laudate nomen Domini</i> |
| 88 | - | <i>Domine Deus salutis</i> |
| 57 | - | <i>Miserere mei Deus, miserere</i> |
| 98 | - | <i>Cantate Domino canticum</i> |
| 149 | - | <i>Cantate Domino</i> |
| 95 | - | <i>Venite exultemus</i> |
| 97 | - | <i>Dominus regnavit</i> |
| 81 | - | <i>Exultate Deo adiutori</i> |

- followed by a *chanson spirituelle*, *Mais qui es-tu*, a dialogue for seven voices.

Except for Psalm 57, the text of which had appeared in 1554¹⁸ as one of the six Appendix Psalms added to the tunes

¹⁷ Since no dated Letter of Privilège is attached to the *Dix Pseaumes*, and with also the dedication undated, the exact month of publication cannot be pin-pointed.

¹⁸ *Octante trois Pseaumes de David, mis en rime Francois : A scavoir, Quaranteneuf par Clement Marot, avec le Cantique de Simeon & les dix commandemens: Et trente quatre par Theodre de Beze. Avec Six Pseaumes*



of the Psalms already included in the 1552 edition¹⁹, all the other Psalm texts employed by LE JEUNE were entailed for the first time in the completed Psalter, published simultaneously in Geneva and Paris in 1562²⁰. Considering the relatively short period of time elapsed since their appearance in print and their use in the *Dix Pseaumes*, these texts could only have been available to LE JEUNE in a pronounced, perhaps even ecclesiastically organised Reformed circle. Such company could - as, indeed, the Dedication to FRANÇOIS DE LA NOUË and CHARLES DE TÉLIGNY suggests - be expected in the proximity of the Huguenot leaders CONDÉ and COLIGNY, but equally well among some of the activist ministers mentioned earlier. For sure, since THÉODORE DE BÈZE repeatedly visited the Huguenot leaders and ministers at that time, it is quite possible that he had brought the texts to France himself!

In this connection it is of more than passing interest to note that DE BÈZE was initially - before he was persuaded to accept CALVIN's view on the matter - not averse to the idea of an insurrection against the GUISE²¹. This was borne out

traduictz de nouveau par ledict de Besze..., Iean Crespin, Geneva, 1554 (Universitätsbibl., Tübingen; Herzog August-Bibl., Wolfenbüttel; Bibl. Nationale, Paris).

¹⁹ *Pseaumes octante tois de Daud miz en rithme Francoise. A Scauoir, quarante neuf par Clement Marot avec le Cantique de Simeon et les dix Commandemens. Et trente quatre par Theodore de Besze de Vezelay en Bourgogne...*, Jacques Berjon, Geneva, 1552. (According to Pierre Pidoux: *Le Psautier Huguenot*, 2 vol., Basle, 1962, Vol. II, p. 57, a copy, once available in the Library of Frankfurt am Main, got destroyed - presumably during World War II).

²⁰ *Les Pseaumes mis en rime Francoise, Par Clement Marot, & Theodore de Beze. Pseaume IX. Chantez au Seigneur qui habite en Sion, & annoncez ses faits entre les peuples....*, Francois Jaquy, Geneve, 1562 (Geneva: M.H.R.); *Les cent et cinquante Pseaumes de David, mis en ryme francoise: c'est a scavoir, quaranteneuf par Clement Marot, & le surplus par Theodore de Besze...*, Richard Breton, Paris, 1562 (Bibl. de la Ville, Neuchâtel).

²¹ Vide H. Naef: *La conjuration d'Amboise et Genève*, Geneva, 1922, p. 113 seq., and 217 seq.

by evidence which surfaced at two rather intriguing court cases conducted in Geneva during the 1560's, the motive of which had been to establish the possible involvement of CALVIN and the Genevan pasteurs in the abortive coup of Amboise. Clearly, the city's Council was (for political reasons) more than anxious to disavow any connection to such a design²².

Although CALVIN and the pasteurs could not be blamed as accessories to Amboise, the issue was also not quite cleared. One of the details offered in testimony against DE BÈZE revealed that he had given his translation of Psalm 94 (the so-called "vengeance Psalm") to LA RENAUDIE, the head of the insurgents of Amboise, supposedly as a sign of his sympathy for their views. However, DE BÈZE excused himself by stating that he had also given LA RENAUDIE *other* Psalms²³. The impression nevertheless remained that he - at least initially - shared the views of the French activist ministers. But we now know for sure that he actually provided copies of his translations of some of the Psalms to the circles of activists in the orbit of which CLAUDE LE JEUNE appears to have moved. Undoubtedly the composer's connection with LA ROCHE-CHANDIEU²⁴, whose *Octonaires de la Vanité et Inconstance du Monde* he later set to music, dates from this period.

Divulging as LE JEUNE's choice of author of the texts of his *Dix Pseaumes* and circumstances incidental to this may be, it is yet more emphasised by DE BÈZE's association with the

²² Vide Richard Nürnberger: Op. cit., p. 93.

²³ Vide Richard Nürnberger: Op. cit., p. 94.

²⁴ It may also be noted that the brother of La Roche-Chandieu, Bertrand, belonged to the closest followers of La Renaudie.

text of the chanson spirituelle. *Mais qui est-tu*²⁵, intentionally added to the collection. According to KENNETH LEVY, the text of this dialogue had its origin in an epigramme called *La Religion* by the Catholic poet, JEAN VAUQUELIN DE LA FRESNAIE (ca. 1535-1607), dedicated to the Duc DE JOYEUSE²⁶.

*Quelle es-tu, di le moy, si pourement vestue?
 Je suis Religion, fille de Dieu connue.
 Pourquoi l'habitat as-tu d'une si poure laine?
 Pour ce que ie meprise une richesse vaine.
 Quel Liure portes-tu?
 Les loix de Dieu mon pere.
 Ou de ses testaments est compris le mystere.
 Pourquoi l'estomac nu?
 Decourrir la poitrine
 Conuient à moy qui veux une blanche doctrine.
 Pourquoi sur cette Croix t'appuy'-tu charitable?
 La Croix m'est un repos qui m'est fort agreable.
 A quelle fin es-tu de ces ailles pourueue?
 I'appren l'homme à voller au dessus de la nue.
 Pourquoi si rayonnante es-tu de belles flames?
 Les tenebres ie chasse au loin des saintes ames.
 Pourquoi ce mors de Bride?
 Afin que par contrainte
 I'arreste la fureur de l'ame en douce crainte.
 Et pourquoi sous tes pieds foules tu la Mort blesme?
 A raison que ie suis la mort de la Mort mesme.*

He suggests²⁷ that it was probably written in the later 1550's, and that the "paraphrased version" used by LE JEUNE must date from about the same time or the early 1560's, when the religious troubles erupted violently. This would therefore explain why, in the text of LE JEUNE's setting, Religion's robe is *torn*, though she is just *poorly dressed* in VAUQUELIN's poem. LEVY says that it is not clear how this

²⁵ Vide infra: *Bibliography*, p. 317.

²⁶ *Les Diverses poésies de Jean Vauquelin Sieur de la Fresnaie*, ed. by Julien Travers, Caen, 1870 Vol. II, p. 648 (from *Epigrammes. a Monseigneur le Duc de Joyeuse*).

²⁷ Kenneth J. Levy: *Op. cit.*, pp. 60-61.

poem came to be used at all by the Protestants²⁸. Also JOHN HAMERSMA in his study on the *Dix Pseaumes*²⁹ offers no explanation in this regard. The truth of the matter is that both these authors failed to recognise THÉODORE DE BÈZE as the author of *Mais qui es-tu* used by CLAUDE LE JEUNE and PASCAL DE L'ESTOCART - the latter who actually styled the title of his setting *Dialogue sur la vraye Religion*³⁰ - and that this poem was the original and not a paraphrased version³¹!

The surprising facts behind the story - for which I am indebted to MARC HONEGGER³², who, on his part, relied on an article by CHARLES L. FROSSARD³³ - are the following : The origin of *Mais qui es-tu* can be traced to a youth work by DE BÈZE, entitled *Descriptio Virtutis*, which appeared in a collection of poems called *Theodora Bezae Veselii Poemata*, published by CONRAD BADIUS in Paris in the year 1548:

²⁸ The "paraphrased form" was set to music twice, the second time by another Huguenot composer, Pascal de l'Estocart, as an appendix to his *Cent cinquante pseaumes de David...*, Eustache Vignon, Geneva, 1583 (Staats-und Universitätsbibliothek, Hamburg: ND VI Mus. 635, facs. in *Documenta Musicologia*, Bärenreiter, Kassel, 1953).

²⁹ John Edward Hamersma: *Les Dix Pseaumes of Claude Le Jeune. A study in 16th Century French Psalmody*. Unpublished S.D.M. thesis, Union Theological Seminary, New York, 1960, Vol I, p. 137.

³⁰ One notes the significant insertion of the adjective.

³¹ Pierre Pidoux: Op. cit., Vol II. pp. 146, 165, 166 sure enough mentions de Bèze as the author, but unfortunately, he neither motivates his statement, nor reveals any source to substantiate it.

³² Vide his contribution in the *Bulletin de la Société d'Histoire du Protestantisme français* Vol. CIII (1957), p. 135.

³³ Vide Ch. L. Frossard: *L'emblème de la religion réformée et le Pourtrait de la vraye religion*, in *Bull. Soc. Hist. Prot. fr.*, Vol. XXX (1884), p. 174 seq.

Descriptio Virtutis

*Quaenam tam lacero vestita incedis amictu?
Virtus antiquis nobilitata Sophis...*

However, after his conversion DE BÈZE rewrote this poem. Now entitled *Religio*, it eventually assumed a place among the *Icones* in *Theodori Bezae Poematium, editio secunda, ab eo recognito*, published by HENRI ESTIENNE (no place mentioned) in 1569:

Religio

*Quaenam tam lacero vestita incedis amictu?
Religio summi vera Patris soboles...*

A French translation of this poem (in the form later used by the previously mentioned musical settings) seemed to have appeared in the *Confession de la Foy Chrestienne* by THÉODORE DE BÈZE. Curiously enough, the edition of this work published by BADIUS in 1559³⁴ contains neither *Mais qui estu*, nor the engraving which later on regularly accompanies the poem. Our first trace of it in its now generally accepted form comes from an Italian translation: *Confessione della Fede christiana*, published by FABIO TEDESCO (without mention of place) in 1560³⁵, where the title clearly indicates DE BEZE as author: *Pittura della Religione, non del Papa, ma vera Evangelica... fatta per M. Theodoro Beza Vezelio, Latina e tradotta in volgare Italiano*. Two other editions of the *Confession* - those published by JEAN DURAND in 1561³⁶ and 1563³⁷ - also contains the poem together with the engraving, however, without any reference to the name of the author. The French translation of DE BÈZE's original

³⁴ Bibliothèque de la Société d'Histoire du Protestantisme français, Paris: R 15860.

³⁵ Ibid., Fonds André 532

³⁶ Ibid., 13 449.

³⁷ Ibid., R. 3316.

runs as follows -

Mais qui es tu (dy moy), qui vas si mal vestue
 N'ayant pour tout habit qu'une robe rompue?
 Je suis Religion et n'en sois plus en peine
 Du pere Souverain la fille souveraine.
 Pourquoi t'habilles-tu de si povre vesture?
 Je mesprise les biens et la riche parure.
 Quel est ce livre-là que tu tiens en la main?
 La souveraine loy du Pere Souverain.
 Pourquoi aueunement n'est couverte au dehors,
 La poitrine aussi bien que le reste du corps?
 Cela me sied fort bien à moy qui ay le coeur
 Ennemi de finesse et ami de rondeur
 Sur le bout d'une croix pourquoi t'appuyes tu?
 C'est la croix qui me donne et repos et vertu.
 Pour quelle cause as-tu deux aisles au costé?
 Je fay voler les gens jusques au ciel vouté.
 Pourquoi tant de rayons environment ta face?
 Hors de l'esprit humaine les tenebres je chasse.
 Que vent dire ce frain?
 Que j'enseigne à dompter
 Les passions du coeur et à se surmonter.
 Pourquoi dessous tes pieds foules tu la mort blesme?
 Pour autant que je suis la mort de la mort mesme.

It is therefore clear that it was LA FRESNAIE's version which was paraphrased from the original poem of DE BÈZE and not the other way around! LA FRESNAIE's less "harsh" adaptation can be explained by certain courtly conventions as to elegance and urbanity (even in tragic matters such as referred to by the poem), while the poignancy of DE BÈZE's *Mais qui es-tu* very well accounts the eruption of the religious troubles experienced at firsthand. Be that as it may, the possibility should not be excluded that LE JEUNE's first acquaintance with the poem could have been through the Italian translation (keeping in mind that the publication of that version falls within the period of his assumed Italian sojourn). The form he eventually used is, however, that from DURAND's editions of the *Confession* of DE BÈZE, which could have reached him through these publications of 1561 or 1563, respectively, or which he could have obtained in a more direct way from DE BÈZE himself.

In my opinion the answer to the question why Catholics availed themselves of an originally Protestant poem, lies in the apologetic nature of an age marked by strong claims and

counter claims, and with the respective parties by all means in possession of an acute sense for propaganda. Neither one of the religious factions was above employing an idea originally generated by the opposition once its effective qualities were recognised and necessary adaptations made to conform with the home opinion. In fact, this was considered part of the current dialectics. *Susanne un jour*, by the Protestant poet GUILLAUME GUÉROULT, is another example of a well-known text, which was used in a similar way by both Huguenot and Catholic composers. LE JEUNE made two settings of this chanson spirituelle which were published in 1572 and 1585 respectively³⁸.

Keeping this general attitude in mind, and regarding the *Dix Pseaumes* in the historical context of Poissy and Amboise, LE JEUNE's collection assumes a quality of involvement and eloquence not commonly encountered in the music of its day. But it also reveals a composer who has developed remarkably since his early compositions of twelve years ago. Next to his choice of author, his selection of particular texts meets the eye. LE JEUNE's very conscious approach and meticulous handling of texts is a feature which remained with him throughout his matured life, and can be explained by both the emphasis of the (especially Calvinist) Reformation on the Bible, as well as the Renaissance's interest in antiquity with its consequential stress on text-music relationships, which, on its part, was a major topic in the writings of musical Humanists. CLAUDE LE JEUNE's Reformed background and the influence to which he was exposed in the South contributed jointly to instil in him an acute sense for text and word-handling.

Consciously establishing a connection between the *Dix Pseaumes* and the events in France preceding its publication, LE JEUNE (referring to these compositions) says ...*pour laquel employer je n'eusse sceu chosis plus digne subject*

³⁸ Vide infra : *Bibliography*, p. 319 and p. 326

*que cestuy-cy qui est de certaines pseumes du divin poet & prophet David. lesquels j'ay mis en musique*³⁹. A selective motive is thus clearly recognisable. However, one should also not lose sight of the possibility of LE JEUNE having received suggestions or even guidance from within the circle of activist ministers, perhaps even from DE BEZE himself⁴⁰, with regard to his choice of the specific psalms together with the exegetical connotations attached to them.

A deliberate choice is especially evident in the case of Psalm 96, which opens the collection. In essence this psalm is a hymn of praise. But had this property - appropriate as it surely is for an opening piece - been the sole reason for its selection. LE JEUNE could have used any other of a number of psalms with the same tenor. Indeed, there appears to have been a very valid reason for his choice of Psalm 96 to open the collection. This entire Psalm, together with parts of Psalms 105 and 106⁴¹, is quoted in 1 Chronicles 16:8-36 as a Song of Praise, following upon David's victory over the Philistines in the valley of Ephraim⁴². A construed parallelism between this particular event in the history of Israel and occurrences in France becomes quite conspicuous, if - considering the apologetic frame of contemporary mind - one regards the unfolding of history prior to the Edict of Amboise.

With the power of state firmly in the hands of the Duc DE

³⁹ *Dix Pseumes*: Letter of Dedication (vide infra: *Documents* p.418).

⁴⁰ From the outbreak of open civil war De Bèze followed the Huguenot army... *dans laquell il fut chargé des fonctions d'aumônier et de tresorier* (Eug. Em. Haag: Op. cit., Vol II, p. 267), and, undoubtedly, also as field chaplain. It is therefore conceivable that contact with Le Jeune could quite easily have been established.

⁴¹ Ps. 105:1-15, and Ps. 106:47-48, with some textual variants.

⁴² The victory over the Philistines is related in 1 Chron. 14:8-17, and is also referred to in 2 Sam. 5:17-25.

GUISE and the young King CHARLES IX, as well as the Queen Mother virtual prisoners of the Guise party, many of the country's nobility - especially those with Protestant sentiments - gathered around the Princes of the Blood, notably CONDE, who had successfully been manoeuvred away from the court and matters of state by the GUISE. To these it became a matter of urgency to free the King and the Queen Mother from the grip of the "usurpators". Protestant ministers investigated, whether it would be justified to take up arms in order to restore the legitimate authority and found it not only permissible, but a sacred duty to liberate the King and the Queen Mother, to defend the Faith, and to restore previous edicts by which the Huguenots enjoyed some toleration of their religion⁴³. *David consulted God: 'Shall I attack the Philistines?' he asked. 'Will you deliver them into my power?' Yahweh answered him. 'Attack! I will deliver them into your power' (1 Chron. 14:9-10).*

In November of 1562 CONDÉ had gathered enough Huguenot and foreign Protestant forces around him to risk an open confrontation. Intending to take Chartres and other towns along the Seine, he prepared to move towards the capital, a thrust which the Catholic allies had to prevent at all costs. They opposed him in the Plain of Dreux, and on 19 December, 1562 battle was engaged⁴⁴.

Dreux went down in military history as a defeat for the Huguenots, who, however, were far from considering themselves vanquished⁴⁵. *'Through me God has made a breach in my enemies like a breach the waters make' (1 Chron.*

⁴³ Leopold von Ranke: Op. cit.. Vol I, p. 122.

⁴⁴ For a description of the campaign and the battle of Dreux, vide Théodore de Bèze :*Histoire ecclésiastique des églises réformées au royaume de France*, 3 vol., Antwerp, 1580 (new ed. Paris, 1883), Vol I, chap. 6; Jacques-August de Tou :*Histoire universelle... depuis 1543 jusqu'en 1607*, 16 vol., Paris, 1734, Vol. I, chap 34.

⁴⁵ Leopold von Ranke: Op. cit.. Vol. I, p.124.

14:11). Indeed, not in the least thwarted, COLIGNY proceeded on his way to continue the war in Normandie. *David again consulted God and God answered. 'David attack them from the front: go round and engage them opposite the balsam trees. When you hear the sound of steps in the tops of the balsam trees. launch your attack. for that will be God going ahead of you to rout the army of the Philistines'* (1 Chron. 14:14-15). Thus the struggle was carried on with a belief in divine preordination and ultimate victory⁴⁶.

But yet another facet of Psalm 96, equally serving the intimation of historical parallelism, can be taken to have contributed to its choice as the opening piece of the *Dix Pseaumes*. As a hymn of praise the psalm is distinctive⁴⁷ in summoning to a *new song* in adoration of God. CALVIN and Reformed exegesis of that time invariably explained the epithet to denote something unwonted and remarkable, often pointing to the extraordinary grace of God in the deliverance of his people. Thus CALVIN connects Psalm 96 with Isaiah 42:10 when he says: *...Quemadmodum Iesaias ubi de instauratione Ecclesiae loquitur. quia incredibile erat miraculum. dicit. Cantate Domino canticum novum*⁴⁸. Indeed within the context of 1 Chron. 16 (following upon the defeat of the Philistines recounted in chapter 14), Psalm 96 accompanied the return of the Ark to Jerusalem and thus it became associated with God's act of restoration towards his people. Although the Edict of Amboise did not, as was previously pointed out, secure to the Huguenots everything

⁴⁶ Vide letter of Coligny to Queen Elizabeth of England, quoted by Leopold von Ranke (Op. cit., Vol I. p. 124): *Unsere Infanterie hat eine Niederlage erlitten. ohne zu schlagen; unsere Reiterei. welche allein die Schlacht geliefert hat. ist unverletzet und wünscht nichts mehr. als die Feinde Gottes und des Königreichs bald wiederzusehen: diese werden sich besinnen. uns anzugreifen oder den Angriff von unserer Seite zu erwarten.*

⁴⁷ This distinction is shared by Pss. 33, 40, 98, and 149. The expression 'new song' also occurs in Isaiah 42:10, Revelation 5:9, and 14:3.

⁴⁸ *Ioanni Calvini Commentarius in Librum Psalmorum*. Geneva, 1610. p. 451.

they were striving for, it did relieve them from much of the hardships they had lately experienced. This was duly recognised by LE JEUNE when he referred to the ensuing peace as something *que le bon Dieu a fait tant de grace a la france...*⁴⁹.

Having established a context between the historical developments in France leading to the Edict of Amboise and the particular choice of Psalm 96 as the opening piece of the *Dix Pseaumes*, it now stands to reason that one should also consider the election of the remaining texts, suspecting a similar involvement. First of all, the insequentiality in the order of the psalms cannot be accepted as unintentional. It rather suggests a deliberate concept, the rationale of which seems to lie in the presentation of certain topics by means of the different psalms and their interpretation according to Reformed exegesis. Ignoring numerical rank, these have been appropriately spaced to establish a meaningful concatenation providing also for restatements.

The specific topics postulated in the psalms following upon the opening piece are highly notable, since they very much reveal the same kind of involvement and identification we have encountered in Psalm 96. Supported by CALVIN's Commentary on the Psalms⁵⁰ (representing authentic Reformed interpretation of that time), we can summarize the subject matter of the *Dix Pseaumes* as follows.

- i) Psalm 96 - An exhortation to praise God, directed not only to the Jews, but also to all Gentiles, alluding thereby to *the Kingdom of Christ*. For until he was manifested to the world, his name could not be called upon elsewhere than in Judah. Meanwhile the Holy Spirit stirred up the faithful to sing the praises of God.

⁴⁹ *Dix Pseaumes*: Letter of Dedication, vide *Bibliography*, p. 418 .

⁵⁰ The commentary first appeared in Geneva in 1557; a French translation prepared under Calvin's personal supervision, was published there two years later.

until Christ, enlightening all corners of the world with his glory, extended *the light of the true doctrine* even thither also⁵¹.

- ii) Psalm 102 - In the Babylonian captivity the faithful sorrowfully and humbly bewail their afflictions; they also commend the restitution of the holy city and the temple of God, reminding themselves of God's promises concerning the happy setting up again as well of the Kingdom as of the priesthood. Interposing a brief complaint concerning their sorrowful and miserable state, they seek comfort at God's everlastingness, because, adopting his servants to a better hope *he has separated them from the common lot of men*⁵².
- iii) Psalm 135 - An exhortation to sing God's praises because he had vouchsafed singular grace to his *chosen people* and because his mighty power and glory appear in the whole world; an antithesis is added between idols, which are vain counterfeits of the godhead, and the God of Israel, who, by assured and evident testimonies, had proved himself to be *the true and only God*⁵³.
- iv) Psalm 88 - It contains the bitterest complaints of a man most piteously afflicted and (like Job) almost on the point of despair, yet showing *invincible steadfastness of his faith*; the whole church is called to witness this⁵⁴.
- v) Psalm 57 David declares his own griefs and calls to God for help against Saul and the rest of his enemies (there is a pertinent reference to 1 Sam. chap. 24, which recounts of David sparing Saul's life); having conceived *hope of deliverance*, he addresses himself to *pay sacrifice to God*⁵⁵.
- vi) Psalm 98 - Similar to Ps. 96, it is an exhortation to praise God who has *preserved his church* on account of which *salvation will rise up to the whole world*⁵⁶.

⁵¹ Ioannis Calvin: Op. cit., p. 450 seq. The italics in this and the following summaries are mine.

⁵² Ibid., p. 464 seq.

⁵³ Ibid., p. 627 seq.

⁵⁴ Ibid., p. 411 seq.

⁵⁵ Ibid., p. 272 seq.

⁵⁶ Ibid., p. 456 seq.

- vii) Psalm 149 - Deals with the restoration of God's people and his benefits towards the church : that the faithful might *hope for continual rest under the protection of God*; also that they shall be *assured with weapons and power to keep off their enemies* and to chase them far and wide. *subduing the kings and nations* to whom they themselves had been vassels before⁵⁷.
- viii) Psalm 95 - An exhortation to praise God because by his power he maintains the world which he had created, and also because he had freely adopted the church to himself: therefore the people *must devote themselves sincerely, earnestly, and wholly unto God, and testify by their life that they are not elected in vain*⁵⁸.
- ix) Psalm 97 - Also describes the kingdom of God, such as it was yet manifested under the law: thus it is a prophecy of *Christ's kingdom* which shone forth suddenly *by means of the Gospel*; God is adorned by such greatness and glory that it compels all men to humility, causing them to feel a love and favour to God's kingdom which tends to no other end than the welfare and salvation of men⁵⁹.
- x) Psalm 81 - Exhorts the people delivered by the hand of God, and *chosen to be royal priesthood, and peculiar church*, to faithfully worship their deliverer in remembrance of this inestimable grace, as well with praises as with holy life; upon this follows (in the person of God) an *upbraiding of the people's unkindness*, namely that whereas he allured them gently unto him, he could not succeed, since they wilfully refused the yoke of his law⁶⁰.

Placed within an eschatological framework by references to the kingdom of Christ (Pss. 96, 97), the texts were evidently chosen to mirror a well-defined consciousness of the French Protestants' particular existential situation, in the context of which allusions to universality and nationalism serve their claims. to confessional and

⁵⁷ Ibid., pp. 672-673 seq.

⁵⁸ Ibid., p. 466 seq.

⁵⁹ Ibid., p. 453 seq.

⁶⁰ Ibid., p. 386 seq.

political currency. Thus they saw themselves in "Babylonian captivity", commending the deliverance and restoration of the kingdom and the priesthood according to God's promises (Ps 102). They are his chosen people (Ps 135), in deepest affliction and on the point of despair, yet invincibly steadfast in their faith (Ps 88), calling out to God for help (Ps 57). In a wondrous and incredible manner God has preserved the church, and all the earth shall see his salvation (Ps 98). The faithful can now hope for rest under God's protection, while they are also furnished with power and arms to keep off their enemies and even chase and subdue those who had been their oppressors (Ps 149). Because God maintains the world by his power, and since he had freely adopted the church to himself, the faithful are admonished to godliness (Ps 95). Summing up, the last psalm (81) once again exhorts the people to praise God: seeing that they were delivered by his hand, chosen to be royal priesthood and peculiar church, they should, in remembrance of this inestimable grace, faithfully worship their deliverer with praises and with holy life: then follows, in the person of God, an upbraiding of the people's unkindness, namely, that whereas he allured them gently unto him, he could not succeed with them, since they wilfully refused the yoke of his law. Thus the obstinate disobedience of the people is blamed for the sad state of affairs in the country.

This sorrowful note is echoed in the *chanson spirituelle*. *Mais qui es-tu*, which closes LE JEUNE's collection and explains, at the same time, the appendage of the piece.

1.3 Compositional properties

It would now seem necessary to take a detailed view of the compositional properties of the *Dix Pseaumes* - the general lay-out of which is summarized in Table No. 1 - in order to gain a clear assessment of the new approach CLAUDE LE JEUNE has embarked upon with this collection which, in many ways also foreshadows the course of his future development. In this sense the comprehensiveness of the following

Psalm	Movement	Type of cadence	Final chord	Position in text	Grouping of stanzas	Corresp Bible verses	a	Mode	Signature	Opening chord	Concl chord	Time signature	Proportio tripla	Register	Texture
96	1	Authentic	G Maj	End of 1st stanza	1	1	4	(G)	B	g min					Predominantly homophonic
		Authentic	G Maj	End of 2nd stanza	to	to		Dorian						High	
		Authentic	B Maj	End of 3rd stanza	3	5					B Maj				
2	2	Plagal	B Maj	End of 4th stanza	4	6	4	ditto	B	B Maj					ditto
		Authentic	B Maj	End of 5th stanza	to	to								ditto	
		Plagal	D Maj	End of 6th stanza	6	9					D Maj				
3	3	Authentic	G Maj	End of 7th stanza	7	10	4	ditto	B	d Min					Homophonic
		Authentic	G Maj	End of 8th stanza	to	to							x	ditto	
		Authentic	G Maj	End of 9th stanza	9	13					G Maj				
102	1	Authentic	D Maj	End of 1st stanza	1	1	4	(Hypo)-	-	d Min					Predominantly homophonic
		Authentic	D Maj	End of 2nd stanza	to	to		Dorian						High	
		Authentic	D Maj	End of 3rd stanza	3	6					D Maj				
2	2	Authentic	A Maj	End of 4th stanza	4	7	4	ditto	-	a min					Homophonic
		Plagal	a min	End of 5th stanza	to	to								ditto	
		Plagal	A Maj	End of 6th stanza	6	12					A Maj				
3	3	Authentic	d min	End of 7th stanza	7	13	4	ditto	-	a min					

		Plagal	D Maj	End of 8th stanza	8	14			D Maj				
3		Authentic	A Maj	End of 9th stanza	9	15	4	ditto	B	g min		C	Predomi-
		Plagal	d min	End of 10th stanza	to	to							nantly
		Authentic	g min	End of 11th stanza								- -	ditto
		Plagal	G Maj	End of poem	12	21					G Maj		phonic
88	1	Authentic	a min	End of 1st stanza	1	1	4	Phry-	-	E Maj		C	Predomi-
		Authentic	G Maj	End of 2nd stanza				gian					nantly
		Authentic	a min	End of 3rd stanza	to	to		or				- -	Normal
		Authentic	A Maj	End of 4th stanza				Aeo-					homo-
		Plagal	A Maj	End of 5th stanza	5	8a		lian			A Maj		phonic
2		Plagal	g min	End of 6th stanza	6	8b	4	ditto	B	a min			Predomi-
		Authentic	A Maj	End of 7th stanza	to	to						- -	ditto
		Plagal	B Maj	End of 8th stanza	8	13					B Maj		phonic
3		Authentic	a min	End of 9th stanza	9	14	4	ditto	-	C Maj		C	Predomi-
		Authentic	d min	End of 10th stanza	to	to						- -	ditto
		Plagal	E Maj	End of poem	11	18					E Maj		phonic
57	1	Authentic	d min	End of 1st stanza	1	1	4	(A) Phry-	-	a min			Predomi-
		Plagal	A Maj	End of	to	to		gian					nantly

		Authentic	G Maj	End of 2nd stanza	to	to							High	homo-
		Authentic	G Maj	End of 3rd stanza	3	6				G Maj				phonic

2		Plagal	D Maj	End of 4th stanza	4	7	3	ditto	-	G Maj	D Maj		ditto	Poly-

3		Authentic	G Maj	End of 5th stanza	5	8	4	Maxo-	-	D Maj				Predomi-
		Authentic	G Maj	End of 6th stanza	to	to		lydian					High	nantly
		Authentic	G Maj	End of poem	7	11					G Maj			homo-

97	1	Authentic	G Maj	End of 1st stanza	1	1	4	Mixo-	-	G Maj		x		Predomi-
		Authentic	G Maj	End of 2nd stanza	to	to		lydian					Normal	nantly
		Authentic	C Maj	End of 3rd stanza	3	6					C Maj			homo-

2		Authentic	C Maj	End of 4th stanza	4	7	4	ditto	-	C Maj				phonic
		Authentic	G Maj	End of 5th stanza	to	to							ditto	ditto
		Authentic	G Maj	End of 6th stanza										
		Authentic	G Maj	End of poem	7	12					G Maj	x		

81	1	Authentic	C Maj	End of 1st stanza	1	1	4	(Hypo)-	-	G Maj		x		Predomi-
		Authentic	G Maj	End of 2nd stanza				Ionian						nantly
		Authentic	C Maj	End of 3rd stanza	to	to							High	homo-
		Authentic	G Maj	End of 4th stanza										phonic
		Authentic	C Maj	End of	5	5					C Maj			

	Authentic	C Maj	End of 5th stanza	5	5				C Maj	-	-		phonic
2	Authentic	C Maj	End of 6th stanza	6	6	4	ditto	-	C Maj				
	Authentic	G Maj	End of 7th stanza	to	to					-	-	ditto	Homo- phonic
	Plagal	D Maj	End of 8th stanza	8	7				D Maj				
3	Plagal	C Maj	End of 9th stanza	9	8	3	ditto	-	C Maj				
	Authentic	C Maj	End of 10th stanza	to	to					-	-	ditto	Poly- phonic
	Authentic	G Maj	End of 11th stanza	11	10a				G Maj				
4	Authentic	G Maj	End of 12th stanza	12	10b	4	ditto	-	C Maj				
	Authentic	C Maj	End of 13th stanza	to	to					-	-	ditto	Homo- phonic
	Plagal	E Maj	End of 14th stanza	14	12				E Maj				
5	Authentic	G Maj	End of 15th stanza	15	13	4	ditto	-	C Maj				Mainly
	Authentic	G Maj	End of 16th stanza	to	to					-	-	High	poly-
	Authentic	C Maj	End of 17th stanza										
	Authentic	C Maj	End of poem	18	16				C Maj				phonic

* last line repeated

EXPLANATION OF REGISTER TYPES (according to clefs used) :

In the move-
ments for
4 voices

'High' = Treble, mezzo-soprano, alto, tenor;
Treble, mezzo-soprano, alto, baritone;
Soprano, mezzo-soprano, alto, baritone;

'Normal' = Soprano, alto, tenor, bass.

'Low' = Mezzo-soprano, alto, alto, baritone.

In the move-
ments for
3 voices

'High' = Treble, mezzo-soprano, alto, tenor.

'Normal' = Soprano, alto, baritone;
Soprano, mezzo-soprano, alto.

investigation is intended to bring LE JEUNE's musical language within our grasp.

1.3.1 Texture

Chordal writing is the predominant characteristic of the *Dix Pseaumes*, distinguishing it so markedly from the early chansons of 1552. With the Superius bearing the melody, the lower voices are mostly cast in supporting roles, while the Bassus is noticeably the carrier of the harmony, for it moves principally by fourths and fifths. This basically simple style of writing is related to that of the Italian frottolists, and one is once more reminded of the influences to which LE JEUNE had most likely been exposed in the South. Some reminiscence of the homophonic style of Parisian chansonists like JANNEQUIN is also detectable, though it is unlikely that determinative impulses would have reached LE JEUNE from that direction.

Another distinct feature of this collection is the composer's clear preference for four voices. From a total of thirty movements, twenty-seven are a *quatre*, while the remaining three are a *trois*. Furthermore, once the number of voices to be used for a movement had been determined, their flow is remarkably constant. There are few breathing-spaces, and rarely does a voice rest for the duration of a full phrase.

While seven movements are exclusively chordal⁶¹, a majority of eighteen are predominantly homophonic⁶². The three movements a *trois* are polyphonic, employing imitative

⁶¹ Psalms 81, parts 2 and 4; 96, part 3; 98 part 2; 102, parts 2 and 3; 135, part 2.

⁶² Psalms 57, part 1; 81, part 1; 95, parts 1 and 3; 96, parts 1 and 2; 97, parts 1 and 2; 98, part 1; 88, parts 1, 2 and 3; 102, parts 1 and 5; 135, parts 1 and 3; 149, parts 1 and 2.

DIX PSEAVMES DE DAVID, NOUVVELLEMENT
COMPOSEZ A QUATRE PARTIES EN FORME DE MOTETS.
Avec un Dialogue abrégé par Claude le Jeune.



A PARIS.

De l'Imprimerie d'Adrian le Roy, & Robert Ballard, Imprimeurs du Roy, sur
Saint Jean de Beauvais, à l'enseigne du mont Parnasse.

1664.

Avec privilege de la nouvelle pour dix ans.

counterpoint in the true Flemish motet style⁶³. In the two remaining movements a *quatre*, chordal and contrapuntal textures are about equal in one⁶⁴, while counterpoint dominates the other⁶⁵.

Regarding LE JEUNE's actual handling of the texture, there are points of detail, which need to be noted, for they demonstratively reveal the composer's development and his future claim to mastery. For instance, in spite of the predominantly chordal writing of the *Dix Pseaumes*, the supporting function of the lower voices does not prevent them from having some horizontal interest and displaying their own melodic organization. This is accomplished not simply to avoid faulty consecutive progressions, but rather provides additional enervating elements to the music. In this connection the occasional temporary displacement of one or more voices should be mentioned. It creates a relief from the regular, chord to chord movement and produces a vitalizing rhythmic counterpoint with the other voices -

Ex. 6 (Ps. 102, part 2, meas. 1-3)

Com-me du-rant son ve-fua-ge Le
 Com-me du-rant son ve-fua-ge Le
 Com-me du-rant son ve-fua-ge Le
 Com-me du-rant son ve-fua-ge Le

Ex. 7 (Ps. 81, part 1, meas. 15-17)

Au pre-mier du mois Son-neg la
 Au pre-mier du mois Son-neg,
 Au pre-mier du mois, Au pre-mier du
 Au pre-mier du mois Son-neg la tram-

Even points of imitation occur in fundamentally chordal textures, thus vivifying music which could easily degenerate

⁶³ These are: Psalms 102, part 4; 95, part 2; 81, part 3 (which also contains some chordal writing).

⁶⁴ Psalm 57, part 2.

⁶⁵ Psalm 81, part 5.

into dull homophony -

Ex. 8 Ps. 135, part 2, meas. 13-15.

E- gipte il t'a fait sça-voir Cho-
E- gipte il t'a fait sça-voir Cho-
E- gipte il t'a fait sça-voir Cho-
E- gipte il t'a fait sça-voir Cho-

In addition. more pronounced imitation.

Ex. 9 (Ps. 95, part 1, meas. 33-37)

Et de la ci - - me jus-qu'au fond, jus- qu' - au fond, Et
Et de la ci - me jus- qu'au fond, jus-qu'au fond, jus-
ci - me jus- qu'au fond, Et de la ci - - me
Et de la ci - me, jus-qu'au fond, de la ci - - me

antiphony between voices.

Ex. 10 (Ps. 84, part 5, meas. 7-10)

Et que di- li- gent, Et que di- li- gent
Et que di- li- gent, Et que di- li- gent, Et que di- li-
Et que di- li- gent, Et que di- li- gent, Et que di- li- gent
Et que di- li- gent, Et que di- li- gent Is-

and delayed entrances of voices -

Ex. 11 (Ps. 88, part 1, meas. 47-50)

Franc et quit-te de ces-te vi - e,
 -si, Franc et qui-te de ces-te vi - e,
 Franc et qui-te de ces-te vi - e,
 Franc et qui - te de ces-te vi - e,

Ex. 12 (Ps. 149, part 1, meas. 39-41)

-te, Sa lou-an-ge se
 -te, Sa lou-an-ge se chan - te, Sa
 te, Sa lou-an-ge se chan - te, Sa
 Sa lou-an-ge se chan - - - - -

are also employed to break up still predominantly homophonic textures, while occasional cadence ornamentations contribute towards elasticity as well.

Looking at the contrapuntal devices used in the *Dix Pseaumes*, these suggest nothing of the gaucheness which typifies LE JEUNE's technique in the early chansons. Their application appears deliberate but unconstrained, even when notes of an imitative phrase are changed in order to allow a complete chord or a consonant harmony (which signifies that LE JEUNE's polyphony in this work is strongly harmonically orientated). But, since the composer shows himself competent in the handling of contrapuntal complexities (however infrequently these emerge), his approach in the *Dix Pseaumes* is clearly intentional: polyphony functionally serving, as it were, the interests of homophony, with homophony, on its part, designed to promote the explication of the texts.

From this follows that LE JEUNE largely avoids strict contrapuntal devices. His imitations are mostly free, often found at points where only the incipit of a phrase is imitated, with the rest conforming to harmonic needs -

Ex. (Ps. 81, part 5, meas. 69-71)

Du miel de---cou- ---lé,
 miel de---cou-lé, de---
 de--- cou-lé, Du miel
 miel de---cou-

But is also occurs quite frequently that one of the voices may not enter at all in the imitative pattern, but participates with contrasting material meant to complete the harmony -

Ex. (Ps. 81, part 3, meas. 42-47)

-ré D'E-gip- te cru-el- - Te, cru-el- - - le.
 -ré D'E- gip- te cru- el- - le, D'E-gip-te cru- el- - - le.
 -ré D'E-gip- te cru-el- - le, D'E-gip- te cru-el- - le.

Imitation by inversion is employed very sparingly, while there are even less examples of canon⁶⁶. The latter are invoked to depict specific points in the text and will be dealt with when the relationship of text and music comes under scrutiny: at this juncture they are viewed purely for

⁶⁶ John Edward Hamersma: Op. cit., Vol I, pp. 52-53 lists only five examples of the first (Ps 57, part 2, meas. 85-87; Ps 98, part 1, meas 1-7; Ps. 97, part 2, meas. 21-24; Ps 81, part 1, meas. 10-12; *ibid.*, part 5, meas. 29-31), and two of the latter (Ps 102, part 5, meas. 19-26; Ps. 57, part 1, meas. 49-51).

entries varies considerably - from half a beat (as in the above example) to sixteen beats (as in Psalm 96, beginning of part 1) -. there is a preference for shorter intervals, usually one to four beats. There is also quite a variety in the pitch intervals at which a motive is imitated. But again certain preferences are clearly recognisable, viz. the fourth, fifth, octave and unison. LE JEUNE also displays a predilection for tonal answers, often designing his incipits to leap with a fifth, which is then answered by a leap of a fourth, and vice versa -

Ex. 15 (Ps. 102, part 4, meas. 1-4)

The musical score consists of three staves. The top staff is a vocal line with lyrics: 'En re-gis-tre se-ra mi-se-ra'. The middle staff is a vocal line with lyrics: 'En re-gis-tre se-ra'. The bottom staff is a lute or keyboard line with lyrics: 'En re-gis-tre se-ra'. The music is in a simple, homophonic style with a clear rhythmic pattern.

Finally, the crossing of voices (which, for obvious reasons, are found more often in the polyphonic movements, but are also encountered in the homophonic parts for the sake of plasticity⁶⁷ and, on occasion, to avoid parallel consonance) may seem to make the texture of the *Dix Pseaumes* more complicated at times. But basically it is and remains simple, light and transparent.

1.3.2 Harmony

While medieval music revelled in dissonances, employing these freely but only on unaccentuated parts of the beat (i.e. between the perfect consonances of the accentuated parts), early Renaissance counterpoint introduced the dissonance in a process of preparation and resolution : from then on they were also used on accentuated parts of the beat where they assumed the effect of a propelling force, carrying the music, as it were, to logical denouements. The

⁶⁷ Psalm 57 entails quite an amount of voice-crossing, the reason here being the low register with the three upper voices so very similar in range.

GLAREANI

ΔΩΔΕΚΑΧΟΡΔΟΝ

Plagij Authentæ

A Hypodorius D Dorius

Hypermixolydius Ptolemæi

B Hypophrygius E Phrygius

Hyperæolius Mar. Cap.

C Hypolydius F Lydius

Hyperphrygius Mar. Cap.

D Hypomixolyd. G Mixolydius

Hyperæolius uel Hyperionicus Mar. Cap. Hyperlydius Mart. Cap.

E Hypoæolius A Aeolius

Hyperdorius Mart. Capell.

G Hypoionicus C Ionicus

Hypoæolius Mart. Cap.

Ionius Apulcius & Mar. Cap.

•F Hyperphrygius •B Hyperæolius

Hyperlydius Politæ. sed est error

From Monasterij Bmæ Mariæ Virginis in Rotterdamsk

B A S I L E Æ

cogency of this approach to the dissonance determined the future development of contrapuntal music in which, by the mid-sixteenth century, composers had come to consider harmony as one of the chief building components of their art. In fact, the vertical relationship of tones had come to rival their horizontal association in importance, while it sometimes even superceded the latter. It is, therefore, not astonishing to find the theorists of the period insisting on the complete triad by directing that the third and fifth (or the third and sixth) above the bass should be present⁶⁸,

Indeed, the waxing rôle of harmony caused a gradual slide away from the purely linear polyphony of former ages, while the growing tendency towards major-minor tonality started to replace the ancient modal systems. The sixteenth century was strikingly in the grip of such transitions with many of the old concepts still holding sway and the new ideas not yet fully established. The matter of "key" (referred to briefly in the first chapter) is very much at the centre of the sixteenth century's shifting approach to the tone material of musical composition. In order to appreciate this and (in the same context) the handling of harmony in the *Dix Pseaumes*, attention must be given to the subject of "modality" - at least to those aspects of it which were still determinant in the music of the period,

In music as in all other fields, practice has preceded theory. Therefore, when HENRICUS GLAREANUS published his *Dodecachordon* in 1547⁶⁹, adding the Ionian and Aeolian modes

⁶⁸ Vide Gioseffo Zarlino : *Institutioni Harmoniche* (1558), Venice, 1573, Part three, chap. 31 (p. 210 seq.) and chap. 59 (p. 285 seq.).

⁶⁹ *Glareani: ΔΩΔΕΚΑΧΟΡΔΙΟΝ* ..., Heinrich Petri, Basle, 1547 (Universitätsbibliothek, Freiburg: F9254; Herzog August Bibliothek, Wolfenbüttel: 2.3. Mus. 2^o). A facsimile edition was produced by Georg Olms Verlag, Hildesheim, in 1969, while Clement A. Miller published a translation, transcription and commentary (2 vol) in No. 6 of the American Inst. of Musicology's Series on *Musicological Studies and Documents* (1965). Concerning the Aeolian and Ionian modes, vide chapters XVII and XX, respectively in Vol I (p. 142 seq. and 153 seq.) of this edition.

ISTITVTIONI
HARMONICHE
DEL REV MESSERE
GIOSEFFO ZARLINO
DA CHIOGGIA,

Maestro di Capella della SERENISSIMA SIGNORIA di VENETIA: di
nuouo in molti luoghi migliorate, & di molti belli secreti
nelle cose della Prattica ampliate.

*Nelle quali; oltre le materie appartenenti alla MUSICA; si trouano dichiarati
molti luoghi di Poeti, Historici, & di Filosofi; si come nel
leggerle si potrà chiaramente vedere.*

Con due Tattole; l'vna che contiene le Materie principali: & l'altra
le cose più notabili, che nell'Opera si ritrouano

† Θεῷ διδόντος, οὐδ' ἐν ἰσχυρί φθόνος;
Καὶ μὴ διδόντος, οὐδ' ἐν ἰσχυρί πόνος.



Σημεῖον τῆ εἰδότητος καὶ τὸ δυνάσθαι διδάσκειν ἴσθι.

IN VENETIA,
Appresso Francesco de i Franceschi Senese.
M. D. LXXIII.

(our modern major and natural minor) with their plagal forms to the number of the long recognised eight modes, he was acknowledging current practice rather than making theoretical projections. Drawing on the composers of the earlier JOSQUIN period, he correctly noted that their almost invariable use of B-flat in the Lydian mode gave it the same intervallic relationships as the mode on C, called Ionian, and that the appearance of B-flat in the Dorian mode matched it to the Aeolian mode.

But, of course, in the polyphonic practice of the period, the eight ecclesiastical modes were not expanded to GLAREANUS's list of twelve: actually they were reduced to five⁷⁰, since the Lydian mode was equated by the Ionian, and the old distinction between authentic and plagal modes became purely academic in respect to the whole polyphonic fabric of a composition. Thus the theorists of the day⁷¹ looked at the Tenor in order to establish the mode of a composition, while they referred to the modes of the separate voices other than the Tenor individually and as having no significance for the mode of the work unless they, rather than the Tenor, bear the *cantus firmus*. In this way the authentic and plagal qualities as found in the Tenor (or other voice carrying the *cantus firmus*) are made to apply to the whole composition, although these limits of range can be brought to bear only to single voices and not to the whole composition. Furthermore, the ecclesiastical modes (originally designed to serve monophony) could not possibly retain their characteristics in polyphonic use where harmony with its vertical considerations demanded exceptions and innovations, and where also the increasing use of *musica*

⁷⁰ They are the Dorian, Phrygian, Mixolydian, Aeolian (modified Dorian), and Ionian (with constant use of B-flat equated Lydian).

⁷¹ Vide Joannis Tinctoris: *Liber de natura et proprietate tonorum* (in Charles-Edmond-Henri de Coussemaker: *Scriptores de musica mediaevi*, 4 vol., Paris, 1864-67, Vol IV, pp. 29a-29b); Oliver Strunk: *Source readings in music history*, New York, 1950, p. 209 (for a translation from Pietro Aron's *Trattato della natura e cognizione di tutti gli toni di canto figurato*).

ficta altered the intervallic relationships of tones within the modes to such an extent that the importance of this difference between the modes became much diminished.

Certain aspects of the modal system did, nevertheless, extend into polyphonic use. These are briefly:

- * the designation of one single note as final, central tone or tonic, the return of which at various points of repose within a composition and regularly at the end of a work remained a prominent feature to the present century;
- * the concept of a dominant, or a tone of tension as opposed to the tonic, in polyphonic use regularly a fifth above the tonic in every mode instead of varying as in the different monophonic modes; and
- * the preference for certain notes in each mode on which cadence might occur⁷².

Having established these determinant factors in the use of the ecclesiastical modes in polyphonic music, we focus back to LE JEUNE's *Dix Pseaumes*. Since no *cantus firmus* is employed anywhere in the collection, and the free use of *musica ficta* makes it impossible to decide which voice is a satisfactory indicator of the mode of the psalm, other methods must be employed to determine this. In attempting to do so, HAMERSMA⁷³ went to great lengths in establishing the finals, the preference for certain tones upon which to cadence, as well as the primary tonal material of each psalm. By studying the results of this analysis, he discovered that these three components in all except two instances, clearly indicate a specific mode for each psalm.

⁷² A table of preferences for cadence tones in the various polyphonic modes (arrived at by empirical methods) is given by Kund Jeppesen: *Counterpoint. The polyphonic Vocal Style of the Sixteenth Century*, transl. by Glen Haydon, London, 1950, p. 82.

⁷³ John Edward Hamersma: Op. cit., Vol I, pp. 26-31. In this connection it is interesting to note that Uta Herlin, discussing the topic of "key" and the method of its determination in *Die Tonarten in der französischen Chanson des 16. Jahrhunderts* (Ph.D. Thesis, Tübingen University, 1970, publ. Munich, 1974), arrived at quite similar results (vide pp. 74-75, pp. 152 seq.).

the exceptions being Pss 88 and 57. It appears that some ambiguity remains in both these cases. Thus the choice of modes for the *Dix Pseaumes* is, according to Hamersma, (with some adjustments based on JEPPESEN's guidelines), the following -

Psalm 96 -	(g-1) Dorian
Psalm 102 -	(Hypo)-dorian
Psalm 135 -	(g-1 Hypo)-dorian
Psalm 88 -	Phrygian or Aeolian
Psalm 57 -	(a-0) Phrygian or Aeolian
Psalm 98 -	(F-1) Ionian
Psalm 149 -	(Hypo)-ionian
Psalm 95 -	Mixolydian
Psalm 97 -	Mixolydian
Psalm 81 -	(Hypo)-ionian ⁷⁴

Regarding the modes of the various Psalms, one cannot escape the question of whether or not each of the movements of a Psalm is in the same mode. I think this problem can best be entered upon by comparing it with the practice of secondary dominants in functional harmony; the "modulations" are of such short and transient nature that they hardly constitute a change of tonal center; in fact, the chords in question can just as well be explained in terms of the original key. Accepting this, it is possible to cadence on any of the tones in a key on which a consonant triad can be built. It is similar in the *Dix Pseaumes*: the cadences on tones other than the tonic do not amount to either a change of mode or a change of tonic. We must, therefore, conclude that each of the movements of a Psalm is in the same mode, the absence of functional tonal organization in this period ruling out any possibility of modulation to another.

Considering the unity of mode in the several movements of a psalm, HAMERSMA⁷⁵ produced some noteworthy findings. Thus there are striking similarities between movements as to

⁷⁴ The brackets accommodate the adjustments referred to above. The content of this table is incorporated in the synopsis of Table No: 1, displaying the general musical lay-out of the ten Psalms.

⁷⁵ John Edward Hamersma: Op. cit., Vol I, p. 33.

chords most frequently used, tones most frequently chosen for roots of chords, and cadence tones. On the other hand, the surprising similarity of the tonal material, especially the choice of chords, between movements is somewhat less remarkable when one realises that LE JEUNE's harmonic vocabulary - as will be seen below - is much the same throughout the entire collection of the *Dix Pseaumes*.

His harmonic use is clear and simple. He takes great care to supply all components of each chord - root, third, and fifth - and rarely omits a factor in note-against-note writing⁷⁶. In so far he conforms with both the proscriptions of the theorists and the aesthetic predilection of his age for complete, full-sounding triads. His concern for this is illustrated in those places where he resorts to the crossing of voices in order to obtain the complete triad -

Ex. 16 (Ps. 135, part 1, meas. 21-22) Ex. 17 (Ps. 95, part 3, meas. 72-73) Ex. 18 (Ps. 135, part 1, meas. 58)

Ex. 16 shows four staves of music for the text "Lou-ez Dieu," with a crossing between the soprano and alto voices. Ex. 17 shows four staves for "en-tré-e." with a crossing between the soprano and alto voices. Ex. 18 shows four staves for "pluye es-cla-ter," with a crossing between the soprano and alto voices.

Often also, for the sake of a complete triad, a voice would fall to the fifth, instead of cadencing on the raised seventh degree, while voice crossing occurs plentifully in order to avoid parallels and still accommodate all factors of the chord -

⁷⁶ I could detect only one instance (in voice-against-voice writing) where the third was overtly omitted in a chord (Ps. 88, part 1, meas. 52). Text expression could have motivated this, since the word involved is *meurtrie*.

Ex. 19 (Ps. 135, part 1, meas. 63-64)

Ex. 19 (Ps. 135, part 1, meas. 63-64) shows four staves of music. The lyrics are: ru--des et forts. The music is in a homophonic style with a clear triadic structure.

Ex. 20 (Ps. 135, part 2, meas. 9-10)

Ex. 20 (Ps. 135, part 2, meas. 9-10) shows four staves of music. The lyrics are: les ais-nés Du bes-tail. The music is in a homophonic style with a clear triadic structure.

Even in two-part writing (usually in polyphonic sections with the emphasis on melodic considerations) the third is seldom omitted. The preclusion of the fifth is more frequent but, of course, less noticeable. But let us turn our attention more specifically to the use of chords.

LE JEUNE decidedly prefers the triad in root position to the first inversion. For this reason the bass lines in the homophonic movements of the *Dix Pseaumes* mostly move by way of leaps. Chords of the sixth usually appear mainly with either the third or the fifth (but occasionally also the root) preferred for doubling. Sometimes, however, LE JEUNE effectively uses a whole series of first inversions -

Ex. 21 (Ps. 57, part 1, meas. 44-47)

Ex. 21 (Ps. 57, part 1, meas. 44-47) shows four staves of music. The lyrics are: du ciel ve-nir fe-ra, du ciel ve-nir fe-ra, du ciel ve-nir fe-ra, du ciel ve-nir fe-ra. The music is in a homophonic style with a clear triadic structure. Below the lyrics, there are annotations in parentheses: (5) (5) (5) (5) (5) (5) (5) (5).

The chord of the second inversion is infrequently encountered, but, although by no means the usual form of cadencing in the *Dix Pseaumes*, it is occasionally found in this function -

Ex. 22 (Ps. 102, part 1, meas. 7-8)

ni n'ar-res --- te
 ni n'ar-res --- te
 8 n'ar-res --- te
 ni ar-res --- te
 (4)

However, it also turns up in other progressions and at different points within the phrase -

Ex. 23 (Ps. 95, part 1, meas. 37-38)

--qu'au fond, Et de la
 --qu'au fond jus--qu'au
 8 la ci --- me jus-qu'au fond,
 de la ci --- me jus-qu'au
 (6) (4) (6) (4)

Ex. 24 (Ps. 91, part 1, meas. 63-64)

es --- tran-ge --- re.
 es-tran-ge --- re.
 8 es --- tran-ge --- re.
 es --- tran-ge --- re.
 (4)

The fifth is regularly doubled in all these cases. In the absence of formally established "key" centers, the formations of the second inversion may be analysed as suspensions or appoggiaturas to another harmony. However, the impression they leave in spite of infrequent occurrences, is that of a harmonically oriented design rendering an additional bend towards tonality.

In this connection it should be noted that even the polyphonic writing of LE JEUNE is harmonically orientated, as can be seen in the emphasis upon the complete triad, the logical relation of dissonances to the harmony, and the way the bass supports the harmonies by moving, especially at cadence points, from root to root in fourths and fifths. The prevailing impression, therefore, is one which points to the composer being conscious of the harmonies while he was

combining the individual voices -

Ex. 25 (Ps. 81, part 3, meas. 6-11)

Fe - - - ray, Fe - ray a-vec toy. O si tu vou- lois dés-
 - ce Fe - - - ray a-vec toy. O si tu vou- lois
 ce Fe - - - ray a-vec toy. O si tu vou- lois

↑ I ↑ IV ↑ V ↑ I IV

Dissonance maintains a low profile throughout the *Dix Pseaumes*. It is encountered mainly in the appearance of the usual "non-harmonic" tones of which the passing note is the most frequent, especially in the melismatic settings of the polyphonic movements (or sections of movements). Suspensions rank second in recurrence. Many of these are ornamented, usually with a lower auxiliary, which is the next most frequent "non-harmonic" tone.

The dissonant diminished fifth occurs with almost habitual reiteration and should therefore be considered part of LE JEUNE's harmonic vocabulary. The most common form appears in a progression $vii^{\circ} - I$ with the third in the Bassus (usually doubled in one of the other voices) and the parts forming the dissonant often approaching, but always quitting it by step -

Ex. 26 (Ps. 97, part 2, meas. 35-36) Ex. 27 (Ps. 135, part 2, meas. 35-36) Ex. 28 (Ps. 98, part 2, meas. 40)

es plus haut mon-te Que
 ter-res + tres lieux Que
 -té, Tu es plus haut mon-
 ces ter-res-tres lieux:

- ys ce - dé,
 - ys ce - dé,
 - ys ce - dé,

u- ni-vers,
 u- ni-vers,
 u- ni-vers,
 u- ni-vers,

Occasionally the diminished fifth is also encountered in a progression analogous to the later V_7 (or one of its

inversions) - I -

Ex. 29 (Ps. 97, part 1, meas. 25-26)

en-cen-dre:
en-cen-dre:
en-cen-dre:
en-cen-dre:
(4)
(3)

Ex. 30 (Ps. 57, part 1, meas. 39-40)

grand Dieu que j'a-
j'a-do-re, j'a-
j'a-do-re, j'a-
j'a-do-re, j'a-
(4)
(4)

Besides the above-mentioned, there is no occurrence of an augmented chord anywhere in the *Dix Pseaumes*, except in the following passage found in the 1580 edition⁷⁷ -

Ex. 31 (Ps. 97, part 2, meas. 70-72)

tar-de, Aux droits de cour
tar-de, Aux droits de cour
tar-de, Aux droits de cour se
tar-de, Aux droits de cour
↑

Forms of dissonance which are motivated by the *explicatio textus* factor will be dealt with under text-music

⁷⁷ Here the G-sharp in the Superius must be explained as a suspension over the following (D minor) chord, although the effect of a diminished chord (without the root) prevails, since the G-sharp is not attacked together with the D in the bass. The singularity of this kind of formation, being a weak progression without even a textual reason to support it, must give rise to doubts as to its authenticity, especially if one keeps in mind the ever present spectre of misprints. Indeed, in the original edition of 1564 the note-values of the G-sharp and the A following upon it are inverted, i.e. a quarter-note followed by a half-note (with the rhythm synchronous in all voices). Thus the chord progressions are simply:

A minor: iv i V iv
D minor: i i iv i

relationships. It suffices to say here that such cases are surprisingly rare - as is, in fact, the altogether low frequency of the use of dissonance. The latter may, however, be explained by the circumstance of the collection having a predominantly homophonic texture where dissonance is, as a rule, not employed in a structural sense with the effecting propelling force of resolution. Much rather does it rely for musical deployment on the compelling nature of melody and supporting harmonic progressions.

In negotiating these LE JEUNE carefully avoids successive perfect consonances. Unlike his chansons of the 1550's, not a single example of consecutive unisons, octaves or fifths can be found in the *Dix Pseaumes*. For this end, LE JEUNE frequently resorts to crossing of voices, or interpolating, between the "parallels", a tone which is sometimes harmonic, more often, however, "non-harmonic", or brought about by way of suspension -

Ex. 32 (Ps. 102, part 5, meas. 67-69)

ja - mais as - -
ja - mais as - -
ja - mais as - seu - -
ja - - mais as - - -

Ex. 33 (Ps. 135, part 2, meas. 5-7)

-eg de ses mains
-eg de ses mains
-eg de ses mains.
-eg de ses mains

The harmonic vocabulary LE JEUNE employs in the *Dix Pseaumes* is, as had already been pointed out, very much the same throughout the entire collection and is limited principally to thirteen chords plus the various forms of the chord containing a diminished fifth, as the following example shows -

Ex. 34

C D d F G g A a B-flat

plus chords containing the diminished fifth formed on various degrees. Found only in the transposed modes are:

Ex. 35

c E-flat

- which are possible through the use of E-flat which functions in the transposed modes in the same way as B-flat does in the untransposed modes. And finally:

Ex. 36

E e

- which are found only in the untransposed modes. To the rule concerning the latter two categories there are, however, a few exceptions. Thus the C minor chord is encountered once in the second and third parts (meas. 24 and 11, respectively) and the E-flat major chord found likewise in the identical movements (meas. 23 and 37, respectively) of Psalm 88 (untransposed). In addition, the E major chord is met with once (two-quarter-note chords, all voices synchronously repeated) in the second part (meas. 13) of Psalm 98 (transposed), while there is also one clear example of the E minor chord in the first part (meas. 15) of Psalm 57 (transposed). The apparent reason for these deviations seems to lie in the domain of text illustration and will be referred to again later on.

In spite of his cautiousness, employing almost exclusively the tones available in the chosen mode, LE JEUNE sometimes ventures into daring harmonic excursions totally transcending the accepted limits. This happens in Psalm 88 where we find B minor, F-sharp major and B major chords in the first movement (meas. 67-68), and, in addition to these, F-sharp minor and C-sharp minor chords in the second movement (meas. 29-33), while chord progressions like G major - F-sharp minor - E minor - B minor (meas. 28-30), and

E-flat major - A-flat major - F minor - G major appear in the third movement. These exceptional cases are motivated by the *explicatio textus* factor.

1.3.3 Melody

Introducing WILLAFERT's *Ars Nova* in an article some forty years ago, ARMEN CARAPETYAN very aptly pointed out that many scholars dealing with the music of the sixteenth century regard PALESTRINA as the culmination of all that had preceded him..., "as the fruit of the whole century"⁷⁸. Indeed, PALESTRINA was the highest point of a development. But of one phase of the art of music in Italy. There was also another side. "The sixteenth century", CARAPETYAN went on to say, "had musical Guelphs and Ghibellines, conservative parties and progressive ones. The best composers of the progressive group represented the finest in the musical development... no less than did the conservatives, but they moved on a stream of liberal outlook and experimentation. It was this stream that flowed on into future musical history". It was a development which branched off, as it were, before, with the music of PALESTRINA, the path reached its end in the ultimate achievement of a style. It represented a process, not a completed fact, which did not attain fulfillment in the sixteenth century itself. For this reason the movement is less conspicuous in the perspective of that age and it is, consequently, an understandable, yet not permissible, fallacy if many historians (even to this day, in spite of the objections recorded four decades ago) tend, when focussing their eyes on the sixteenth century, to identify the music of the period with that of PALESTRINA. We should, therefore, take care not to fall prey to the misconception which requires the features of all sixteenth century music - also that belonging to the progressive school of thought - to be measured by the norms and ideals of the completed art of the

⁷⁸ Armen Carapetyan: *The Musica Nova of Adriano Willaert*, in *Journal of Renaissance and Baroque Music*, Vol. I, 1946, pp. 220-221.

conservative school. Techniques which PALESTRINA applied cannot possibly be considered as ultimate qualifications in judging the music of the progressive movement, which counted among its leading figures the names of WILLAERT, DE RORE, DE WERT and ANDREA GABRIELI, as well as theorists like VICENTINO and ZARLINO.

Having accepted the strong possibility that CLAUDE LE JEUNE had spent some important formative years during the late 1550's (possibly also overflowing into the early 1560's) in Italy in the circle of composers who gathered around the ageing WILLAERT, and seeing some of these influences borne out in the *Dix Pseaumes*, it should, by now, have become clear on what stream LE JEUNE had launched his bargue of musical development (to remain within metaphorical speech) when he left his northern homeland. Although one may compare his music with that of the conservative school (in order to allow the points of distinction on both sides to stand out in intelligible relief), one will not measure it by the standards of the completed art. For, while even a LASSUS turned conservative in his old age, CLAUDE LE JEUNE was a life-long progressive composer whose music, driving towards different goals, spearheaded much of what became fully realised only in the next century.

The reason for expounding rather emphatically on this particular aspect lies in the fact that melody seems to be the compositional element most persistently judged in terms of Palestrinian ideals. And again, this is not astonishing, because just as Gregorian chant is generally esteemed for its inherent qualities of dispassionate solidity, the melodic invention of Palestrina commands universal admiration for its gracious flow, coherence and fine balance. For sure, these qualities were cultivated to serve in a context where all details must unite in entirely undisturbed harmony and no single element could be emphasised at the expense of another. In order to attain such refinement, melody was bound to be cast into forms

proscribed by elaborate rules and conventions⁷⁹, the true art of which, in spite of the imposed restrictions, manifested itself in an apparently free and natural deployment. But, of course, such musical equanimity is only possible with a measure of sacrifice, most conspicuously the subordination of intelligent text communication. And this is exactly the point where the progressives of the sixteenth century "branched off". Their new outlook on the relation of text to music was nothing but the result of humanistic thinking, which centered in the idea of expressing human affection by means of musical language, and in the urge for reviving the ancient Greek concept of text-music relation according to which "the rhythm and harmony follow the words, and not the words these"⁸⁰. For the moment it suffices here to say that the new outlook could not fail to have had a profound influence on melody, the object of our present attention.

Looking at the aspect of melody in the *Dix Pseaumes* - whether it be in the polyphonic or predominantly homophonic movements - a cursory investigation leaves the impression of less sophistication, an apparent lack of reglementation causing it to appear rather unseasoned and naive: if not unpremeditated, it certainly does not appear to radiate abundant confidence. It reveals at once promise and uncertainty, reminiscent of the first steps of a debutante, in fact, quite as to be expected from a new style establishing itself while sorting out its preferences. In spite of this still somewhat unsettled state of affairs, we can nevertheless identify certain traits in the melodic treatment of the *Dix Pseaumes*.

First to meet the eye is the different length of the

⁷⁹ Kund Jeppeson: Op. cit., pp. 84-97 gives a resume of these.

⁸⁰ *Platonis Opera*, ed. by John Burnet, 5 vol., Oxford, 1957. Vol IV : *Republic*. Bk. III. 400d 3-4 (...εἴπερ ῥυθμός γε καὶ ἄρμονία λόγῳ, ὥσπερ ἄρτι ἐλέγετο, ἀλλὰ μὴ λόγος τούτοις.)

musical phrases in homophonic and polyphonic writing, respectively. In homophonic texture LE JEUNE treats the text syllabically, in which case the length of the musical lines depends upon the length of the poetic line. The lines of DE BÈZE's poetry range from five to eleven syllables. However, now and then a phrase is lengthened by an enjambement in which the meaning of the text is extended into the following line, causing the musical phrase to require about a line and a half of poetry and, on occasion (where the lines are short as in Psalm 81), even two lines.

In addition, a phrase can also be lengthened by the repetition of text fragments, e.g. when an invocation or an address is involved⁸¹, or when an exhortation is raised⁸², or when certain words require stressing⁸³, or by the use of melismas in modest ornamentation of chords. In polyphonic textures the phrases are extended by melismas and by repetition of text fragments. Whole phrases are often repeated in contrapuntal writing where a motive is imitated twice rather than once.

Similarly, range is another aspect which shows up differences in the melodic treatment of the two textures. In the homophonic movements we may sometimes find considerable differences in range from phrase to phrase -

Ex. 37 (Superius: Ps. 98, part 1, meas. 36-41)

Et de sa ve-ri-té loy-a-le Pour son Is-ra-el main-te-nir:

⁸¹ *Louez Dieu*, in Ps. 135, Part 1, meas. 21-23; *venez*, in Ps 135, Part 1, meas. 10-12, also in Ps. 96, Part 2, meas. 10-12; *Sonnez la trompette*, in Ps. 81, Part 1, meas. 26-30.

⁸² *O Dieu*, in Ps. 102, Part 5, meas. 9-10; *Seigneur*, in Ps. 88, Part 2, meas. 7-9; *Egipete*, in Ps. 135, Part 2, meas. 12-14.

⁸³ *je cri*, in Pss. 88, Part 1, meas. 7-11; *Et des le matin*, in Ps. 88, Part 2, meas. 60-62; *Las! je languis*, in Ps. 88, Part 3, meas. 9-10; *Dix mille ennuis*, in Ps. 95, Part 3, meas. 30-33; *Sus donc qu'en plaisir et en joye*, in Ps. 98, Part 1, meas. 47-51, etc.

Yet, the melodies of the respective phrases move within a narrow range (the first lies within the ambitus of a fifth, the second within the limits of a fourth). As a matter of fact, ranges of a fourth, fifth or sixth are normal in this texture, whereas ranges wider than these usually point to some special effect in word painting, as in the following obvious example -

Ex. 38 (Superius: Ps. 97, part 2, meas. 35-43)

Tu es plus haut mon-té Que ces ter-res- tres lieux:
Mes-mes sur tous les dieux Tu es haut ex-al-té.

On the other hand, ranges up to an octave are quite common in polyphonic writing where the extended length of phrases allows more time for greater ascent to and descent from a point of culmination -

Ex. 39 (Superius: Ps. 102, part 4, meas. 24-28)

Luy chan-te-ra, Luy chan-te-ra la lou-an--ge

Against that, ranges larger than an octave are seldom met with in either texture: when they do occur, it is for serving the special purpose of text-expression as illustrated by the following examples -

Ex. 40 (Superius: Ps. 95, part 1, meas. 33-37)

Et de la ci-me jus-qu'au fond, jus-qu'au fond

Ex. 41 (Bassus: Ps. 102, part 4, meas. 38-41)

Voi--re de plus haut des cieus Vers terre a bais-sé les yeux,
yeux, Vers terre a bais-sé les yeux a bais-se les yeux,

By way of comparison it is interesting to note how LE JEUNE

also deliberately employs narrow range with great effect, usually in passages of a sombre or narrative character -

Ex. 42 (Superius: Ps. 57, part 1, meas. 1-7)

Ay- es pi-tié, Ay- es pi-tié de moy:

Ex. 43 (Superius: Ps. 102, part 1, meas. 1-4)

Sei- gneur, en-ten ma re-ques-te,

Ex. 44 (Superius: Ps. 102, part 5, meas. 75-77)

Au-ra lo-gis ar-res-té,

Ex. 45 (Superius: Ps. 95, part 3, meas. 7-14)

dit le Sei-gneur 'ja-dis me fi- rent: Où lon- gue-ment ils m'ont ten-té,

A third aspect to be considered, is that of movement. Again some differences surface when the two textures are compared. In homophonic parts melodic movement in the three upper voices is mostly by diatonic step: repeated notes rank second in frequency. The Bassus, however, moves (as had been pointed out earlier) mainly by leaps of fourths and fifths, rendering the harmonic foundation for the upper parts. Seconds and thirds are the next often occurring steps in the Bassus. In polyphonic texture all voices move prevalently by diatonic steps. The melodic interval of the sixth is rare: however, LE JEUNE seems to show a preference for the minor sixth. Both forms are used ascendingly, often for purposes of text expression. The same applies to the interval of an octave, although the Bassus on occasion also makes ascending leaps of an octave for purely technical reasons within the structure. Meanwhile, the interval of a seventh occurs only two times -

Ex. 46 (Contratenor: Ps. 95, part 1, meas. 1-5)

Sus, es-gay-ons-nous au Sei-gneur, Sus es-gay-ons-nous au Sei- - - gneur

and, two measures further on, a leap in the Tenor from g to f. Intervallic movement, especially in the Superius, tends to return after a skip in either direction to a note within the interval of the skip (usually by step of a second).

However, it seems to be quite irrelevant whether the skip occurs from an accented or unaccented note. Much rather do text considerations and harmonic necessities, the latter notably in the middle voices, appear to be the ultimate determining factors of intervallic deployment. In respect to latent melodic intervals formed by the border tones of a phrase, LE JEUNE discriminates conspicuously between the two textures. Thus the tritone formed in the following example does not seem to be a cause for rejection -

Ex. 47 (Ps. 95, part 3, meas. 10-14)

Où lon- gue-ment ils mont ten-té,

Detailed description: This musical example shows a vocal line (soprano) and a lute accompaniment. The vocal line features a melodic phrase with a tritone interval between the notes G#4 and C5. The lute accompaniment provides a harmonic support with chords and single notes. The lyrics are 'Où lon- gue-ment ils mont ten-té,'.

On the other hand, he conscientiously avoids this interval in a polyphonic section -

Ex. 48 (Ps. 95, part 1, meas. 15-17)

- ce, et de chan-ter

et de chan-ter

et de chan-ter, Je- vant

et de chan-ter, et

Detailed description: This musical example shows a polyphonic section with four voices: Soprano, Alto, Tenor, and Bass. The lyrics are '- ce, et de chan-ter', 'et de chan-ter', 'et de chan-ter, Je- vant', and 'et de chan-ter, et'. The score illustrates how the tritone interval is avoided in this polyphonic texture.

Had he cared to ignore the tritone, he could easily have done so by simply swapping the notes of the Contratenor and the Tenor in measure 17. Albeit a rare instance, the observation is worthwhile recording if only for its additional evidence of the more liberal outlook which was emerging in harmonic matters. In any event, subsequent to latent melodic intervals formed by the border tones, LE JEUNE, in polyphonic textures with longer melismatic phrases, takes good care to "resolve" the sevenths and

nineths -

Ex. 49 (Contratenor: Ps. 9, part 1, meas. 40-42) Ex. 50 (Superius: Ps. 95, part 2, meas. 35-37)

Grand dieu de tout sa voix

Ex. 51 (Tenor: Ps. 81, part 3, meas. 4-9)

Fe---ray a-vec toy

The chromatic semi-tone, finally, is rarely met with. It occurs altogether only seventeen times in either ascending or descending form. In some isolated instances LE JEUNE uses the chromatic semi-tone for text expression -

Ex. 52 (Ps. 102, part 1, meas. 60-63)

Pleure et ge-mit tant de fois

Pleure et ge-mit tant de fois

8 Pleure et ge-mit tant de fois

Pleure et ge-mit tant de fois

Considering the limited use of chromaticism, it can hardly be regarded as an important melodic feature. At this stage of his creative life, LE JEUNE clearly was quite content with exploring the many-faceted compositional possibilities of diatonicism.

1.3.4 Rhythm

By the middle of the sixteenth century, the tendency to simplify the notation of rhythm (already evident in the music of the early Italian frottolists and Parisian chanson composers SERMISY, JANNEQUIN, CERTON and others), had established itself and the *tempus imperfectum diminutum*

(applied to all voices simultaneously) was accepted as the normal practice. Consequently, this is also the primary time signature used in the *Dix Pseaumes*, the applicable sign being \emptyset . Additionally the time signature 3, the *proportio tripla*, is used in five short passages contained in as many different movements (see Table No. 1)⁸⁴.

HAMERSMA very aptly points out that the almost exclusive use of the duple time signature \emptyset does not indicate an equally exclusive use of duple rhythm⁸⁵. Because, besides the ternary rhythms indicated by the signature 3 or by coloration, units of three pulses are frequently met with under the primary signature of \emptyset . This kind of rhythmic flexibility was practiced throughout the sixteenth century and, in fact, remained, in some form or other, one of LE JEUNE's compositional preoccupations. The following is an example of the kind of "counterpoint of rhythmic accents" between the different voices one may find under a single signature of \emptyset -

Ex. 53 (Ps. 81, part 3, meas. 1-5)

Mon peuple, en-ten-moy, Et mon a-ll-an-ce

Mon peuple, en-ten-moy, Et mon a-ll-

8 Mon peuple, en-ten-moy, Et mon a-ll-an-ce

On the other hand, if the accents occur simultaneously in all the voices of a homophonic texture, the result may be an irregular shifting of duple and ternary rhythm.

⁸⁴ It is interesting to note that some of these (Psalm 57 and Psalm 97) reflect both the change in signature and coloration in the 1564 edition, while the 1580 edition prefers only coloration, either of which have the same effect.

⁸⁵ John Edward Hamersma: Op. cit., Vol I. p. 61.

Ex. 54 (Ps. 98, part, meas. 5-18)

Et de la Harpe et de la voix, Que de- vant Dieu, di- je on en- ton-
 Et de la Harpe et de la voix Que de- vant Dieu di- je on en- ton-
 Et de la Harpe et de la voix, Que de- vant Dieu di- je on en- ton-
 Et de la Harpe et de la voix, Que de- vant Dieu di- je on en- ton-
 - ne Nou- veaux can- ti- ques ces- te fois: De- vant sa fa- - ce glo- ri- eu- se
 - ne Nou- veaux can- ti- ques ces- te fois: De- vant sa fa- - ce glo- ri- eu- se
 - ne Nou- veaux can- ti- ques ces- te fois: De- vant sa fa- - ce glo- ri- eu- se
 - ne Nou- veaux can- ti- ques ces- te fois: De- vant sa fa- - ce glo- ri- eu- se

the plasticity of which no longer needs to be represented by complex notational schemes, but is articulated by the musical implications themselves. Together with the kaleidoscopically changing colours of still prevalent modal harmonies, this intriguingly elusive rhythm combines to bring about the particular attractiveness of the music of the *Dix Pseaumes*.

We now have to turn to the inner rhythmical organization of the musical phrases. As was stated earlier, the music in both chordal and contrapuntal textures does not follow the strict poetic meters of the texts, but is treated in an apparently prose-like manner. Having said that, it may, for our further deliberations, be useful to recall the characteristics of verse and prose with respect to rhythm. In poetry rhythmical movement, as expressed in organized measures, is inevitable and cannot be overlooked. In prose,

on the other hand, rhythm can also be experienced, but then it is felt to be intermittent. It is not sustained and regularly continuous as in verse: it is changing in character and it is not homogenous, i.e. the time-intervals vary in different sentences, even if within the individual sentences they are more than approximately equal. Whereas in poetry the metrical scheme (iambic or anapaestic, or whichever it may be) becomes so firmly established in the mind that occasional variations will not unsettle the rhythm in any way, in prose a standard foot is not established, and what rhythm there is, runs spasmodically and constantly breaks down.

But there is, of course, more than this to distinguish poetry and prose. If, for instance, any simple rhythmic series is produced, we shall notice a tendency to group small units of basic or primary rhythm into larger sections. This tendency sprouts from quite natural conditions: physiological (in the case of vocal utterance), in order to pause for the taking of breath; and psychological, because the range of attention is limited. In any event, this gives rise to a *secondary* rhythm, which manifests itself by the *primary* rhythmical material falling into divisions of limited and regular or symmetrically varying lengths, viz. lines or verses.

Having established the existence of *primary* and *secondary* rhythm in poetry, we need not go into more detail about the nature and development of prosody other than to state that in French verse of also the sixteenth century the length of lines of a poem (i.e. secondary rhythm) was determined strictly by the number of syllables. In fact, so dominant was the syllabic idea that where the exigencies of the language prevented conformity to the rule, special rules had to declare what syllables need not be counted in the verse, such as so-called atonic syllables at the caesura or end of a line, and syllables capable of elision. Thus in French syllabic verse, while units of secondary rhythm (lines) were very definitely fixed, the primary rhythm within the line

was largely indeterminate⁸⁶.

Focussing back on the *Dix Pseaumes*, the obvious question to arise is, whether any intentional scheme determines the seemingly free, prose-like flow of the music. Such regulating factor, we have ascertained, is not to be found in conjunction with the *primary* rhythm, the poetic meters, of the text. Since, however, in note-against-note writing the music is set syllabically, LE JEUNE has, in these movements, no option but to follow the exact quantities of the syllables - by which the music is definitely tagged to the *secondary* rhythm of the poetry. The following example, the principle of which is the same throughout the *Dix Pseaumes*, may serve to make this clear -

(Psalm 57, first stanza)

1. 
Ayez pitié, ayez pitié de moy:
2. 
Car o mon Dieu, mon ame espere en toy:
3. 
Et jusqu'a tant, que ces mechans, rebelles
4. 
Soyent tous, passez, esperance ne foy,
5. 
Jamais n'auray, qu'en l'ombre de tes aillies!

The primary rhythm of this verse is five-foot iambic (with some minor variants), while its secondary rhythm is manifested in the decasyllabism of the lines as well as in the number of these (forming a quintet) and the scheme of rime (AABAB). Although LE JEUNE does not follow the poetic meter, a note is supplied for every syllable - in all ten to

⁸⁶ In the *vers decasyllabe*, where the caesura was usually fixed after the fourth syllable, the accents might be four or five. In *vers octosyllabe* (which is most often used in the texts of the *Dix Pseaumes*) a caesura, as such, was not considered necessary; here the accents might be two or three.

each line, except in the third and fifth lines (of the above example) where, according to the general rules on articulation in singing, an additional note is added for the 'mute' syllables in *rebelles* and *ailles* respectively⁸⁷. From this follows that the musical phrases coincide with the length of the lines and the particular number of these which form the stanza. Usually both the individual lines and the stanzas are separated from each other in the corresponding musical phrases by rests. The third component of secondary rhythm involves rhyme. Here again the peculiarity of the French language is determinant : since distinctions of accent and quantity in the body of the line are not sufficiently pronounced to be made a regular basis of meter, accent, in conjunction with rhyme, plays an important part in marking secondary rhythm. Thus the last fully sounded syllable of the line (i.e. other than the 'mute' -e) bears a distinct accent. LE JEUNE's musical phrases conform also with this requirement of the secondary rhythm by ending, with few exceptions, on long notes. We can, therefore conclude that there is indeed an intentional scheme determining the seemingly free, prosa-like flow of the music, and that this scheme takes its cue from the secondary rhythm of the poetic texts of the *Dix Pseaumes*.

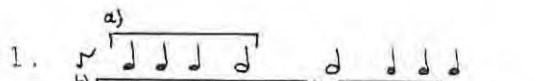
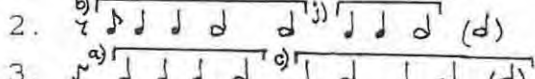
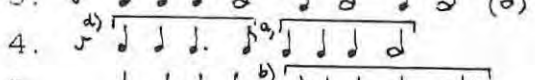
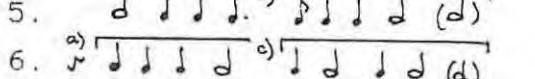

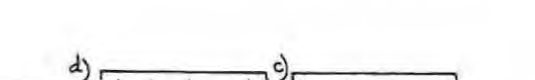
Before proceeding to the urging question why LE JEUNE would have chosen such an oblique regulating factor rather than setting the music directly according to the primary rhythm of the texts, we should take a closer view of the "prose-like" character of the music of the *Dix Pseaumes*. For one thing, this "prose" is not without its own rhythm with many internal references: in fact, much of what had been said earlier about the rhythmical qualities of proper prose can also be tracked in this music. Again an extract (chosen at random, since the underlying tendency demonstrates itself

⁸⁷ If more than one note come to a syllable - as at the end of the fifth line - they signify a modest ornamentation leading up to and/or occurring at a cadence, in which case such notes are grouped together to indicate the syllable or syllables they serve.

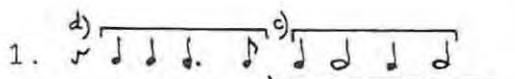
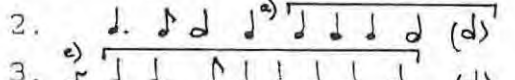
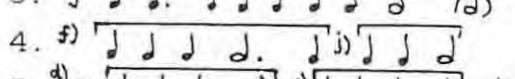
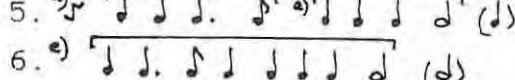

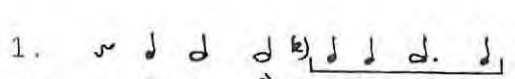
throughout the homophonic movements of the collection) may be used to illustrate this contention. For the purpose of practical perceptibility the musical notation is here reduced to mere rhythmical symbols -

(Psalm 88. stanzas 2-4)

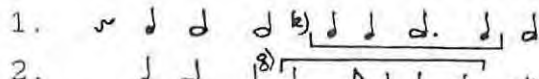
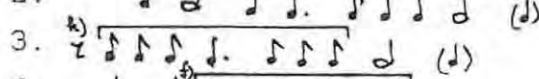
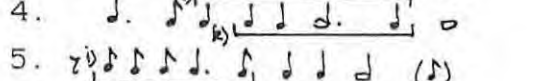
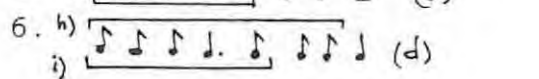


II

1. 
2. 
3. 
4. 
5. 
6. 

III

1. 
2. 
3. 
4. 
5. 
6. 

IV

1. 
2. 
3. 
4. 
5. 
6. 

ee

^{ee} The rests have not simply been ignored, for they form part of the rhythm. But, since they can be interpreted to belong either to the end of the previous line or to the one they precede, they have not been incorporated in the groupings for the sake of simplification needed to illustrate the point of internal rhythmical reference.

This schematical representation can be summarized as follows -

Unit	Stanza	Line	First/second half	Frequency
(a)	II	1	*	6
♩ ♩ ♩ ♩	II	3	*	
	II	4	*	
	II	6	*	
	III	2	*	
	III	5	*	
(b)	II	2	*	2
♩ ♩ ♩ ♩ ♩	II	5	*	
(c)	II	3	*	3
♩ ♩ ♩ ♩ [♩/♩]	II	6	*	
	III	1	*	
(d)	II	4	*	3
♩ ♩ ♩ . ♩	III	1	*	
	III	5	*	
(e)	III	3	*	2
♩ ♩ . ♩ ♩ ♩ ♩ ♩ ♩ [♩]	III	6	*	
(f)	III	4	*	2
♩ ♩ ♩ ♩ . ♩	IV	4	*	
(g)	IV	2	*	2
♩ . ♩ ♩ ♩ ♩ [♩]	IV	5	*	
(h)	IV	3	*	2
♩ ♩ ♩ ♩ . ♩ ♩ ♩ ♩ [♩]	IV	6	*	
(i)	IV	5	*	2
♩ ♩ ♩ ♩ . ♩	IV	6	*	
(j)	II	2	*	2
♩ ♩ ♩	III	4	*	
(k)	IV	1	*	2
♩ ♩ ♩ . ♩	IV	4	*	

The rhythmical patterns identified in the above summary and recurring as they do without, however, being sustained and regularly continuous, contain many internal references and yet more hints (not indicated in the example) of corresponding measures - some overlapping, others reaching across stanzas. The total effect of this interaction contributes towards the eloquence of the musical language which, while coupled to the secondary rhythm of the texts, lays claim to its own *raison d'être*. But why would LE JEUNE insist on securing a justification for its own existence? The answer to this is correlated to that of the question advanced earlier, viz. why LE JEUNE did not "tie" the music to the primary rhythm of the poems. Looking at the settings of the *Dix Pseaumes* - especially at aspects of it which will be treated in a next chapter dealing with text expression - the explanation for these queries lies in exactly this factor: the concern of the composer for the texts and his desire to attain their ultimate expression in sense and mood by means of the music. But can this not be accomplished best by following foremostly the poetic meter?

Meter in poetry - we must remind ourselves - is not only a matter of regularity, but also one of intensification and concentration. Meter renders, in a singular way, distinct emphasis to the words of a line of poetry. This emphasis is in general practice additionally intensified by various tensions which may occur between meter and natural rhythm in a sentence as determined by the characteristics of a language. In any event, poetical language was aptly

described by GERARD MANLEY HOPKINS as "the current language heightened"⁸⁹, and meter is one of the most important means to effect this "heightening" of the current language - all to the purpose of attaining a unique and striking way of expression. If meter then serves expression and mood in prosody, one may surely expect so much more that the music in a setting, which aims at serving the ultimate expression of the sense and mood of a text, would be strongly liaised with the meter of the poem. But we should moreover remind ourselves that the French poets of the sixteenth century were of the opinion that poetry should rather be heard than read⁹⁰. For such realization of poetry - one is almost tempted to use the noun "performance" - also other means than those earlier described as primary and secondary rhythm were available, albeit not in structured or visually fixed form. Among these can be counted vocal pitch, inflections, dynamics, stress, as well as tempo and punctuation. The musical equivalents of these means can be translated into notational symbols in order to serve the *explicatio textus* to the full, but only very insufficiently - if at all - should the notational symbols be tied down to the poetical meters.

This then is the answer to the question why LE JEUNE did not attach the music to the primary rhythm (the poetic meter) of the texts. It was his finely attuned concern for the meaning and mood of the poems which caused him to decide in favour of the "prose-like" manipulation of the music, believing that this "free" disposition is best suited to serve the expressive requirements of the texts with which it shares the common structural element of secondary rhythm. It is of considerable importance to note at this stage that,

⁸⁹ Cited by D.F. Spangenberg: *Peilings van die Poësie*. Pretoria/Cape Town/Johannesburg, 1980, p. 56.

⁹⁰ To them the function of lyric poetry was embedded in the psychogogical experience engendered by it, affecting, beyond intellectual grasp, the soul and the senses (cf. Robert J Clements: *Critical Theory and Practice of the Pleiade*, Cambridge, Mass., 1942, pp. 149-50).

although the music of the *Dix Pseaumes* was intended to serve the sense and mood of the text, it possesses, apart from the subtle linkage of secondary rhythm as manifested in the homophonic parts, its own *raison d'être*, and consequently unfolds itself according to its own, often unique, possibilities of expression. These, sometimes fall short of those of poetry, but they are also often far advanced of what can be attained by means of a linguistic medium.

Some musical humanists, notably those associated with the Italian and French academies, assumed a more radical approach to the matter of text-music relationships, especially as far as rhythm was concerned. They were familiar with the many references in ancient literature where the rhetoricians attributed various effects to various rhythms. Hoping to recover these effects, the academicians adopted as an essential principle the absolute subjection of musical rhythm to poetic rhythm. LE JEUNE, on account of his association since 1570 with JEAN-ANTIONE DE BAÏF's *Académie de Poësie et de Musique*, also subscribed to this view which was not unproblematical. However, at the time of composing the music of the *Dix Pseaumes*, he was not yet ready to commit himself to the more radical approach. On the other hand we may well assume that with this collection (his first major work, written after a possible sojourn in Italy) LE JEUNE was set on the way which ultimately took him to *musique mmesurée*. This is amply reflected in his acute concern for the text, his predilection for homophonic texture, and his decision to couple the music to the secondary rhythm of the poems. In so far we can consider the *Dix Pseaumes* as a definite milestone in the development of its composer.

CHAPTER III - THE QUEST FOR ELOQUENCE

Accumulating references to matters which, in some way or other, involve text-music relationships contribute to point to its importance not only in the context of the *Dix Pseaumes*, but also as an outflow of the emerging musical Humanism of the sixteenth century. It is therefore fitting to focus our pertinent attention on this aspect of composition.

By the middle of the sixteenth century both composers and poets were concerned with the special relation which was thought to necessarily exist between text and music. Although their approach to this phenomenon varied considerably, their interest in the matter has common roots. These, often obscured by different accents and priorities, lie much further back in history, and for the sake of as much clarity as can be achieved on a terrain which even today displays many ambiguities, it may well be worth while to redraw the lines of the development of thought on this subject. However, as the student of history will realise full well, such a task is more formidable than it would seem at first glance, for an investigation into a period involving concepts such as "Renaissance" and "Humanism" is sufficiently loaded with the complexities of interpretation to induce even the most perspicuous pursuer to caution. Since, on the other hand, a comprehensive presentation of historical consciousness cannot be regarded as part of this study, we shall have to rely on such generally accepted tenets as will best serve our point of illustration. This, of course, does not preclude new perspectives from surfacing and lightening up the general context of our deliberations.

Since BURCKHARDT published his epoch-making work¹, it became an accepted fact that individualism was an important driving

¹ *Die Kultur der Renaissance in Italien* (1860)

force in the shaping of the Renaissance, giving cause for the pronounced self-consciousness of that age as well as for its urge towards self-expression. For sure, these elements lie at the base of the Renaissance's concept of Man which generated, by way of its renewed interest in the classics, an attitude known as Humanism, a disposition which placed a unique stamp on the intellectual and artistic endeavours of the time.

Thus the humanists regarded the effective use of verbal communication as much more than a matter of construction along the lines of which medieval treatises tended to describe rhetorical technique. Much rather did they attach to rhetoric aesthetic and ethical demands which they considered essential to a proper way of life. To authenticate their preference for expressive, persuasive, kinetic rhetorics, they reached back to QUINTILIAN, CICERO, LONGINUS, and, ultimately, to ARISTOTLE, appreciating especially those passages describing the power of rhetorics to move its hearers. HANNA GRAY very aptly summarized their frame of mind on these matters: "They believed... that men could be moulded most effectively and perhaps only, through the art of eloquence, which endowed the precept with life, immediacy, persuasive effect, and which stimulated a man's will as well as informing his reason"².

Moreover, in attacking scholastic logic and scholastic Latin, the humanists assumed an aggressive pose, "...were condemning at once an attitude towards knowledge which appeared to stress the abstract and intellectual, to have no true utility or direct relevance for human life, and criticising what they regarded as the failure of the scholastics to communicate important truths with persuasive

² Hanna Gray: *Renaissance Humanism - the Pursuit of Eloquence*, in *Renaissance Essays*, ed. by Paul O. Kristeller and Philip P. Wiener, New York, 1968, p. 202.

effect"³.

Hence the element of expressiveness in poetry (and also in music), greatly aided by the new consciousness of individualism and enhanced by the humanist revival of rhetoric came strongly to the fore since the "waning of the Middle Ages"⁴. Undoubtedly also other factors fed the gradual swell of the new awareness which inundated Europe during the Renaissance, since a drift towards expressive practices, in support of which the humanists solicited classical authority after the rediscovery of QUINTILIAN's *Institutio Oratoria*⁵, was becoming evident in both poetry and music well before the advent of the sixteenth century.

Thus for example, the surge of religious enthusiasm in the twelfth century, released by the teachings of JOACHIM of FIORE and FRANCIS of ASSISI, was probably as symptomatic of an ecclesiastical establishment which became increasingly critical in its own substance, as it was indicative of a need to project such fervour also towards the world of secular phantasy and sensual experience⁶. Likewise the disintegration of the old social order in Burgundian culture at the beginning of the fifteenth century led to a marked emphasis on aesthetic refinement, indicative of a yearning for pulchritude and resulting in highly stylized manners and

³ Ibid., p. 203.

⁴ This turn of description, is of course, adopted from the title of Johan Huizinga's magnificent studies on the cultural and spiritual life in France and the Netherlands during the 14th and 15th centuries : *Herfsttij der middeleeuwen*, 1919 (Eng. trans. *The waning of the Middle Ages*, 1924).

⁵ A complete copy was rediscovered in 1416 after having been lost to the learned world for nearly 600 years. By contrast to the scholastic treatises, it endorses rhetoric as a system of education, explaining why the orator should use it and how audiences could benefit from it.

⁶ Vide Herbert Grundmann: *Neue Forschungen über Joachim von Fiore*, Marburg, 1950; Henry Thode: *Franz von Assisi und die Anfänge der Kunst der Renaissance in Italien*, Berlin, 1926.

ceremonies, intended to transform the harsh reality of dwindling chivalric ethics and honour into a sphere of noble harmony.

Indeed, when the doctrines of scholasticism was still championed in the upper echelons of the Church and institutions of higher learning, it had already become stale as a moulding force on wide terrains of human endeavour where the whirling masses, tired of the ascetism of the Middle Ages and often disillusioned by the irrelevance of its philosophy towards their terrestrial destiny, sought and found a hold in the affirmation of empirical values. Therefore, in spite of the suspicion which medieval culture harboured towards "surfaces"⁷ - a reservation which had deprived poets and composers of moral and even aesthetic authority for pursuing engaging melodies or affective language - no one who has heard a live rendering of a canto of DANTE or a chanson of MACHAUT would believe that they did not in any way value the "surfaces", those aspects of their works one could hear. Consequently it is understandable that, with respect to both rhetoric and music, the rediscovery of QUINTILIAN and later, with regard to music, the rediscovery of the ancient writers on this art, particularly ARISTOXENOS, was important, since they provided a philosophical grounding for the stated concern of these disciplines which were increasingly seeking to move their hearers.

However, the general Renaissance trend towards expressiveness did not imply the total renunciation of past techniques. Structural devices such as anagrams, acrostics, minor canons and cancrizans continued to be part of the equipment of poets and composers, while the symbolism of numbers, although with less mysticism attached to it, still

⁷ This attitude was brought about by Augustine's distinction (in *De Doctrina Christiana*, I. 31) between things to be used (*uti*) and things to be enjoyed (*frui*), and by the similar distinction between letter and spirit in allegorical interpretation.

figured in their works. And understandably so, since the appeal of virtuosity and the desire to establish inventive skill remained as irrepressible as ever. On the other hand, a new dimension was added to the matter of constructional techniques in as much as these were now recognized and used as valuable expressive means. In this connection JAMES ANDERSON WINN points out that the formal divisions of some of PETRARCH's Sonnets are, for instance, often structural examples of oxymoron : the form reflects the conflict within the speaker^a. In the same way even rhyme, which had originated as a constructional invention, became to the poets of the Renaissance a vehicle towards extended and deepened poetic meaning. As pointed out earlier in this chapter, composers likewise began to attach more specific expressive import to vertical structures; indeed, harmonic shading became a means of text-setting in the sixteenth century. But also polyphonic counterpoint was drawn into the orbit of expression; in fact, it proved a highly successful means to realise - even more effectively than in poetry - conflicting emotions or the dramatization of a simultaneous appearance of different persons or sentiments in a text.

By the arrival of the sixteenth century then, both poetry and music have established themselves in an anthropologically orientated climate as expressive arts in their own rights with their own vocabularies, concepts of structure and techniques. As such they were moulded by the same factors and developed in a common embience. Both also emancipated from the association of the *Artes Liberales*, where they were dominated by the disciplines of numbers and often immersed in cosmological speculations. Because of such common circumstances, the two arts, in spite of each having attained its own expressive profile, were destined to draw nearer to each other, a development which brought the matter of text-music relationship pertinently to the fore. However, at this stage a new dimension was added to this course which

^a James Anderson Winn: *Unsuspected eloquence - A History of the Relations between Poetry and Music*, New Haven, 1981, p. 127.

was bound to have a decisive influence on future developments. Indeed, it was a remarkable feat of the occidental mind that, while emancipated from the speculative philosophy and *Jenseitsbezogenheit* of Scholasticism and rejuvenated in the affirmation of empirical values, it concomitantly acquired a new spiritual outlook which once again lifted its thoughts and aspirations above the horizon of transitory everyday life.

This new philosophical dimension grew organically from and with the needs of the times. Nearly a century before CHARLES V launched a final attempt to save the political unity of Christendom, NICHOLAS of CUSA wrote about all-embracing unanimity in his *De concordantia catholica*. His pursuits of the Greek philosophy of PLATO introduced him to a domain almost entirely unknown in the Latin world of learning, viz. dialectic idealism, implying the unity of idea and corporeal things. By virtue of his acquaintance with this philosophy, NICHOLAS in 1432 commended to the Council of Basle, faced with the disintegration of Church and Empire and the mergence of so much ecclesiastical and political adversiveness, the power of the Holy Spirit as answer to all dissention and misfortune of the time. While CUSA's concept of universality was an attempt to recreate the diversity of ecclesiastical and political life into an organic unity, it also served to resolve the spiritual confusion of the time in a common adoration of harmony and beauty, pointing to new future ideals, since the more comprehensively Man recognises unity, the higher he stands, and the more he was also capable of conceiving and realising in himself the beauty of the universe which exists in true harmony⁹. However, it was the Neoplatonism of the Florentine academy, by name that of JOHANNES BESSARION, MARSILIUS FICINO, and PICO of MIRANDOLA, which dynamically propagated these concepts and negotiated

⁹ Hellmuth Rössler: *Grösse und Tragik des christlichen Europa*. Frankfurt am Main, 1955, p. 17.

them to transalpine Europe, particularly France¹⁰.

But to return to the matter of text-music relationship : the issue took a radical turn when the musical humanists, inspired by the Neoplatonism of the Italian and French academies of the sixteenth century, entered the discussion. Similarly to the literary theorists of the Renaissance, the musical theorists of the sixteenth century (or "musical humanists", as they are now usually called) also confronted the problem of how their art might imitate that of the ancients. In the same way as the literary humanists were excited about the rediscovery of QUINTILIAN, they were greatly animated by the myths of ORPHEUS and THIMOTHEUS, which seemed to confirm the notion that ancient music had explicit and powerful emotional effects on its hearers. However, the available information about ancient Greek music was very much less substantial than that on ancient literature, and the problems involved in applying the little knowledge they possessed about ancient music to the existing musical tradition were much more imposing than those with respect to reforming rhetoric. Consequently the matter was argued more intensely and resolved somewhat differently by the musical humanists than it had been the case with their literary counterparts.

The musical humanists, endeavouring, in D.P. WALKER's words, to "resuscitate the ethical qualities of music", in order to make it "an art which should arouse and control passions, inculcate and preserve virtue, even cure disease and ensure the stability of the state"¹¹, thus needed to decide what the technical qualities of ancient music had been. But, because of the fragmentary nature of available evidence,

¹⁰ Vide Walter Mönch: *Die italienische Platonrenaissance und ihre Bedeutung für Frankreichs Literatur- und Geistesgeschichte (1450-1550)*, Berlin 1936.

¹¹ D.P. Walker: *Musical Humanism in the Sixteenth and Early Seventeenth Centuries*, in *Music Review* II, London, 1941, p. 9.

guesswork and controversy were inevitable and, as FRANCES YATES also points out, their theories consequently differed¹². WINN, in his earlier mentioned study, summarizes the topics on compositional techniques which constituted the basis of humanist interest and argument to include:

- * linear pitch (scales versus modes versus Greek *genera*):
- * rhythm (musical and poetic):
- * polyphony (versus monody or homophony): and
- * the proper techniques of text-setting¹³.

These will have to be investigated more closely in order to gauge the impact of the musical humanists on text-music relationship.

In matters of linear-pitch, an extreme opinion was held in Italy and France respectively by NICOLÀ VICENTINO and PONTUS DE TYARD, who believed that the "effects" of ancient music could only be attained by a revival of the Greek chromatic and enharmonic *genera*¹⁴. However even these eminent scholars relied on conjecture concerning the exact pitches involved in the ancient tetrachords, their ignorance did not deter

¹² Frances A. Yates: *The French Academies of the Sixteenth Century*, London, 1947, p. 46. In his worthy aforementioned account of Musical Humanism, D. P. Walker (ibid. p. 5) offers the following topography of opinions about reforming contemporary music: "GAFORI, ARTUSI, SALINAS, and CERONE had a purely scholarly interest in ancient music; they were satisfied with the music of their time and did not consider reforming it. TYARD, GALILEI, MEI and DONI had an exactly opposite point of view; they believed that modern music was very inferior to ancient music, which they wished to revive as completely as possible. GLAREANUS, VICENTINO, ZARLINO and MERSENNE are midway between the other two groups. They held that in certain respects only was ancient music superior to modern, and that, though some reforms were desirable, yet in many ways modern music had advanced far beyond the ancient".

¹³ James Anderson Winn: Op. cit., pp. 167 seq.

¹⁴ Vide Nicolà Vicentino: *L'antica musica ridotta alla moderna pratica*, Rome, 1555; and Pontus de Tyard: *Solitaire Second ou Prose de la Musique*, Lyon, 1552.

them from propagating music which was supposed to replicate what they considered to be the sounds of ancient Greek music. Thus VICENTINO even wrote some pieces employing special notational devices to indicate microtonal sharpening and designed a six-manual harpsichord (called an *archicembalo*), which divided every whole tone into five microtonal parts, causing each octave to contain thirty-one different pitches! In the same vain the argumentative VICENZO GALILEI expounded his ideas as late as the eighties of the sixteenth century¹⁵. Understandably, such reforms were too radical to become generally accepted. However, the more extreme experiments of the Italian madrigalists with chromaticism (as we define it) was surely related to the interest in Greek microtonalism stimulated by VICENTINO and GALILEI.

But the situation in modal theory was yet more confused and, because of its implications for virtually all written music, more serious. The humanists were quick to note that PLATO and ARISTOTLE attached various *ethea* to the different *harmoniai*. However, the issue got completely blurred since medieval theorists attached the Greek names for those *harmoniai* to their quite different church modes. In fact, the resulting conflicts produced quite a ridiculous situation. By the middle of the sixteenth century, for example, there were three different systems for the naming of the modes. A composer wishing to write in a certain mode therefore first had to decide which theory he accepted according to which the mode he will be employing would indeed be the one he intended it to be! Naturally, such confusion did not contribute positively to the humanist attempt to revive the ancient Greek doctrine of *ethos*. Moreover, the medieval modal system itself was experiencing erosion, to the extent that compositional practice shifted

¹⁵ Vide Vincenzo Galilei: *Dialogo della musica antica et della moderna*. Florence, 1581.

more towards the scalar and chordal grammar of tonality¹⁶. "However earnestly the humanists wished to restore ancient practice in this field", WINN remarks, "they were ultimately influenced by the music of their own time"¹⁷. WALKER is even more explicit when he decides that "... the treatment of the modes in *musique mesurée* [of the Parisian Académie], or in early Italian monody [of the Florentine circle around BARDI] is in practice, whatever the theories of the composers may have been, indistinguishable from that of any other contemporary music"¹⁸.

On the other hand, it would be a mistake to conclude that all the enthusiasm and fervent theoretizing of the humanists to revive the *ethea* of the Greeks had been nothing but "hot air" which did not change a jota in the way of reforming the music of their time. Much sooner can one discover (even if not in the direct form they originally intended to realise) a fulfillment of humanist aims in as much as their melodic lines, supported, yet simultaneously propelled by the progressions of a harmonic base and often employing dissonant relations, created expressions of emotional states rather than the mere rhetorical colorations of single words. In fact, their aims were superceded by a *development* with much further reaching consequences : henceforth music not only *evoked*, but *created* effects by becoming, as HEINZ BRANDES puts it, *selbst Sprache... und zwar musikalische Sprache*¹⁹. But, of course, towards this also other elements than merely the stirrings around linear pitch contributed.

On the topic of *rhythm* there seems to have been much more

¹⁶ Vide supra, p. 24

¹⁷ James Anderson Winn: Op. cit., p. 158.

¹⁸ D.P. Walker: Op. cit., vol. 2, p. 226.

¹⁹ Heinz Brandes: *Studien zur musikalischen Figurenlehre im 16. Jahrhundert*. Diss. Berlin, 1935, p. 71.

agreement among the humanists. Thus it was quite generally accepted that poetic and musical rhythm had been one and the same with the ancient Greeks. Furthermore, from the many references in ancient literature the humanists were acquainted with the fact that rhetoricians attributed various effects to various rhythms. This led the Italian and French academies, in pursuit of the realization of these effects, to adopt the principle according to which musical rhythm assumed absolute subjection to poetic rhythm. But even well before the academies became active, PETRUS TRITONIUS published settings of Latin poetry in which the musical rhythm is identical with the quantitative rhythm of Latin verse, the parts moving in homophonic chords²⁰. Although this *Odenstil*, widely practiced at the German grammar schools of the sixteenth century, did not accomplish the actual ancient application, it was nevertheless the expedient seized by the French academy for the realization of its own *vers et musique mesures a l'antique*. This usually assumed a homophonic texture with the rhythm determined by an artificial enforcement on the French language of a version of the classical laws of quantity.

However, in spite of the academic humanists' proclaimed commitment to expression, complications were quick to loom large. Composers were, for instance, deprived of the rhythmical advantages of polyphonic music over the much smaller range of rhythmic variation available to poets. Whereas composers had the means (by virtue of a precise notation enabling them to employ a complexity of rhythms) to express mimetically the *meaning* of the words in a poetic text, they were now effectively limited in such pursuits. In fact, the humanists believed that, once a composer chose the correct mode and followed the poetic rhythm, he was doing all he could to express the text! But since French and Italian poetry had never been quantitative, it was necessary

²⁰ Petrus Tritonius: *Melopoiaeo sive Harmoniae tetracentiae*. Augsburg, 1507. On account of its pronounced pedagogical purpose, this work was reprinted many times throughout the 16th century.

to compromise. At JEAN-ANTHONY DE BAÏF's *Académie de Poésie et de Musique* quantity was introduced by the terms "long" and "short" to describe accented and unaccented syllables, whereby it was hoped that its language would behave as Latin and Greek had! Such attempts, however, fell short of the ideals the humanists harboured. FRANCES YATES summarizes the situation as follows: "Just as all attempts to imitate the modes of ancient music are rendered nugatory by a radical impossibility - the impossibility of knowing what the ancient modes were like - so the attempts to impose classical quantity on the French language collapsed into ambiguity, owing to the radical impossibility of writing quantitative verse in a language in which quantity, in the classical sense, does not exist"²¹.

Yet again it would be a misapprehension to infer that the musical humanists failed to realise their high ideals concerning rhythm and that they, at the utmost, only succeeded to impoverish musical rhythm. Quite to the contrary, "they were more than just a little successful in making musical rhythm follow the rhythm of modern dramatic speech, whether poetry or prose"²². And indeed, the recitative, as it has survived for centuries after its inception, is a most tangible heritage from the musical humanists. But, once the doctrinary tenets about quantitative verse in the vernacular had been modified or discarded altogether, musical rhythm also experienced a rejuvenation by way of a natural expressiveness unhampered by stylized coloration or staggered declamations of the text.

Regarding polyphony, the humanists' objection to it was in reality a protest against staggered rhythm, because it was so difficult, if not impossible, to hear its composite result. The more radical humanists, notably GALILEI,

²¹ Frances A. Yates: Op. cit., p. 53.

²² James Anderson Winn: Op. cit., p. 171.

insisted on a return to the ancient practice of pure monody, an opinion which practically demanded the liquidation of contemporary compositional technique. Others were less inclined to scholarly dogmatism and, while they admitted that ancient music had been monodic, they were unwilling to give up an important resource such as harmony. CLAUDE LE JEUNE makes this very clear in the preface to his *Dodecacorde*, published in 1598²³.

It should also be noted that contrapuntal polyphony, slanted by the humanists in vocal music, continued to be employed in the instrumental music of the late sixteenth century. Far, therefore, from being dropped from compositional technique, even BARDI concedes that it "...is the concern of the stringed instruments, for, there being no voice in these, it is fitting that the player, in playing airs not suited to singing or dancing,..... should contrive canons, double counterpoints, and other novelties to avoid wearing his hearers..."²⁴. The danger of becoming "tedious" was indeed recognised fairly early in respect to even the much proclaimed virtues of recitative, and composers realised that it cannot sustain interest on its own, since, as RICHARD CROCKER remarks, "all recitative tends to sound alike"²⁵. This was perhaps also the reason, as WINN concludes, for some of the more liberal humanists to have assumed a more generous attitude towards counterpoint, provided that the text was not engulfed by incomprehensibility : "...ideological purity had to be tempered by practical experience, and practical considerations revealed the advantages of existing

²³ Vide Appendix II : *Documents*, p.420.

²⁴ Giovanni di Bardi: *Discorso mandato a Guilio Caccini*, published in G. B. Doni : *Lyra Barberina*, Florence, 1763, II, p. 336.

²⁵ Richard Crocker: *A History of Musical Style*, New York, 1966, p. 231.

compositional precedures²⁶.

The fourth topic of humanist controversy centred around methods of text setting. Radical opinion rejected any attempt at independent musical rhetoric and insisted on the requirements of an appropriate mode being chosen and the poetic rhythm being followed in order to serve the text most faithfully and realise the fabled "effects". However, music had, in the mean time, established itself too firmly as an artistic expression in its own right to be easily coerced and denied its own "language". Sensitivity towards the text did not lead all composers to abandon the advantages of harmony and counterpoint over monody and homophony just as they were not prepared to sacrifice imitational and mimetic devices which they considered appropriate to serve the text. In reality, these compositional techniques constituted considerable advantages in expression over the limitations of the poet. And with the recognition of this fact we have arrived at a very crucial and, at the same time, revealing point in the humanistic attitude. WINN neatly lays his finger on this point when he says: "...under the cover of restoring the ancient union between music and poetry, many of the musical humanists were actually trying to assert the superiority of poetry over music, to curtail music's growing independence, to bring it under the control of texts... Stripped of its scholarly trappings, their reform program was an attempt to reduce music to the role of mere intensifying effects already present in a poetic text: their proposed reunion of music and poetry assumed and legislated the primacy of poetry"²⁷.

When FICINO, in an eruption of Neoplatonic fervour claims that the Quattrocento had restored the liberal arts that

²⁶ James Anderson Winn: Op. cit., p. 176.

²⁷ James Anderson Winn: Op. cit., p. 177.

were nearly extinct²⁸, he enumerates seven of these; but significantly grammar, poetry and oratory (in that order) take the top of his list with music only in the last position. But since we know that FICINO himself practiced music with predilection, we must also be reminded of the fact that this happened especially in connection with poetry²⁹ : ...*antiquum ad Orphicam Lyram carminum cantu*. He is more explicit in this prejudice when he maintains that "poetry is superior to music, since through the words it speaks not only to the ear but also directly to the mind"³⁰. With this frame of concept FICINO confirmed a wide-ranging humanist attitude of literary bias towards music. One may well ask why this was so in the light of the humanists' desire to recover the miraculous "effects" of the ancients with all the ethical demands attached to this endeavour.

Although the sincerity of the humanists to revive the effects of ancient music cannot be doubted - they had, for that matter, been too thoroughly submerged in the movement of rejuvenation and too profoundly concerned with its philosophical dimension as to allow room for apprehension - WINN is probably correct when he says "...that in advocating

²⁸ Marcilius Ficinus: *Opera Omnia*, Basle, 1561, p. 944 (extract from a letter to Paul Middelburgensis): ...*Quae Poëta quodam de quatuor cecinerunt, plumbeo, ferreo, argenteo, aureo. Plato noster in libris de Rep. ad quatuor hominum ingenia transtulit, disputans aliis argentum, aliis aurum naturaliter insitum. Si quod igitur seculum appellandum nobis est aureum, illud est proculdubio tale, quod aurea passim ingenia profert. Id autem esse nostrum hoc seculum minime dubitabit, qui preclare seculi huius inuenta considerare uoluerit. Hoc enim seculum tanquam aurem, liberales disciplinas ferme iam extinctas reduxit in lucem, grammaticam, poësim, oratoriam, picturam, sculpturam, architcturam, musicam entiquum ad Orphicam Lyram carminium cantu...*

²⁹ Marcilius Ficinus: *Op. cit.*, p. 651.

³⁰ Marcilius Ficinus: *Op. cit.*, p. 614. The above-cited is a paraphrase from Paul Oskar Kristeller's work *The Philosophy of Marsilio Ficino*, New York, 1943, and concerns a passage from Ficino's treatise *De divno furore*, in which he interprets Plato as having also been of the opinion that poetry was superior to music.

a return to ancient practices, the humanists were reacting, with various degrees of consciousness, against the independence which music had been gaining... They directed their attack against those musical techniques that had outstripped poetic techniques..."³¹. This was, however, not a result of resentment, of one discipline being incapable of accepting that it had been "outdone" by another. The explanation for this attitude is much rather to be found in the humanist belief that poetry belongs to the domain of the inner contemplative experience and that Man attains true realization of his being through contemplation. And since the poet is divinely inspired in the same way as the prophets and philosophers, poetry itself is of divine origin³². Therefore anything that does not relate directly to it but else claims existence and the power of expression, even in a complementary sense to poetry, was unacceptable. "In wishing to make music more like speech", WINN concludes, the humanists "...were denying all the ways in which music was *not* like speech..." But they also denied "...the capacity of speech itself for an abstract formality like that of music"³³.

In the issues which so fundamentally engaged the musical humanists, truth, as so often, proved to lie in the middle - a position where it may not have emerged, had the contours of argument not been shaped so clearly by the moulding spiritual forces of the age. Those composers who had

³¹ James Anderson Winn: Op. cit., p. 178.

³² Vide Marsilius Ficinus: Op. cit., p. 286 : ...*Animam nostram corporis esse dominam, ab effectibus phantasiae satis narravimus, coepimus quoque idem partim a rationis affectibus indicare. Hanc ergo partem diffusius prosequamur. In hoc parte ponimus philosophantes, Poetas, Sacerdotes, Praesagos & Prophetas...* Adopted from Antiquity (cf. André Chastel: *Marsil Ficin et l'art*, Geneva, 1954, p. 141), this approach is confirmed by Ficino (Op. cit., pp. 207, 386, 871), and was also well known to the generation of the *Pléiade* (cf. Robert J. Clements : *Critical theory and Practice of the Pléiade*, Cambridge, Mass., 1942, p. 5).

³³ James Anderson Winn: Op. cit., p. 178.

discovered this law, had also found themselves making lasting contributions to the development of occidental music in the century spanning the vital eras now commonly referred to as late Renaissance and early Baroque.

Having set off the moulding forces that converged in what can be called a "Quest for Eloquence", we should now turn our attention to the ways expression was realised in the text-music relationships of the *Dix Pseaumes*. These will be examined through the various compositional devices employed by LE JEUNE.

CHAPTER IV : THE MUSICAL LANGUAGE OF THE *DIX PSEAUMES*

1. The General position of musical word interpretation in the 1560's

Before discussing the various devices employed by LE JEUNE to serve the musical expression of a text, it is necessary to ascertain the general position in the 1560's with regard to musical word-interpretation. In spite of the increased interest musical humanists displayed in this field of composition, the matter of musical word-interpretation was only formally included for the first time in 1606 in a compositional instruction method by JOACHIM BURMEISTER when he published his *Musica Poetica* in Rostock. Yet we can be sure that practice preceded theoretical fixation in compositional instruction methods. Indeed, some of the earliest references touching on this matter and originating from the Middle-Ages have been compiled by RUDOLF SCHÄFKE¹. They concern the medieval doctrine of affects as had been handed down from Antiquity. However, like other medieval treatises, they focus primarily on the fixed character of the eight modes.

In point of fact, it very much depended - as we have noted in the previous chapter - on the general accent of approach. SCHÄFKE aptly estimates this situation: *Tatsächlich stösst die historisch-kritische Betrachtung der mittelalterlichen Musikschriften in ihnen auf manche Sätze, die Abkömmlinge der hermeneutischen Ethoslehre sind. In Wirklichkeit ist aber das ästhetische Prinzip, auf dessen Grund das der Kunstwirklichkeit zugewandte klassische Griechentum seine musikalische Ausdruckslehre aufbaute, seit dem Ausgang der Antike unter dem Druck des weltabgewandte, religiös-asketischen Geistes aufgegeben. Solche affekten-theoretischen Ausführungen sind demnach für das Mittelalter achtungsvoll*

¹ Rudolf Schäfer: *Geschichte der Musikästhetik in Umrissen*, Berlin, 1934, p. 200 seq.

*aufbewahrtes Ahnenerbe. Die eigenliche Lebensnähe fehlt ihnen. Sie sind innerlich bereits erstarrt*².

Even most of the instruction books from the sixteenth century still limit text-music relationship to the proper choices of modes. Thus ORNITOPARCHUS says: *Ita modulator, si ni tristi re salientem modum adduxerit, et in leta lachrymatum, (derisui habetur)*³, while JOHANNES GALLICULUS declares: (*Regula Tertia*) *Si enim cantilena est, quae ad lachrimas honines compellat, flebiles accomodabit modos*⁴. However, only GALLUS DRESSLER seems to cover the matter of musical word-interpretation when he says: *Quinto elegantiae et suavitatis causa inseruntur pauasae et non raro omnes voces silent propter emphasin et vocabulorum significationem*, and also: *Nam cantiones verborum causa et non verba porpter harmoniam figuntur*⁵.

Various facets connected to GALLUS DRESSLER's life are worth taking note of, especially as they draw him into the spiritual and perhaps even biographical neighbourhood of CLAUDE LE JEUNE. Firstly, he appears to have studied (before 1557, when he entered the Academy of Jena) with a

² Rudolf Schäfke: *Op. cit.*, p. 124.

³ Andreas Ornitoparchus: *Musice active Micrologus*, Leipzig, 1517, Liber I, cap 13. This work was reprinted (also titled *De arte cantandi micrologus*) five times before the middle of the century. An English translation by John Dowland was published in London as late as 1609.

⁴ Johannes Galliculus: *Libellus de compositione cantus*, Wittenberg, 1538, C. r. This work originally appeared as *Isagoge de compositione cantus* in Leipzig in 1520; alternating between these two titles, it was reprinted several times before its last edition in 1553.

⁵ These remarks which appear in Dressler's *Praecepta musicae poeticae* (MS, 1563) are quoted from Martin Ruhnke: *Joachim Burmeister*, Kassel, 1955, p. 137.

Netherlands master in *regio Belgica*⁶. Secondly, while enrolled at Jena, he got befriended with the *poeta laureatus* PAUL SCHEDE MELISSUS, an enthusiastic supporter of JEAN-ANTOINE DE BAÏF's *Académie de Poésie et de Musique* with which LE JEUNE was associated since 1570. Thirdly, also in Jena (and later on in Magdeburg), DRESSLER affiliated himself with the so-called Philippists (the followers of MELANCTON), considered by orthodox Lutherans to be theologically nearer CALVIN and the Swiss Reformers than to the teachings of Luther⁷. Fourthly, he made his debut as a composer in 1560 with Latin and German settings of the Psalms⁸, so much cherished throughout the second half of the sixteenth century by humanists and composers of especially Calvinist persuasion. DRESSLER's first theoretical publication still deals with the *exlicatio modorum*⁹, reflecting the interest by musical humanists in the modes as conveyors of distinct characteristic affects.

Of greater significance is the precipitation of ideas as set forth in the *Praecepta musicae poeticae* from 1563, written

⁶ A reference by Casparus Sturnus to the effect that Dressler had visited the *regio Belgica* occurs in the composer's *XVII Cantiones Sacrae quatuor et quinque voci*, Wittenberg, 1565. It is not known with which Netherlands master Dressler is supposed to have studied. Wilhelm Martin Luther (Art. on *Dresler in MGG*, Vol. III, col. 801-02) suggests that it could have been Clemens non Papa, whose works are frequently quoted in the *Praecepta*. Significantly, the latter was also a prolific composer of the psalms: his *Souterliedekens* were published by Susato in Atwerpen in 1556-57 (cf. footnote 8). K.P. Bernet-Kempers (Art. on *Clemens non Papa in MGG*, Vol II, col. 1477) advances the possibility that this composer had been a native of Middelburg on the Isle of Walcheren, in which case he hailed from a family which originated from Valenciennes, Le Jeune's birthplace.

⁷ Although Melancton's interpretation of the Eucharist could theologially be seen to lie "halfway" in between Luther and Calvin, the latter would not have concurred with the Philippists' doctrine of synergism.

⁸ *Aliquot Psalmi latini et germanici, 4, 5 et 6 voci., 1560* (MS VIII, Musiksammlung, Stadtarchiv, Heilbronn); *Zehn deutscher Psalmen, in vier und mehr Stimmen gebracht*, Jena, 1562.

⁹ *Practica modorum explicatio, 4 v.*, Jena, 1561, a work which reveals considerable indebtedness to Glareanus.

only a few years after its author's contact with the *regio Belgica*. It clearly points to the fact that new concepts, stimulated by the contact of Flemish musicians with the ideals of Italian Renaissance thought, were developing in a region hitherto conservative in its musical outlook. Indeed, Italy - where we suspect CLAUDE LE JEUNE to have received decisive impulses for the accomplishment of his *Dix Pseaumes* - provides, beyond the revealing rhetorical fervour of the age, the earliest tangible sources for the new relation between text and music. In this connection the names of NICOLA VINCENTINO and GIOSEFFO ZARLINO again come to the fore.

The former writes quite extensively on this matter: *Perché la musica fatta sopra parole, non è fatto per altro se non per esprimere il concetto, et le passioni et gli effetti di quelle con l'armonia; et se le parole parleranno di modestia, nella compositione si procederà modestamente, et non infuriato; et d'allegrezza, non si faccia la musica mesta; e se di mestitia, non se compogna allegra; et quando saranno d'asprezza, non si farà dolce; et quando soave, non s'accompagni in alto modo, perche pareranno difforni dal suo concetto, et quando di velocità, non sarà pigro et lento : et quando di star fermo, non si correrà; et quando di mostreranno di andare insieme, si farà che tutte le parti si congiugneranno con una breve, perche quella più si sentirà che con una semibreve, o con una minima; e quando il Compositore vorrà comporre mesto, il moto tardo et le consonanze minori serviranno à quello; et quando allegro, le consonanze maggiori et il moto veloce saranno in proposito molto; et anchora che le consonanze minori saranno meste, nondimeno il moto veloce farà parere quelle quasi allegre perche gl'orecchi non capisseno la sua mestitia e debolezza per cagione della velocità de meto...¹⁰*

Three years later, ZARLINO expresses similar sentiments when

¹⁰ Nicolà Vicentino: *L'Antica Musica ridotta alla moderna prattica*, Rome, 1555, Book IV, cap. 12, fol. 86r.

he discusses the most important rules to be observed in order to procure successful composition: ...*Et la Sesta & ultima (oltre l'altre, che si potrebbero aggiungere) è; che l'Harmonia, che in essa si contiene, sia talmente accomodata alla Oratione; cioè, alla Parole; che nelle materie allegre l'Harmonia non sia flebile; & per il contrario, nelle flebili, l'Harmonia non sia allegra*¹¹. With this concise remark he partly anticipates a much more detailed exposition on the subject of the relation between text and music in Book IV, chapter 32 of his *Istitutioni* : ...*imperocche se nella Oratione, o per via della narratione, o della imitatione (cose, che trouano in lei) si può trattare materie, che siano allegre, o meste; oueramente graui & anco senza alcuna grauità simigliantemente materie honeste, ouero lasciue; fa dibisogno, che ancora noi facciamo una scielta di Harmonia & di un Numero simile alla natura delle materie, che sono contenute nella Oratione; accioche dalla compositione di queste cose messe insieme con proportione, risulti la Melodia secondo'l proposito... Perioche se non è lecito tra i Poeti comporre una Comedia con versi Tragici; non sarà anco lecito al Musico di accompagnara queste due cose; cioè l'Harmonia & le Parole insieme, fuori di proposito. Non sara adunque conveniente, che in una materia allegra usiamo l'Harmonia mesta & i Numeri graui; ne doue si tratta materie funebri & piene di lagrime, è lecito usare un'Harmonia allegra & Numeri leggieri, o veloci, che gli vogliamo dire. Per il contrario bisogna usare le Harmonie allegre & li Numeri veloci nelle materie allgre; & nelle materie meste le Harmonie meste et li Numeri graui; accioche ogni cosa sia fatta con proportione... Et debbe auertire di accompagnare quanto potrà in tal maniera ogni parola, che doue ella dinoti asprezza, durezza, crudeltà, amaritudine, & altre cose simili, l'Harmonia sia simili à lei; cioè alquanto dura & aspra; di maniera però che non offendi. Simigliantemente quando alcuna delle parole dimostrerà*

¹¹ Gioseffo Zarlino: *Istitutioni harmonici*, Venice, 1558. I quote from the edition of 1573: *Istitutioni Harmoniche del Rev Messere Gioseffo Zarlino da Chioggia...*, Venice, 1573, Part III, Chap. 26, p. 200.

*pianto, dolore, cordoglio, sospiri, lagrime, & altre cose simili; che l'Harmonia sia piena di mestitia...*¹²

These references clearly suggest a new approach, implying the artistic indispensability of musical word-interpretation: the inherited vagueness about the fixed character of the Modes is jostled aside by the direct and dynamic obligation *di accompagnare... l'Harmonia & le Parole* in a proper context, i.e. to express the meaning of the words as well as the passions and effects of these by means of correctly designed music. ZARLINO later becomes even more explicit when he speaks about music "imitating" the meaning of the text¹³. It is, however, significant - as HORST LEUCHTMANN points out¹⁴ - that these endeavours appear not to have been directly determined by rhetoric, since neither VICENTINO nor ZARLINO resorted to denoting or even describing the *imitar le parole* by means of rhetorical figures.

The delineation which emerges from the above observations pretty well presents the general position in the 1560's with regard to the artistic necessity of musical word-interpretation. It confirms the humanistic way of thinking, but, at the same time, while making allowance for the dual concept of music as a "language" in its own right¹⁵ and the

¹² Ibid., Part IV, chap. 32, p. 419.

¹³ Ibid., Part IV, chap. 32, p. 420: *...si verrà ad imitare le parole con la bene intesa harmonia*, echoed again in his *Sopplimenti musicali*, Venice, 1588, p. 316: *...così è concesso al Musico & Melopoeio imitar con la Modulatione & con l'Harmonia, con quel modo migliore ch'ei può fare, quello che esprimano le parole contenute nell' Oratione, laquale vuole esprimere col canto.*

¹⁴ Horst Leuchtmann: *Die musikalischen Wortausdeutungen in den Motetten des Magnum Opus Musicum von Orlando di Lasso*, Baden-Baden, 1972, p. 129.

¹⁵ Vide supra, p. 117.

primacy of the text¹⁶, does not evoke inevitable and fruitless confrontation. Much rather does it harbour the so-called "middle position", providing for the best of both extremes to contribute towards lasting creations¹⁷. In this context, it is also well worth reminding ourselves that both the more revolutionary and impassioned VICENTINO and the more conservative and circumspective ZARLINO had been pupils of ADRIAAN WILLAERT - recognised, at that point in time, by many as the greatest composer of his day - in whose circle we have cause to believe that CLAUDE LE JEUNE had sojourned prior to the publication of the *Dix Pseaumes* in 1564.

On the other hand, we do not record an overt definition of musical word-interpretation by rhetoric, which, however, does not altogether exclude a certain inherent presence. After all, the full manifestation of rhetorical figures determining musical word-interpretation was yet to come some fifty years later with the formulation and practice of *Musica Poetica*, a further evolution of Italian Renaissance thought, negotiated to transalpine Europe, we recall, by Flemish musicians.

Having delineated the general bearing of the 1560's with regard to musical word-interpretation, we can now consider LE JEUNE's position by examining the various compositional devices he employed to attain expression.

2. Modal devices and the use of chiavette.

Recalling the humanists' demand concerning the choice of the "correct mode" and the strict adherence of the music to the poetic rhythm in order to satisfy the expressive needs of a text, an obvious question to arise is how a composer would determine the appropriateness of the mode he wishes to

¹⁶ Vide supra, p. 121.

¹⁷ Vide supra, pp. 123-124.

employ. Once this had been decided, an ensuing question would concern the handling of the *chiavette* in connection with the choice of mode. It now needs to be investigated how CLAUDE LE JEUNE went about dealing with these matters in his *Dix Pseaumes* with the intention of serving text expression.

To begin with, one should be reminded of the fact that LE JEUNE was – at least since his later association with JEAN-ANTOINE DE BAÏF's *Académie de Poésie et de Musique* – considered to have been an erudite theoretician¹⁸. Also MERSENNE praised, well within the seventeenth century, his knowledge and extraordinary creative ability¹⁹. We must, therefore, accept that he was, at the time of the publication of the *Dix Pseaumes*, already well-acquainted with the theoretical tenets of the day. The corresponding tradition from which LE JEUNE most probably took his cues was represented in France by, on the one hand, the speculative treatises of LEFÈVRE D'ETAPLES²⁰ and PONTUS DE TYARD²¹, and, on the other hand, by practical textbooks such as those of GUILLAUME GUERSON²², CLAUDE MARTIN²³, MAXIMILIEN

¹⁸ In a poem by Baïf, which accompanied an anthology of Guillaume Costley (*Musique de Guillaume Costley, Organiste Ordinaire et valet de Chambre du Treschrestien et tresinvincible Roy de France Charles IX....*, Paris, Adrian le Roy and Robert ballard, 1570 : Paris, Bibliothèque Ste.-Geneviève, Rés, Vm 60), Le Jeune is referred to as *le docte Claudin*, and *l'honneur de nostre age*.

¹⁹ Marin Mersenne: *Harmonie Universelle contenant la Theorie de la Pratique de la Musique*. Paris, 1636–37, p. 205.

²⁰ Jacques Lefèvre d'Étaples: *Musica libris quatuor demonstrata*, Paris, 1551, which aimed at a revival of the precepts of Boethius and the ancient Greeks.

²¹ Pontus de Tyard: Op. cit. (Vide supra, p. 115, footnote 14), which was concerned with the Neoplatonic ideas and humanistic reform attempts.

²² Guillaume Guerson: *Utilissime musicales regule cunctis sommpere necessarie plani cantus simplicis contrapuncti rerum factarum tonorum*, Paris, s.d. – according to Fétis, between 1495–1505 – thereafter various editions up to the middle of the 16th century.

GUILLIAUD²⁴, EMERY BERNARD²⁵, PHILIBERT JAMBE DE FER²⁶, ADRIEN LE ROY²⁷, and MICHEL DE MENEHOU²⁸. However, from across the borders of France, GLAREANUS and ZARLINO²⁹ were, at that time in question, undoubtedly the most prominent theoreticians to have impressed upon CLAUDE LE JEUNE. Indeed, it would seem that their views on the use of the modes closely determined LE JEUNE's approach to these.

It is, for instance, known that LE JEUNE accepted the number of twelve modes hold forth by GLAREANUS in his *Dodecachordon*. On the other hand, while GLAREANUS kept to the traditional names for the modes starting with the Dorian,

²³ Claude Martin: *Elementorum musices practicae*, Paris, 1550.

²⁴ Maximilien Guillaud: *Rudiments de musique pratique, reduite en deux briefs traictez, le premier contenant les precepts de la plaine, l'autre de la figurée*, Paris 1554.

²⁵ Emery Bernard: *Methode pour apprendre à chanter*, Paris, various editions from 1541 onwards.

²⁶ Philibert Jambe de Fer: *Epitome musical*, Lyon, 1556. This author shared Le Jeune's Calvinist sympathies; some of the melodies of the Genevan Psalter as well as settings of these came from his hand. His *Epitome* belongs, together with the works of Martin, Guillaud and Bernard to the category of elementary textbooks which deals with matters of measure rather than the intricacies of modes.

²⁷ Adrien le Roy: *Instruction de partir toute musique de 8 divers tons en tablature de luth*, Paris, 1557. His *Traicté de Musique contenant une theorique succinte pour methodiquement practiquer la composition* appeared only in 1583 (re-ed 1602, 1616, 1617). However, it can be accepted that the publisher of most of Le Jeune's works had his approach to theoretical matters sorted out well before the first publication of his *Traicté*.

²⁸ Michelle de Menehou: *Nouvelle Instruction Familiere en laquelle sont contenues les difficultes de la Musique*, Paris 1558. According to François Lesure (*MGG IX*, col. 99), this was, at that time, the most used theoretical textbook in France.

²⁹ Notably by means of their major works. *Dodecachordon* (Basle, 1547), and *Le Istitutioni harmoniche* (Venice, 1558) respectively, referred to supra, p. 72, footnotes 68 and 69.

LE JEUNE appeared to have avoided these and to have relied entirely on numbers starting with the first mode on C - which was, in fact, the "Ionian" mode, according to GLAREANUS. In the preface of his *Dodecacorde* LE JEUNE explained his avoidance of the traditional names³⁰. By employing numbers to indicate the different modes, LE JEUNE followed a preference expressed by ZARLINO in his *Istitutioni harmoniche*. Furthermore, since ZARLINO's renumbering of the modes was never universally accepted, LE JEUNE's use of it rather suggests a more or less direct influence. This is quite imaginable, if one considers the fact that ZARLINO was a student of ADRIAN WILLAERT in Venice and succeeded him as *maestro di cappella* at San Marco in 1565 - in other words, that he belonged to the circle of musicians in which LE JEUNE most probably spent some years prior to his arrival in Paris and the publication of his *Dix Pseaumes*.

It should, however, be noted that, while discussing the twelve modes in Book IV of the first edition of his *Istitutioni* (which appeared in 1558), ZARLINO, although he expressed a preference for the numbers because of the confusion among authorities in the use of the names, referred to the Dorian as Mode I, thus still following GLAREANUS. Yet, in Book IV (*Definitione 8*) of his *Dimostrationsi harmoniche*, published in 1571, he proposed a new order for the modes, starting with the first on C instead of the Dorian on D. The 1573 and 1589 editions of the *Istitutioni* were changed accordingly.

Relating this state of affairs to CLAUDE LE JEUNE and his approach to the modes, the following picture emerges :

³⁰ ...Pour toucher un mot du particulier de mon ouvrage, deux raisons m'ont empesché de coter tous les Modes par leur noms : Premierement, i'ay voulu fuir l'ostentation des **vocables recherchez** (my bolding), puis apres la dissention des Anciens, & leur diversitez d'opinions sur tels noms, requièrent un plus curieux esprit que moy, qui aymieux aimé estre leur disciple, que leur iuge... It catches the eye that Le Jeune refers rather contemptuously to the traditional names of the modes as *vocable recherchez*, implying that their use smacks of intellectual conceit.

Although LE JEUNE's *Dodecacorde* (in which he committed himself to the renumbering of the modes) was published only in 1598, this mature work, composed when he was already well-advanced in years, is known to have existed in 1590 and was probably written during the years preceding the eventful siege of Paris by the armies of HENRY IV³¹. Regarded in biographical perspective, the inception of the *Dodecacorde* and its particular approach to the modes therefore lies comfortably within the ambit of influence ZARLINO might have exerted. On the other hand, it is chronologically rather far removed from the *Dix Pseaumes* and does not in itself answer the question about LE JEUNE's views in 1564. But it certainly represents the culmination of ideas harboured over a lengthy period of time, the roots of which can indeed be suspected to reach back to LE JEUNE's Paris debut, actually even to his probable sojourn in Venice.

This suspicion is supported by the fact that, in addition to the *Dodecacorde* of 1598, two other collections, published posthumously, also have their contents arranged in the order of the twelve modes, the authentic mode on C being Mode I, viz. the *Octonaires de la vanité et inconstance du monde* (of 1606³², and the *Airs* of 1608³³. Since there is no direct

³¹ Marin Mersenne: *Harmonie Universelle*, Paris, 1636, Book IV, pp. 64-65, reports the following (in the course of an eglogue on Mauduit): "During the siege of Paris he (Jacques Mauduit, a colleague of Le Jeune from the days of the Académie) saved the twelve Modes (i.e. the *Dodecacorde*) and other works not yet published of Claude Le Jeune, who was fleeing by way of the Porte Saint Denis. As a result, all those who now make use of it in their Concerts, owe it all to our Mauduit, who seized the arm of the Sargeant who was throwing them into the guardroom fire. Because he was from the Justice, and a known scholar of music, he easily persuaded the soldiery to return it all into his hands, letting them burn in their zeal, the seditious confession of Huguenot faith, signed by Le Jeune and fulminating against the League. The discovery of such a confession would have meant nothing less than arrest and death, and that no doubt soon, had not Jacques Mauduit given them to understand that he would decipher the Music, and would know in a short time if it contained anything disloyal to the city. For this purpose he asked to take the prisoner with him, to which they agreed because of his probity. By favour of the Captain his friend, they were escorted with a few guards as far as the neighbourhood of the Sureté, when he terminated the incident most adroitly."

³² Vide infra, *Bibliography*, p. 356.

record of the compositional dates of these works, one has, yet again, to resort to a process of deduction. Considering the circumstance that nearly all texts from the *Airs* in the collection of 1608 are by JEAN-ANTIONE DE BAÏF, it can safely be assumed that the compositions in question came into existence over the years spanning LE JEUNE's close association with BAÏF and his *Académie de Poésie et de Musique* - that is, from 1570-1581. Regarding the *Octonaires*, the issue is more concealed. The text by the Huguenot minister-poet, ANTIONE DE LA ROCHE-CHANDIEU, was published in 1580³⁴. When LE JEUNE's setting of these appeared in 1606, the composer's sister, CECILE LE JEUNE, declared in the dedication that it was not his intention *de s'arrester la, mais d'y joindre encore trois pieces de chacun Mode a cinq & a six parties...* This statement gave cause to the supposition that CLAUDE LE JEUNE's *Octonaires* was composed in his old age and that death had, in fact, prevented him from completing them³⁵. However, it gives no conclusive evidence about the point in time LE JEUNE was actually engaged with the setting of the text. But even if the text was known to him before its publication³⁶, its reflective character rather presupposes a spiritual maturity which would place the poet more or less in his fortieth

³³ Vide infra, *Bibliography*, p. 360/362.

³⁴ In *La Bibliothèque d'Antoine Duverdier contenant le catalogue de tous les auteurs qui ont écrit ou traduit en français*, Paris, 1580.

³⁵ Thus Henri Expert in the *Avertissement* of his edition of the *Octonaires* in *Monuments de la Musique au temps de la Renaissance*, Paris, 1924; also Jacques Feuillie in the programme notes which accompanied his recording of the *Octonaires* issued in 1973 by ARION (Paris), and Frank Dobbins in his review of this recording, published in *Early Music*, London, Oct. 1980.

³⁶ He was most probably personally acquainted with Antione de la Roche-Chandieu (vide supra, p. 51) and the availability of the text in MS could have resulted from this contact.

year³⁷. Added together, this would mean that LE JEUNE could not have occupied himself with the *Octonaires* earlier than the late 1570's.

It would therefore, seem that, although LE JEUNE might have harboured ideas about the modes which were inspired by ZARLINO, these only took a final shape after the publication of the *Dimostrazioni* in 1571 and the corrected *Istitutioni* of 1573. It furthermore seems prudent to accept that, prior to these dates, he had followed the tenets hold forth by GLAREANUS and, more particularly, those expounded in the 1558 edition of ZARLINO's *Istitutioni*. Looking in this context at the *Dix Pseaumes*, LE JEUNE's approach to the modes would have been derived from these very sources. In other words, at the time of composing the *Dix Pseaumes*, LE JEUNE had not yet deviated from the traditional naming starting with the Dorian as Mode I.

The first five psalms - nos. 96, 102, 135, 88, and 57 - are in modes that approximate the "minor", the remaining five - Pss. 98, 149, 95, 97, and 81 - in modes that sound "major" as we understand these. It is well established that sixteenth century authorities regarded major harmonies suitable for pleasant subjects and minor harmonies for sorrowful ones³⁸. Accordingly, LE JEUNE's arrangement must be understood as intentional, considering, also, the tenor of the respective texts. However, the use of G Dorian in its authentic form for Psalm 96 does not indicate sadness, but rather seriousness of purpose and majesty. In this connection one recalls the annotations GLAREANUS attached to

³⁷ Since Antione de la Roche-Chandieu was born ca. 1534, this would suggest more or less the middle of the 1570's, probably after his flight to Geneva in 1572. Paschal de L'Estocart, who also set to music some of Chandieu's verses, was likewise in his early forties when his *Octonaires* was published in 1582.

³⁸ Knud Jepperson: *The Style of Palestrina and the Dissonance*, London, 1946, p. 38, quotes from Zarlino's *Istitutioni* and from Pietro Pontio's *Dialogo*, Parma, 1595, in this connection, while he also refers to relevant passages from Vicentino and Artusi.

the Dorian by which the mode is equated to specific subjects or emotions of a solemn, serious, dignified, and even heroic character³⁹. ZARLINO, while referring to various sources from Antiquity, attributed similar properties to the Dorian mode⁴⁰. Therefore, apart from the fact that 38 of the 125 melodies in the Genevan Psalter (many of which deal with gladsome subjects) are in Dorian, suggesting that the mode had a wide appeal in the realm of religious music, LE JEUNE's choice of the Dorian mode for his setting of Psalm 96 tones in well with the purpose of the text, viz. worship of God who is Lord sovereign⁴¹.

Psalm 102, the second in the collection, is one of the traditional penitential psalms⁴² and must have held a special appeal for LE JEUNE, as he selected it again for the elaborate settings of his *Dodecacorde*. Although the Genevan melody is in the Phrygian mode (which is, in fact frequently used for sad texts) the composer chose to set the words in the Hypodorian, which he must have felt appropriate for the deeply melancholy text. Ideed, GLAREANUS remarks that the Phrygian mode is suitable for severe religious music, for laments, and for funeral music. But he also adds that "the happy genius" of a great composer can apply practically any mode to any song⁴³. ZARLINO also maintains that the Phrygian mode "goes well with words that case weeping such

³⁹ Henricus Glareanus: Op. cit., Lib. II, chap IX, p.88; chap XI, p. 91; chap XXI, p. 118.

⁴⁰ Gioseffo Zarlino: *Istitutioni*, Venice ed. of 1573, Part IV, chap. 5, p. 369 - ...*Atheneo gli attribuisce severità, maiestà & vehementia; & Cassiodoro dice, che è donatore della prudicitia, & conservatore della castità...*

⁴¹ Vide supra, p. 67-68.

⁴² The others being Pss. 6, 32, 38, 51, 130, and 143.

⁴³ Henricus Glareanus: Op. cit., Lib. II, chap XI, p. 91.

as laments⁴⁴. Be that as it may, LE JEUNE decided to settle on the Hypodorian mode, and for good reasons too. According to GLAREANUS this mode "has a certain seriousness, forbidding and not at all flattering, which early church musicians seem to have used on sad and mournful occasions⁴⁵. To these attributes, ascribed to the Hypodorian mode, ZARLINO adds that "it goes well with words which represent weeping, affliction, solicitude, captivity, calamity, and every kind of misery....⁴⁶. Considering that Psalm 102 reflects the faithful bewailing their afflictions in the Babylonian captivity, LE JEUNE's ultimate preference proves to be particularly fitting.

However, by using the Hypodorian mode (transposed to g-1) also for the next psalm, his motives appear at first obscure, because Psalm 135 is a Hymn of Praise. On the other hand, careful scrutiny of the Psalm reveals that it is composed entirely of reminiscences of (or borrowings from) the psalms or from other texts with due references to the Egyptian bondage of Israel and the hazards they suffered at the hands of their enemies. Also, corresponding to the prospect of deliverance and restoration entailed in Psalm 102, Psalm 135 extols the mercy of God for his having vouchsafed singular grace to his chosen people against its enemies with their idols and vain counterfeits of the godhead. Regarded in this context, LE JEUNE's opinion of the Hypodorian mode for Psalm 135 becomes comprehensible and, indeed, once again indicative of the composer's discerning sensitiveness of text content.

⁴⁴ Gioseffo Zarlino: Op. cit., Part IV, chap. 22, p. 401 - ...*però alcuni hanno havuto parere, che habbia natura di commovere al pianto; la onde gli accommodar ono volentieri quelle parole, che sono lagrimevoli & piene di lamenti.*

⁴⁵ Henricus Glareanus: Op. cit., Lib II, chap XVI, p. 102.

⁴⁶ Gioseffo Zarlino: *Istitutioni*, Part IV, chap 23, p. 399 - ...*dicono, che è Modo atto alle Parole, che rapresentano pianto, mestitia, sollicitudine, cattività, calamità, & ogni generatione di miseria...*

Psalm 88 is the fourth in the collection and unique among the *Dix Pseaumes* to articulate depression and distress almost to the point of despair. In a way, the ensuing Psalm 57 forms a complement to the foregoing, except that, having conceived hope of deliverance, its *second partie* commences in a much more optimistic vein with vigorous imitative writing. The use of the Phrygian and the transposed Phrygian respectively⁴⁷ in these two psalms is in keeping with the opinion of GLAREANUS referred to earlier. However, he also makes mention of more passionate attributes ascribed by some antique sources to the Phrygian mode, viz. "barbarous", "divinely inspired" (which ERASMUS translated as "violent impulse"), and that it "evokes the harsh reviling of the indignant", and "incites to battle and inflames the appetite of a frenzied rage"⁴⁸. ZARLINO, citing both ancient Greek authors and the early Fathers, concurred with these properties⁴⁹, while LE JEUNE himself, in the preface to his *Dodecacorde*, referred to *les Phrygiennes fureurs des Francois*. But, since both Psalm 88 and Psalm 57 reflect a measure of ambiguity as far as the handling of their modes are concerned - they can also be interpreted to be in Aeolian⁵⁰ -, the properties of this mode and its suitability in respect to the two texts should also be considered. According to GLAREANUS, the Aeolian mode possesses "a pleasant seriousness together with an agreeable

⁴⁷ The Genevan Psalter contains five Phrygian tunes. One has two, another three texts, totalling eight possible psalms with Phrygian melodies. Of these (Pss. 26, 31, 71, 94, 100, 102, 131, and 142), curiously enough the mood of only Ps. 102 conforms with Zarlino's description. But, of course, Le Jeune did not use the Genevan melodies in his *Dix Pseaumes*.

⁴⁸ Henricus Glareanus: Op. cit., Lib. II, chap XXIII, p. 123.

⁴⁹ Gioseffo Zarlino: *Institutioni*, Part IV, chap. 5, p. 371.

⁵⁰ Vide supra, p. 81.

sweetness charming beyond measure⁵¹. ZARLINO concurs with this (repeating GLAREANUS' statement in almost identical words), adding also that the mode is most suitable for setting lyric verses, and that the ecclesiastical songs using it are too numerous to warrant any individual reference⁵². If regarded in context with the characteristics ascribed to the Phrygian mode, and measured in toto against the requirements of the interpretations given to the psalms in question, the modal ambiguity, mentioned earlier, is yet more understandable.

The remaining five psalms of the collection are prevailingly joyful in content and therefore, except for occasional expressive references, sound mostly "major-like". They are, indeed, all set in modes belonging to the Ionian and Mixolydian pairs. Similar to the opening psalm of the collection, Psalms 98 and 149, appearing in the middle and launching, as they do, the second, more "joyful" half of the *Dix Pseaumes*, both begin with a passage in florid imitative writing upon the word *chantez*. They then proceed in the almost uneclipsed "major" sound of the transposed Ionian mode. As regards our two major theoreticians, they agree that this mode is, by its nature, "very suitable for dancing". Indeed, to such extent that "some people ... call it the lascivious mode⁵³. They are also in agreement about the Mixolydian mode having been in great demand "among early church musicians", but that it is being superceded in

⁵¹ Henricus Glareanus: Op. cit., Lib. II, chap. XVII, p. 104.

⁵² Gioseffo Zarlino: Op. cit., Part IV, chap. 28, p. 411 - *Questo Modo, alcuni l'hanno chiamato aperto & terso, attissimo à i Versilirici; la onde se li potranno accommodar quelle parole, che contegnono materie allegre, dolci, soavi & sonore: essendo che (come dicono) hà in sé una grata severità, mescolata con una certa allegrezza & dolce soavità oltra modo... Sono di questo Modo molte cantilene ecclesiastici, che longo sarebbe il referirle...*

⁵³ Henricus Glareanus: Op. cit., Lib. II, chap. XX, p. 115; Gioseffo Zarlino: Op. cit., Part IV, chap 18, p. 392 - *Questo Modo (come dicone) è di sua natura molto alle Danze & a i Balli... che a i nostri tempi alcuni lo chiamano Modo lascivo...*

popularity by the more celebrated Ionian⁵⁴.

Psalms 95 and 97, written in the Mixolydian mode, frequently show lapses into the minor with a flattened B in the triad on G. This characteristic of many pieces in the Mixolydian pair of modes is put to good use in expressing the text, e.g. in the *tierce partie* of Psalm 95, when harmonies waver between major and minor to suggest the restless lot of those who fail to enter into God's rest⁵⁵.

Psalm 81 - the last in the collection - appears, at a first glance, to be also in the Mixolydian mode. However, C soon establishes itself as the final, bringing to effect the bright and joyful sound of the Hyperionian mode, especially fitting to the celebration of the festival referred to in the third stanza of the rhymed version⁵⁶. The allusion to trumpets (in the same stanza) may also have contributed to determine the mode for this psalm, since (according to GLAREANUS) "the tones of the trumpets... fit the range of this mode⁵⁷. On the other hand, the content of the text takes much the same turn as does that of Psalm 95. And probably for this reason, ample use is made of minor harmonies, including cadences on G with a flattened third. However, Psalm 81 ends on a more cheerful note: instead of closing with a malediction upon the ungrateful and rebellious nation, "it comes to an end with a nostalgic

⁵⁴ Henricus Glareanus: Op. cit., Lib. II, chap XXVI, p. 134; Gioseffo Zarlino: Op. cit., Part IV, chap 26, p. 407 - *Questo Modo è molto in uso appresso gli Ecclesiastici ; & nelle cantilene de gli altri Musici si trova il più delle volte nelle sue Chorde de naturali...*

⁵⁵ *Durant quarante ans, en effect, Ceste race m'a fait, Dix mille ennuis... Je jurai pour chose assurée, Si jamais ces mechans ici, Puisqu'ils se deffient ainsi, Dedans mon repos ont entrée...*

⁵⁶ In fact, the psalm was written "For the feast of Tabernacles", which commemorated the period in the desert and the Law given at Sinai. The Huguenots' identification of themselves with Israel is rather obvious.

⁵⁷ Henricus Glareanus: Op. cit., Libr. II, chap XXVII, p. 137.

reference to the blessings that might have been theirs"⁵⁸. In this way the Hyperionian mode proves, in the end effect, to be justified.

It may occur that LE JEUNE's attitude towards the modes (in context with expression) was dealt with rather comprehensively above. However, the reason for this indulgence should be apparent. As it is, the ascribed characteristics of the modes are often vague enough (sometimes even contradictory), and consequently any attempt to determine their conscious usage by way of passing illustrations would have proved inadequate. Nevertheless, when all is said and done, it becomes evident that CLAUDE LE JEUNE displayed a sensitive propensity for modal characteristics as these had been handed down by tradition without, however, at anytime being subservient or academically narrow-minded on the subject. Much rather can one detect an amenability towards the requirements of the text and a readiness to deviate from established concepts in order to accomodate delicate shades of interpretation.

We now have to consider LE JEUNE's handling of the *chiavette*. *Chiavette* can indeed be a matter of baffling complexity. Their definition and manifest function is, of course, simple enough, viz. the use of clefs to shift the pitch range of a staff carrying a voice part in order to avoid the use of ledger lines. However, this very conspicuous objective does not entirely elucidate the phenomenon as such. Much rather does an obtrusive "hen-or-egg" situation prevail which tends to cause considerable vexation, if on the other hand, one takes into account the limited number of modes at the disposal of sixteenth century composers⁵⁹ - which, together with humanistic views

⁵⁸ John B. MacMillan: *The Calvinistic Psalmody of Claude Le Jeune with special reference to the 'Dodecacorde' of 1598*, 2 vol., unpubl. Ph.D. thesis, New York University, 1966 Vol I, p. 39.

⁵⁹ Vide supra, p. 79.

on the "suitability" of a mode, forced them to definite decisions - and, on the other hand, the then current heterodox approach to pitch⁶⁰. The question of transposition - a subject of long-standing controversy among historians - only adds more cloudiness to the issue⁶¹. Waiving what may substantially appear as academic cavelling, it will here be attempted to relate the matter of *chiavette* as directly as possible to LE JEUNE, more specifically to its use and connection with text expression in the *Dix Pseaumes*.


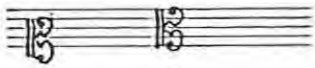
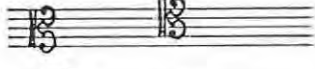
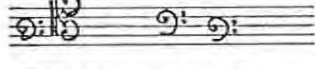
Up to about the middle of the sixteenth century, all measured music was handed down mainly in triple clef combinations - even in settings for four voices. From that time, however, the practice of employing quaternary clef combinations established itself as the generally accepted norm. This happened and spread fairly rapidly as a result of developments within the domain of the compositional methods of the Italian vocal polyphony referred to earlier⁶². Consequently, the four fundamental types of voices - soprano, alto, tenor, and bass - each became associated to its own clef, figuring, to be sure, from the beginning in the following alternative sets of clef combinations, later referred to as "high *chiavette*" and "low *chiavette*" -

⁶⁰ An excellent account on this particular question is given by A. Mendel: *Pitch in the 16th and Early 17th Centuries* (in *The Musical Quarterly*, XXXIV [1948] pp. 23-45, 199-221, 336-357, 575-593). Other, more recent, studies include H. Federhofer : *Zur Chiavettefrage* (in *Anzeiger der philosophisch-historischen Klasse d. österreichischen Akad. d. Wiss.*, 1952, Nr. 10), as well as Siegfried Hermelink : *Dispositiones Modorum - Die Tonarten in der Musik Palestrinas und seiner Zeitgenossen*, Tutzing, 1960.

⁶¹ Theories, attacks, defences, rebuttals and sur-rebuttals are extensively covered in Mendel's aforementioned study together with items of evidence for and against the connection between clefs and transposition taken from composers and theorists ranging from Josquin to G.B. Martini.

⁶² Vide supra, p. 73.

Ex. 55

Soprano	
Alto	
Tenor	
Bass	
	"High" "Low"

While earlier times did not attribute any special musical significance to the choice of clefs, the now fixed relation between a clef and its thereby designated type of voice points - as we shall see - to what amounts to a consciously applied new technique which was bound to have an important bearing on the all-round concept of the musical structure rather than fulfilling only a graphic function.

From this we must assume that a definite relationship came to exist between the choice of tonality⁶³ and that of *chiavette* - or, just as likely, vice versa (the "hen-or-egg" situation). However, in order to penetrate to the core of this, we must investigate the nature of tonality as this was effective in vocal polyphony at the time in question and possibly define it. Again we shall consult those major theoreticians who have probably influenced CLAUDE LE JEUNE. Turning firstly to GLAREANUS, we may be disappointed, since our researches will yield precious little⁶⁴. In the 13th chapter of Book III of his *Dodecachordon* he very fleetingly touches upon conditions in the polyphonic setting, saying that "there is a certain hidden relationship of the modes

⁶³ i.e. within modal context, of course, and not yet in its modern sense.

⁶⁴ This is not really astonishing, since the main purpose of his long winded standard work is to deal with the church modes and, within that context, the legitimation of the added Aeolian and Ionian.

and a generating of one from the other", which is, however, not acquired through the ingenuity of composers, but "determined in this way by the nature of the modes"⁶⁵. Curiously enough, he does not attempt to formulate a rule for this phenomenon or even uncover a rationale behind it. In fact, he just could not conceive of the different voices and their modal relationships in a polyphonic composition being joined in a homogeneous concept of tonality. And, although he lauds "the harmony" of an anonymous polyphonic setting (no. 35 of his examples) later on in the same chapter, we must agree with RIEMANN when, referring to the above-quoted passages, he exclaims: "*Wie weit ist doch Glarean hier noch entfernt von einer Erkenntnis des Wesens der Harmonie*"⁶⁶!"

With ZARLINO the picture is somewhat different. Already in the first edition of his *Istitutioni* (1558) he makes a bold attempt to get a hold on the matter. Mentioning Gregorian monophony only in passing, he selects his examples to illustrate the modes almost exclusively from *musica figuralis* and devotes the entire Part IV of his *Istitutioni* to tonality, i.e. the intellectual penetration, comprehension and description of tonal relationships within four-voice polyphonic settings⁶⁷. For ZARLINO the basic

⁶⁵ Henricus Glareanus: Op. cit., Lib. III, chap XIII, p. 240. He then goes on to point out that this happens "whenever a Hypodorian Tenor is arranged so that its Bass is Dorian, often also Aeolian... Contrariwise, whenever the Tenor is Phrygian, the Bass and Cantus often fall into the Aeolian... sometimes the Cantus comes into the Hypophrygian... Again, when the Mixolydian is in the Tenor, the Cantus and Bass have the system of the Hypomixolydian, which is that of the Dorian".

⁶⁶ Hugo Riemann: *Geschichte der Musiktheorie im IX.-XIX. Jahrhundert*, Leipzig, 1898, p. 357.

⁶⁷ A comprehensive account of Zarlino's musical theory has yet to be produced. Relevant more recent literature includes: F. Högl : *Bemerkungen zu Zarlinos Theorie* (in *Zeitschrift für Musikwissenschaft*, 9, 1926/27, pp. 518-527); H. Zenck : *Zarlinos Istitutioni harmoniche* (ibid., 12, 1929/30, p. 540 seq). Enlightening is also Hermelink's expose on this matter (Op. cit., pp. 54-60).

components of a musical composition are, on the one hand, the four voices within a framework of prescribed distances between them, and, on the other hand, the tonal material, the traditional modes. He then endeavours to conciliate the inherent conflict between these elements by stating that one and the same mode is presented in a work by both its authentic and plagal forms which appear alternately in the four voices with the soprano and tenor carrying the one, and the alto and bass the other. He also stresses this distinctive inter-locking of the structure by pointing out that the neighbouring voices (soprano and alto, bass and tenor) belong to "collateral" modes and that they, therefore, fit in exceptionally well with each other⁶⁸. In this way ZARLINO surpasses GLAREANUS by bringing about a synthesis of the old divisions of the church modes with the new circumstances arising from four-part polyphony. Yet, however revolutionary this push towards new horizons was, it did not - to remain in figurative speech - quite reach the new shores it felt urged to seek. Because, instead of eventually arriving at a fully comprehensive, homogeneous concept of tonality descriptive of the total structure of vocal polyphony, ZARLINO remains rooted in categories primarily designed for the realization of Gregorian monophony. Thus he does not rise to the vital question as to the overall tonality of a composition (which would strongly determine its effect), but meets it by referring - as traditional theory prescribed - to the tenor⁶⁹.

⁶⁸ Gioseffo Zarlino: *Istitutioni* Part IV, chap 31, p. 418 - *Ma veramente le Parti debbono essere ordinate in tal maniera, che fondando il Modo, sopra ilquale si compone la cantilena, nel Tenore; se 'l Modo occuparà in tal parte le chorde dell' Autentico; come hò detto; il Basso contenghi nelle sue Chorde il Modo plagale; il Basso venghi à contenere l'Autentico; di maniera, che quando saranno collocate in tal modo, l'altre poi si accommodaranno ottimamente, senza alcuno incommodo della cantilena.*

⁶⁹ Gioseffo Zarlino: *Istitutioni*, Part IV, chap. 31, p. 417 - *Dico adunque, che qualunque volta il Musico haurà proposto di comporre alcuno Motetto, o Madrigale, ovvero qualunque altra forte di cantilena; considerato prima bene le Parole del Soggetto; debbe dapoi eleggere il Modo conveniente alla loro natura. Il che fatto osservera, ch'èl suo Tenore procedi regolatamente modulando per le chorde di quel Modo, che si haura eletto, facendo le Cadenze, secondo che ricerca la perfettione della Oratione & il*

Nevertheless, exploring as ZARLINO's approach to tonality may have been, it contributed substantially to the development of this concept as pertaining to the structure of vocal polyphony and, inter-relatively, to the consolidation of music as the image of a pre-meditated score. And it is at this point where the matter of *chiavette* enters so decidedly on the scene.

Let us again consult ZARLINO. His instructions concerning the relation of tonality and *chiavette* are short and to the point when he says: "...It is, however, to be observed that the clefs of the soprano and the tenor should in all modes be placed as is shown in the above examples of each individual mode⁷⁰; that for the bass are, as stated, adapted in such a way that its tones are separated from the tenor by a fourth or a fifth, which, as I say, is also the distance of the soprano from the alto"⁷¹. Especially noteworthy of these directions is the implicit indication that ZARLINO apparently favoured the use of a score in the composer's method of working. The alternative method in

fine delli suoi Periodici, Et sopra il tutto debbe cercare con ogni diligenza di fare, che tal Tenore sia tanto piu regolato & bello; leggiadro & pieno di soavit ; quanto pi , che la cantilena si suol fondare sopra di lui; accioche venga ad essere il nervo & il legame di tutte l'altre Parti... It is interesting to note that the previous quotation (footnote 68) follows upon this one, showing amply that Zarlino indeed remained rooted in the old tenets. However, practice often enough preceded theory, and although composers of the Netherlands tradition may still have honoured what H.H. Eggebrecht (in *Archiv f r Musikforschung* 14, 1957, p. 64) called the *Prinzip der intervallischen Bezogenheit der T ne* in a...*prim r intervallisch gemachten Satz*, Italian vocal polyphony at the time in question was, to my opinion, well on its way to heed an emerging consciousness of tonality and an ever clearer concept of a score in which the four voices have a fixed structural function.

⁷⁰ In these the clefs ("high" or "low" *chiavette*) are chosen to suit the ambitus of the particular mode best.

⁷¹ Gioseffo Zarlino: *Istitutioni* Part IV, chap. 31, p. 419 - *Ma si d  avertire, che le Chiavi delli Soprani & delli Tenori in tutte li Modi, si scrivono, come si   mostrato di sopra ne gli essempij di ciascun Modo; & quelle delli Bassi si accomodano di maiera, che le loro Chorde possino essere (come h  detto) distanti da quelle de i Tenori per una Diatessarone, ovvero per uno Diapente; il che dico etiandio delli Soprani da quelle de i Contralti.*

"working out" a composition was, of course by way of using the older system of the *scala decemlinealis* which involved, at an advanced stage of compositional realization, the writing out of individual voice parts and the *post factum* selection of clefs best suited to them⁷². Although the two methods may not differ much from one another in the detail of step-by-step progress, the score-method distinguishes itself in a vital way from that of the *scala decemlinealis*: the choice of clefs for the individual voices must be made *before* the "working out" of the composition, excluding all later arbitrariness. HERMELINK fittingly points out that, in the score-method, *chiavette* regulate simultaneously the diatonic relations of the entire tone spectrum (thus corresponding to the role of the *claves signatae* on the *scala decemlinealis*) as well as the reciprocal distances of the individual voices, by virtue of which they constitute a factor of eminent importance determining compositional technique itself⁷³. *Chiavette*, therefore, did not add up to a mere graphic function, but indeed assumed a role of compositional criterium including, to be sure, text expression. In this connection we possess interesting intelligence according to which LE JEUNE used an instrument when composing⁷⁴. This evidence seems to confirm that the latter (at least since his *Dix Pseaumes* with their strong italianate-madrigalistic features, so different from the early chansons) was partial to the use of a score in

⁷² Johann Andreas Herbst: *Musica poetica*, Nuremberg, 1643, is a late - and typically academic - upholder of this older system and gives (on p. 33 seq.) a detailed prescription as to how a composer has to go about the "working out" of a piece of music.

⁷³ Vide S. Hermelink: Op. cit., p. 50.

⁷⁴ Marin Mersenne: *Harmonie Universelle VI, Embellissement des Chants, VIII*. Mersenne maintained a lively contact with the older Jacques Mauduit, on his part a younger colleague of Le Jeune's at the *Académie de Poésie et de Musique*. Much of the sparse biographical information about Le Jeune is available through this connection. Unfortunately, Mersenne does not specify the instrument used by Le Jeune, but it may well be assumed to have been a keyboard instrument, probably a harpsichord.

"putting together" his compositions. This places him, yet again, within the ambience of ZARLINO.

As regards transposition, suffice it to note that there is considerable evidence that "high chiavette" (with the bass using the tenor clef) did not automatically imply a piece to be sung a fourth lower. Protagonists of this kind of transposition usually solicit PRAETORIUS' *Syntagma Musicum* to justify their point of view, conveniently overlooking the fact that the relevant guidelines of this authority are meant to be applied when putting a piece *into tablature*⁷⁵! Furthermore, transposition would surely be negating the very aims and implications of chiavette, something MORLEY seems to have in mind when he urges that pieces be sung where they were written⁷⁶. When REESE argues that MORLEY's very remonstrance shows that transposition was in fact applied to the chiavette in his day⁷⁷, his line of reasoning may point to some actual practice during the sixteenth century⁷⁸, but it does not in the least cancel the validity of the latter's contention. Indeed, very often sixteenth century vocal music would display a detrimental intransparency, even an ugly "muddiness", if it is to be subjected to obligatory transposition! ENGEL is, therefore, quite correct in stating

⁷⁵ Michael Praetorius: *Syntagma Musicum I*, Wittenberg, 1615, II & III, Wolfenbüttel, 1618/19 (Facs. ed. by W. Gurlitt in *Documenta musicologica I*, vol. 14, 15, 21, Kassel, 1958/59), Vol. III, Part II, chap. IX.

⁷⁶ Thomas Morley: *A Plaine and Easie Introduction to Practicall Musicke*, London, 1597 (new ed. by R.A. Harman, New York, 1952, p. 275).

⁷⁷ Gustave Reese: *Music in the Renaissance*, London, 1959, p. 533.

⁷⁸ Caspar Vincentius, for instance, refers explicitly (in the preface of Part II of Abraham Schadeus' *Promptuarii musici sacras harmonias sive motetas V. VI. VII & VIII. vocum...*, Strasbourg, 1612, for which he supplied the *Bassus generalis* part) to transposition down a fourth or a fifth of pieces in which the lowest part is notated in tenor clef, to "anyone at his pleasure".

that "a rule for chiavette transposition does not exist"⁷⁹. Finally the matter must also be gauged in the light of high or particularly low chiavette requiring corresponding pitches on account of acoustical or symbolic reasons without, however, excluding a certain measure of fluctuation which was entailed in sixteenth century pitch as such. It is within this context that we have to approach CLAUDE LE JEUNE's handling of chiavette.

Observing how LE JEUNE brings into play chiavette in his *Dix Pseaumes*, we note that six of these (Psalms 96, 102, 98, 149, 95, 81) employ the so-called "high chiavette", while three (Psalms 135, 88, 97) use the normal SATB combination, and one (Psalm 57) the "low" chiavette⁸⁰. We now have to consider these dispositions in connection with LE JEUNE's choice of mode for each psalm.

In the case of Psalm 96 the choice of the Dorian mode suits - as we have seen - the mood of the text particularly well. However, the exhortational character of the psalm is underlined by the high register (using the treble/soprano, mezzo-soprano, alto, and baritone clefs) which, of course, necessitated the transposition of the mode to G. It is furthermore notable at the beginning of the piece that the points of imitation of all entries subsequent to that of the Superius are maintained at the octave and that the Contra and Bassus do not occur (as one might expect) a fourth (and a twelfth, respectively) below, or - as ZARLINO would have said - in the plagal form of the mode, forming "collaterals"

⁷⁹ Hans Engel: Art. *Chiavette*, in *MGG*, Kassel/Basle 1952, Vol II, col. 1190.

⁸⁰ Among these designations there is but one inconsistency, i.e. where the same clef is not kept in each of the voice parts throughout the entire psalm. In the second part of Psalm 96 the treble clef of the Superius is changed to the soprano clef. Since the range of the music of the second part could have been accommodated by the treble clef without resorting to leger lines, and since the music in its entirety remains in the high register, there seems to be no particular rationale behind this change of clef and it must consequently be ascribed to the incongruities of Renaissance music printing.

with the other two voices. Such practice (with the Bassus then substantially lower) would, naturally, have resulted in the composition being placed in a different register altogether, contrary to the intention of the composer regarding expression. Again, *chiavette* are revealed, by virtue of their interaction with structure, to contribute determinatively towards musical eloquence.

Psalm 102 reflects deepest suffering and misery. Consequently, one would expect a rather gloomy and opaque mood to prevail, manifesting itself in the darker sounds of a low register. Yet LE JEUNE conceived this composition in "high" *chiavette* (using the soprano, mezzo-soprano, alto, and baritone clefs). The explanation for this choice lies in his keen perception of the text and his sharp recognition of its essence : an anguished cry, piercing the heights for deliverance. Thus the elected register rather clinches the emotional properties ascribed to the Hypodorian mode and jointly they serve the text expression of this psalm.

Psalm 135 retains, as pointed out earlier, the Hypodorian, the mode of the previous psalm in the collection, although it is, as a Hymn of Praise, in overt contrast to the mood of Psalm 102. But we have also noted the textual reminiscences of Psalm 135⁸¹, recalling the sufferings of Israel, as well as the prospect of deliverance and the vouchsafement of singular grace mentioned in the two psalms respectively - by virtue of which they were probably regarded in close context by LE JEUNE, explaining his choice of the same mode for both texts. By using the soprano, alto, tenor, and bass clefs, the setting of Psalm 135 is calculated for the so-called "normal" register. The reason for this choice seems to be two-fold and, for that matter, of a more definite structural character. Firstly, the Contra provides the incipient entry of a moderately melismatic phrase on the word *Chantez*, evocative of the beginning of Psalm 96, where the lead is

⁸¹ These include a reference also to Psalm 102, verse 13 pointing to verse 12 of the latter.

taken by the Superius (also on the same word). Opening Psalm 135 with the Contra appears to be intentional, considering the fact that similar openings in Psalms 98 and 149 present the tenor and, yet again, the Contra in the dux role, while, finally, the imitative beginning of Psalm 95 (this time not with a melisma on *Chantez*) reverts to the Superius to take the lead. Basically, these alternating entries do also serve an expressive motive, concealed as it may be. For, each time they occur, fresh attention is focussed on an opening which, in four out of five cases, starts on the same conspicuous word. Secondly, the incipient entry by the Contra having been established and imitated by the Tenor at the unison, the "collateral" entries by the Superius and the Bassus are fixed a fifth higher and a fourth lower respectively, on the basis of which the appropriate clefs delineate the register of the piece.

Psalm 88 maintains the SATB combination of its antecedent. It strikingly revokes the desolation and, together with that, some corresponding musical features, of Psalms 102 and 57 which will be referred to again later on. However, the ambit of the Bassus displays a lower circumscription in Psalm 88 than in the congenial settings, the difference being a third and a fourth (at the higher and the lower ends respectively) as presented by the leaps on *mon cri* (in Pss 102 and 57) against *je crie* (in Ps 88) on the one hand, and the finals of Pss 88 and 57 on the other hand (the dominant of the Hypodorian of Ps 102 being, of course, identical with the final of the transposed Phrygian mode of Ps 57). Thus the particular use of clefs is yet again as closely tied up with the tonal contours of the music as it is with the profound and mournful mood of the text expressed therein.

Psalm 57 employs a rather unusual combination of clefs: mezzo-soprano, tenor, tenor, and baritone. Particularly clear is the intent of the lower register through the omission of the soprano and the accentuation effected by two tenor voices. The tone colour is ostensibly dark, fittingly corresponding to the wailfulness of the text (at least to

that of the first half of the psalm). As stated earlier, this psalm is, in a way, complementary to Psalm 88 and it is, therefore, certainly no coincidence that both are cast in the same mode. However, there is also a difference between the two psalms which manifests itself in the turn taken by the text in the second half of Psalm 57: having conceived of deliverance, it becomes exultant and the psalmist addresses himself to pay sacrifice to God. This is borne out by the fact that, although the psalm uses the same mode as Psalm 88, it is transposed a fourth higher to Phrygian A. Furthermore, the Bassus reaches to a comparatively higher ambit, while also the Tenors leap into extreme tessitura at conspicuous text points - circumstances all well-determined by the chiavette when the meaning of the text - both its mournful and exultant traits - was taken into account.

Corresponding to the generally joyful disposition of the last five psalms in the collection, LE JEUNE has not only settled for the "bright" modes, but has also elected, for all but one of these pieces, the high chiavette.

Psalm 98 uses the same clef combination as Ps 96 (treble, mezzo-soprano, alto, and baritone), thus adding to the similarity of their respective beginnings on a mildly melismatic *Chantez*. The mode is also transposed (to Ionian F) in order to place it in the appropriate high register. In the case under consideration, the dux is, however, presented by the Tenor, while the subsequent entries do not occur as direct imitations at the octave (as in Ps 96), but with the Contra and Bassus appearing as the "collaterals" of the two higher voices, each answering at a fifth (i.e. in the "plagal" form of the mode) and in contrary motion, thereby remaining within the limits of the desired register.

Psalm 149 strongly resembles this procedure. Only here the incipit entry is given to the Contra which presents it in the "plagal" form of the Ionian C mode, while, reversely, the higher voices form the "collaterals" in the authentic mode, which now allows the imitation in its direct form and

yet keep the music within the confines set by the *chiavette*. The high register of this "Song of Triumph" is further accentuated by the Bassus using the tenor clef and reaching up to *f*, while never going below *C*.

Psalm 95 retains the clef combination, treble, mezzo-soprano, alto, and tenor of its predecessor. Also the tonal extremes are the same. Within the bounds of these, the material is organized to confirm the intended high register: the incipit entry, presented by the Superius in the authentic Mixolydian mode, is successfully imitated by the Contra, Tenor, and Bassus, with the middle voices forming the "collaterals" in the plagal form of the mode and the Bassus, again in the authentic form, "clinching" the construction.

For Psalm 97 LE JEUNE reverts to the normal clef combination SATB. Although reflecting, by means of the Mixolydian mode, the generally joyful mood of the text, the elected register is also intended to express the constancy and righteousness of God which compels all men to humility.

Finally, the setting of Psalm 81, written in the bright sound of the Hypoionian mode, bears out its exhortative character to worship God by being cast in the high register (using the soprano, mezzo-soprano, alto, and baritone clefs) which is, yet again, purposefully and very aptly used to serve the expression of text.

3 Melodic devices

Regarding LE JEUNE's employment of melodic devices - as indeed, all other compositional inventions to be subsequently considered - it cannot here be attempted to provide a complete catalogue of examples. Rather will the aim be to present some cases of his handling of melody

which convincingly serve the expression of the text⁸².

Melody is that element in composition which offers itself naturally and most directly to expression. In homophonic texture, our attention is focussed on the Superius, whereas in polyphonic texture it is spread over all participating voices. In spite of LE JEUNE's "virginal" approach to melody⁸³, certain identifiable traits in its technical treatment point to an awakening consciousness in this regard. On the other hand, scrutinizing his manipulation of melody in the light of its relevancy to the text, we shall find LE JEUNE to reveal himself - even at this early stage in his professional life - as a true musical Humanist, highly sensitive to the kind of eloquence described earlier. It is, therefore, not surprising to find an abundance of deliberately utilized melodic devices serving text expression, which makes it possible - even desirable - to categorize these.

HAMERSMA suggests the following categories:

Register

The direction of a melodic line

Melodic leaps (ascending and descending)

Melismas

The character of a melodic line

These categories are, of course, often interrelated, and, just as frequently overlap - circumstances which make them at times somewhat arbitrary (as also HAMERSMA concedes).

Register

As in speech, musical register plays an important part in

⁸² Sometimes it also serves expression in spite of the text, which means that music possesses an eloquence of its own, often surpassing the "intelligibility" of the medium of language.

⁸³ Vide supra, pp. 91-92, where the technical aspects of Le Jeune's handling of melody were discussed.

conveying the expression or special meaning intended by a text. Thus high and low registers are often employed to communicate height or depth, light or darkness, joy or sorrow, enticement or weariness, etc. Moreover, register is also used as a means of emphasis : repetitions are presented either at a higher or lower pitch (depending on the implied meaning). Naturally, other categories - especially the direction of a melodic line and ascending or descending leaps - are also often associated with register.

Words like *ciel, haut, ci bas, fond, gouffre, mer* (as well as their plurals or combinational transformations) quite obviously invite expressional handling by way of register and, as a rule, are treated accordingly as the following examples illustrate -

Ex. 56 (Ps. 102, part 5, meas. 27-28)

La terre as faite
La terre as faite
La terre as faite
La terre as faite

Ex. 57 (Ps. 135, part 1, meas. 51-52)

la terre en haut Il fait
la terre en haut Il fait
la terre en haut Il fait les
la terre en haut Il fait

Ex. 58 (Ps. 135, part 1, meas. 45-47)

cieux, Voire és gouf-fres de la mer
cieux, Voire és gouf-fres de la mer
cieux, Voire és gouf-fres de la mer
cieux, Voire és gouf-fres de la mer

Ex. 59 (Ps. 57, part 2, meas. 9-10)

(cieux), Ci bas par tout
(cieux), Ci bas par tout
cieux, Ci bas par tout
cieux, Ci bas par tout

Less obvious are implied applications of text expression as

in the subsequent cases -

Ex. 60 (Ps. 102, part 1, meas. 44-47)

Qui s'en va obscure et sombre

Qui s'en va obscure et sombre

Qui s'en va obscure et sombre

Qui s'en va obscure et sombre

Ex. 61 (Ps. 97, part 1, meas. 8-12)

Es-pesse obscureté cache sa majesté

Es-pesse obscureté cache sa majesté

Es-pesse obscureté cache sa majesté

Es-pesse obscureté cache sa majesté

Ex. 62 (Ps. 88, part 3, meas. 6-9)

Pour-quoy caches-tu ton visage?

Pour-quoy caches-tu ton visage?

Pour-quoy caches-tu ton visage?

Pour-quoy caches-tu ton visage? Las!

Ex. 63 (Ps. 88, part 1, meas. 56-58)

Qui est au se-pul-chre cou-ché-- e,
 Qui est au se-pul-chre cou-ché-- e,
 Qui est au se-pul-chre cou-ché-- e,
 Qui est au se-pul-chre cou-ché-- e,

Here the words *obscur* (*obscurité*), *sombre*, *cache* (*cache-tu*), *sepulchre*, and *couchee* are associated with depth (or darkness) and are accordingly accommodated in decidedly low ranges; these are yet further underlined by the general descending tendency of the voices. The word *cime*, which is identified with height (or intensity), is figured in extreme ranges, and accordingly stressed by ascending lines-

Ex. 64 (Ps. 95, part 1, meas. 32-35)

-fond: Et de la ci--me jus-qu'au fond,
 -fond: Et de la ci--me jus-qu'au
 -fond: Et de la ci--me jus-qu'au fond
 -fond: Et de la ci--me

Still in the same group, we also encounter entire phrases being sustained in a particular register. The following are eloquent such examples -

Ex. 65 (Ps. 88, part 1, meas. 50-55)

Comme u- ne per-son- ne meur-tri- e Dont tu n'as cu- re ne sou- ci,
 Comme u- ne per-son- ne meur-tri- e Dont tu n'as cu- re ne sou- ci,
 Comme u- ne per-son- ne meur-tri- e Dont tu n'as cu- re ne sou- ci,
 Comme u- ne per-son- ne meur-tri- e Dont tu n'as cu- re ne sou- ci,

Upon this follows the extract *Qui est au sepulchre couchee* (quoted above in example 63) which, on its part, is ensued by

Ex. 66 (Ps. 88, part 1, meas. 52-64)

Et que ta main a re-tran-ché-e. Tu m'as jus-ques au fond plon-gé
 Et que ta main a re-tran-ché-e. Tu m'as jus-ques au fond plon-gé
 Et que ta main a re-tran-ché-e. Tu m'as jus-ques au fond plon-gé
 Et que ta main a re-tran-ché-e. Tu m'as jus-ques au fond plon-gé

The tenor of the text being misery, despair and rejection - all associated with depth - the whole section is set in a low register. On the other hand, the following example conveys glory and excellence (identified with height); therefore, the entire section persistently moves into the top ranges -

Ex. 67 (Ps. 95, part 1, meas. 15-26)

-ce, et de chan-ter Le log de sa ma-gni-fi-cen-
 et de chan-ter Le log de sa ma-gni-fi-cen-
 et de chan-ter, De-rant sa face, et de chan-ter Le log de sa ma-gni-fi-cen-
 et de chan-ter, et de chan-ter Le log de sa ma-gni-fi-cen-

-ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux
 -ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux
 -ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux
 -ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux

Of particular interest are those cases of register-involved musical word-interpretation which appear to conform with neither the obvious nor the implied application of text expression, but seem to *contradict* both these practices! The following (where the key-words are *terre*, *mer*, *ocean* - generally associated with depth) may serve as examples -

Ex. 68 (Ps. 96, part 1, meas. 7-9)

Ex. 69 (Ps. 96, part 1, meas. 22-24)

Ex. 70 (Ps. 95, part 1, meas. 44-47)

Ex. 71 (Ps. 95, part 1, meas. 51-56)

These are however, not manifestations of perfunctory text-handling by LE JEUNE. Much rather do they testify to a flexible, unscholastic treatment of word-interpretation, devoid of any dogmatism. Thus the occurrence of *terre*, *ocean* and *mer* in high register is determined by the neighbouring words *universelle*, *tonner*, and *seul*, which are associated with extremeness and therefore considered to be of overriding import. Similarly, *creature* is identified with expanse (underlined by the ascending line of the Superius, the intervals of 10ths between the upper voices, the distance between the extreme parts, which move in contrary

motion upto two octaves and a third apart, as well as the melisma on the third syllable) and consequently carries more weight in the musical expression of the text.

The direction of the melodic line

In accordance with the stipulation that *...la musica fatta sopra parole, non e fatto per altro se non esprimere il concetto, et le passioni et gli effetti di quelle*, melodic lines are not only shaped to conform, but their shaping is also closely connected with the issue of register, dealt with previously. In reality, it amounts to the combination of these devices, with extreme registers determining the direction of the linking melodic line. Striking cases of this usage are : *Qui s'en va obscure et sombre*⁸⁴, *Qui est au sepulchre couchee*⁸⁵, *Et de la cime jusqu'au fond*⁸⁶, as well as the following -

Ex. 72 (Ps. 97, part 1, meas. 24-26)

The musical score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are 'Et re-di-ger en cen-dre:'. The first staff shows a melodic line that starts on a middle note and moves upwards. The second staff shows a melodic line that starts on a higher note and moves downwards. The third staff shows a melodic line that starts on a middle note and moves downwards. The fourth staff shows a melodic line that starts on a lower note and moves upwards. The lyrics are written below each staff, with hyphens indicating syllables that span across notes.

⁸⁴ Vide supra, p. 158, Ex. 60.

⁸⁵ Vide supra, p. 159, Ex. 63.

⁸⁶ Vide supra, p. 159, Ex. 64. This citation is, of course, an example of a combination of ascending and descending melodic lines in which the words *cime* and *fond* are very pregnantly expressed by the two lines of direction.

Ex. 73 (Ps. 97, part 2, meas. 33-36)

-té Tu es plus haut mon-té

-té Tu es plus haut mon-té, que ces ter-res- - tres lieux,

ma-jes-té Tu es plus haut mon-té, Tu es plus haut

-té Tu es plus haut mon-té que ces ter-res-tes lieux

There are of course, many more quotable examples. The objective is, however, now to observe the diversity of possibilities emanating from the use of direction of a melody in order to serve text expression. In this connection we encounter ascending and descending melodic lines, at times even within one and the same phrase. As in the case of register, both a direct and an implied application is found. Direct applications appear only in those instances where the text actually expresses movement in a specific direction (*elever, reveler, monter, retrancher, plonger*, etc). Examples (ascending movement) are -

Ex. 74 (Ps. 57, part 2, meas. 62-68)

-che: Car jus-qu'au ciel s'es-le-ve ta bon--té, s'es-le-ve ta bon-té .

bou--che: Car jus-qu'au ciel s'es-le-ve ta bon--té

-che: Car jus-qu'au ciel s'es-le-ve ta bon--té

-che: Car jus-qu'au ciel s'es-le-ve ta bon--té

Ex. 75 (Ps. 102, part 3, meas. 1-2)

Tu te re-le-ve-ras
 Tu te re-le-ve-ras
 Tu te re-le-ve-ras
 Tu te re-le-ve-ras

Ex. 76 (Ps. 135, part 1, meas. 52-54)

Il fait les nu-es mon-ter:
 Il fait les nu-es mon-ter:
 Il fait les nu-es mon-ter:
 Il fait les nu-es mon-ter:

Eloquent examples displaying descending melodic lines are found in *Et que ta main a retranchee*, which is followed immediately by *Tu m'as jusques au fond plongé*⁸⁷.

Implied application, involving *no movement*, is met with in connection with words like *haute*, *supreme*, *bas* -

Ex. 77 (Ps. 57, part 1, meas. 26-29)

- les: Au Dieu tres-haut, Au Dieu tres-haut,
 - les: Au Dieu tres-haut, Au Dieu tres-haut, mon
 - les: Au Dieu tres-haut mon cri s'a-dres-
 - les: Au Dieu tres-haut, mon cri s'a-dres--

Ex. 78 (Ps. 102, part 5, meas. 59-61)

Dieu su-pre--me,
 Dieu su-pre--me,
 Dieu su-pre--me,
 Dieu su-pre--me,

Ex. 79 (Ps. 57, part 2, meas. 9-11)

Ci bas par tout ton
 Ci bas par tout ton
 Ci bas par tout ton
 Ci bas par tout ton

⁸⁷ Vide supra, p. 160, Ex. 66.

or words which indicate high or low places (*ciel, nues, montagne, fosse, sepulchre, etc.*) -

Ex. 30 (Ps. 135, part 1, meas. 43-45)

Qui fait en terre et és cieux
 Qui fait en terre et és cieux
 Qui fait en terre et és cieux
 Qui fait en terre et és cieux

Ex. 31 (Ps. 88, part 2, meas. 36-38)

Dans les se-pul--chres
 Dans les se-pul--chres
 Dans les se-pul--chres
 Dans les se-pul--chres

or - more concealed - concepts associated with these (*glorieux, louange, obscure, sombre, langueur, mortes, miserables, ruiné, etc.*), for example in *Qui s'en va obscure et sombre*⁸⁸ and in cases as the following -

Ex. 32

(Ps. 88, part 2, meas. 23-26)

Sur les per-son- nes de - - ja mor - - tes?
 Sur les per-son- nes de - - ja mor - - tes?
 Sur les per-son- nes de - - ja mor - - tes?
 Sur les per-son- nes de - - ja mor - - tes?

Ex. 33

(Ps. 149, part 1, meas. 10-13)

Et sa lou-an-ge so-len-nel - - le,
 Et sa lou-an-ge so-len-nel - - le,
 Et sa lou-an-ge so-len-nel - - le,
 Et sa lou-an-ge so-len-nel - - le,

⁸⁸ Vide supra, p. 158, Ex. 60.

Me voi-la po-vre mi-se-ra - - - ble,
 Me voi-la po-vre mi-se-ra - - - ble,
 Me voi-la po-vre mi-se-ra - - - ble,
 Me voi-la po-vre mi-se-ra - - - ble,

Register could appear to be, in end effect, the determining factor in musical text expression. It certainly is a very important one. But we would also observe – as, it had indeed been anticipated earlier⁸⁹ – that often two or more devices concur, making it sometimes difficult, if not impossible, to establish an undisputed precedence; also that not always all voices participate in a particular device. However, with respect to the direction of a melody and its rôle in musical text expression, it must be noted that, although the melodic line is shaped to reach a register suitable to a certain word or concept (or the emotion entailed therein), it also has its own *raison d'être*, deeply rooted in the projective evolvment of music. Be that as it may, the direction of a melodic line amounts to be a potentially most effective device of text expression. CLAUDE LE JEUNE appears to have been well aware of the diversity of possibilities offered by this device, and employs them, as we have seen, handsomely and inventively.

Melodic leaps

Melodic leaps differ from melodic direction on account of their abruptness, which dramatically intensifies the poignancy of expression. In addition, they are sufficiently characteristic to be recognised in imitation, an advantage of which LE JEUNE avails himself in most instances, especially at the beginning of phrases. The following is one of quite a number of such eloquent examples –

⁸⁹ Vide supra, p. 155.

Ex. 85 (Ps. 57, part 2, meas. 46-49)

Psal-te-ri-ons, le-vez-vous a-vec moy:
 Psal-te-ri-ons, le-vez-vous a - - vec moy:
 Psal-te-ri-ons, le-vez-vous, le-vez-vous a-vec moy:
 Psal-te-ri-ons, le-vez-vous a-vec moy:

Here again a distinction may be made between those leaps which describe actual ascending or descending motion (*au bois, soit haut, au cieux, lever, plongé*) -

Ex. 86 (Ps. 102, part 1, meas. 72-78)

-te Qui fait au bois sa re-trai-te, Qui fait au bois sa re-trai-te.
 -te Qui fait au bois sa re - - trai-te, Qui fait au bois sa re-trai - - -te.
 -te Qui fait au bois, Qui fait au bois, Qui fait au bois sa re - - trai - - -te.
 -te Qui fait au bois sa re-trai-te, Qui fait au bois, Qui fait au bois sa re-trai - - -te.

Ex. 87 (Ps. 102, part 5, meas. 33-34)

-se Aux cieux, aux cieux pour
 -se Aux cieux, pour
 -se Aux cieux, aux cieux
 -se Aux cieux pour

Ex. 88 (Ps. 135, part 3, meas. 54-56)

-nel: Soit haut lou-é
 -nel: soit haut lou-é
 -nel: Soit haut lou-é
 -nel: Soit haut lou-é

and those which depict words or concepts associated with height or depth and are consequently assigned to the

appropriate register (*haut, dessus, ciel, cieux, exalte, terre*) -

Ex 89 (Ps. 102, part 4, meas. 35-36) Ex. 90 (Ps. 102, part 4, meas. 38-40)

Ex 89 lyrics: -re Du haut de son
8 -re Du haut de son san ---
-re Du haut de son

Ex 90 lyrics: -re Voi- re du plus haut des cieux
8 -re Voi- re du plus haut des cieux Vers
-re Voi- re du plus haut des cieux

(noteworthy is the delicate distinction LE JEUNE makes between *haut* and, a few bars further on in the same work, *plus haut* : the former is depicted by an ascending leap of a 5th/4th, the latter by that of an octave)

Ex. 91 (Ps. 91, part 2, meas. 1-2) Ex. 92 (Ps. 88, part 1, meas. 30-31)

Ex. 91 lyrics: De des-sus
De des-sus
8 De des-sus

Ex. 92 lyrics: mise en ter-- re,
mise en ter-- re,
8 mise en ter-- re,

In addition there are some words or *ideas* which LE JEUNE considers to be best expressed by an ascending or descending leap. Clear examples of such treatment are expressions such as *Mon cri, je crie, or Qu'on crie*, which appear several times in Psalms 102, 88, 57 and 98. An instance of profound pathos, one of the most poignant expressions of pitiful affliction, is found in the first stanza of Psalm 102 -

*Seigneur, enten ma requeste,
Rien n'empesche ni n'arreste
Mon cri d'aller jusqu'a toy,
Nete cache point de moy:
En ma douleur nonpareille,
Tourne vers moy ton oreille,
Et pour m'ourir je crie,
Auance toy, je te prie.*

Mon cri at the beginning of the third line is presented with accentuating octave leaps in stretto imitation, which underlies the restless and urgent mood of the text and, at the same time, reflects movement as suggested by *aller* -

Ex. 93 (Ps. 102, part 1, meas. 9-12)

Mon cri d'al-ler jus--qu'à toy,
Mon cri d'al-ler jus--qu'à toy,
Mon cri d'al-ler jus--qu'à toy,
Mon cri d'al-ler jus--qu'à toy,

A mere thirteen measures further on LE JEUNE maintains the expressive impact by moving the voices homophonically and syllabically en bloc in an upwards leap which results in an agonizing ejaculation of grief -

Ex. 94 (Ps. 102, part 1, meas. 21-24)

Et pour m'ou-ir quand je cri--e,
Et pour m'ou-ir quand je cri--e,
Et pour m'ou-ir quand je cri--e,
Et pour m'ou-ir quand je cri--e,

Into the same category also belong invocations or exclamations such as *Seigneur, Las!, O dieux, Helas!*, etc. -

Ex. 95 (Ps. 88, part 2, meas. 7-10)

Sei-gneur, Sei-gneur à toy
 Sei-gneur, Sei-gneur à toy
 Sei-gneur, Sei-gneur à toy
 Sei-gneur, Sei-gneur, Sei-gneur à toy

Ex. 96 (Ps. 98, part 3, meas. 9-10)

-ge? Las! Las!
 -ge? Las! je lan-gui, je
 -ge? Las! je
 -ge? Las! je lan-

Ex. 97 (Ps. 97, part 2, meas. 9-11)

O dieux, ve-neg
 O dieux, ve-neg
 O dieux, ve-neg
 O dieux, ve-neg

The descending leaps of *Las!* in Ex. 96 can possibly be explained by the words which precede this exclamation : *Pourquoy caches-tu ton visage?*⁹⁰

Sometimes LE JEUNE employs leaps to express the meaning of an entire line of text (rather than a single word) as shown in the following examples -

⁹⁰ Cf. supra, p. 158, Ex. 62.

Ex. 98

(Ps. 57, part 1, meas. 20-26)

Ex. 99

(Ps. 95, part 2, meas. 12-21)

In order to appreciate the logics of this procedure one should approach it along the lines of the *explicatio textus*, viz. the meaning of the entire textual line rather than the interpretation of a single word. To start with, both the above examples are polyphonic and display frequent points of imitation. The use of a readily recognisable intervallic leap at the beginning of the phrase inevitably draws attention not only to the music but even more so to the repeats of the words in a series of successive entries. Such reiteration is, as a rule, meant to serve the purpose of confession or affirmation⁹¹.

In both examples, however, the initial leaps have an additional, more specific, interpretative function. In *qu'en l'ombre de tes ailles* all phrases start with a distinct upward leap, followed by a gentle downward movement: an operation suggestive of a bird gathering its brood under its wings. In *nous son peuple qu'il va paissant* the initial phrase and seven of its eight repeats commence with a descending leap followed, after a short counteraction, by a generally downward tendency. In order to appreciate LE JEUNE's setting of this passage, it is imperative to place it into relationship with the preceding passage : *Il est nostre Dieu tout-puissant*, which uses an ascending line that begins with an upward leap and culminates on the word *tout*, thereby clearly emphasizing the omnipotence of God. *Nous son peuple*, then, presents its opposite : God's humble and trusting flock - depicted by a descending progression commencing with a downward leap. So, despite textual implications, the ascending and descending leaps surface as determining factors serving text expression, albeit in the form of text *explication*.

Finally there are some instances harbouring adjacent words or concepts indicating height or depth. LE JEUNE then employs "double leaps", one stacked above (or below) the

⁹¹ Eight repetitions in both examples.

other, in order to intensify the expression. The following are some such examples -

Ex. 100 (Ps. 97, part 2, meas. 41-43)

Tu es haut ex-al-té.
 Tu es haut ex-al-té.
 es haut, Tu es haut ex-al-té.
 Tu es haut, Tu es haut ex-al-té.

Ex. 101 (Ps. 57, part 1, meas. 26-29)

Au Dieu tres-haut, Au Dieu tres-haut,
 Dieu tres-haut, Au Dieu tres-haut, mon
 Au Dieu tres-haut mon cri s'a-dres-
 Au Dieu tres-haut, mon cri s'a-dres---

Ex. 102 (Ps. 88, part 3, meas. 9-14)

-ge? Las! Las! je lan-gui, Las! je lan-
 -ge? Las! je lan-gui, je lan-gui, Las! je lan-gui
 -ge? Las! je lan-gui, Las! je lan-gui, Las! je lan-
 -ge? Las! je lan-gui, Las! je lan-gui, Las! je lan-gui

Melismas

Understandably, one can expect melismatic writing to occur much more often in polyphonic texture than in chordal composition. Like characteristic leaps, melismas are easily perceived and therefore lend themselves well to imitation. In spite of the apparent predominance of homophonic writing, a surprisingly high number of melismas can be found in the *Dix Peaumes* not necessarily always associated with imitatory passages. For the purpose of this investigation melismas will be grouped into quantitative as well as qualitative categories. The first category depends on the number of notes per syllable and falls into the following subsections

"Slight"

(2-4 notes
to a syllable)

Ex. 103 (Ps. 102, part 1, meas. 13-14)

Handwritten musical score for Ex. 103, showing four staves of polyphonic setting. The lyrics are: -che point de moy: (top staff), -che point de moy: (second staff), -che point de moy (third staff), and -che point de moy: (bottom staff). The melody is simple, with notes corresponding to the syllables.

Ex. 104 (Ps. 96, part 2, meas. 35-36)

Handwritten musical score for Ex. 104, showing four staves of polyphonic setting. The lyrics are: di --- je, se (top staff), di --- je, se (second staff), cha-cun, di-je, se (third staff), and di --- je, se (bottom staff). The melody is simple, with notes corresponding to the syllables.

Ex. 105 (Ps. 88, part 1, meas. 71-72)

Handwritten musical score for Ex. 105, showing four staves of polyphonic setting. The lyrics are: n'ont bou-gé: (top staff), n'ont bou-gé: (second staff), n'ont bou-gé: (third staff), and n'ont bou-gé: (bottom staff). The melody is simple, with notes corresponding to the syllables.

"Mild"
 (5-7 notes
 to a syllable)

Ex. 106 (Ps. 88, part 1, meas. 85-87)

-ure mi-se-ra - - - ble,
 -ure mi-se-ra - - - ble,
 -ure mi-se-ra - - - ble,
 -ure mi-se-ra - - - ble,

Ex. 107 (Ps. 102, part 4, meas. 80-82)

tou-tes as - - - sem-blé - - - es, Et
 as - - - sem - - - blé - - - es,
 as - - - sem - - - blé - - - es,

"Prominent"
 (8-10 notes
 to a syllable)

Ex. 108 (Ps. 102, part 5, meas. 24-26)

(con) -ti-nu - - - ent,
 (aage) ex aa - - - ge con - - - ti-nu - - - ent,
 (aa)-ge con-ti-nu - - - ent,
 aa - - - ge con - - - ti-nu - - - ent.

Ex. 109 (Ps. 81, part 5, meas. 5-7)

(voix) ou-y - - - e!
 voix ou-y - - - e! Et
 (que) ma gent Na ma voix ou-y - - - e! Et
 voix ou-y - - - e! Et

"Florid"
 (more than 10
 notes to a syllable)

Ex. 110 (Ps. 95, part 2, meas. 26-30)

Com-me trou beaux de sa
 de sa con-duit-
 con-duit-
 te,

Detailed description: This musical example shows three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melisma on the syllable 'te' consisting of a long, flowing line of notes. The middle staff is in bass clef with a key signature of one flat, containing the lyrics 'de sa con-duit-'. The bottom staff is in bass clef with a key signature of one flat, containing the lyrics 'con-duit-'. The melisma is indicated by a dashed line under the syllable 'te' in the middle and bottom staves.

Ex. 111 (Ps. 95, part 2, meas. 35-37)

(-huy) sa
 voix,
 Oy- - - ait donc au-jourd'huy sa voix,
 - huy, au-jourd'huy sa voix, Gar-

Detailed description: This musical example shows three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melisma on the syllable 'huy' consisting of a long, flowing line of notes. The middle staff is in bass clef with a key signature of one sharp, containing the lyrics '(-huy) sa' and 'voix,'. The bottom staff is in bass clef with a key signature of one sharp, containing the lyrics 'Oy- - - ait donc au-jourd'huy sa voix,' and '- huy, au-jourd'huy sa voix, Gar-'. The melisma is indicated by a dashed line under the syllable 'huy' in the middle and bottom staves.

While the first or quantitative category deals merely with the external aspect of a melisma, the second or qualitative category attempts to classify a melisma according to its function within a musical-textual passage. It falls into the following subsections: "Non-Expressive", "Possibly Expressive", and "Expressive". The following table lists the frequency with which the various categories of melismas appear within the *Dix Pseaumes* -

Table no 2 : Frequencies of melismas

Psalm	1 Slight	2 Mild	3 Prominent	4 Florid	
96	4	0	0	0	A. NON - EXPRESSIVE
102	12	1	0	0	
135	2	0	0	0	
88	3	0	0	0	
57	4	0	0	0	
98	1	0	0	0	
149	4	0	0	0	
95	13	0	0	0	
97	5	0	0	0	
81	3	0	1	0	
sub-total	51	1	1	0	
96	13	1	0	0	B. POSSIBLY EXPRESSIVE
102	39	0	0	0	
135	6	0	0	0	
88	15	1	0	0	
57	15	3	0	0	
98	5	0	0	0	
149	4	1	0	0	
95	19	2	1	1	
97	10	0	0	0	
81	22	10	1	0	
sub-total	148	18	2	1	
96	6	0	5	0	C. EXPRESSIVE
102	28	20	6	2	
135	4	9	0	0	
88	22	3	0	0	
57	21	5	0	0	
98	3	5	0	0	
149	10	8	3	2	
95	30	13	3	4	
97	10	6	1	0	
81	25	14	7	2	
sub-total	159	83	26	10	
grand total	358	102	28	11	499

As the above table shows, melismas of the "slight" and "mild" type occur far more often than the "prominent" and "florid" ones⁹². Moreover, with only two exceptions, "slight" melismas are the rule within the "Non-expressive" category. They are used in order to

- * circumvent obvious faulty progressions -

Ex.112 (Ps.96, part3, meas.8-9)

es-ta-bli-ra
es-ta--bli-ra
es-ta-bli-ra
es-ta-bli-ra

Ex.113 (Ps.96, part3, meas.17-18)

em-pi--re
em-pi--re
-pi---re
em-pi--re

Ex.114 (Ps.102, part2, meas.10-11)

je pas--se
je pas--se
je pas--se le
je pas---se

- * change smoothly the arrangement of notes within the same chord, or change horizontally from one chord to another chord, or facilitate the pitching of the next note -

Ex.115 (Ps.88, part1, meas.23-24)

les en-ten-
les en-
les en-
les en-

Ex.116 (Ps.102, part2, meas.27-28)

en mes
en mes
en mes
en mes

Ex.117 (Ps.57, part2, meas.4-5)

Es-le-
Es-le-ve toy, des-
des-sus le ciguix,
des-sus les cieux,

- * realize a correct underlay of text, etc. -

⁹² The character of some of the melismas may be disputable and be argued this or the other way. Such odd cases do, however, not influence the total findings.

Ex. 118 (Ps. 135, part 1, meas. 6-8)

- nom, de Dieu le re- nom,
 Dieu le re- nom,
 8- nom, de Dieu le re- nom,
 de Dieu le re- nom,

Ex. 119 (Ps. 88, part 3, meas. 14-15)

lan- gui dés mon jeune
 - gui dés mon jeune
 8 lan- gui dés mon jeune
 - gui dés mon jeune

The designation "Possibly Expressive" is not intended to convey vagueness or deliberate ambiguity. It is meant to summarize a situation where the melisma concerned cannot, on its own, be said to be overtly descriptive or interpretative of a certain word or concept, but in which - other converging factors taken into account - it can be declared as encouraging or leaning towards a particular expressiveness. Once again, melismas of the "slight" type occur far more often than any other : a situation which bespeaks the significant fact that even basic musical language is permeated by motives of eloquence, thus enhancing the plasticity of LE JEUNE's parlance. A great number of melismas appear concurrently with suspensions. Due to their harmonic effect of tension and release, such suspensions often lend additional stress to keywords (given in long note-values) and usually occur at cadence points and - governed by the rhythm of the text - at the end of phrases⁹³. In the 1564 edition, suspensions are mostly unornamented. Sometimes, however they are ornamented, either in an *auskomponierten* form, or simply in a "written out" form of what would otherwise appear as unornamented. In such

⁹³ It should, in this context, be noted that - depending on the rhythm of the poetic text - there are many lines ending on a long note (usually a minim) without the intention of a particular expressive emphasis. This, on the other hand, may be accepted to happen if a suspension with melisma (brief or extended) occurs. It should also be remarked that a suspension does not always involve a melisma, but that the note of release is quite often furnished with another syllable or word.

instances the effect of the melisma is, naturally, more marked.

Ex. 120 (Ps. 96, part 1, meas. 33-35)

Que tous les dieux qu'on sça-vroit croi --- re.
 Que tous les dieux qu'on sça-vroit croi --- re.
 Que tous les dieux qu'on sça-vroit croi --- re.
 Que tous les dieux qu'on sça-vroit croi --- re.

Ex. 121 (Ps. 102, part 3, meas. 53-53)

est ap-pa --- ru.
 est ap --- pa ru.
 est ap --- pa ru.
 est ap --- pa ru.

Ex. 122 (Ps. 135, part 2, meas. 62-63)

son po-vre ser-vi --- teur.
 son po-vre ser-vi-teur.
 son po-vre ser-vi-teur.
 son po-vre ser-vi-teur.

Ex. 123

(Ps. 102, part 5, meas. 13-16)

sans re-sour --- ce Au beau mil-lieu de ma cour-se
 sans re-sour-ce Au beau mil-lieu de ma cour --- se.
 sans re-sour-ce Au beau mil-lieu de ma cour --- se.
 sans re-sour-ce Au beau mil-lieu de ma cour-se.

In the first example the emphasis on *croire* becomes apparent in the light of the whole line of the text. This stress is intensified by the suspension and melisma in the soprano, yet further supported by the tenor and bass. Thus, while the melismas (in both forms here involved) clearly contribute to the expressiveness given to a particular word, they cannot be said to be simply descriptive of Faith, neither in this, nor in a general sense. In the subsequent example, attention focussed on the verb *apparaître* is legitimized by the context of the preceding words *Luy qui nous a recouru En sa gloire et apparu*. Again we observe consecutive suspensions, the over voices now supporting with more extended melismas. Also in this case the *auskomponierten* melismas render meaningful expressiveness to the text without, however,

laying claim to a literal portrayal, except that the descending protraction in the bass may be intended to indicate the *passee defini* inflexion of the verb.

Example no: presents an instance where the suspension is released in an ornamental form "written out", revealing the intention of the composer to lend emphasis and (with the melisma in the soprano) melodic pathos to (*povre*) *serviteur*. However, the ornamented cadence cannot simply be advanced as plainly descriptive of the word "servant", but has to be seen in the context of the text. The fourth citation also shows a "written out" ornamentation. However, here the rationale (not the effect) is somewhat concealed. Sure enough, the melodic extension of the melisma in the soprano brings the desolation of being left *sans ressources* emotionally to the fore; yet it accumulates further attention and underlines the existential dimension when coupled musically to the rhyming word (*ma*) *course*. Although the melodic protraction lent to *course* can, indeed, be interpreted as being descriptive of the word, no such pretension can be raised by the melisma on *ressource*; yet, in the concerned case, it strongly suggests an encouragement towards text expression.

At occasions melismas are applied to words which, on their own merits, are non-descriptive and would not warrant such treatment, except for the context in which they are used. Words referred to here are:

- * conjugational forms of *être* (see also ex.127), *faire* (see also Ex.125) *rendre*, *mettre* -

Ex. 124 (Ps. 81, part 5, meas. 41-46)

The musical score consists of four staves. The lyrics are written below the staves. The first staff has lyrics: -reux, Eust, du-ré pour eux. The second staff has lyrics: -reux, Eust, du-ré pour eux. The third staff has lyrics: -reux Eust, du-ré pour eux, Eust du-ré pour eux. The fourth staff has lyrics: -reux, Eust, du-ré pour eux, Eust du-ré pour eux, and Sans fin. The music includes various ornaments and melismas, particularly in the soprano and bass lines.

Ex. 125 (Ps. 102, part 4, meas. 10-12)

Pour en fai- - - re sou- - - se
 Pour en fai-re sou-ve- - -
 fai- - - re sou-ve-nir, Pour en

Ex. 126 (Ps. 102, part 4, meas. 3-6)

mi- - - se ll-ne si grande en- - -
 re-gis-tre se-ra mi- - - se
 En re-gis--tre se-ra mi-se

- * prepositions like *pour* (see above Ex. 124), à -

Ex. 127 (Ps. 102, part 4, meas. 14-17)

A ceux qui sont à ve-nir:
 A ceux qui sont à ve-nir:
 A ceux qui sont à ve-nir:

- * adverbs such as *que* (*qu'une, qu'il*), *qui*, *onques*, *quelconque* -

Ex. 128 (Ps. 95, part 2, meas. 19-20)

qu'il va pai--
 peu--ple qu'il va
 -ple qu'il va pais-sant

Ex. 129 (Ps. 81, part 3, meas. 28-31)

Ni ser-vi-ras on- - - - ques.
 (-ras)on-ques, Ni ser-vi-ra on- - - - ques.
 -ras on-ques, Ni ser-vi-ra on- - - - ques

- * determiners like *ma, sa, ses*, -

Ex. 130 (Ps. 95, part 2, meas. 35-37)

(-huy) sa voix,

Oy - - ant donc au-jourd'huy sa voix,

-huy, au-jourd'huy sa voix,

* the conjunction *et* -

Ex. 131 (Ps. 81, part 3, meas. 3-6)

an-ten-moy, Et mon a- li- an- ce Fe - -

- moy, Et mon a - - li- an - - - ce

8 - moy, Et mon a- li- an- ce

* and the articles *la, le, les*.

From these examples, two arresting points emerge: 1. the entire range of melismas, from "slight" to "florid", is represented; 2. the words furnished with melismas are either complementary to or substitutive for other words in their immediate proximity. words which for reason of texture, articulation, poor tonal quality of a vowel, etc. could not be given the emphasis due to them. In this manner text expression is effected in spite of limitations caused by the text itself. In passages of this kind, music therefore has to compensate for textual shortcomings and become, so to speak, a language on its own, or *selbst Sprache*⁹⁴.

The compulsion towards kinetic persuasiveness is carried yet further in that qualitative category where the

⁹⁴ Vide supra, p. 117.

expressive intensions are more overt. The word *chanter* (in various forms), for example, appears altogether 71 times in the course of the ten psalms. In sixty instances it gives rise to melismas of different sizes⁹⁵. It speaks for LE JEUNE's imagination and craftsmanship as well as for his acute sense for the specific requirements of each text, that the music differs in virtually all appearances of the *chanter*-melismas, only those of Pss. 98 and 81 showing a fleeting resemblance. *Chantez* at the beginning of Psalm 96 bears an unmistakably exhortatory, yet solemn character-

Ex. 132 (Ps. 96, part 1, meas. 1-6)

Chan - - - - - teg à Dieu chan-son nou-vel - - - le, Chan -
 Chan - - - - - teg à Dieu chan-son nou-vel - - - le, Chan-tez, ô
 Chan - - - - - teg,

while the effervescence created by overlapping, rapid ascending figures correspond eloquently with the animated mood prevailing towards the end of Psalm 135 -

Ex. 133 (Ps. 135, part 3, meas. 34-36)

en - - fans, Chan-tez
 en - - - fans, Chan-tez le
 en - fans, Chan-tez, chan-tez le
 en fans, Chan-tez le

⁹⁵ For the sake of perspective, we note that just over one fifth of all melismas in this grouping is represented by a single (albeit conspicuous) word.

In contrast to this bubbling exuberance, the solid expansive melismas, embracing the entire octave, at the beginning of Psalm 149⁹⁶ truly reflect the spirit of this "Song of triumph" with its eschatological over-tones -

Ex. 134 (Ps. 149, part 1, meas. 1-7)

chan-tez, chan-tez, à Dieu chan-son
 chan-tez à Dieu chan-son nou-vel... le, chan-son
 Chan-...-tez
 Chan-...-tez

The first lines of Psalm 95, on the other hand strike a note of simple blithesomeness, amply exhibited in cascades of melismas -

Ex. 135 (Ps. 95, part 1, meas. 15-18)

-ce, et de chan-ter Le loz
 et de chan-ter Le loz
 et de chan-...-ter, De-vant sa face, et de chan-...-ter
 et de chan-ter, et de chan-...-ter Le loz

Much the same sentiment is expressed in Psalm 97 (Part 2, meas. 18-19), where *S'esgaye* is cast in melismatic figures resembling those of the *chanter*-design of Pss 98 and 81; however, here the points of imitation enter in closely knitted stretto (the lower voices at the unison with and as inversion of the higher parts), creating a concentration of

⁹⁶ It is noteworthy that the time signature is given in C and not in the otherwise usual \emptyset .

high register around the main note, creating a sensation of anguish; then, by way of the ornamented release of a suspension (one of the comparatively few cases where this is written out), the very movement involved in the word is described -

Ex. 140 (Ps. 96, part 2, meas. 49-50)

trem-ble.
trem-ble.
trem-ble.
trem-ble..

Ex. 141 (Ps. 81, parts, meas. 23-24)

(bras) tour-né
Eust tost ru-i-
tour-né
tour-né Eust

In the next example the verb *fondre* is given a prominent melisma in the low register of the Contratenor, suggestive of the melting away of a mountain at its foundations -

Ex. 142

(Ps. 97, part 1, meas. 45-48)

-gne qui ne fon--de, Mon-ta-gne qui ne fon--de Voi-
qui ne fon--de, qui ne fon--de
Mon-ta-gne qui ne fon--de Voi-
-ta-gne qui ne fon--de Voi--

One of the most realistic examples of musical text expression is found in Psalm 81 over the word *decouler* with its descending melismas in all four voices -

Ex. 143

(Ps. 81, part 5, meas. 61-65, also 69-73)

Du miel de cou-lé De la ro--
 miel de cou-lé, de cou-lé
 8 de cou-lé, Du miel de cou-lé De
 (Du) miel de cou-lé De

At a perfunctory glance the melismas over the word *grand entreprise* may not seem to be exceptionally long. Considering, however, the total length of the melismas devoted to the various entries of the word, *entreprise* comprises of five measures, lending the intended weight to the "undertaking" in question -

Ex. 144

(Ps. 102, part 4, meas. 5-10)

en tre-pri se
 (mi) se U-ne si grand an tre-pri se
 (mi)-se U-ne si grand en-tre-pri-se Pour en fai--

Gloire is often embellished by melismatic patterns. Even if these are relatively short, they nevertheless do not fail to effect the required measure of aggrandizement -

Ex. 145 (Ps. 57, part 2, meas. 31-32)

(que) ta gloi--re
 (gloi)-re se mon--tre
 8 ta gloi--re, que
 fay par tout que ta

In the following two examples, the circumvoluntary melisma given to *tout* strikingly indicates the concept of entirety, while those furnished to *haute* sweep to the final climax on a literally high note -

Ex. 146 (Ps. 97, part 1, meas. 42-44)

dieu de tout le monde
 (dieu) de tout le monde.
 tout le monde
 dieu tout le monde

Ex. 147 (Ps. 81, part 5, meas. 74-76)

hau - - - - - te.
 la ro - - - che hau - - te.
 ro - - - - - che hau - - te.
 hau - - - - - te.

The various examples given so far prove beyond doubt that LE JEUNE uses melismas not only as essential ingredients to his musical language, but also in a perculative way. The profusion of cases where text expression is served by a melisma of some kind makes it impossible to discuss each of them in detail. Instead, the more articulate examples are listed in the following table, summarized under different headings.

Table No 3: Text expression served by melismas

(a) Verbs				
Word	Psalm	Part	Measure(s)	Page no in score
Tremble	96	2	49-50	449
arraitre	102	1	7-8	454
créer	102	4	21-24	468
captiver	102	4	52-55	470
assembler	102	4	76-78, 80-82	471
assurer	102	5	68-70	476
affouiller	102	5	90-92	477
ceder	135	2	35-36	484
tendre	88	2	14-15	496
reluire	88	2	40-41	497
apercevoir	88	2	54-56	498
prie	88	2	64-65	499
assembler	88	3	41-42	502
cognoitre	88	3	59-61	503
adresser	57	1	29-32	504-505
surprendre	57	2	15-16	508
exaucer	57	2	36-37	509
montre	57	2	83-84, 87-89	511 - 512
soustenir	95	1	49-50	528
paitre	95	2	16-18, 18-19	529
experimenter	95	3	14-16, 17-20	531 - 532
defier	95	3	58-59	534
(avoir) entrée	95	3	62-64, 66-68, 71-73	534
fonder	97	1	45-48	537
exalter	97	2	41-42	540
efforcer	81	1	12-13	543
suivre	81	5	14-16	553
tourner	81	5	23-24	554
découler	81	5	61-65, 69-73	556-557

(b) Nouns denoting greatness, excellence, extraordinariness, etc.

Word	Psalm	Part	Measure(s)	Page no in score
environnant	96	1	46-48	446
ensemble	96	2	39-40	449
empire	96	3	17-18	452
demeure	102	2	57-59	462
priere	102	3	66-68	467
entreprise	102	4	5-10	467-468
souvenir	102	4	12-14	468
sanctuaire	102	4	36-38	469
gloire	102	4	63-65	470
puissance	102	4	85-86	471
obeissance	102	4	89-92	471
merveilles	88	2	31-33	497
puissance	88	2	49-50	498
deliverance	57	2	41-43	509
bonté	57	2	65-67	510 - 511
gloire	57	2	81-82	511
magnificence	149	2	51-53	525
hauteur	95	1	42-43	527
creature	95	1	53-55	528
facture	95	1	64-66	528
Dieu	95	2	8, 8-10	529
repos	95	3	61-62, 70-71	534
Dieu	97	1	40-42	537
fête	81	1	38-39	545
convenance	81	1	49-50	545
alliance	81	3	5-6	549
patience	81	3	16-18	549
adversaire	81	5	27-29	554
roche	81	5	65, 73	556, 557

(c) Adjectives

Word	Psalm	Part	Measure(s)	Page no in score
nouvelle	96	1	5-6	443
universelle	96	1	7-9	443
solemnelle	96	1	18-19	444
tous	96	2	39	449
entierement	96	3	40-42	453
etrange	102	4	29-31	468-469
débonnaire	102	4	32-35	469
notoire	102	4	67-69	470
supreme	102	5	60-61	475
execrable	88	1	81-83	494
miserable	88	1	85-87	494
fortes	88	2	20-21	496
tout	57	2	79-80, 80	511
nouvelle	98	1	7-8	512
nouvelle	149	1	5-6	519
hautement	95	1	6-7	525
profond	95	1	31-32	527
tout-puissant	95	2	5-7, 9-12	529
voyant	97	1	34-35	536
tout	97	1	42	537
grand	97	1	51, 52	537
glorieux	97	1	58-60	538
bien-aimé	97	2	67-68	541
etrangere	81	1	62-64	546
eternelle	81	3	34-37	550
cruelle	81	2	45-47	550
grande	81	4	4-5	551
heureux	81	5	40-41	555
haut	81	5	66-68, 74-76	557

Character of a melodic line

The character of a melodic line as a complementary device of text expression represents a comprehensive field, yet inevitably remains vague. Much of the effectiveness of text setting depends, of course, upon the composer's capacity to apprehend the meaning of a phrase (also in relation to the entire text), and then to fit this to appropriate music. To what extent it happens consciously, or how much of it is accomplished intuitively, is, sometimes, difficult to judge and caution is advised. In this respect it is not always possible to make a distinction between the character of a single melodic line and that concerning (even a confined portion of) "the music", since, evidently, one cannot really be conceived of without the other. Nevertheless, certain traits of LE JEUNE's style in respect to the character of a melodic line can be fruitfully identified and are worthy of notice.

The device most commonly employed is the design of "narrow-gauged" melodic lines for texts of a sombre, contemplative, or narrative character. The subsequent examples count among the most moving -

Ex. 148 (Ps. 102, part 1, meas. 1-4)

The musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Sei---gneur, enten ma re-ques--te,". The second staff is a piano accompaniment in G major, 4/4 time, with lyrics: "Sei---gneur, enten ma re-ques--te,". The third staff is a piano accompaniment in G major, 4/4 time, with lyrics: "Sei---gneur, enten ma re-ques--te,". The bottom staff is a piano accompaniment in G major, 4/4 time, with lyrics: "Sei---gneur, enten ma re-ques--te,". The music is characterized by a narrow-gauged melodic line, with a slow, steady pace and a simple, contemplative character.

Ex. 149

(Ps. 57, part 1, meas. 1-7)

Handwritten musical score for Ex. 149, showing four staves of music. The lyrics are: Ay---es pi-tié, Ay---es pi-tié de moy: (repeated on each staff). The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music consists of a vocal line and a piano accompaniment. The lyrics are written below the notes, with hyphens indicating syllable placement across notes.

However, besides these, there are at least 24 additional instances which are best summarized in a table. Considering the frequent appearance of this device it can be concluded that its use is intentional rather than intuitive.

Table No 4 : Words and phrases expressed by
"narrow gauged" melodic lines

Psalm	Part	Measure(s)	Text
96	2	25-29	Venez humblement nations Et prenans voz oblations
102	1	33-37	Mes os sont secs tout ainsi Qu'un tisson:
102	2	20-22	Au lieu de pain la poussiere
102	2	62-65	La memoire est perdurable
102	3	6-9	Pitié et compassion
102	3	58-61	Les complaints ordinaires
102	5	88-92	Sans jamais estre affoiblie
135	1	59-61	Et sortir de ses thresors
135	2	57-60	Estant appaise de coeur
135	3	48-51	Vous tous qui la reverez
88	1	38-40	Ie suis ainsi qu'on personnage
88	1	53-55	Dont tu na'as cure ne souci
88	2	61-67	Et dés le matin je te prie
88	3	1-5	Las! pourquoy suis-je rejette
88	3	23-25	Avecques peurs assiduelles
88	3	30-32	M'accablent deluges terribles
88	3	54-57	Car au milieu de mon angoisse
57	1	8-12	Car ô mon Dieu, mon ame aspere en toy:
57	1	68-72	Glaives percans, de leur pointes aiques.
95	1	62-66	Nous povres humaines sa facture
97	1	14-19	Sout le seur fondement De son throne arresté
97	2	29-31	Les filles de Indée
81	2	23-26	Ie t'ay esprouve Es eaux de querelle
81	2	27-31	Et t'ayant trouvé D'un coeur endurci

In order to depict words such as *perdurable*, *perpetuel* and *tenant*, the Superius can be limited to the repetition of a single note -

Ex. 150 (Ps. 102, part 2, meas. 63-65)

per-du-ra-ble.
per-du-ra-ble.
per-du-ra-ble.
per-du-ra-ble.

Ex. 151 (Ps. 105, part 2, meas. 40-41)

per-pe-tu-el
per-pe-tu-el
per-pe-tu-el
per-pe-tu-el

Ex. 152 (Ps. 81, part 2, meas. 18-20)

Me te-nant mus-sé
Me te-nant mus-sé
Me te-nant mus-sé
Me te-nant mus-sé

We also observe occasional displays of anabashed word-painting where the repetition of notes is a prominent element -

Ex. 153 (Ps. 149, part 1, meas. 31-33)

Qu'au ta-bour, Qu'au tabour chansons on luy son-ne,
Qu'au ta-bour, Qu'au tabour chansons on luy son-ne,
Qu'au ta-bour, Qu'au tabour chansons on luy son-ne,
Qu'au ta-bour, Qu'au tabour chansons on luy son-ne,

On occasion positioned fermatas contribute to the character of a melodic line and its power of speech. Words thus distinguished are *arresté* and *bouger*⁹⁸ -

⁹⁸ There are, besides the examples given, two more - one for each word - to be found in Ps 88, Part 1, meas. 71-72, and Ps 97, Part 1, meas. 18-19 respectively.

Ex. 154 (Ps. 102, part 5, meas. 75-77)

Au-ra lo-gis ar-res-té,
 Au-ra lo-gis ar-res-té,
 Au-ra lo-gis ar-res-té,
 Au-ra lo-gis ar-res-té,

Ex. 155 (Ps. 135, part 3, meas. 59-62)

Et qui veut pour n'en bou-ger
 Et qui veut pour n'en bou-ger
 Et qui veut pour n'en bou-ger
 Et qui veut pour n'en bou-ger

In the following example, the Superius resembles the natural tones of the ancient trumpet -

Ex. 156

(Ps. 81, part 1, meas. 26-30)

mois Son-nez la trom-pet-te, Son-nez la trom-pet-te:
 mois Son-nez, Son-nez, Son-nez la trom-pet-te:
 mois, Au pre-mier du mois Son-nez, Son-nez la trom-pet-te:
 mois Son-nez la trom-pet-te:

Another almost inevitable case of text interpretation is the "sigh"-effect in *respirer* -

Ex. 157

(Ps. 135, Part 3, meas. 17-20)

Et ne peu-vent res-pi-rer
 Et ne peu-vent res-pi-rer
 Et ne peu-vent res-pi-rer
 Et ne peu-vent res-pi-rer

Here the desired effect is achieved by inserting a rest in

the middle of the word. This is exceptional. But rests are also used otherwise in order to add characteristic expression to a melodic line : indeed a very subtle means of expression, for it presupposes a delicate appreciation of the role of silence in the determination of musical sound and its faculty of intelligent communication. Since rests in polyphonic texture are primarily governed by structural motives, our concern is here focussed on the homophonic parts of the *Dix Pseaumes*.

The interruption of a melodic line, isolating part of a phrase (often only one or two words) on both sides with rests, can be viewed as one of the most potent inventions in LE JEUNE's arsenal of musical speech -

Ex. 158

(Ps. 102, part 5, meas. 8-12)

Musical score for Ex. 158, showing four staves of music. The lyrics are: "J'ay dit, ô Dieu, ô Dieu mon se-cours, Ne". The score is in G major and 4/4 time. The melody is characterized by a series of eighth and sixteenth notes, with a prominent rest in the middle of the phrase "ô Dieu".

Ex. 159

(Ps. 57, part 1, meas. 52-57)

Musical score for Ex. 159, showing four staves of music. The lyrics are: "ce-luy qui me de-vo-re, ce-luy qui me de-vo-re. Mon ame he-las, Mon ame he-las,". The score is in G major and 4/4 time. The melody is characterized by a series of eighth and sixteenth notes, with a prominent rest in the middle of the phrase "Mon ame he-las".

It will be noted that in the above-cited examples (and, in

fact, in all occurrences of this device) some kind of repetition is involved. This emphasises yet more the purpose of the artifice, viz. to accentuate a phrase by giving it a particular character. In the first example *I'ay dit, ô Dieu mon secours*, the character thus effected is supplicatory. In the second instance (with actually two consecutive example of the device) the lines of text concerned are formed at the end of one, and at the beginning of a next stanza. They are: *Rendant confus* (in polyphonic texture) *celuy qui me devore* and *Mon ame helas, est parmi de lions*. The part of the phrase cited above, however, represents (with other determining factors such as repetition, direction of the melodic line, and register, all discussed elsewhere), by virtue of it being "set-off" by the rests, a comportment of utter despair. This spirit of dejectedness continues with the disconnected groan *Mon ame helas*, while further poignancy is achieved by reiterated rests punctuating, as it were, the text at the end of each line up to the end of the movement: *Lances et darts sont leurs dents emolues, Leurs lanques sont en leurs detractions, Glaiues percans de leurs poinctes aiques*. Here "melodic line" is, of course, no longer confined to the limits of the individual phrase, but is transcended into the character of the music as such.

In this connection (and keeping in mind specifically the rôle of rests in the parlance of the *Dix Pseaumes*), mention must be made of what may appear as deviations from the "regular" use of separating the individual lines of text and the stanzas from each other in the corresponding musical phrases. Here we touch upon matters of text rhythm which have been discussed profusely earlier in Chapter II⁹⁹. LE JEUNE very often connects two or even three lines of text for reasons of flow and intelligibility. But, for the same reason, he also occasionally interpolates a rest in the middle of a line of text (ruled by rhyme, the secondary rhythm) if clarity of understanding so demands. Finally, we

⁹⁹ Vide supra, pp. 95-100.

also observe that LE JEUNE avails himself of a discriminate use of the two-pulse (minim) rest. This is employed where he obviously requires a longer silence with its unavoidable effect on the subsequent words. The following example from Psalm 57 includes both such cases -

Car jusqu'au ciel s'esleue ta bonté (mildly polyphonic) \smile
Iusqu'au plus haut de l'air / ta verité \smile
Dresse la teste. // Or donc, Seigneur, demonstre \smile
Qui sur les cieux se tient ta deité : /
Et fay par tout que ta gloire se monstre (mildly polyphonic). /

Ex. 160

(Ps. 57, part 2, meas. 67-74)

Handwritten musical score for Ex. 160, showing four staves of polyphonic setting of Psalm 57. The lyrics are: (-té), Ius-qu'au plus haut de l'air ta ve-ri-té Dres-se la tes-te. Or donc, Sei-gneur, -té, Ius-qu'au plus haut de l'air ta ve-ri-té Dres-se la tes-te. Or donc, Sei-gneur, -té, Ius-qu'au plus haut, de l'air ta ve-ri-te Dres-se la tes-te. Or donc, Sei-gneur, -té, Ius-qu'au plus haut, de l'air ta ve-ri-té Dres-se la tes-te. Or donc, Sei-gneur,

Finally the use of a soaring, non-melismatic melody for *harpe accordante* cannot fail both to illustrate that specific part of the text and to reveal LE JEUNE's bent to employ expressive melodic lines in the service of an interpretative musical language -

Ex. 161

(Ps. 49, part 1, meas. 33-36)

Handwritten musical score for Ex. 161, showing four staves of a soaring melody for "harpe accordante". The lyrics are: Et des-sus la harpe ac--cor-dan-te

4. Rhythmic devices

Next to the melodic devices, rhythm can be seen as the other prominent interpretative means used by LE JEUNE. Looking at the score of the *Dix Pseaumes*, one is struck by an optical impression of remarkable vividness. On closer scrutiny, it appears that much of this is the result of the composer's endeavour to satisfy the expressive needs of the text. Thus certain note values seem to serve the purpose of retardations, accelerations, or some kind of emphasis as indicated by conspicuous uses of the breve. Likewise, a concentration of semiminims, the introduction of *proportio tripla*, the sustained use of syncopations or other regular rhythmic patterns leads one to suspect text interpretation to be a strong motive behind all this "commotion". For the purpose of this investigation, we shall, therefore, have to record and systematize the phenomena just referred to, and also to bring these, where applicable, in relation to *explicatio textus*. In this connection we should not lose sight of the earlier mentioned possibility of more than one device converging to interpret a word or phrase, and that in such cases tempo usually plays a secondary, supportive role.

Easy to catch the eye are the occurrences of "long" notes, either in single position, or in succession. Not considering the longa (which traditionally and for the purpose of finality always stands at the end of a piece or movement), these are primarily the breve (very rarely a dotted breve) and a dotted semibreve, which are occasionally used to interpret a word or phrase -

Ex. 162 (Ps. 102, part 1, meas. 60-63)

Ex. 163 (Ps. 102, part 2, meas. 44-47)

The image contains two musical examples, Ex. 162 and Ex. 163, each consisting of four staves of music. Ex. 162 is for Psalm 102, part 1, measures 60-63, and the lyrics are 'Pleure et ge-mit tant de fois'. Ex. 163 is for Psalm 102, part 2, measures 44-47, and the lyrics are 'Qui s'en va obs-cure et som--bre'. The notation includes various note values and rests, illustrating rhythmic devices used in the original score.

Ex. 164 (Ps. 95, part 3, meas. 30-33)

Musical score for Ex. 164, showing four staves of music. The lyrics are: "Dix mille en-nui, Dix mille en-nui". The score is in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

Ex. 165 (Ps. 81, part 4, meas. 9-13)

Musical score for Ex. 165, showing four staves of music. The lyrics are: "Que tu la ver-ras Plei - - ne devi-an-de..". The score is in 4/4 time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

A record of such cases throughout the *Dix Pseaumes* yields surprising results : it shows that, with the exception of a number of debatable as well as a few decidedly negative instances, the great majority of long notes are indeed employed to interpret the text. This is summarized by the following table from which some examples will be given.

Table No. 5 : The use of long notes in connection with the interpretation of words or phrases

Psalm	Part	Measure(s)	Text	
96	2	1-4	Puis-san-ce et Ma-jeste	x
96	2	26-27	Venez hum-blement	x
96	2	40-42	De-vant l'Eternel	xxx
96	3	15-18	Qu'on oye donc sous cest empire	
96	3	42-46	Sans qu'en rien jamais il fourouye	xxx
102	1	5-8	Rien n'empesche ni n'ar-res-te	x
102	1	15-18	En ma dou-leur nonpereille	x
102	1	57-60	Dont (helas) ma tris-te voix	x
102	1	60-63	Pleure et genit tant de fois	x
102	2	6-9	D'un tect couue ses ennuis	xx
102	2	26-29	Mon bru-uage en mes douleur	xx
102	2	44-47	Qui s'en va obs-cure et sombre	x
102	2	53-54	Mais, o Seigneur	x
102	2	56-59	Eternellement de-meu-re	x
102	3	33-35	Toute en poudre se dechoir	xx
102	3	64-68	Ni meprise leur pri-e-re	xx
102	5	1-4	Voy-ant ma force amortie	xxx
102	5	16-19	Car tes ans qui point ne mu-ent	x
102	5	27-30	La terre as faite et as-si-se	x
102	5	38-40	Mais quand a toy, tu de-meu-res	x
102	5	42-44	Qu'ils vieil-liront ainsi	xx
102	5	59-61	Dieu supreme	x
102	5	64-67	Et ta con-stan-te duré	x
102	5	75-77	Aura logis arres-té	x
135	1	18-21	De par-uis de nostre Dieu	x
135	1	45-47	Voire és gouf-fres de la mer	x
135	2	1-3	E-gip-te les premiers nés	xx
135	2	47-50	De Dieu le non fleurissant	x
135	3	21-23	Tels seront ceux qui les font	xx
135	3	23-26	Et qui les vont a-dorer	x
135	3	48-51	Vous tous qui le renerez	x
135	3	59-62	Et qui vent pour n'en bou-ger	x
135	3	63-66	En Ierusalem loger	xx
88	1	5-11	Iour et nuict devant toy je cri-e	x
88	1	14-17	Iusques à toy parta fa-ueur	x

Table no. 5 : The use of long notes in connection with the interpretation of words or phrases (cont)

Psalm	Part	Measure(s)	Text	
88	1	31-35	Et parmy ceux, la qu'on en-ter-re	xx
88	1	44-47	Je suis entre les morts transi	x
88	1	53-55	Dont tu n'as cu-re ne souci	x
88	1	61-64	Tu m'as jusques au fond plongé	x
88	1	69-72	De dessus mon chef n'ont bou-ge	x
88	1	83-87	Me voila poure mise-ra-ble	x
88	1	93-97	De plus recouvrer de-li-uran-ce	xx
88	2	23-25	Sur les personnes de-ja mor-tes	x
88	2	42-43	En ceux que mort	x
88	2	45-47	Se pourront és te-ne-bres voir	x
88	2	61-67	Et dés le matin je te pri-e	x
88	3	1-2	Las!	x
88	3	9-12	Las! je lan-gui	x
88	3	19-22	Soustenant tes fraieurs mor-tel-les	x
88	3	35-38	Tout cela, di-je, dont je trem-ble	x
57	1	17-20	es-perance ne foy Iamais n'auray	xx
57	1	39-42	ce grand Dieu que j'a-do-re	x
57	2	84-89	Et fay partout que ta gloire se mon-tre	xx
98	1	24-27	Et sa jus-ti-ce fait paroistre	x
98	1	52-54	Tout cest univers soit esmeu	xx
98	2	1-2	Qu'on cri-e	x
98	2	7-12	Que deuant Dieu, di-je on en-ton-ne	x
98	2	15-18	Deuant sa fa-ce glorieuse	x
98	2	31-33	Voyre crier de joye ex-tre-me	x
98	2	45-49	Quand tout peuple il gou-uer-nera	xx
149	1	44-47	Car Dieu en sa gent prend plaisir	x
149	1	49-54	Et les petis honorera Des biens qu'il leur fera	xx
149	2	1-4	Un iour auront ses debonnaires	xx
95	1	47-50	Car il la faite, et la sous-tient	x
95	1	59-66	Deuant l'Eternel a genoux, Nous povres humains sa fa-ctu-re	xx
95	3	1-4	Comme en Meriba és deserts Et Massa	xxx

Table no. 5 : The use of long notes in connection
with the interpretation of words or phrases (cont)

Psalm	Part	Measure(s)	Text	
95	3	10-13	Ou lon-gue-ment ils m'ont tenté	x
95	3	30-33	Dix mille en-nuis	x
95	3	49-53	Ie jurai pour chose asseu-ré-e	x
97	1	1-3	L'E-ternel est regnant	x
97	1	12-19	Iustice et jugement Sont le seur fon-dement de son throne ar-res-té	x
97	1	55-60	Et la terre apperceu L'eternel glo-rie-eux	xx
97	2	1-3	Soyent confus et deffais	xx
97	2	68-71	Tout plaisir quoy qu'il tar-de	x
97	2	71-74	Aux droits de coeur se gar-de	xx
81	1	1-5	Chan-tez gayement A Dieu nostre force	xx
81	1	31-33	A tou-tes les fois	x
81	1	48-51	De sa conuennan-ce	xx
81	1	52-55	Lors que trauersa Sa gent voyagere	xx
81	2	18-20	Me te-nant musé	x
81	2	22-24	Ie t'ay esprouué	xx
81	4	1-5	Ou-vre seulement ta bouche bien grande .	x
81	4	5-8	Et soudainement Esba-hy seras	xx
81	4	9-13	Que tu la verras Plei-ne de viande	x
81	4	33-36	Pour suyvre sa voy-e	xx
81	5	33-35	Remplis de des-tres-se	xx
81	5	49-52	Sans fin et sans ces-se	x

x = Positive xx = Debatable xxx = Negative

Thus out of 87 recorded cases, 56 appear to be meant to interpret the text, 27 are debatable, and only 4 do not appear to be accountable on the basis of text interpretation.

As we have observed, tempo plays a considerable rôle in the interpretation of the text simply by the use of single long notes to denote a particular word or phrase. Sometimes, however, LE JEUNE applies such long notes in succession, thereby giving a slow tempo to an entire phrase. There are four such cases, all portraying a sombre and portentous mood, with two addressing God directly. These are -

- Seigneur, enten ma requeste* (Ps 102, Part 1, meas 1-4)
O Dieu Eternel, mon Saveur (Ps. 88, Part 1, meas. 1-5)
Mes yeux sont ternis de l'angeur (Ps. 88, Part 2, meas 1-7)
Ayes pitié, Ayes pitié de moy (Ps 57, Part 1, meas. 1-7)

With *O Dieu Eternel* cited (in a different context) on page 225, the opening of Psalm 57 may suffice to illustrate LE JEUNE's most effective use of this device -

Ex. 166 (Ps. 57, part 1, meas. 1-7)

The musical score consists of four staves. The top staff is a vocal line in G-clef with a treble clef and a common time signature. The lyrics are written below the notes: 'Ay--es pi-tié, Ay--es pi-tié de moy:'. The second staff is a vocal line in C-clef with a common time signature. The lyrics are: 'Ay--es pi-tié, Ay--es pi-tié de moy:'. The third staff is a lute line in C-clef with a common time signature. The lyrics are: 'Ay--es pi-tié, Ay--es pi-tié de moy:'. The bottom staff is a bass line in F-clef with a common time signature. The lyrics are: 'Ay--es pi-tié, Ay--es pi-tié de moy:'. The music features long, sustained notes, particularly on the word 'pi-tié', which is written with a double dash to indicate its length.

Counter to retarded tempo, we subsequently have to examine the impact of accelerated tempo. It is clear that the latter is used much more frequently than the former, the deciding question being, however, whether or not it serves the interpretation of the text. Here caution is advised. It

would seem that the occurrence of a whole series of minims (with the resulting hastening of movement) does not necessarily constitute *explicatio textus* at that specific point. As a matter of fact, it very often reflects, by way of a style feature, the general mood of a whole movement. This is very fittingly illustrated in the third part of Psalm 96, where a mere collection of minims allotted to the phrases *Tonner l'Océan spatieux, Chams s'esgayer* cannot claim to interpret these phrases but for contributing towards the general joyous mood prevailing throughout the movement. This, to be sure, is often established by a single word or concept in a phrase and consequently extended, with the acceleration in movement, to pervade throughout the entire music. It goes without saying, that here too the change in tempo is often accompanied by other factors and devices used in the interpretation of the text. At the case in point, the joy reflected in the cited phrases evidently emanates from the immediately preceding *Cieux s'es jouir la terre rire*, while the musical implantation, perpetuated by a hastening of the tempo, is effected by two rhythmical devices which will be discussed at more length later on, viz. the passing introduction of *proportio tripla* and a clearly established pattern, the latter of which (♩ ♪ ♪) recurs ever so often up to the end of the movement -

Ex. 167 (Ps. 96, part 3, meas. 18-33)

(♩ = d.) (d. = o)

-re Cieux s'es-jou-ir la ter-re ri--re, Ton-ner l'O-ce-an spa-tieux, Chams s'es-gayer, et avec eux

-re s'es-jou-ir la ter-re ri--re, Ton-ner l'O-ce-an spa-tieux, Chams s'es-gayer, et avec eux

-re Cieux s'es-jou-ir la ter-re ri--re, Ton-ner l'O-ce-an spa-tieux, Chams s'es-gayer, et avec eux

-re Cieux s'es-jou-ir la ter-re ri--re Ton-ner l'O-ce-an spa-tieux, Chams s'es-gayer, et avec eux

(Cont.)

Les fo-rests sa lou-an-ge brui --- re. Car il est, car il est en voy - e,
 Les fo-rests sa lou-an-ge brui --- re. Car il est, car il est en voy - e.
 Les fo-rests sa lou-an-ge brui --- re. Car il est, car il est en voy - e,
 Les fo-rests sa lou-an-ge brui --- re. Car il est, car il est en voy - e,

In some similar instances it does not seem possible to relate an obvious acceleration in tempo to the interpretation of the text. Are such passages introduced only for the sake of variety, or do they represent hesitant ventures into new territory where the individual language of music hold dominion, expressing, if it does, not the letter, but the spirit and the emotions generated by the text? This could well be the case in at least the following two excerpts -

Ex. 168 (Ps. 102, part 3, meas. 45-55)

Car Si-on tou-te def-fai-te, S'en va du Sei-gneur re-fai-te,
 Car Si-on tou-te def-fai-te, S'en va du Sei-gneur re-fai-te,
 Car Si-on tou-te def-fai-te, S'en va du Sei-gneur re-fai-te,
 Car Si-on tou-te def-fai-te, S'en va du Sei-gneur re-fai-te,
 Luy qui nous a re-cou-ru En sa gloire est ap-pa --- ru
 Luy qui nous a re-cou-ru En sa gloire est ap-pa --- ru
 Luy qui nous a re-cou-ru En sa gloire est ap-pa --- ru
 Luy qui nous a re-cou-ru En sa gloire est ap-pa --- ru

Ex. 169 (Ps. 88, part 3, meas. 31-34)

de-lu--ges ter-ri-bles Me tien-nent tous les jours pres-sé:
 de-lu--ges ter-ri-bles Me tien-nent tous les jours pres-sé:
 de-lu--ges ter-ri-bles Me tien-nent tous les jours pres-sé:
 de-lu--ges ter-ri-bles Me tien-nent tous les jours pres-sé:

In the first, the musical rendering of *Luy qui nous a recours* seems to reflect agitation which is coupled to the anticipated restoration of Zion and the revelation of the glory of God, whereas in the second, physical anxiety appears to lie at the bottom of the accelerated tempo of *Me tiennent tous les jours pressé*. Also *Bref tu m'as accablé la teste* (Ps. 88, Part 1, meas. 73-74), *Voci bien un peuple insensé* (Ps. 95, Part 3, meas. 36-37), *Gardez vostre coeur qu'une fois s'endurcissant, ne se despise* (Ps. 95, Part 2, meas. 38-47), and *Eust tost ruiné Tout siens aduersaire, Tous ses ennemis Remplis de destresse* (Ps. 81, Part 5, meas. 24-32) could possibly be added to these examples, although, in the latter two, formal rather than interpretative considerations could be seen as the motive for acceleration.

On the other hand, manifest intention to interpret the text containing references to speed, joy, hate, disaster, etc. by way of hastening the movement can be witnessed in a substantial number of cases spread throughout the *Dix Pseaumes*. These are best summarized in the following table-

Table No 6: Words and phrases interpreted
by hastening the movement

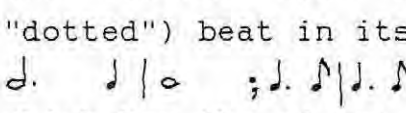
Psalm	Part	Measure(s)	Text	Qual.
102	1	24-27	Auance toy je te prie	---
102	1	72-78	Qui fait au bois sa retraite	
102	2	12-15	Mes haineux m'ont dit outrage Et de furieux courage	
102	2	15-20	Font de moy un formulaire De maudison ordinaire	--
102	2	32-35	Pour la fureur de ton ire	--
102	2	37-39	Tu m'as fait si dure guerre	
102	2	42-43	Mes jours passent comme une ombre
102	5	6-7	Par luy racourcy le cours	
102	5	36-38	Et tout cela droit passer	
135	2	15-17	Chose terribles à voir	--
88	1	67-69	Et tes fureurs les plus horribles	
88	1	73-75	Eref tu m'as accable la test	---
88	1	75-76	De plus grans flots de la tempeste	---
88	2	51-52	Et de la terre d'oubliance
88	3	16-19	En mille sortes tourmenté	
88	3	28-29	Tes espouuantemens horrible	--- / --
88	3	30-32	M'accablent deluges horrible	--
57	1	52-54	Celuy qui me deuore
57	2	31-33	Mon coeur s'esgaie estant plein d'assurance	
57	2	44-46	Sus donc ma langue, ores reveille toy	
57	2	56-62	Ie chanteray des doigts et de la bouche	
98	1	48-51	Sus donc qu'en plaisir et en joye	
98	1	52-54	Tont cest univers soit esmeu	
98	2	18-22	Cors clairons soyent eschattans Tonner la grand mer spacieuse	
98	2	29-30	Frapent des mains tous esjouis	---
149	1	18-20	Israel s'esgaye en son coeur	--
149	1	31-33	Qu'au tabour chansons on loy sonne	
149	2	5-8	Plaisirs et joyes ordinaires Voire en leurs licts chanter de joye	
95	1	1-5	Sus esgayons-nous au Seigneur	

Table No: 6 Words and phrases interpreted
by hastening the movement (cont)

Psalm	Part	Measure(s)	Text	Qual.
95	1	11-15	Hatons-nous de nous presenter deuant sa face	
95	3	47-49	Du juste fureur tout esprit	--
97	1	21-22	Deuant luy sout bruslans	--
97	1	27-28	Son esclair foudroiant Du monde monde flamboyant	
97	2	16-17	D'un coeur tout resjouy	
81	2	12-14	Vers moy as couru Quand on ta fait guerre	
81	4	5-6	Et soudainement	
81	4	27-28	Moy donc irrité L'ay baillé en proye	
81	5	7-11	Et que diligent	
81	5	16-22	I'eusse en moins de reins Peu vaincre et deffaire Les ennemies siens	

--/-- = 2/3 successive semiminims (often isolated) as repeated chords
 = last note a semiminim¹⁰⁰

¹⁰⁰ The different forms of *chanter* and other melodically treated words are not included in the above list, since these have been dealt with earlier.

We have, up to now, discussed the occurrences of retarded and accelerated tempo with respect to the interpretation of the text. It should also be interesting to note how such movement (up to, and from a specific point) is accomplished. Here it is indeed quite difficult to distinguish between musical intuition and premeditation. Nevertheless, from this haziness a certain design would seem to emerge, inviting, as it were, to be congealed into accountable comprehension. Generally speaking, one would (if only for the sake of elegance) expect no abruptness - unless a very singular effect is to be achieved¹⁰¹ - but rather some element of transition which has, inevitably, to be firmly built into the *tactus*. Such element appears to be the unequal (or "dotted") beat in its various forms: ; etc., which has the advantage of bearing in itself the quality of expectancy, a character, which suits both retardation to and acceleration from a specific point. In homophonic textures, the unequal beat is usually applied concurrently in all voices, but may also be given to selected parts, one often following upon the other in order to protract the required effect. The subsequent examples illustrate this retardation to and acceleration from a certain point, which (it is interesting to observe), as a rule, contributes towards the interpretation of the text -

Ex. 170 (Ps. 102, part 1, meas. 75-78)



fait au bois sa re-trai-te.
bois sa re-trai--te
bois sa re--trai--te.
Qui fait au bois sa re-trai--te.

Ex. 171 (Ps. 88, part 1, meas. 69-72)



De des-sus mon chef n'ont bou-gé:.
De des-sus mon chef n'ont bou-gé:.
De des-sus mon chef n'ont bou-gé:.
De des-sus mon chef n'ont bou-gé:.

¹⁰¹ Such an effect is, for example, created with the word *tarde* in Ps 97, Part 2, meas. 70.

Ex. 172 (Ps. 98, part 1, meas. 52-54)

Tout cest u-ni-vers soit es-meu.
 Tout cest u-ni-vers soit es-meu.
 Tout cest u-ni-vers soit es-meu.
 Tout cest u-ni-vers soit es-meu.

Ex. 173 (Ps. 102, part 2, meas. 12-14)

Mes haineux m'ont dit outrage
 Mes haineux m'ont dit outrage
 Mes haineux m'ont dit outrage
 Mes haineux m'ont dit outrage

Ex. 174 (Ps. 98, part 1, meas. 48-49)

Sus donc, Sus donc qu'en plaisir et en joye.
 Sus donc, Sus donc qu'en plaisir et en joye.
 Sus donc, Sus donc qu'en plaisir et en joye.
 Sus donc, Sus donc qu'en plaisir et en joye.

It is interesting to note that the musical expression and text have been "swopped" in Ex. 172: instead of appearing in long notes, *Tout cest univers* figures in agitated short notes, while it is just the other way round with *soit esmeu!* The obvious reason for this "irregularity" is that the movement ends with this phrase and that the final notes cannot possibly be short. The interpretation of the text is, nevertheless, musically projected.

A special kind of accelerated movement occurs in four cases where LE JEUNE uses a semiminim as the final note in the phrase. This is not done fortuitously, but clearly premeditated as an additional touch to depict the fleeting nature of the concept at hand. The occurrences referred to

are : *Mes jours passent comme une ombre. Et tout cela doit passer. Et en la terre d'oubliance, and Celuy qui me deuore,* where the short final note points (as it happens in these cases) to the last word in each phrase -

Ex. 175 (Ps. 102, part 2, meas. 42-43)

Mes jours pas-sent comme une ombre
 Mes jours passent comme une ombre
 Mes jours passent comme une ombre
 Mes jours passent comme une ombre

Ex. 176 (Ps. 98, part 2, meas. 51-52)

Et en la ter - re d'ou-bli-an-ce
 Et en la ter - re d'ou-bli-an-ce
 Et en la ter - re d'ou-bli-an-ce
 Et en la ter - re d'ou-bli-an-ce

Three successive semiminims (preceded by a semiminim rest), presenting repeated chords, appear in the following examples where they give urgency, even acoustical character to the word or phrase -

Ex. 177 (Ps. 102, part 1, meas. 24-27)

A-van-ce toy, A-van-ce toy je te pri - e.
 A-van-ce toy, A-van-ce toy je te pri - e.
 A-van-ce toy, A-van-ce toy je te pri - e.
 A-van-ce toy, A-van-ce toy je te pri - e.

Ex. 178 (Ps. 98, part 2, meas. 29-30)

Fra-pent des mains tous es-jou-dis,
 Fra-pent des mains tous es-jou-dis,
 Fra-pent des mains tous es-jou-dis,
 Fra-pent des mains tous es-jou-dis,

Slightly more often one finds two successive semiminims presenting repeated chords. As they appear in an isolated position between notes of longer values, they cannot fail to be observed. The following two excerpts may serve as illustrations -

Ex. 179 (Ps. 135, part 2, meas. 13-17)

Ex. 180 (Ps. 97, part 1, meas. 21-22)

Ex. 179 lyrics: E- gipte il t'a fait sçavoir Choses ter-ri- bles à voir.

Ex. 180 lyrics: De- vant luy sont bruslans

Finally, we have to consider LE JEUNE's use of ternary rhythm, dotted rhythms, and syncopations. Among these, *proportio tripla* is surely conspicuous enough in the rare instances it does occur. We find it altogether five times (in Psalms 96, 57, 97, and 81) and always very fleetingly, stretching over only 2 - 4 measures. Since it is invariably intended to express sentiments of joy and jubilation, one may well ask why it is used so sparingly and does not occur in those psalms where one would most expect it to appear, i.e. in Psalms 135, 149 and 95.

We shall probably never know the full answer to such questions, but we would, in all likelihood, be very near the truth, if we suspect rhythmic independence to have been fundamental to LE JEUNE's decision. Because, for both notational and accoustical reasons *proportio tripla* bears a compelling nature; while certainly effective, it can be gripping to the point of total domination. And this is what LE JEUNE wanted to avoid. Yet, he very selectively employs *proportio tripla* as an "indicator" of the required mood, for a brief while flashing out its infectious, dance-like rhythm. This is, indeed, very aptly demonstrated in the above excerpt from Psalm 96, while, in the same way, the

first two measures of Psalm 81 set the spirit for much of the following music -

Ex. 181 (0=0) Ps. 81, part 1, meas. 1-10.

Chan-tez gay-e-ment A Dieu nostre for-ces: Que tout hautement Au Dieu d'Israel Chant perpetu-el

Chan-tez gay-e-ment A Dieu nostre for-ces: Que tout hautement Au Dieu d'Israel Chant perpetu-el

Chan-tez gay-e-ment A Dieu nostre for-ces: Que tout hautement Au Dieu d'Israel Chant perpetu-el

Chan-tez gay-e-ment A Dieu nostre for-ces: Que tout hautement Au Dieu d'Israel Chant perpetu-el

That LE JEUNE was by no means adverse to ternary rhythm, is further illustrated by the fact that he, on occasion, also uses it without a change of signature - but then mostly in transitory measures, while he maintains a characteristically mercurial approach to rhythmic mobility. Excepting single instances, such use of ternary rhythm is, therefore, too irregular to bear real significance for the interpretation of the text, but in a general, complementary way, as we can indeed observe in LE JEUNE's treatment of the phrases *Que tout hautement Au Dieu d'Israel Chant perpetuel* in the above example. In the instances where the composer does employ ternary rhythm in a sustained way, the motive is very clear: to employ its compelling nature to drive home the interpretation of the text emphatically -

Ex. 182 (Ps. 102, part 1, meas. 27-37)

-e. Car ma vie est con-su-mé-e Com-me va-peur de fu-mé--e, Mes

-e. Car ma vie est con-su-mé-e Com-me va-peur de fu-mé--e, Mes

-e. Car ma vie est con-su-mé-e Com-me va-peur de fu-mé--e, Mes

-e. Car ma vie est con-su-mé-e Com-me va-peur de fu-mé--e, Mes

(Cont.)

os sont secs tout ain - si Qu'un ti- son :

os sont secs tout ain - si Qu'un ti- son :

os sont secs tout ain - si Qu'un ti- son :

os sont secs tout ain - si Qu'un ti- son :

A pattern quite frequently used in the *Dix Pseames*, is the dotted rhythm, usually in the form of a minim-semiminim. Its general employment indicates that it is mostly applied merely to set long-short syllables at a quicker pace than otherwise obtained when semibreves and minims were involved. But, as we have seen previously, these rhythmical patterns are often also used to interpret the text, if only in an indirect way, by contributing to set the general mood of the music. However, we can furthermore, although less often, observe identifiable text-related occurrences of this rhythmical pattern interpreting a specific word or phrase. While rarely used, the semiminim-fusa rhythm falls into the same category, and, being *per se* more "cuspidated", its appearances is usually text-expressive. The following table summarizes the use of these rhythmic patterns where they clearly indicate the interpretation of specific words or phrases -

Table No 7: The use of dotted rhythmic patterns to express the text

Psalm	Part	Measure(s)	Text	Qual.
96	3	19-22	Cieux s'esjouir la terre rire	x
96	3	22-24	Tonner l'Ocean spatieux	x
96	3	24-25	Chams s'esgayer	x
96	3	27-30	Les forests sa louange bruire	x
135	1	2526	Psalmodiez en son nom	x
135	1	54-56	Les esclairs, quand il le faut	x
88	3	26-27	Tes fureurs ont sur moy passé	x
88	3	28-29	Tes épouvantemens horribles	xx
57	1	59-61	Boutefeux m'ont enclos par millions	xx
57	2	31-33	Mon coeur s'esgaie estant plein d'assurance	xx
149	1	28-30	Son nom sur flute s'entonne	x
149	1	31-33	Qu'au tabour chansons on luy sonne	x
149	1	33-35	Et dessus la harpe accordante	x
149	1	36-44	Sa louange se chante	x
149	2	5-6	Plaisirs et joyes ordinaires	x
149	2	13-14	Les louanges	x
95	1	5-8	Et chantons hautement l'honneur	x
95	1	11-15	Hatons-nous de nous presenter Deuant sa face	xx
97	1	5-8	En soit, joyeuse et gaye, Toute Isle s'en esgaye	x
97	1	20-21	Grans feux estincelans	xx
97	1	27-28	Son esclair foudroiant Du monde flamboyant	xx
97	2	68-71	Tout plaisir quoy qu'il tarde	x
81	1	14-18	Qu'on oye chansons De douce musique	x
81	1	18-21	Qu'on oye les sons De harpe et tabour	x

x = ♩. ♪ / xx = ♩. ♪

From the above list the subsequent examples present themselves as being exceptionally descriptive -

Ex 183 (Ps. 81, part 1, meas. 18-21)

Qu'on oy-e les sons De harpe et ta-bour:
 Qu'on oy-e les sons De harpe et ta-bour:
 Qu'on oy-e les sons De harpe et ta-bour:
 Qu'on oy-e les sons De harpe et ta-bour:

Ex. 184 Ps. 149, part 2, meas. 5-6.

Plai-sirs et joy-es or-di-nai-res,
 Plai-sirs et joy-es or-di-nai-res,
 Plai-sirs et joy-es or-di-nai-res,
 Plai-sirs et joy-es or-di-nai-res,

Ex. 185 (Ps. 95, part 1, meas. 11-15)

-ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa fa--ce,
 -ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa fa--ce,
 -ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa fa--ce,
 -ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa face, et de

LE JEUNE seems to properly luxuriate in the setting of phrases like the above, discarding, as it were, with these boistrous rhythms all reserve to the delight of singers and listeners. Particularly striking is his treatment of *Hatons-nous* where the effect of hastening (presented by the accelerated and dotted rhythms) is further intensified by the entry of the Tenor and Bass half a beat before the Superius and Contratenor. Likewise, *Son éclair foudroyant Du monde flamboyant* can hardly be surpassed as a spurt of flashing rhythms -

Ex. 186 (Ps. 97, part 1, meas. 27-29)

Son es-clair foudroiant Du monde flam-boy-ant

Son es-clair foudroiant Du monde flam-boy-ant

Son es-clair foudroiant Du monde flam-boy-ant

Son es-clair foudroiant Du monde flam-boy-ant

In passing, it may be noted that this extract bears the only occurrence in the entire *Dix Pseaumes* of two successive fusa presented as repeated chords and with a syllable on each. If anything, they add to the audaciousness of LE JEUNE's musical expression.

Syncopation (not including those formed by suspensions or by the interchange of two- and three-pulse measures) are used frequently in this collection. If nothing else, they certainly contribute to variation and the general rhythmic vivification of the music. The question to rise here, is whether and to what extent they are used for the purpose of text interpretation. Indeed, with regard to the latter, LE JEUNE does not allow a device as potent as syncopation to pass unapplied. However - perhaps because of the very reason of its efficacy - the composer uses syncopation with extreme judiciousness. Thus only twelve cases can be recorded where LE JEUNE shifts the beat within a measure to serve the interpretation of a word or phrase. Of these, *Il fait en pluye esclater*, *Tonne la grand' mer spacieuse*, and *Moy donc irrite L'ay baille en proye* are excitingly picturesque -

Ex. 187 (Ps. 135, part 1, meas. 57-58)

Il fait en pluye es-cla-ter,
 Il fait en pluye es-cla-ter,
 8 Il fait en pluye es-cla-ter,
 Il fait en pluye es-cla-ter,

Ex. 188 (Ps. 98, part 2, meas. 20-22)

-tans Ton-ne, ton-ne la grand' mer spa-ci-eu-se,
 -tans Ton-ne, ton-ne, ton-ne la grand' mer spa-ci-eu-se,
 8 -tans Tonne, ton-ne, ton-ne la grand' mer spa-ci-eu-se,
 -tans Tonne, ton-ne, ton-ne la grand' mer spa-ci-eu-se,

Ex. 189 (Ps. 81, part 4, meas. 27-28)

Moy donc ir-ri-té L'ay bail-lé en pray-e
 Moy donc ir-ri-té L'ay bail-lé en pray-e
 8 Moy donc ir-ri-té L'ay bail-lé en pray-e
 Moy donc ir-ri-té L'ay bail-lé en pray-e

A very interesting case in this connection to note *en passant*, is *Tout cest univers soit esmeu* (Ps. 98, Part 1, meas. 52-54), cited earlier in another context¹⁰², where the excitement is most effectively accomplished by the syncopated entry of all the voices.

However, LE JEUNE does not confine himself to micro-shifts in the rhythmic arrangement. When he considers it warranted to interpret the text, he uses syncopation for an entire sweep of music as in the following excerpts. In the first example (a), the syncopation stresses the psalmist's rage against the idolaters and, in the second (b), the double alteration of ternary rhythm and shifted beats vividly

¹⁰² Vide supra, p.212, Ex. 172.

recreates the effect of devastating winds (a passage which is characteristically repeated) -

Ex. 190 (a) (Ps. 97, part 2, meas. 1-5)

Soyant con-fus et def-fais Tous ces dieux con-tre-fais,
 Soyant con-fus et def-fais Tous ces dieux con-tre-fais,
 Soyant con-fus et def-fais Tous ces dieux con-tre-fais,
 Soyant con-fus et def-fais Tous ces dieux con-tre-fais,

Ex. 190 (b) (Ps. 135, part 1, meas. 61-67)

-sors Les vents tant ru-des et fort. Les vents tant ru-des et fort.
 -sors Les vents tant ru-des et fort. Les vents tant ru-des et fort.
 -sors Les vents tant ru-des et fort. Les vents tant ru-des et fort.
 -sors Les vents tant ru-des et fort. Les vents tant ru-des et fort.

In conclusion it can be stated that CLAUDE LE JEUNE had an acute sense for the interpretation of text by means of rhythmic devices, employing them to the full. While maintaining an inclination towards general rhythmic autonomy, he achieves a vivid expression by neither stooping to whimsicalness nor becoming rigid in anticipative consistency.

4 Harmonic devices

When harmony was discussed among the compositional properties of the *Dix Pseaumes*, it was recorded that CLAUDE LE JEUNE's harmonies are clear and simple, that his harmonic vocabulary is rather limited (to 13 chords plus various forms containing the diminished fifth), and that he usually

confines himself to employing chords built on the the tones available in the chosen mode¹⁰³. From these assertions would follow that we cannot expect harmonic devices as a means of text expression to rank highly among the composer's skills. But perhaps frequency should in this case not be seen as a mark of distinction. After all, the harmonic palette resulting from the accepted tonal system was indeed limited. We should rather observe what LE JEUNE accomplishes in spite of set limitations. And in this regard the *Dix Pseaumes* contain some very interesting effects, all of which have to do with the *explicatio textus* and display, yet again, the composer's determination to produce eloquent music.

If we observe how LE JEUNE executes his choice of harmonies, the matter of progression automatically comes to the fore. With respect to text expression, it is the *quality* of harmonic progressions which is of interest here. In this regard we can distinguish between progressions involving chords of which the roots are mainly a fifth, sometimes a second apart and which are often used if a "strong" effect is required, and those of which the roots are a third apart and which create a more "quiet" effect. A further distinction can be made in the latter group, viz. when the top voice figures a repeated note; the effect is then generally "smoother" and contributes towards a feeling of calmness or languor. Any questions as to the extent of such progressions (and, therefore, their impact), must necessarily be answered to the effect that it is rather difficult to determine whether a progression of the first kind is intentional - for the simple reason that root movement by fifths predominates all-round. On the other hand, progressions of the second kind with root movement by thirds rarely stretch over more than three chords, and it is sometimes equally difficult to ascertain the degree of intentionality involved. Very often, too, other, concurrent devices may be noted, sometimes snatching away whatever

¹⁰³ Vide supra, p. 82.

interest may be given to harmonic progression with regard to text expression. Nevertheless, the following examples are considered worthy of mention to illustrate the argument -

Ex. 191 (Ps. 96, part 2, meas. 1-5)

Puis-sance et Ma--jes--té sans fein-te,
 Puis-sance et Ma--jes--té sans fein-te,
 Puis-sance et Ma--jes--té sans fein-te,
 Puis-sance et Ma--jes--té sans fein-te,

Ex. 192 (Ps. 88, part 1, meas. 1-3)

O Dieu E-ter-nel,
 O Dieu E-ter-nel,
 O Dieu E-ter-nel,
 O Dieu E-ter-nel,

Ex. 193 (Ps. 98, part 2, meas. 18-21)

Cor et Clairons soyent es-clat-tans
 Cor et Clairons soyent es-clat-tans
 Cor et Clairons soyent es-clat-tans
 Cor et Clairons soyent es-clat-tans

These "strong" progressions are all meant to depict corresponding concepts, which they do effectively. But without other concurrent devices, they would most likely have appeared less successful and hardly distinguishable from many other root movements by fifths where no particular expression is intended - the difficulty (referred to above) lounging in the often occurring dilemma of one not being able to determine which device predominates. Be that as it may, in contrast to the (probably intended) "strong" progressions, some instances conveying the (probably intended) opposite effect may be appropriate -

Ex. 194 (Ps. 102, part 1, meas. 37-39)

Mon cœur tran-si
 Mon cœur tran-si
 Mon cœur tran-si
 Mon cœur tran-si

Ex. 195 (Ps. 102, part 1, meas. 51-53)

Mes os et ma peau se tien-nent
 Mes os et ma peau se tien-nent
 Mes os et ma peau se tien-nent
 Mes os et ma peau se tien-nent

Ex. 196 (Ps. 88, part 1, meas. 18-21)

Vueil-les, he-las, l'o-reil-- le ten-- dre
 Vueil-les, he-las, l'o-reil-- le ten-- dre
 Vueil-les, he-las, l'o-reil-- le ten-- dre
 Vueil-le, he-las, l'o-reil-- le ten-- dre

Of particular interest among these cases where harmonic progressions appear to have a bearing on text expression, we may consider the following example, which represents a subtle combination of "quiet" and "strong" movement. Here a powerful effect is created by an advance from the "quiet" harmonic progressions (supplemented by a "smooth" oblique motion in the Superius) to the "strong" movement of resolute, ascending vaults. It speaks for LE JEUNE's acute insight that both the act of rising and the future tense of the verb are accommodated in his musical interpretation of the text -

Ex. 197 (Ps. 102, part 3, 1-3)

Musical score for Ex. 197, showing four staves of music. The lyrics are: Tu te re-le-ve-ras don-ques. The score is in G major and 4/4 time, featuring a simple harmonic setting of the text.

Beside the application of more general harmonic language, we also observe less usual harmonic devices in aid of text expression. Among these we note some very interesting cases such as

- * the omission of the third in the chord on *meurtrie* -

Ex. 198 (Ps. 88, part 1, meas. 50-53)

Musical score for Ex. 198, showing four staves of music. The lyrics are: Comme u-ne per-son-ne meur-tri-e. The score is in G major and 4/4 time, illustrating the omission of the third in the chord on the word 'meurtrie'.

- * the retaining of a "major" or "minor" mood over a number of consecutive chords -

Ex. 199 (Ps. 88, part 1, meas. 1-5)

Musical score for Ex. 199, showing four staves of music. The lyrics are: O Dieu E-ter-nel mon Sau-veur,. The score is in G major and 4/4 time, illustrating the retaining of a major mood over a number of consecutive chords.

Ex. 200 (Ps. 88, part 1, meas. 65-67)

Musical score for Ex. 200, showing four staves of music. The lyrics are: Des fos-ses noi-res et ter-ri--bles. The score is in G major and 4/4 time, illustrating the retaining of a major mood over a number of consecutive chords.

- * the use of chords of the diminished fifth in the phrase *Tes espouventemens horribles* -

Ex. 201 (Ps. 88, part 3, meas. 28-30)

Tes es-pou-ven-te-mens hor-ri-bles M'ac-ca-blent

Tes es-pou-ven-te-mens hor-ri-bles M'ac-ca-blent

Tes es-pou-ven-te-mens hor-ri-bles M'ac-ca-blent

Tes es-pou-ven-te-mens hor-ri-bles M'ac-ca-blent

- * the slow harmonic rhythm interpreting the phrase *Les complaints ordinaires* -

Ex. 202 (Ps. 102, part 3, meas. 58-61)

Les complain-tes or-di-nai-res

Les complain-tes or-di-nai-res

Les complain-tes or-di-nai-res

Les complain-tes or-di-nai-res

- * the deceptive cadence for the phrase *Pour abuser mainte gens* -

Ex. 203 (Ps. 135, part 3, meas. 8-11)

Pour a-bu-ser main-te gens

Pour a-bu-ser main-te gens

Pour a-bu-ser main-te gens

Pour a-bu-ser main-te gens

On occasion LE JEUNE ventures into daring harmonic excursions for the sake of *explicatio textus*. Psalm 88 (probably Phrygian) offers the following remarkable examples—

Ex. 204 (Ps. 88, part 1, meas. 67-69)

Et tes fu-reurs les plus hor-ri--bles
 Et tes fu-reurs les plus hor-ri--bles
 Et tes fu-reurs les plus hor-ri--bles
 Et tes fu-reurs les plus hor-ri--bles

Ex. 205 (Ps. 88, part 2, meas. 21-26)

Sur les per-son-nes de--ja mor--tes?
 Sur les per-son-nes de--ja mor--tes?
 Sur les per-son-nes de--ja mor--tes?
 Sur les per-son-nes de--ja mor--tes?

Ex. 206

(Ps. 88, part 2, meas. 26-36)

Les morts vien-dront-ils à sor-tir A-fin de pres-cher tes mer-veil--les?
 Les morts vien-dront-ils à sor-tir A-fin de pres-cher tes mer-veil--les?
 Les morts vien-dront-ils à sor-tir A-fin de pres-cher tes mer-veil--les?
 Les morts vien-dront-ils à sor-tir A-fin de pres-cher tes mer-veil--les?

Pour-ront tes bon-tés nom-pa-reil--les
 Pour-ront tes bon-tés nom-pa-reil--les
 -les? Pourront tes bon-tés nom-pa-reil--les
 Pour-ront tes bon-tés nom-pa-reil--les

Ex. 207 (Ps. 88, part 3, meas. 35-38)

Tout ce-la, di-je, dont je trem--ble

Tout ce-la, di-je, dont je trem--ble

Tout ce-la, di-je, dont je trem--ble

Tout ce-la, di-je, dont je trem--ble

As mentioned earlier¹⁰⁴, LE JEUNE quite often uses suspensions (ornamented or unornamented, melismatically or syllabically) in cadence points at the end of phrases in order to lend some musically expressive emphasis to a word or thought without intending, however, to achieve a direct description of the word involved. Yet, on rare occasions LE JEUNE seems to have employed dissonances (in the form of suspensions) to depict a word or phrase as shown in the following examples -

Ex. 208 (Ps. 135, part 2, meas. 3-7)

Il a tu--ez de ses mains

Il a tu--ez de ses mains

Il a tu--ez de ses mains

Il a tu--ez de ses mains

Ex. 209 (Ps. 135, part 2, meas. 15-17)

Chos- ses ter-ri- bles à voir.

Chos- ses ter-ri- bles à voir.

Chos- ses ter-ri- bles à voir.

Chos- ses ter-ri- bles à voir.

¹⁰⁴ Vide supra, p.178.

Ex. 210 (Ps. 97, part 2, meas. 3-5.)

Musical score for Ex. 210, showing four staves of music. The lyrics are "ces dieux con-tre-fais,". The score is in G major and 4/4 time. The first staff is the vocal line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below each staff.

The only example of a dissonance not caused by a suspension appears in part 1 of Ps. 88 on the word *delivrance*, where the resolution of the dissonant harmony may safely be regarded a clever means to enhance the emotional meaning of the word -

Ex. 211 (Ps. 88, part 1, meas. 95-97)

Musical score for Ex. 211, showing four staves of music. The lyrics are "de--li-vran--ce.". The score is in G major and 4/4 time. The first staff is the vocal line, the second is the alto line, the third is the tenor line, and the fourth is the bass line. The lyrics are written below each staff.

Like dissonances, chromatic progressions appear only infrequently. Their textual significance is reserved to such instances where semitones appear in the Superius as chromatic alterations in the lower voice parts have too little impact on word interpretation. Much rather are such latter occurrences to be regarded as serving the same purpose as the many cases of so-called "false relation", viz. to display, in spite of its natural limitations, the kaleidoscopic vitality of LE JEUNE's musical language. But

to return to the chromatic half-steps in the upper voice, the following examples are both self-evident and characteristic of LE JEUNE's sensitive touch in employing this device to serve the interpretation of text -

Ex. 212 (Ps. 102, part 1, meas. 55-56)

Musical score for Ex. 212, showing four staves of polyphonic setting for the text "sous-tien-nent". The top two staves are in treble clef, and the bottom two are in bass clef. The music features chromatic half-steps in the upper voice.

Ex. 213 (Ps. 88, part 3, meas. 19-20)

Musical score for Ex. 213, showing four staves of polyphonic setting for the text "Sous-te-nant tes frai-eurs". The top two staves are in treble clef, and the bottom two are in bass clef. The music features chromatic half-steps in the upper voice.

Ex. 214 (Ps. 102, part 1, meas. 60-62)

Musical score for Ex. 214, showing four staves of polyphonic setting for the text "Pleure et ge-mit". The top two staves are in treble clef, and the bottom two are in bass clef. The music features chromatic half-steps in the upper voice.

Ex. 215 (Ps. 149, part 2, meas. 5-6)

Musical score for Ex. 215, showing four staves of polyphonic setting for the text "Plai-sirs et joy-es or-di-nai-res,". The top two staves are in treble clef, and the bottom two are in bass clef. The music features chromatic half-steps in the upper voice.

Ex. 216 (Ps. 81, part 4, meas. 6-8)

Musical score for Ex. 216, showing four staves of polyphonic setting for the text "Es - - ba-hy se-ras". The top two staves are in treble clef, and the bottom two are in bass clef. The music features chromatic half-steps in the upper voice.

6. Textural devices

Texture, seen in terms of text interpretation, does not yield a single example which cannot be accommodated in one or more of the other categories of devices employed to serve that purpose. If this is so, the question arises, why LE JEUNE introduces different textures: does it occur only for the sake of variety, to display his compositional competency, or to intrigue singers and listeners?

Not including the mainly polyphonic *trios* of Psalms 102, 95, and 81, we register 69 instances where LE JEUNE changes the homophonic texture of the music into some form of polyphony.

His discriminate use of these deviations from what can be considered as the normal cast of the music, gives rise to the suspicion that their occurrences are by no means fortuitous, but, on the contrary, very much intentional, because they only occur at places which can be identified as musical text interpretation. But since the interpretation of text is already served by one or more other devices, would the textual changes simply amount to an addition to the said devices? The answer depends on whether or not the effect gained can be seen as principally accomplished by texture.

However, before we pursue the matter of change in textures and its relation to the interpretation of text any further, some remarks on the afore-mentioned concurrence of various devices may be appropriate at this stage. Word painting and other devices to interpret the text accomplish two objects: they display the close association of the music with the text, and, at the same time, contribute to the unity of a composition. This unity, based upon respect for the text, replaces to an extent - as HAMERSMA aptly points out¹⁰⁵- the unity that might be effected by formal music relationships as, for instance, evidenced in the earlier *formes fixes*. However, the unity achieved in the effective representation of the text is not the result of the mere application of certain devices which, on their own, can bend towards conventionalism. It is far more the *combination* of many musical elements in the setting of a phrase that produces an agreeable style such as can be found in so many places. So, even if one would decide on the primacy of, for example, texture in the interpretation of text, the ultimate effect is the result of an inextricable integration of forces.

This having been said, it must also be pointed out that a change of texture involves *more* with respect to text expression than just being a device, however predominant,

¹⁰⁵ John Edward Hamersma, Op. cit., Vol I, p. 115.

subservient, or integrated. It opens up a completely new dimension by interpreting the text more comprehensively than can be accomplished by the text itself! Here the unique qualities of music, which can give it a distinct advantage over the linguistic discipline, come to the fore, laying claim to its own way of expression, yet articulating the text it undertakes to serve. It would be futile to ask why, with such advantages, polyphonic texture did not "take the day", the reason being that it had just lost it in the sixteenth century on account of inherent disadvantages. It would also be ignoring, on the one hand, the great argument of the age about the relationship of music and text generated by the humanists' insistence on the importance of the latter and, on the other hand, the fact that a new musical language, integrating the claims of both disciplines, had not yet been formulated. However, the salient point to note here, is that CLAUDE LE JEUNE was sensitively attuned to required effects and the possibilities to realize these, and that he explores them to the full. In addition, one cannot fail to observe, in this regard, the distinct prospective attitude which accompanies the composer throughout the *Dix Pseaumes*.

The disadvantage of basically polyphonic texture with respect to text lies, of course, in its tendency to get entangled in nomological rigidities which restrict or even suffocate the deployment of intelligible expression, meant to be conveyed by the words. Against this the humanists, with their new approach to text and their faith in the power of rhetorics, rebelled. On the other hand, the facility of individual yet simultaneous articulation, inherent in polyphony, offers unique possibilities for the interpretation of text - provided that the point of departure is indeed text expression and the main interest is not focussed on the momentum generated by constructional consideration. Thus "neglected" the latter can hardly be properly maintained or come to its own right. However, beckoned on the appropriate occasion, its facilities can, in point of fact, serve the interpretation of text excellently,

accomplishing even ways of expression not achievable through a lingual medium. Consequently it is possible to communicate (their sensibility firmly rooted in the music) simultaneous statements, situations of conflict, torment, vexation, particular emphasises, multitudinous repetitions of text, etc. by drawing from the rich arsenal of contrapuntal techniques. This is the approach LE JEUNE applies with his changes of texture and excursions into spells of polyphony. The following table summarizes instances where changes of textures seem to occur in the interest of text interpretation -

Table No 8: Instances of change of texture

Psalm	Part	Measure(s)	Text
96	1	1-11	Chantez à Dieu chanson nouvelle
96	2	8-12	Sus donques peuples, venez
96	2	34-37	Qu'un chacun, dije, se r'assemble
102	1	9-12	Mon cri d'aller jusqu'à toy
102	1	72-78	Qui fait au bois sa retraite
102	5	14-16	Au beau millieu de ma course
102	5	19-26	D'aage en aage continuent
102	5	36-38	Et tout cela doit passer
135	1	1-8	Chantez de Dieu le renom
135	2	29-31	Et tous ceux de Chanaan
135	3	8-11	Pour abuser mainte gens
135	3	26-30	Et qui est fol jusques la
135	3	35-37	Chantez le loz du Seigneur
88	1	7-11	je crie
88	1	47-48	Franc et quitte
88	1	87-90	Enclos au lieu ou tu m'as mis
88	2	53-56	Ta justice s'appercevoir
88	2	63-67	je te prie
88	3	1-5	Las! pourquoy suis-je rejezté
88	3	9-16	Las! je langui dés mon jeune aage
88	3	16-19	En mille sortes tourmenté
88	3	57-61	Ie ne voy nul qui me cognoisse
57	1	19-26	Iamais n'auray, qu'en l'ombre de tes ailes
57	1	26-29	Au Dieu treshaut
57	1	28-32	mon cri s'adressera
57	1	38-42	ce grand Dieu que j'adore
57	1	42-49	A mon secours du ciel venir fera
57	1	49-51	Rendant confus
57	2	1-9	Esleve toy, ô Dieu dessus les cieux
57	2	13-16	Ils ont tendu les rets pour me surprendre
57	2	37-43	Chanter, precher de telle delivrance
57	2	47-49	levez-vous avec moy
57	2	56-62	Ie chanteray des doigts et de la bouche
57	2	62-67	Car jusqu'au ciel s'esleve ta bonté
57	2	67-69	Iusqu'au plus haut de l'air
57	2	78-89	Et fay par tout que ta gloire se montre

Table No 8: Instances of change of texture (cont)

Psalm	Part	Measure(s)	Text
98	1	1-9	Chantez à Dieu nouveau canticque
98	2	20	Tonne
149	1	1-10	Chantez à Dieu chanson nouvelle
149	1	36-44	Sa louange se chante
149	2	16-18	chantant leurs chants
95	1	1-8	Sus, esgayons-nous au Seigneur Et chantons hautement l'honneur
95	1	11-13	Hatons-nous de nous presenter
95	1	13-21	Devant sa face et chanter Le loz de sa magnificence
95	1	32-40	Et de la crime jusqu'au fond
95	1	44-47	A lui seul la mer appartient
95	1	51-55	Et la terre est sa creature
95	3	13-21	Et souvent experimenté
95	3	59-73	Dedans mon repos ont entrée
97	1	32-35	S'estonne en le voyant
97	1	40-44	Grand dieu de tout le monde
97	1	44-48	Montagne qui ne fonde
97	1	48-53	Voire mesme des cieux Le grand tour spacieux
97	2	17-21	S'esgaye avecques vous
97	2	33-38	Tu es plus haut monté Que ces terrestres lieux
97	2	38-43	Mesmes sur tous les dieux Tu es haut exalté
81	1	10-14	Chanter on s'afforce
81	1	26-30	Sonnez la trompette
81	1	61-64	Leur langue estrangere
81	5	1-7	Helas! que ma gent N'a ma voix ouye!
81	5	7-10	Et que diligent
81	5	18-22	Peu vaincre et deffaire Les ennemis siens
81	5	22-24	Et mon bras tourné
81	5	24-29	Eust tost ruine Tout sien adversaire
81	5	29-35	Tous ses ennemis Remplis de destresse
81	5	37-41	Et de ce tems heureux
81	5	41-46	Eust duré pour eux
81	5	46-52	Sans fin et sous cesse
81	5	60-76	Du miel decoulé De la roche haute

From this table some prominent examples are subsequently cited for the purpose of illustration. *D'aage en aage continuent* is a particularly interesting case in point, for both the double canon and the repetition of text resulting from the polyphonic texture (altogether 11 times) contribute to the desired expression -

EX 217. ----- (Ps. 102, part 5, measures 20-26)

D'aage en aage con- ti-nu-ent, D'aage en aage con- ti-nu- ent, D'aage en aage con- ti-nu- - -

aa-ge, D'aage en aa- - ge con- ti- nu- ent, D'aage en aage en aa-

D'aage en aage con-ti-nu-ent, D'aage en aage con-ti- nu-ent, D'aage en aa-ge con-ti-nu-

D'aage en aa- ge con- ti- nu- - ent, D'aage en aa- - ge con-

ent,

-ge con- - ti- nu- - ent.

ent.

- ti-nu- - - - ent.

Rendant confus, another closely knitted double canon built upon leaps within the tetrachord, falls in the same category -

Ex. 218 (Ps. 57, part 1, meas. 49-51)

Ren- dant con- fus, Ren- dant con- fus

ra, Ren- dant con- fus, Ren- dant con- fus

-ra, Ren- dant con- fus, Ren- dant con- fus

Ren- - dant con- fus, Ren- dant con- fus

Similarly, with its close, although free imitation, *En mille sortes tourmente* creates an almost physical feeling of discomfort -

Ex. 219 (Ps. 88, part 3; incas. 16-19.)

-ge En mil-le sor - tes tourmenté, En mil-le sor - tes tour-men - té

-ge En mil-le sor - tes tour-men-té, En mil-le sortes tourmen-té

-ge En mil-le sor - tes tourmenté, En mil-le sor - tes tour-men - - té

-ge En mil-le sor - tes tourmen-té, En mil-le sor - tes tourmen-té

In the following piece of imitative counterpoint, the phrases *Au Dieu treshaut* and *mon cri s'adressera* overlap conspicuously, thus interpreting the text with an urgency unattainable by only the ascending leaps -

Ex. 220

(Ps. 57, part 1, meas. 26-32)

- les. Au Dieu tres-haut, Au Dieu tres-haut mon cri s'a-dres-se-ra,
 - les. Au Dieu tres-haut, Au Dieu tres-haut mon cri s'a-dres-se-ra,
 - les. Au Dieu tres-haut mon cri s'a-dres-se-ra, mon cri s'a-dres-se-ra,
 - les, Au Dieu tres-haut mon cri s'a-dres-se-ra, mon cri s'a-dres-se-ra,

In *Et de la cime jusqu'au fond* the conflicting concepts are accommodated eloquently in a polyphonic texture displaying differing melodic lines in contrary motion -

Ex. 221

(Ps. 95, part 1, meas. 33-37)

Et de la ci-me jus-qu'au fond, jus-qu'au fond, Et
 Et de la ci-me jus-qu'au fond, jus-qu'au fond, jus-
 ci-me jus-qu'au fond, Et de la ci-me
 Et de la ci-me, jus-qu'au fond, de la ci-me

The refractoriness of Israel is strikingly expressed in the antiphony of voices in *Et que diligent* -

Ex. 222

(Ps. 81, part 5, meas. 7-10)

Et que di-li-gent, Et que di-li-gent
 Et que di-li-gent, Et que di-li-gent, Et que di-li-
 Et que di-li-gent, Et que di-li-gent, Et que di-li-gent
 Et que di-li-gent, Et que di-li-gent Is-

Delayed entries appear to serve the stressing of certain words or part of a phrase as in *Franc et quitte de ceste vie*, where the deferment of the middle voices by only half a beat expresses succinctness -

Ex. 223 (Ps. 88, part 1, meas. 47-50)

Franc et quitte de ceste vie,

-si, Franc et quitte de ceste vie,

Franc et quitte de ceste vie,

Franc et quitte de ceste vie,

In *Et tous ceux de Chanaan*, the considerably delayed entry of the Contratenor seems to suggest an interpretation of *Et tous* -

Ex. 224 (Ps. 135, part 2, meas. 29-31)

-san. Et tous ceux de Chanaan.

-san. Et tous ceux de Chanaan.

-san. Et tous ceux de Chanaan.

-san. Et tous ceux de Chanaan.

Similarly, in *Sus donques, tous peuples, venez*, delayed entries and repetitions of text combine in the polyphonic texture to render a remarkable insistency to this exhortation -

Ex. 225 (Ps. 96, part 2, meas. 8-12)

-cte. Sus don-ques, tous peu-ples, ve-neg, ve-neg,
 -ete. Sus don-ques tous peu-ples, ve-neg, ve-neg,
 8 -cte. Sus don-ques tous peu-ples, tous peu--ples ve-neg,
 -cte. Sus don-ques tous peu-ples, ve-neg, ve-neg, ve-neg,

In fact, changes in texture - from slight shifts to pronounced polyphony, offer emphasis by means of text repetition, however without the threat of otherwise uninteresting and unavoidable prolixity. The following instances may serve to illustrate this -

Ex. 226 (Ps. 95, part 1, meas. 44-47)

A lui seul la mer ap-par-tient,
 A lui seul la mer ap--par-tient,
 8 A lui seul la mer ap-par-tient,
 A lui seul la mer appar-tient,

Ex. 227 (Ps. 98, part 2, meas. 20-22)

-tans Ton- ne, ton- - ne la grand' mer spa-ci- eu- se,
 -tans, Tonne, ton-ne, ton- ne la grand' mer spa-ci- eu- se,
 8 -tans, Tonne, ton-ne, ton- ne la grand' mer spa-ci- eu- se,
 -tans, Tonne, ton-ne, ton- ne la grand' mer spa-ci- eu- se,

Both examples represent a slight shift in texture; the first causes the words *seul* (longer value) and *mer* (repetition) to be stressed, while the second effects a quintuple vertical repetition of *tonne* within virtually a single measure, creating an acoustically most striking result. In *Eust dure' pour eux* (Ps. 81, Part 5, meas. 41-46 - see above, p. 180), representing more pronounced polyphony, the effect, caused by five text repetitions (four of which occur at points of imitation), is no less conspicuous in its interpretative qualities. Finally, *Sans fin et sans cesse* is, in this regard, a particularly

impressive piece of imitative counterpoint, stretching over ten consecutive entries and repetitions of the text -

Ex. 228

(Ps. 81, part 5, meas. 46-52).

The musical score consists of four staves. The lyrics are as follows:

Staff 1: eux Sans fin et sans ces-se, Sans fin et sans ces-se.

Staff 2: (pour) eux Sans fin et sans ces-se, sans ces-se, Sans fin et sans ces-se, et sans ces-se.

Staff 3: 8 eux Sans fin et sans ces-se, Sans fin et sans ces-se, Sans fin et sans ces-se, sans ces-se, sans ces-se.

Staff 4: Sans fin et sans ces-se, Sans fin et sans ces-se, Sans fin et sans ces-se.

7. Structural devices

The title of the collection of 1564 gives an indication of the type of composition LE JEUNE had in mind when he wrote his *Dix Pseaumes* : it distinctly says *Mis en Musique a quatre parties en Forme de Motetz*. However, imitative counterpoint was traditionally associated with the motet and its inconsistent use in the *Dix Pseaumes* may, therefore, cause the collection to appear misrepresented. On the other hand, one should not ignore the fact that already among the works of earlier composers like JOSQUIN motets can be located which are cast in a predominantly chordal texture¹⁰⁶. Be that as it may, the subdivision of each psalm setting into two or more "movements" called *parties*, between which the non-strophically treated text is divided, is perhaps the collection's nearest comparability with the type of composition according to which it professes to be moulded. For, although LE JEUNE prefers to call his *Dix Pseaumes* "Motetz" - possibly because of their serious content and a certain status acknowledged to that category

¹⁰⁶ In the case of Josquin, Italian stimulations (mainly by way of the *Laudi*) are suspected to have occasioned this phenomenon. His passion motet *O Domine Jesu Christe* and *Qui velatus facie fuisti* (*Gesamtausgabe*, Motet 10 and 11, respectively) are prominent examples of this style.

of composition - these Psalms are actually chansons set to sacred texts in the style of the late French chanson with the addition of a fair blend of Italian madrigalistic influences. This, in end effect, determines LE JEUNE's approach to and handling of structure in the *Dix Pseaumes*.

With the abandonment of the old, conventionalized *formes fixes*, new vocal forms round about the middle of the sixteenth century emanated either from the *cantus firmus* (when this was used), or from the text. In case of the latter, either the structure of the text, or its meaning and intent determined the musical form. The chanson initially followed the form of the verse pretty closely. However, the increasing influence of the Italian madrigal during the late Renaissance resulted in the form of the chanson becoming more and more regulated by the content and import of the text, the main difference between the madrigal and the chanson primarily settling on that of language. Since vocal music was now focussed on expressing the content of the text, non-strophic settings in a through-composed form became the order of the day. And by reason of the fact that LE JEUNE is, as we have amply evidenced, very much concerned with the content and meaning of the text, the forms of his *Dix Pseaumes* are through-composed rather than strophic.

With respect to the relation between structure and text, the matters which need investigation pivot around the division of the text between the *parties*, and the meaning of three trios among the ten psalms, the *raison d'être* of the latter appearing to be of a structural nature.

Although the psalms in this collection were, as we have seen in Chapter II, quite deliberately chosen and the sequence of their appearance is equally intentional, they vary with respect to the internal organization of the texts, the number of stanzas, and the distribution of these between the *parties*. Table No 1 (see above, opposite p. 71) gives a detailed layout of the situation. It would nevertheless seem that LE JEUNE tends to distribute the stanzas more or less

equally between the different *parties* of each psalm. In three cases (Pss 96, 135, and 98) he achieves an exact division, in four (Pss 102, 57, 149, and 97) the distribution is as near as possibly equal, while in only three (Pss. 88, 95, and 81) some form of quantitative accentuation prevails. As a rule, the division of the text between the different movements is made at logical places, i.e. according to the original biblical text, from which, of course, also the poet of the rhymed version of the psalms took his cue¹⁰⁷. The mood of a psalm usually being maintained throughout the entire psalm, the division of an equal (or nearly equal) number of stanzas between the movements pose no threat to the text. In those cases where a break in mood is noticeable (Psalm 57, between verses 4 and 5), or a different "speaker" takes the word (Ps 95, from verse 8; Ps 81, from verse 6 to the end, a lengthy part, subdivided in itself), such changes are accordingly accommodated by the relevant stanzas given to the different *parties*. With a minor adjustment by DE BÈZE¹⁰⁸, the approach is basically also observed in Psalm 102, which is problematical in so far as the original biblical text combines two different poems: a personal complaint (inscribed in verses 1-11 and 23-28), and a prayer for the restoring of ruined Zion (verses 12-22).

The reason for LE JEUNE's attraction to a more or less equal allocation of text between the *parties* seems to be a sense for balance as well as acousto-cognitive considerations. However, these do not reign supreme : whenever the text so requires, he deviates from what may appear to be a set pattern. This is borne out by the absence of parallelism in the musical structures, even in those cases where it does

¹⁰⁷ The verse numbers are according to those given in the *Jerusalem Bible*, of which the English edition is generally considered to be the presently most reliable translation in that language.

¹⁰⁸ It concerns verse 12, which, apparently for reasons salient to his own poetry, he incorporates into the first section.

exist in the text by virtue of the latter's equal division between the movements of the psalm. On the other hand, the music does reflect complementary factors of a minor, yet formal nature, which should be addressed on account of their coherent rather than analogical functions. Referred to here, are the cadences at the end of the stanzas as well as the opening and closing chords of the *parties*.

Most of the cadences (whether at the end of a phrase or a stanza) ends simultaneously with rests following in all voices. Second to this, are simultaneous cadences without rests. More rare still, are cadences with one or two voices carried into the ensuing phrase against sustained notes. Finally, some cadences submerge in interlocking phrases in the style of the Flemish motet. This happens in the polyphonic trios, which stand (intentionally, as shall be seen) somewhat apart.

The ends of stanzas (usually indicated in the text by a full stop) are, however, always given strong cadences - mostly authentic, and often ornamented, in order to add emphasis. However subtle, these elements are collected aurally and registered as formal complements, often enhanced by the use of the same chord in several stanza ending cadences. Coherence between the different *parties* of a psalm is also achieved by the use of the same or closely related chord at the end of one and the beginning of the next *partie*. In most instances these chords fall within the normal modal context (Pss. 96, 102, 57, 98, 149, 95, and 97) In two psalms (Pss 135 and 81) he employs cadences which are only rarely used within their modal frames. Of special interest, however, is the manner in which LE JEUNE connects the second and third movement of Psalm 88 : the appearance of a B Major chord at the close of the second movement is totally foreign to either the Phrygian or the Aeolian modes into which the music could possibly be interpreted. From this chord the music then proceeds to C Major at the beginning of the third movement by letting the Bassus (the root of the B Major chord) proceed to form the first inversion of the Dominant

of C Major! It is in progressions of this kind where LE JEUNE ventures into the new domain of tonality as the musical world only came to accept much later -

Ex. 229 (Ps. 88, part 2, meas. 66-67)

Ex. 230 (Ps. 88, part 3, meas. 1-3)

Repeats are low-keyed in the *Dix Pseaumes* and can hardly be viewed as of importance in a structural sense. In fact, most repetitions are of an affective nature and involve single words or parts of a phrase. There are, however, a few instances where an entire line is repeated. Such examples are *Occis Rois, et nations* (Ps 135, Part. 2 meas. 22-24, where the music is identical with that of the preceding phrase, *Et toutes ses Legions*, and where the repeat has a text interpretative function), *Sus donc qu'en plaisir et enjoye* (Ps. 98, Part 1, meas. 50-51, where the line is repeated to the same melody a fourth lower, again for the sake of text expression), and *Et soit joyeuse et gaye*, followed by *Toute Isle s'en egaye* (Ps. 97, Part 1, meas. 5-8, where the latter phrase repeats the melody of the first, yet again in the interest of text interpretation). The two repeats, which can possibly be considered in a structural context only, are *Les vents tant rudes et forts* (Ps. 135, Part 1, meas. 64-67 - see above p. 221) and *Du miele decoule de la roche haut* (Ps. 81, Part 5, meas. 68-76). Since both these examples are last lines, their repeats harken back to a technique which constitutes a prominent feature in madrigal composition, notably that of

ARCADELT¹⁰⁹. In this sense *Du miele decoule de la roche haute*, with nine measures of fine imitative counterpoint the most extensive of all repeats, is a particularly fitting ending to LE JEUNE's collection.

The existence of three polyphonic trios - strewn in, as it would seem, at random - initially appears as somewhat enigmatic. Also HAMERSMA offers no comment other than an acknowledgement of their existence and the nature of their texture¹¹⁰. To be sure, their inclusion in the *Dix Pseaumes* teases the investigator to come up with an acceptable explanation. Are they there only for the sake of variety, some kind of relief on the ear, perhaps? This would indeed be a possibility. But why are they then not treated in a more proper structural way, not inserted more regularly and judged from an acoustical concept, not better spaced? And besides, if their function would be to provide variety by way of a somewhat "relieved" sound, then they surely need not be so consequently polyphonic. The explanation for the existence of the trios, and the reason for their insertion at specific places does not lie in any of the fields indicated above, but is to be found in their texts and in a particular interpretation derived from the Calvinist Doctrine of Predestination.

Most of the Reformed confessions - thus also the *Confessio Gallicana* (the Huguenot *Confession de Foy* of 1559) - treat this doctrine in a very moderate way, professing that God elects some in Christ and leaves others to perdition¹¹¹. As

¹⁰⁹ Vide Alfred Einstein : *The Italian madrigal*, 3 Vol., Princeton, 1949, Voll. III.

¹¹⁰ John Edward Hamersma: Op. cit.

¹¹¹ The *Confession de Foy* was drawn up by Calvin's trainees at the first Protestant Synod, which was constituted in Paris in 1559 in spite of a general persecution of Huguenots. It is interesting to note that the final form of the *Confession* is very near to the original draft provided by the Reformer himself; the doctrine of election is treated in Article 12; also, that the leaders of the second generation of Reformed theologians - among these,

we have seen, CLAUDE LE JEUNE's orientation towards the Reformed Faith was firm enough to have caused him to be well versed in its underlying theological tenets. Furthermore, it is more than probable that he did associate with people like DE BÈZE and CHANDIEU, who would certainly have contributed to his understanding of such beliefs. Thus CALVIN's *Commentary on the Psalms* can be considered as a most likely prototype for LE JEUNE's own appreciation of the texts in question. These now need to be considered.

The first trio in the *Dix Pseaumes* appears in Psalm 102. Comprising verses 18-22, it is part of the second of two poems constituting this psalm, viz. the prayer for the restoring of ruined Zion¹¹². With Protestants invariably indentifying the Reformation of the Church with the restoration of Israel, CALVIN expounds on the text along these lines. Referring to verse 18, he says: "By the word *write*, he (*i.e. the author, whom Calvin calls 'the prophet'*) means that the thing done (*the deliverance*) is worthy to be registered in the public records, so that the remembrance of it may be conveyed to them that shall come after. And there lurks an apt antithesis between the new creation of the people, and their present ruin, which the interpreters improperly pass over. For when the people ceased to be, the church was after a sort extinguished. Doubtless the name of it might seem dead when the Jews, being mingled with heathen nations, formed no separate body. Therefore their return was a second birth, and in that respect it is not amiss that the prophet looks for a new creation, because though the church had utterly perished, he was well assured in himself, that God by his wonderful power was able to bring it to pass,

Théodore de Bèze, the poet of the rhymed version of the *Dix Pseaumes*—advocated the doctrine of predestination in its extreme supralapsarian form, causing a development by virtue of which this doctrine, *i.e.* of divine decrees, gradually became the starting point of Reformed dogmatics (cf. Reinhold Seeberg : *Text-Book of the History of Doctrines*, transl. by Charles E Hay, 2 vol., Grand Rapids, 1966, Vol I, pp. 420-421).

¹¹² Vide supra, p. 243.

that it should rise again with renewed life. And this is a very remarkable passage, that the church is not always preserved in suchwise as that it may appear to survive, but even when it seems dead is suddenly created anew, as often as it seems good to God. Let no desolation, therefore, bereave us of this hope, that like as God did once create the world out of nothing, so is it his own proper work to dig his church out of the darkness of death¹¹³". Speaking of verses 19 to 22, CALVIN explains that the 'prophet' (i.e. the psalmist) "now... embraces the deliverance which he anxiously sighs for, just as if it were accomplished already. And, lest the malignity of men might darken so great a benefit of God, he challenges to God his due praise openly and in express words, according also as the people were in many ways enforced to acknowledge God's hand... And therefore he says *that God looked out of heaven*, lest the Jews should think themselves beholden to the grace and favour of Cyrus for their deliverance, which proceeded manifestly from heaven... And he terms them prisoners... Nay, he says soon after, that *they were appointed to death*, that they might understand that it was all over with them, if they were not rescued from death by the extraordinary power of God... The prophet, to put the people in hope of return, uses this argument, namely, that it is impossible that the place which God has chosen to himself should be left desolate for ever. But he tells them there shall be new matter for praising God, because the name of God shall be worshipped by all nations, and the church shall consist, not

¹¹³Ioannis Calvini Commentarius in Librum Psalmorum, Geneva, 1610, p. 469: *Scribendi verbo significat historiam publico monumento dignam esse, ut transmittatur eius memoria ad posterios, & subest concinna antithesis inter novam populi creationem & praesentem interitum, quam interpretes malem praetereunt. Populo enim abdicato, extincta quodammodo erat Ecclesia. Certè mortuum videri poterat eius nomen, quum Iudaei profanis Gentibus permisti, nullum corpus efficerent. Itaque rediviva quasi secunda fuit nativitas: ideoque non abs re Propheta novam creationem expectat: quia utcunque perisset Ecclesia, per suus erat Deum mirabili vitute facturum esse ut de integro rediviva surgeret. Atque hic locus insignis est, non semper ita servari Ecclesiam ut superstes appareat, sed ubi mortua videtur, repentè novam creari, quodies ita Deo visum est. Nulla igitur desolatio hanc nobis spem adimat, sicuti semel Deus ex nihilo mundum condidit, ita proprium esse eius opus, Ecclesiam ex mortis tenebris evere.*

of one nation only, but of the whole world¹¹⁴." Clearly CALVIN interpreted the restoration of Israel as the Reformation of the Church, the deliverance of the faithful and their election by virtue of the grace and good pleasure of God.

This interpretation comes through even more prominently in the text of the second trio, which appears in Psalm 95 and consists of verse 7. Referring to the preceding verse, CALVIN says "that the faithful must lift up their eyes to heaven and worship God spiritually¹¹⁵." With regard to verse 7 he then continues: "Though all mankind were created to this end, yet not without cause is the church termed God's planting to his praise. Of right therefore does the prophet require this duty specially of his elect people. And this is the cause that he puts the children of Abraham in mind of the inestimable privilege which God vouchsafed to them when he took them under his protection... he has distinguished it (i.e. the church) from the whole world to cherish it in his fatherly bosom. Therefore they are called *the people of his pastures* whom God defends with his peculiar care... They are termed the *flock of God's hand*, not so much because they were created by him, as because they are governed by his hand..." But this also brings about the obligation that the faithful "...should not else continue in the possession of their dignity and privilege, unless they continued in their

¹¹⁴ Ibid: *Nunc Propheta redemptionem, ad quam anxie suspirat, perinde amplectitur ac si peracta esset, ac ne tantum Dei beneficium obscuret hominum malignitas, aperte & desertis verbi laudem suam Deo vindicat: sicuti etiam multis modis coactus fuit populus agnoscere Dei manum... Dicit ergo Deum è coelo respexisse, ne gratiae & favori Cyri Iudaei acceptam ferant salutem palam è caelis profectam... Vincit autem dicit... Imò paulò post dicit morti fuisse destinatos, ut tandem sentiant actum fuisse de sua salute, nisi extraordinaria Dei virtute à morte erepti essent... Ratione quidem hac utitur Propheta ad spem reditus dandam populo, quod impossibile sit, locum illum quem Deus sibi delegit, perpetuò deseri: sed novam materiam laudandi Dei fore denuntiat, quia nomen Dei adorabitur ab omnibus populis, nec tantum ex gente una constabit Ecclesia, sed ex toto orbe.*

¹¹⁵ Ioannis Calvini Commentarius in Librum Psalmorum, Geneva, 1610, p. 447: *...ut sublatis in caelum oculis, spiritualiter Deum colant fideles.*

obedience to God¹¹⁶."

The third occurs in Psalm 81 and comprises verses 8 to 10a. The core of CALVIN's commentary on these can be extracted as follows: "That the prophet may the better move their minds, he invests God with the character of a teacher, and brings him in speaking familiarly in the midst of the congregation", saying, "...Israel, if you will hear me, there is nothing that I so much require or exact at your hand, as that you should content yourself with me alone, and not seek for yourself any strange Gods... But here the prohibition is placed first, and afterwards is added the cause, namely, that the people ought to hold themselves satisfied abundantly with the God that had purchased them to himself¹¹⁷." Again, it is God's elected people, who are addressed in these verses.

The common factor, therefore, which runs through the texts of the trios, is the concept of election, that distinction which separates the faithful from the rest of the world. It was hence natural for LE JEUNE's Reformed way of thinking, to likewise distinguish the settings of those portions of the psalm texts which was considered to specifically deal with the matter of election and make them fundamentally different to the main character of the rest of the

¹¹⁶ Ibid., p. 448: *Quauis in hunc finem creatum sit totum humanum genus, Ecclesia tamen non abs re vocatur Dei plantatiō in eius laudem. Itaque meritō officium hoc specialiter ab electo populo exigit Propheta. Haec ratio est cur admoneat filios Abrahae de inaestimabile privilegio quo ipsos dignatus fuerat quum eos in suam curam susciperet... sed quia eam à toto mundo distinxit, ut paterno sinu foveat. Vocatur ergo populus pascorum quem Deus peculiari cura & tuetur... Grex manus vocatur non tam quòd à Deo formatus sit, quàm eo quòd regitur eius manu... non aliter mansurum esse populum in possessione suae dignitatis ac privilegii, nisi in Dei obedientia perstaret.*

¹¹⁷ *Ioanni Calvini Commentarius in Librum Psalmorum, Geneva, 1610, p. 388: Quo melius animos permoveat Propheta, Deum induit persona doctoris, cumque familiariter in medio coetu loquentem indicit... Israel quum me audieris, nihil est quod aequè abs te postulem, vel exigam, nisi ut me uno contentus, alienos deos tibi non accersas... Hic autem prohibitio priorem locum obtinet: deinde additur causae redditio, quòd abundè sufficere debeat Deus ille qui sibi populum acquifivit.*

collection. This then is the reason for the trios being cast into polyphonic texture. As for a number of voices involved in these setting, there could be some speculation. But, since the texts are concerned with "God's people", it would seem rather obvious that the number refers to the Holy Trinity.

Other mention (according to CALVIN) of God having "preserved his church" (Ps 98), "vouchsafed singular grace to his chosen people" (Ps 135), and a further reference to the "restoration of God's people and his benefits towards his church" (Ps. 149)¹¹⁸, seem - in the light of the above, and the settings of the respective texts not being "distinguished" in different texture - to be somewhat inconsistent, if not downright contradictory. However, it must be remembered that the doctrine of Predestination is - as was pointed out - so fundamental in the Reformed concept, that it is bound to permeate most of its theological thinking. The above-mentioned allusions in CALVIN's commentaries should, therefore, be regarded in this sense rather than be seen as focal points on that specific matter.

¹¹⁸ Vide supra, pp. 68-69.

CHAPTER V - L'ENVOI

1. The chanson spirituelle *Mais qui es-tu?*

Since the historical and literary background of *Mais qui es-tu?* and reasons for its appendage to the *Dix Pseaumes* have already been ventilated¹, the subsequent discussion will concentrate on compositional aspects. However, before proceeding to this, it may be prudent to map out briefly the musical configuration from which LE JEUNE's first venture in polychordal writing emerged.

As THEODOR KROYER² has pointed out, the principle of musical dialogue goes back to ancient times: the tropes, the songs of the Troubadours, the old Venetian *Pettegolezzi* and *Contrasti*, the *Geislerlieder*, the entrance choruses of the liturgical dramas, etc. - all possess elements of dialogue, while texts cast into different roles, regularly invite such treatment. Quite evidently also, the principle of dialogue can be traced to the compositional technique of canon and imitation. This is confirmed in many motets and masses where imitations by voice pairs at different pitches (e.g. Superius and Contratenor against Tenor and Bassus) actually presents latent dialogue³. It is, therefore, understandable that, in the luxurious deployment of artistic endeavour during the sixteenth century, the need for insified means of expression lead composers to take increasingly to settings for five and more voices: a formerly rare practice now became the rule, especially in music intended for festive occasions, while the exploitation of possibilities offered

¹ Vide supra, pp. 58-63.

² Theodor Kroyer : *Dialog und Echo in der alten Chormusik*, in *Jahrbuch der Musikbibliothek Peters XVI* (1909), p. 13.

³ Gustav Reese: Op. cit., pp. 28 and 174, draws attention to occurrences of actual polychordal composition in Italy as early as the second half of the 15th century.

by "dialogism" became a natural extension of the compositional palette. However, many of the works for eight or more voices by GOMBERT, CLEMENS NON PAPA, LUPUS HELLINCK, and PHINOT, exploring these potentialities, still reveal traits of an older approach in so far as the polyphonic flow of the music often neutralizes proper dialogue formation. In this regard, GOMBERT's independent *Credo* for eight voices⁴ is a case in point, where groups of SATB often enough answer one another, but with the composition of these constantly changing, the voices frequently overlapping, the colour of sound remaining more or less unchanged - to such an extent that one may well inquire after the "point in it all", had it not been for the symbolic meaning of thus effected repetitions, and the realization that this element takes precedence over the idea of dialogism.

In contrast to GOMBERT's dramatic reserve, a *Regina coeli*, written for two SATB choirs by JEAN ROUSÉE and published as early as 1535 in ATTAINGNANT XII, reveals a more acute sense for reciprocal effects⁵: Chorus I starting alone, is soon joined by Chorus II, whereafter the two ensembles alternate with each presenting its own passage and finally uniting in an *Alleluia* for eight parts. Similar features can be traced in works for double chorus by DOMINQUE PHINOT who was active in northern Italy and southern France⁶ in the 40's of the sixteenth century. Especially noteworthy is his setting of

⁴ Only published in 1564 in *Thesaurus musicus... Tomi primi continentis cantiones octo vocum...*, Nuremberg, J. Montanus & U. Neuber. I am indebted to Reese (Op. cit., p. 349) for this reference.

⁵ This piece is reproduced by E. Herzmann: *Zur Frage der Mehrchörigkeit in der ersten Hälfte des 16. Jahrhunderts*, in *Zeitschrift für Musikwissenschaft XII* (1929), p. 138, a reference for which I am once more indebted to G. Reese (Op. cit., p. 349).

⁶ Biographical dates are mostly covered in a haze of uncertainty. It is, however, known that his first works were published in Venice in 1538. He seems to have been active in northern Italy until approx. 1545 whereafter he dwelled and published works in Lyon during 1547-48. After 1564 his works seem to have been dropped from the current anthologies.

the Lamentations of Jeremiah, published in 1548⁷. It contains four movements, the first being for two SATB choruses, which answer each other antiphonally in homophonic passages of ever decreasing duration, until they overlap in a kind of stretto, eventually climaxing in an outpour of tonal complexity. In this connection PHINOT's eight-voice chansons, originally published in 1549, should also be mentioned⁸, as well as a setting by ENTRAIGUES of RONSARD's dialogue sonnet, *Que dis-tu, que fais-tu*, which appeared in 1559⁹. The establishment of a French dialogue tradition up to the 1560's would not be complete without mention of GARDANE's eight-voices setting of the same poem¹⁰. However, since both PHINOT and GARDANE were Italianized Frenchmen¹¹, one may expect a fair portion of southern influence in respect to their employment of dialogism.

For sure, in Italy VERDELOT (likewise of French origin), who

⁷ *Liber secundus motetarum sex, septem et octo voci...* (among these also *Oratio Lamentiae Jeremiae*), G & M Beringhen, Lyon, 1548; a second edition was published in Venice (1555) by A. Gardano. F. Commer reproduced this work in *Collectio operum musicorum Batavorum saeculi XVI*, 12 vol., Berlin, Antwerp, Mainz, 1844-58, Vol. VIII. p. 49.

⁸ They (*Par un traict d'or trop esmoulu, Qu'est-ce qu'amour mourir sans mort*, and *Vivons mamy et l'amour poursuivons*) first appeared in his *Second livre contenant 26 chansons...*, G & M Beringhen, Lyon, 1549, and were later included in Le Roy & Ballard's famous *Livre de Meslanges, contenant six vingtz chansons...*, Paris, 1560 (now considered lost so that we have to rely upon the re-edition of 1572).

⁹ Reproduced by G. Thibault and L. Perceau : *Bibliothèque des Poésies de P. de Ronsard mis en musique au XVI^e siècle*, Paris, 1941, appendix, p. 8, after Le Roy & Ballard's *Douzième Livre de chansons...*, Paris, 1559. This edition is not available complete, but missing parties from the re-editions of 1561, 1565, 1569, 1572, 1575, and 1583 are at hand. Entraigues' setting is for four voices and dispenses with antiphonal effects.

¹⁰ This was included in the Le Roy & Ballard's *Livre de Meslanges* of 1560, but is undoubtedly of considerably earlier origin, probably from the late 1540's.

¹¹ The latter actually changed his name since 1555 to the Italian form of Gardano.

was active in Florence and Venice and made his biggest contribution in the field of the madrigal, displays a taste for the kind of "overlapping" dialogue we encounter in GOMBERT's *Credo*, yet he consequently divides the voices into groups of high and low¹². Also the Italianized Fleming, NASCO, and a lesser figure like BERTOLDO, from 1548 onwards add a *dialogo* to their collections of madrigals¹³. However, VICENTINO (*L'antica Musica*, 1555) and ZARLINO (*Istitutioni harmonice*, 1558) regard none other than their teacher, WILLAERT, as the "inventor" of the divided choir (*coro spezzato*), mentioning the two music galleries in the apses of San Marco which were supposed to have given the initial impulse to this particular practice¹⁴. And thus it had been accepted by posterity ever since, in spite of the fact that some forms of dialogues actually existed well before WILLAERT published his famous antiphonal psalms of 1550! Yet, if choral dialogue was nothing new before that time, WILLAERT, favoured by the local circumstances, was certainly the first to have shaped it into a specific apsis style which, with its magnificent antiphonal effects and instrumental support, appealed so much to the Venetians' sense for grandeur. It is along these lines that the choral dialogue entered upon a course which took it throughout Europe and resulted in its playing a significant role in the

¹² A fitting example is his madrigal *Quanto hai lasso il morir saria* (5 v.), which first appeared in *De i madrigali di Verdelotto et de altri eccellentissimi auttori a cinque voci, libro secondo...*, O. Scotto, Venice, 1538, and again (in a slightly changed edition) in 1540. P. Wagner: *Das Madrigal und Palestrina*, in *Vierteljahrschrift für Musikwissenschaft VIII* (1892), p. 423 seq., reproduced this piece (p. 464).

¹³ Emil Vogel: *Bibliothek der gedruckten weltl. Vocalmusik Italiens, 1500-1700*, 2 vol., Berlin, 1892, repr. Ohms, Hildesheim/New York, 1972, Vol II, pp. 8-11 (although announced in the index of the 1548 *Madrigali*, the Dialogue for 8 v., *Padre ch'adelfi* does not appear in the collection) - cf. G. Turrini: *De Vlaamsche Componist Giovanni Nasco te Verona, 1547-1551*, in *Tijdschrift der Vereniging voor Nederlandsche Muziekgeschiedenis*, XIV (1935), p. 145, & XV (1937), p. 87, and Vol I, pp. 91-92.

¹⁴ Vicentino: Op. cit., Part IV, chap. 28: *Ordine di comporre à due cori Psalmi* etc), and Zarlino: Op. cit., Part III, chap. 66, p.329: ...& fu ritrovata dall' Eccellentissimo Adriano...

development of the oratorio.

It we look at LE JEUNE's dialogue à 7 *Mais qui es-tu* of 1564, it would appear that its style owes something to both French and Italian influence. Outwardly, the technique of employing seven voices seems to point to the four dialogues à sette which conclude WILLAERT's *Musica Nova* of 1559. *Mais qui es-tu* carries on a discourse between two unequal choirs : a "lower" ensemble à 4, putting the questions, and a "higher" group à 3, supplying the answers until, with the last line of text, they increasingly overlap to eventually unite in the usual tutti for the last 19 measures. At this point something must, however, be said about the composition of the voices forming these two ensembles.

The Renaissance cherished a certain ideal with respect to choral sound which was embodied in the four representative voices according to the usual four divisions of vocal range : soprano, alto, tenor, and bass. A work using this combination was called à *voci impari*. But if this composition was changed in favour of either the upper or lower voices, the work was termed à *voci pari*. Both designations are well enough known. On the other hand ZARLINO makes a special point of drawing attention to a *third* category known to sixteenth century practice. A work without a soprano, but with the alto taking its place (there then being two altos), or, alternatively, if the two altos would also be replaced by tenors (there then being three), the work was called à *voci mutate*¹⁵. But would the latter situation not simply correspond with à *voci pari*? Apparently not; much rather a fine and vital distinction was made in Renaissance choral practice. ZARLINO explains this by saying

¹⁵ Gioseffo Zarlino; Op. cit., Part. IV, Chap. 31, p. 418: *Et perche alle volte si suole comporre senza il Soprano, & tal maniera di comporre si chiana dalli Prattici Comporre à voci mutate; ovvero componendo solamente più Tenori et il Basso, lo chiamano Comporre à voci pari; però voglio, che si sappia; che nelle prime compositioni si piglia il Contralto in luogo del Soprano, & l'altra parte viene, ad essere contenuta tra le istesse chorde del Contralto, ovvero nelle chorde del Tenore; di maniera che tal cantilena viene ad esser composta due Contralti, ovvero con tre Tenori.*

that in the event of two alto voices, the one *en lieu* of the soprano should be higher in range than the other¹⁶. CARAPETYAN, who also considers this aspect in his article on WILLAERT's *Musica Nova*, concludes that by these directions is meant that "it (i.e. the "higher" alto) must fulfill the function of the soprano (though, of course, in such a piece, even if the latter were used, it would not reach the highest steps of its scale)¹⁷". Unfortunately, however, he does not draw the line of consequence straight through. No mention is made of a situation *con tre tenori*. However, one is lead to expect that the same rule applies in such cases. One may well ask what the aim would be in substituting the alto for the soprano (or two tenors in the place of both of these) if much the same sounds (in terms of actual notes) were to be heard. The answer is: a change of timbre. It would seem that the Renaissance ear was particularly susceptible to tone colour, especially if a particular connotation was attached to it.

Seen in this light, EXPERT appears to be on the correct tract with his realization in score of *Mais qui es-tu* by allocating the available voice parts¹⁸ for the two unequal ensembles to comprise of SAT and TTTB, respectively¹⁹. These

¹⁶ Gioseffo Zarlino: Op. cit., Part IV, chap. 31, p. 418: *E ben vero, che si ha rispetto alla parte, che si piglia per il Soprano; perioche è alquanto più acuta sempre di quella, che si piglia per l'Alto; perioche questa procede in una maniera alquanto piu rimessa.*

¹⁷ Armen Carapetyan: Op. cit., pp. 210-211.

¹⁸ Superius (soprano clef), Contratenor (Mezzo-soprano clef), Secundus Contratenor (alto clef), Tenor (tenor clef), Secundus Tenor (Tenor clef), Bassus (bass clef), and Quinta Pars (Alto clef).

¹⁹ Appeared, together with the last three modes of Le Jeune's *Octonaires de la vanite et inconstance du Monde* (1606) and three psalms from his *Second Livre des Meslanges* (1612) in *Monuments de la Musique Francaise au temps de la Renaissance*, 10 vol., Paris, 1924-29, Vol III, pp. 77-99. Somewhat irritating is Expert's typifications of the various tenors and his use of the bass clef for the lower two, considerations which might have arrised from his own active choral practice. The fact that he reproduced the original note values (instead of reducing them by half) makes reading for the modern eye a

considerations seem to have completely escaped HAMERSMA's attention²⁰, who simply scores his realization according to the individual clefs used for the different parts and ends up with two ensembles in SAA and ATTB, respectively (with especially the lower alto of ensemble I, but occasionally also that of ensemble II, reaching to the uncomfortably deep F below middle-C). Indeed, even a cursory comparison of EXPERT's realization with, say, the *dialogi* of the *Musica Nova*, shows him to be much nearer the mark with respect to Renaissance choral concepts.

With *Quando nasceti Amor?* - the first of the earlier mentioned seven-voice dialogues by WILLAERT²¹ - a general pattern is set for the distribution of voices. Basically, a discourse is carried on between what may be considered as two four-voice ensembles with one of the parts changing during the course of the piece and rendering duty to both groups. This approach is also maintained (though with a varied initial composition of the voices) in WILLAERT's third and fourth dialogues. His second dialogue, *Liete e pensose*, takes, however, a different course, displaying in its first half a division of two unequal choirs (SST, and TTTB), with the lower voices first rendering 36 measures before the higher one replies with 24 measures. Upon this follows a discourse of shorter durations between four voices each time before they converge in the usual tutti for the last 19 measures. Besides the clearly antiphonal design of the beginning of this second dialogue, the second part, *Poggia di Lagrimar*, of the madrigal *a sei*, *Passa la nave* (which appears earlier in the *Musica nova*), is the only piece in the entire collection which reflects this

little tedious.

²⁰ John Edward Hamersma: Op. cit., Vol. II, pp. 231-269.

²¹ Andriani Willaert: *Opera omnia*, in *Corpus Mesurabilis Musicae 3 : XIII Musica Nova 1559 (Madrigali)*, ed. Hermann Zenck/Walter Gerstenberg, AIM, Rome, 1966, pp. 103-124.

technique. But it is also very near the design employed by LE JEUNE in his dialogue for 7 voices, *Mais qui es-tu*. With the absence of other comparable examples in literature, we may, therefore, justifiably suspect WILLAERT's *dialogi à sette*, specifically the second of these, with great probability to have been the prototypes for LE JEUNE's composition. This assumption is corroborated by LE JEUNE's setting of *Amour, quand fus-tu ne?*, practically a translation by DESPORTES of the original Italian *Quando nasceti amor?*²², the text of WILLAERT's above-mentioned dialogue. LE JEUNE's version can be termed a parody of the older master's composition. Keeping equally close to the original, he rather seems to have edited and updated it to be more in line with French taste than anything else. Thus it must be regarded as a kind of homage to WILLAERT²³. Be that as it may, it yet again stresses the close association there must have existed between LE JEUNE and WILLAERT, in particular, the line of connection between the older master's dialogues in his *Musica Nova* and LE JEUNE's *Mais qui es-tu*.

In spite of its serious nature - predestined, of course, by the text -, its greater reliance on the technique of imitation and, consequently, repetition of phrases, *Mais qui es-tu* breaks through these natural shackles of reserve with an astonishing dramatic presentation, the momentum of which

²² Desportes' version was first published in his *Amours de Diane*, Paris, 1573, but may have been available to Le Jeune earlier. It appears in the re-edition of his *Oeuvres* by Alfred Michiels, Paris 1858, p. 28. We owe the identification of the poem with the original Italian to Hugues Vagancy: *Un modèle de Desportes non signalé encore*, in *Reveu d'Histoire Littéraire de la France X* (1903), pp. 277-78.

²³ According to Levy (Op. cit., pp. 58-59), Le Jeune's version originated around 1575 (it was only published posthumously as an appendix to his *Printemps*, which appeared in 1603). He substantiates this view by pointing out (p. 221) that Le Jeune uses the C measure for this piece, a practice he only resorted to since the middle 1570's. Levy is, however, at fault when he maintains that Willaert also employs the C measure; in his dialogue the measure is still C .

is chiefly maintained by a consistent antiphonal discourse in nine "questions" and "answers". In order to avoid anticipative formality, on the other hand, the contributions of the two ensembles (also in relation to each other) vary constantly, whereas also the overlappings fluctuate between one and four measures, before the texture tightens for the final "stretto"²⁴.

LEVY aptly comments on the comparison of LE JEUNE's *Dialogue a 7* with that of PASCAL DE L'ESTOCART (1583), pointing mainly to the latter's much terser expression (less than half LE JEUNE's number of measures), his decalation on a higher range of note values, and his use of some of the mannerisms (like rhythmic distortions) which were *en vogue* in the Parisian chansons of the 1570's²⁵. Against such characteristics, LE JEUNE's *Mais qui es-tu* may indeed appear conservative and reserved. However, LEVY's contention that LE JEUNE's "setting contains no madgrigalisms²⁶", may also lead to the wrong assumption that the work is devoid of any manifest interpretation of text - especially as he stresses particularly the imitative texture of the music and as his comments on the handling of text is limited to the remark that "Every syllable has its definite place, and every one receives an approximation of its just prosodic value²⁷". Little wonder then that HAMERSMA says: "Conspicuously absent is the interpretation of the text by the numerous devices then popular - characteristic rhythms and intervals and the like", and continues to compare the dialogue with the trios of the *Dix Pseaumes*, "where there is less word painting...

²⁴ Repetition of phrases contributes to the extraordinary length of 159 breve measures!

²⁵ Kenneth J. Levy: *Op. cit.*, pp. 66-67.

²⁶ Kenneth J. Levy: *Op. cit.*, p. 68 : a "chastity", for which he blames the "spiritual nature of the text's content".

²⁷ Kenneth J. Levy: *Op. cit.*, p. 67.



and generally more devices which function on a purely musical level²⁸."

In truth the music of *Mais qui es-tu* is as eloquent as LE JEUNE meant it to be. To begin with, the double choric design (inherent in a dialogue) is, of course, the most obvious contributor to the text interpretation. But there is also considerably more to LE JEUNE's extensive use of imitation than merely texture and technical features. In fact, unfolding in terms of these, LE JEUNE's music continues to reveal a particular concern for the interpretation of text, to the extent that the so-called devices he employs become part of his musical parlance, integrated with it, rather than remaining exterior decorations. It is for us to recognise this and read his "language" correctly. In order to do so, we shall now scrutinize *Mais qui es tu*, lifting out some of the more prominent examples of LE JEUNE's eloquence.

First of all, we note that, in order to comply with the general mood of the text and also to suit the needs of the lower voices preferred in this setting, LE JEUNE elected the g-1 Dorian mode in which the often flattened E plays an important role, both melodically and harmonically. The opening phrase is presented in close imitation of a special kind -

Ex. 231 (lower ensemble) *Mais qui es-tu*, meas. 1-5

Mais qui es-tu, Mais qui es - tu (dy moy), Mais
 Mais qui es-tu (dy moy), Mais qui es-tu, Mais qui,
 Mais qui es-tu (dy moy) Mais qui es-tu
 Mais qui es-tu (dy moy), Mais qui es-tu

²⁸ John Edward Hamersma: Op. cit., Vol. I, p. 140.

Here the Quinta Pars (a) is imitated by the Secundus Tenor (a), while the Tenor (b), presenting the inversion of (a), is, on its part, imitated by the Bassus (b); thus the two voice pairs form an "imitation within an imitation", intensifying the speech. Other factors contributing to the high-potency expression of the opening are:

- (i) the imploring effect of the intervals of a fourth and a minor second, respectively;
- (ii) the repetition of words with rests between the phrases, poignantly reflecting the urgency inherent to the question.

This is yet further emphasised by the persistent reiterations of *dy moy*, presented by ascending leaps of mostly a fourth -

Ex. 132 (meas. 5-8)

qui es tu dy moy, dy moy qui
 es tu dy moy, qui vas si
 dy moy, qui vas si mal ves-tu -
 dy moy, dy moy qui vas si mal ves-

Regarding the incipient phrase, Bassus (c) warrants attention as it presents a cancrizans variant of (a) and in this form is strikingly similar to the beginning of the seventh line of Psalm 51²⁹.

²⁹ The text of Ps 51 is by Clément Marot; the stirring melody is from the Genevan Psalter of 1551:

Ex. 233 Ps. 51, first stanza.

1. Mi-se-ri-corde au pou-re vi-ci-eux, 2. Dieu tout puis-sant se-lon ta grand de-men-ce:
 3. Use à ce coup de ta bon-té im-men-ce 4. Pour ef-fa-cer mon fait per-ni-ci-eux,
 5. La-ve moy, Sire, et re-la-ve bien fort 6. De ma com-mise in-i-qui-té
 mau-vai-se: (7) Et du pe-ché qui m'a ren-du si ord Me net-toy-er d'eau
 de gra-ce te plai-se.

It would however, seem that this similarity is not accidental but rather intentional, since further parallels occur later on in *Mais qui es-tu* as shown in the following examples -

Ex. 234 Ps. 51, 1st stanza.

5. La- ve moy, Sire, et re- la- ve bien fort
Superius: (meas. 16-21)
Je suis Re- li- - gi- on et n'en fois plus en pei- - - - ne

Ex. 235 (lower ensemble) meas. 35-41.

Quel est ce li- vre la que tu tiens en la main?
Ps. 51
5. Quel est ce li- vre la que tu tiens en la main? Quel est ce li-
Quel est ce li- vre la que tu tiens en la main? Quel est ce li- v- re la

Ex. 236 Ps. 51, 1st stanza.

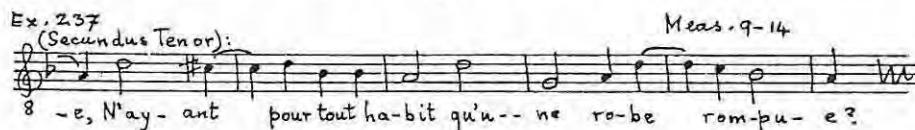
1. Mi- sé- ri- corde au pov- re vi- ci- eux
(Superius): * * * * * (Meas. 30-37)
Je mes- pri- se les biens et la ri- che pa- ru - - re

In addition, the rhythmic pattern ($\text{♩} \text{♩} \text{♩} \text{♩}$), which appears at the beginning of each line of the psalm melody, is also clearly echoed in the opening phrase of *Mais qui es-tu*.

Having established these connections, one may well ask for the rationale behind it. Technically the respective poems are quite different. The parallels in the melodic shape of the initial words (which, it must be conceded, are indeed key-words) are, however, catching and may, in such potent verses decidedly have contributed to a mental link-up. The melody of Psalm 51 is surely one of the best and exceedingly moving. But most likely LE JEUNE did not intend using it in a formalistic way, but rather to create an underlying musical mood and the spiritual disposition with which he approached his *chanson spirituelle*. For is it not, according to Calvinist thinking, the sin of Man which has caused the pitiful state of Religion?

But to return to the earlier quoted critical remarks by LEVY and HAMERSMA concerning the absence of text expression: each line of the text is given its own musical material which is then worked by some forms of imitation. Thus the second line, *N'ayant pour tout habit qu'une robe rompue*, is musically advanced by the *Secundus Tenor*, emerging from the texture of the other voices engaged with the end of the first line. Its line of melody, soon to be imitated by most other parts, shows a descriptive downwards movement -

Ex. 237
(Secundus Tenor): Meas. 9-14



8 - e, N'ay- ant pour tout ha-bit qu'u-- ne ro-be rom-pu- e?

Noteworthy are also the following examples from the immediate neighbourhood -

* the sweeping flow of the Bassus on *robe* -

Ex. 238 Meas. 13-14



- ne ro - - - - - be

- * the leap, in all voices, to the last syllable of *rompue*, vividly portraying the laceration of the robe-

Ex. 239 (Lower ensemble) Meas. 14-17

-be rom-pu-- e?
 ha-bit qu'u-ne ro-be rom-pu-- e?
 -ne ro-be rom-pu- e?
 rom-pu- e?

- * the protracted melismas on *peine* -

Ex. 240 (Higher ensemble) meas. 18-21

et n'en fais plus en pei- - - - -ne
 pei- - - - -ne
 en pei- - - - -ne du Pe-

- * the enquiring leaps of a fourth/fifth on *Pourquoy*, and their insistent close imitations³⁰ -

Ex. 241 (Lower ensemble) meas. 24-26

Pour-quoy
 Pour-quoy l'ha-bil-les-tu de
 Pour-quoy t'ha-bil-
 Pour-quoy t'ha-bil-les-

³⁰ Similar circumstances are encountered later on in meas. 48-50, 72-74, 91-93; also on *Pour quelle* in meas. 81-84.

- * and the melismatic emphasis on *si* in the fifth line, *Pourquoy t'habiles-tu de si povre vesture* -

Ex. 242 (Lower ensemble) meas. 28-29

-tu de si po-vre

⁸ -tu - re? de si

⁸ - quoy t'habil-les - tu de si

si po - - vre

Striking is also LE JEUNE's handling of *ennemi de finesse et ami de rondeur*. The first half of the phrase is presented by consecutive ascending leaps with *ennemi* aggressively rhythmized and the leap on *finesse* exceeding that on *ennemi*. In addition, the two overlap, thus tightening the tension. The second half of the phrase, *et ami de rondeur*, then unwinds in a smoothly descending flow towards the cadence point, while the third of the final chord is raised to form a major triad -

Ex. 243 (higher ensemble) meas. 64-69

en - - ne-mi de fi- nesse et a- mi de ron- deur.

le coeur en- ne-mi de fi- nesse et a- mi de ron- deur.

⁸ (coeur) en- ne-mi de fi- nesse et a- mi de ron- deur.

Other examples are:

- * the upward leaps on *Sur le bout (d'une croix)* -

Ex. 244 (lower ensemble) meas. 68-72

sur le bout d'u-ne croix pour quoy
 sur le bout, sur le bout d'u-ne croix pour-
 sur le bout d'u-ne croix, sur le bout
 sur le bout d'u-ne croix pour-quoy t'a-

- * the retarded tempo and long notes on *et repos*³¹ -

Ex. 245 (higher ensemble) meas. 76-81

(c'est) la croix qui me donne et re-pos, et re-pos
 et re-pos, et re-pos, et re-pos
 qui me donne et re-pos, et re-pos, et

- * *Melodic lines peaking on ciel* (meas. 90),
- * the low registers on *les tenebres* (meas. 99-100, 102-104), and
- * the elaborate melismas on *chasse* -

Ex. 246 (higher ensemble) meas. 101-104

chas- - - - - se, les
 te-ne -- bres je chas- - - - - se
 chas- ce, les te-ne -- bres je chas-

In the final section of *Mais qui-es tu*, LE JEUNE deliberately uses narrow-gauged melodies appropriate to the solemn character of the closing line of the poem: *Pour autant que je suis la mort de la mort mesme*. The captivating nature of these melodies, involving an upper or a lower

³¹ Another instance of slowed-down tempo illustrates *Que veut dire ce frain* (meas. 111-115).

semitone - ,

Ex. 247
(Superius): meas. 131-132

Pour au-tant que je suis

(Secundus Contra) meas. 131-133

8 Pour au-tant que je suis

their unrelenting rhythms and the increasing sonority of accumulating voices gathering in the final stretto, produce an effect of immensity and overwhelming grandeur. Even in these closing measures one detects reminiscences of the incipit theme *Mais qui es-tu* in at least two voices -

Ex. 248
Superius: Meas. 150-159.

Contra: Pour au-tant que je suis la

la mort de la mort mes-me. Pour au-tant que je suis la

Secundus Contra: mes-me. Pour au-tant que je suis la

8 mes-me. Pour au-tant que je suis la

Quinta Pars: Pour au-tant que je suis la mort de la mort mes-

Tenor: que je suis la mort de la mort mes-me, de la mort mes-

Secundus Tenor: la mort de la mort mes-me. Pour au-tant que je suis la mort de la mort

Bassus: Pour au-tant que je suis la mort de la mort mes-

mort de la mort mes-me.

mort de la mort mes-me.

mort de la mort mes-me.

8 -me.

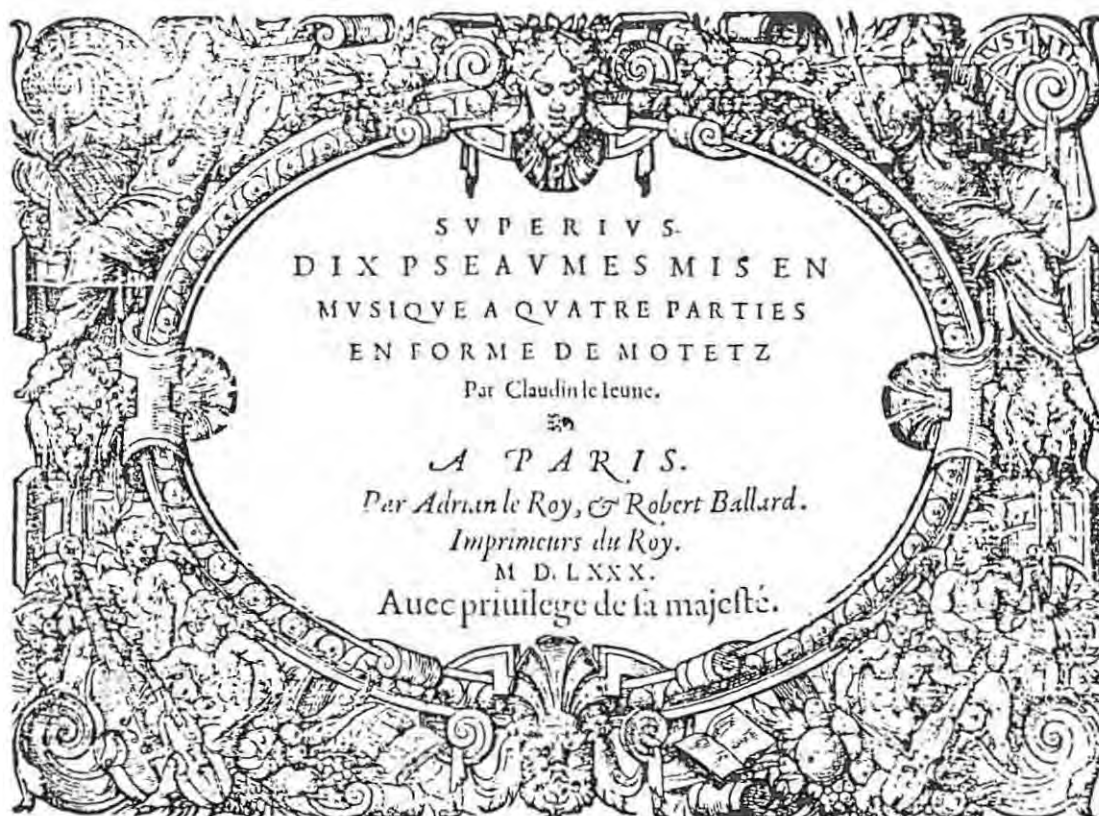
8 -me.

mes-me, de la mort mes-me.

Finally, the emphatic rhythm which permeates most of the work fulfils, together with some melodic references, an important cohesive function, so vital in a piece where practically every line of text is introduced by its own musical material. Indeed, one is again reminded of the possible kinship of Psalm 51 and *Mais qui es-tu* mentioned earlier. In this connection the rationale behind the rhythmic design (♩ ♩ ♩ ♩ , or its variant ♩ ♩ ♩ ♩), looms larger than ever. It is obviously *not* derived from the iambic metre of the poem. But neither is the musical rhythm of Psalm 51 determined by the equally iambic cast of that text. Could the rhythmical concurrence of the two incipits—*Mais qui es-tu* and *Misericorde*—be ascribed entirely to coincidence? Taking into account the concordant melodic fragments and the persistent recurrence of the rhythmic pattern of the beginning the answer is probably no. Rather than presenting itself as a polyphonic composition functioning "on a purely musical level", LE JEUNE's chanson spirituelle *Mais qui es-tu* is positively loaded with text interpretative intent, the music indeed being as eloquent as its composer meant it to be.

2. The 1580 edition of the *Dix Pseaumes*

We have no definite indication why, sixteen years after their first appearance, the *Dix Pseaumes* were republished in 1580. Since that period falls chronologically outside the scope of the present investigation, it should suffice to say



that by that time, and prior to his accompanying the Duc D'ANJOU on the latter's venture early 1582 into the Netherlands, LE JEUNE had already entered the service of the king's younger brother who, although remaining a Catholic prince, developed his own foreign political designs which moved in close proximity of Protestant interests. Thus the inclusion of LE JEUNE, a son of the Netherlands, into the entourage of FRANÇOIS D'ANJOU was certainly meant to appeal to both the patriotism and the religious sentiments of most Netherlanders. And what music was better suited to complete this identification than the psalms LE JEUNE composed in 1564 to the texts of THÉODORE DE BÈZE?

Although the two editions are similar, some differences should be noted. Most conspicuous is the omission of the dedication to FRANÇOIS DE LA NOUË and CHARLES DE TÉLIGNY and the chanson spirituelle *Mais qui es-tu*. Both are strong reminders of the earlier religious wars and their inclusion may well have embarrassed ANJOU's Protestant allies and thus have been inopportune to the Duke's political intentions. In outward appearance, the 1564 edition is undoubtedly more attractive even though it has some shortcomings, viz. crowdedness (which often makes the text distribution ambiguous if not at times unintelligible), forfeiture of large decorative initials, and pieces or movements often beginning not at the top, but in the middle or even bottom of a page in order to secure maximum utilization of available space. Both editions are, however, remarkably free of errors. More important are, on the other hand, differences in notation and the use of accidentals, as well as differences in the musical text itself.

Changes in notation may well have been due to the publisher's desire to bring them into line with general performing practice. Changes in the musical text, however, are of such a nature that we must suspect the composer himself to have taken an active part in the preparation of the new edition. Most differences in musical text concern the area of ornamentation. Whereas the 1564 edition favoured

a simple suspension at crucial cadence points, the 1580 edition (more according to current taste, one presumes) changed this into the more florid type of ornamentation with a lower auxiliary. Altogether thirty such ornamentations were added. On the other hand, four ornamentations included in the 1564 edition were now deleted, probably in the interest of clarity of texture. Other minor changes affect passing-notes and anticipations or changes in note-values in order to secure better text distribution.

Undoubtedly the most astonishing difference is the appearance of four new measures following upon the first half of measure 40 in the first part of Psalm 97. The addition of an entire line of DE BÈZE's poem actually rectifies a mistake that must have been overlooked in the printing of the earlier 1564 edition. Without it the rhyme-scheme was perforce incomplete, rendering the particular stanza an eight-line one as opposed to the nine-line pattern of all other stanzas. As it is inconceivable that this fundamental difference could have escaped LE JEUNE's attention, and due to the absence of any documentary evidence, one can only speculate about the circumstances that led to this mistake. A possible course of events may have been as follows:

- (a) the MS was presented in score on sheets of paper more or less the size used for the printed voice parts, i.e. in quarto oblong format;
- (b) the four measures missing in the 1564 edition appeared (with nothing preceding or following) on one such sheet of paper;
- (c) this sheet was, for some reason, "dropped" by the printer - i.e. his printed version proceeded from measure 39 in the first edition to measure 44 in the new edition, (which then became measure 40 in the 1564 edition);
- (d) the printer spotted that the first chord on the next sheet, i.e. in what later proved to measure 44, did not quite fit : with the G-sharp of the Superius needing to

- rise, an A minor instead of a C Major chord was needed;
- (e) the adjustment is slight and promptly made, the musical text reading well, while the omitted line of text was not detected, as the first word on the first beat of the first measure (on the missing sheet) is *Dieu*, synchronous in all voices, while - *de* (the tail end of *monde*) appears in a similar way at the corresponding place in what the printer thought to be measure 40 -

Ex. 249 40 1564 edition : Ps. 97, part 1, meas. 38-43

The musical score consists of four staves. The first staff is the soprano part, the second is the alto part, the third is the tenor part, and the fourth is the bass part. The lyrics are written below the staves. A box labeled '40' is placed above the first staff, and an asterisk is above the second measure of the first staff. The lyrics are: 'Il n'y a de-vant Dieu, Mon-ta-gne qui ne fon-de, qui ne fon-de'.

- (f) since the preceding text strongly suggests *Dieu*, this is how -*de* was read, the text appearing quite intelligible in spite of the unnoticed incomplete rhyme scheme;
- (g) the composer was not available for final proof reading³².

If one accepts this hypothesis, one question still remains. In the new edition the Superius has a phrase which is not included in the earlier edition, using the words *Montagne qui ne fonde* for a second time (see meas. 44-46). Even if

³² Since the century of the Black Death Europe had not suffered from this scourge as in the sixteenth century. It recurred intermittently, being especially violent in i.a. the years 1553, 1562-64, 1568, and 1577-80. No part of Europe was spared. In France, as elsewhere, the disease followed the trades-routes along the river valleys, thus also hitting Paris hard. The west and southwest of France were, however, relatively exempt. It is quite possible that Le Jeune had temporarily left the capital sometime during 1564, not waiting for the proof copies of his *Dix Pseaumes* to come off the press, and had sought refuge in the Huguenot stronghold of La Rochelle. For another possible explanation of Le jeune's absence, see the next section on *Nigra sum*.

the omission of the preceding passage was due to a printer's error, the phrase ought to have appeared in its rightful position, except if - as possibly happened - LE JEUNE added it afterwards, i.e. at the time of the 1580 correction when it occurred to him that the Bassus's imitation of the Contratenor could be anticipated by the Superius, thereby shortening the intermittent periods and tightening the texture -

Ex 250 40 1580 edition: Ps. 97, part 1, meas. 40-47. 45

Dieu, Grand Dieu de tout le monde Mon-ta-gne qui ne fon-
 Dieu, Grand Dieu de tout le monde Mon-ta-gne qui ne fon-
 8 Dieu, Grand Dieu de tout le monde Mon-ta-gne qui ne
 Dieu, Grand Dieu de tout le monde Mon-ta-gne qui ne

- de, Mon-ta-gne qui ne
 - de, qui ne fon-
 8 Mon-ta-gne qui ne
 fon- de

3. The motet *Nigra sum sed formosa* (1565)

LE JEUNE's whereabouts between the publication of his *Dix Pseumes* in 1564 and the beginning of his association in 1570 with JEAN-ANTOINE DE BAÏF's *Académie de Poésie et de Musique* are not known. Perhaps, as it was suggested earlier, he had temporarily left the capital because of the plague which raged there virulently during the years 1562-64, and again in 1568. It is also open to speculation where he could have gone to. The Huguenot stronghold La Rochelle seems a possibility, since the western part of France was relatively exempt of the epidemic. These unsettling circumstances no doubt also contributed to the prevention of succeeding



publications. The next works by LE JEUNE to appear in print were some chansons which were included in an anthology of LE ROY and BALLARD in 1572³³ - that is, with one solitary exception : a three-voice Latin motet, *Nigra sum sed formosa*, which numbers among similar works by i.a. DE SERMISY and GOUDIMEL, published by the same editors in 1565³⁴.

Almost everything concerning LE JEUNE's *Nigra sum* occurs to be somewhat enigmatic. To start with, the motet was only published once and does not appear again in any anthology whatsoever. This is unfortunate, since, of the sole two extant copies of the collection in which it appears, the complete document has recently disappeared, leaving us with only a fragmentary impression³⁵. But what would have motivated a Huguenot to write this Latin motet, the text of which represents the uncommonly popular Marian antiphon (taken from the *Canticum Canticorum Salomonis*, I, 4)³⁶? We know that LE JEUNE wrote also other Latin motets intended for devotional purposes, but these were occasional works of later times, written while LE JEUNE was in the service of the Duc D'ANJOU and HENRI IV respectively. However, *Nigra sum* appears at a time when the strife among Huguenots and Catholics was still at its fiercest.

Since we cannot, in the light of his association up to this

³³ Vide infra, *Bibliography*, p. 319.

³⁴ Vide infra, *Bibliography*, p. 318.

³⁵ Vide infra, *Bibliography*, p. 318/9. The complete copy of the Biblioteca del Conservatorio, Madrid got lost when, during the Spanish Civil War, a load of old prints and archival material was removed under the cover of night never to be seen or heard of again.

³⁶ Currently employed at Second Vespers for common feasts of the Virgin (cf. *Liber Usualis*, 1934, p. 1259) : *Nigra sum sed formosa, filiae Ierusalem / Ideo dilexit me Dominus, et introduxit me in cubiculum suum.*

point in time and the publication of his *Dix Pseaumes*³⁷, suspect Catholic sentiments to have prompted LE JEUNE to the writing of his three-voice motet, we must conclude that he had been requested to do so by a high personage - it could have been the Queen Mother herself - with whom the prominent Huguenot leaders (among these LE JEUNE's patrons) associated. This could have been facilitated if LE JEUNE was included in the entourage which was either permanently or temporarily attached to the King's famous tour of the provinces during 1564-65, a circumstance which could serve as an alternative reason for the composer's possible absence from the capital in 1564. Be that as it may, it would have been a request, which LE JEUNE could not have refused. But he probably gave his own interpretation to the text.

In order to understand this interpretation, it will be advisable to place the text into its proper context and then to apply some necessary exegesis. The original passage from the Book of Songs (Chap 1:4-6) is as follows:

4. *Nigra sum, sed formosa, filiae Ierusalem
sicut tabernacula Cedar, sicut pelles Salominis*
5. *Nolite me considerare quod fusca sim,
quia decoloravit me sol:
filii matris meae pugnaverunt contra me,
posuerunt me custodem in vineis:
vineam meam non custodivi.*
6. *Indica mihi, quem diligit anima mea,
ubi pascas, ubi cubes in meridie,
ne vagari incipiam post greges soladium tuorum*³⁸

³⁷ For that matter, also not in the light of his future life.

³⁸ These numberings are according to the *Vulgata*. In passing, it may be noted that Le Jeune could have been acquainted with Zarlino's five-voice setting of exactly these verses (*Iosephi Zarlini Musici quinque vocum moduli, motecta vulgo nuncupata* etc., Lib I, Venice, Antonio Gardane, 1549, ed. by Luigi Torchi : *L'Arte Musicale in Italia, Secolo XVI, Vol I - Nuova Serie*, Milano, 1968-, pp. 69-78), or with a version by Crecquillon, also a 5 (in *Liber Decimus Ecclesiasticarum cantionum vocum vulgo Moteta vocant...* Susato, Antwerp, 1555. Contratenor, Bassus and Quinta Pars are available in the British Library, London, whereas a Superius is preserved in the Kungl. Biblioteket, Stockholm).

In these lines the Bride, addressing the "daughters of Jerusalem³⁹", says that, although she has been "blackened⁴⁰" by the sun, she is lovely. The sun has burnt her, because her brothers turned their anger upon her⁴¹, and obliged her to look after her vineyards⁴² instead of allowing her to tend to her own⁴³. The Bride⁴⁴ seeks her Bridegroom⁴⁵ and happiness⁴⁶ lest she wanders like "a woman veiled⁴⁷" beside the flocks of the Bridgeroom's companions⁴⁸.

From early times Jewish tradition interpreted the Canticum allegorically as depicting the unique association of Yahwe

³⁹ The "daughters of Jerusalem", distinguished from Zion by a literary fiction, correspond to the chorus in Greek tragedy, appealed to by the speaker to express his thoughts for him.

⁴⁰ "Black" is symbolic of a serious ordeal, cf. Job, chap. 30:30, Lamentations, Chap 4:8.

⁴¹ The Chaldeans (the "brothers" of Israel, cf. Genesis, chap. 11:28-30) destroyed Jerusalem.

⁴² The forced labour of the exile.

⁴³ The vineyard of the Bride is Palestine (cf. Isaiah, chap. 5:1 seq., Psalm 80:14), lost to her for a while (cf. Hosea, chap 2:14, 17).

⁴⁴ Straying Israel (cf. Jeremiah, chap 31:22).

⁴⁵ God, the shepherd of his people (Ezekiel, chap. 34:1 seq., also 13-15).

⁴⁶ "Noon" symbolises the height of happiness (cf. Isaiah, chap. 58:10, Psalm 37:6).

⁴⁷ Some interpreters say "vagabond". The general meaning indicates a "cast-out", someone without rights.

⁴⁸ The foreign nations (cf. Jeremiah, chap. 6:3), whose kings are the 'companions' of God.

with his privileged people Israel. In this interpretation Israel prefigured, according to Christian tradition, the Church. Both these traditions linked the Canticum to Psalm 45, understanding the latter as the celebration of the marriage of the messianic King with Israel⁴⁹, or Christ with the Church, respectively. Catholic liturgy, however, developed the allegory still further by applying it to the Virgin Mary. Hence the text of the second line in the motet : *Ideo dilexit me Dominus et introduxit me in cubiculum suum*, which appears to be paraphrased from both the above mentioned literary sources⁵⁰. Protestant interpretation, of course, did not indulge to such extention of the allegory. The paraphrased line, not being offensive to its sentiments, could on the other hand, simply be seen as applying to the Church. In fact CALVIN, in his commentary on Psalm 45⁵¹, stresses the total devotion of the Bride (the Church) to the King (Christ), by whose greatness and power the Faithful are reminded "that no greater joy and no higher aspiration exists than to be a citizen of this most excellent of all kingdoms⁵²". Noting the strong element of election which prevails in the Calvinist interpretation, there can be little doubt that French Protestants also saw the "blackened" Bride as a personification particular of the prosecuted Reformed Church, seeking its rightful recognition in the kingdom and among nations. It is the same outlook too, which, as in the three-voice movements of the *Dix Pseaumes*, determines the structure of the motet *Nigra sum sed formosa*.

⁴⁹ Cf. Ezekiel, chap. 16:8-13, Isaiah, chap. 62:5. Against this some scholars say that the psalm may be a secular song to celebrate the marriage of an Israelite king (Solomon?), whose bride was a Tyrian princess.

⁵⁰ Cf. Canticum, chap. 2:16, and Ps. 45:16.

⁵¹ Calvin did not write a commentary on the Canticum.

⁵² Ioannis Calvinii : Op. cit., p. 218.

LE JEUNE's motet stands apart from all other settings made to the text⁵³; it also does not use - as some other settings do - the liturgical melody of *Nigra sum*. These circumstances seem to corroborate the position of LE JEUNE's work as set out above. Regarding the music itself, the incompleteness of the only extant copy makes a proper assessment difficult. It stretches over fifty-four breve measures⁵⁴ and is substantially shorter than most other earlier mentioned settings. Besides the factor of length and the circumstance that LE JEUNE does not employ the liturgical melody, matters relating to the musical interpretation of text immediately come to the eye as a major point of difference between LE JEUNE's motet and all other settings of *Nigra sum*. Whereas the other settings appear to function on a purely musical level - where counterpoint is employed only for its own sake - one is struck by the plasticity and kineticism of LE JEUNE's parlance, adapting itself literally from line to line in order to accommodate the requirements of the text, even to express its implications.

To start with, LE JEUNE employs some "eye music" right at the beginning of the piece by colouring the notes in all voices (and in the text repeats) applicable to the word

⁵³ Besides those already mentioned by Zarlino and Crecquillon, the following versions are known : a setting for five voices by Andreas da Silva (in *Cantiones quinque vocum selectissimae...*, P. Schöffer, Strasbourg, 1539, ed. by Wilfred Kirsch in *Corpus mensurabilis musicae : Andreas de Silva, Opera Omnia*, 1971, Vol. II, pp. 23-25); a setting à 4 by Francesco de Layolle (in *Primus liber cum quatuor vocibus. Motetti del fiore...*, J. Moderne, Lyon, 1532, ed by Frank A D'Accone in *CMM : Music of the Florentine Renaissance-Francesco de Layolle, collected motets*, 1973, pp. 93-95); no less than three settings (for 4, 5 and 6 voices) by L'Heritier (all ed. by Leeman L. Perkins, in *CMM : Johannis L'Heritier, Opera Omnia*, 1969, pp. 161-165, 254-261, 297-300); a setting à 5 by Consilium (in *Liber quartus XXIX musicales quatuor vel quinque parium vocum...*, Attaingnant, Paris, 1534 : a complete copy is in the osterreichische Nationalbibliothek, Vienna); a setting à 3 by Castro (in *Selectissimarum sacrarum cantionum... flores, trium vocum...*, Pierre Phalese, Louvain, 1569 : available at the Biblioteca del real Conservatorio de Musica, Madrid).

⁵⁴ Only Silva's setting is shorter (42 measures).

Nigra.

Furthermore the opening line is presented in a broad-flowing statement, appropriate to the announcement -

Ex. 251 (Nigra sum sed formosa, meas. 4-7)

Ni - - gra sum sed for-mo - sa, sed for-mo - sa

Ni - - - gra sum sed for-mo - sa

However, the utterance immediately assumes rhythmical and intervallic inculcation when the address is focussed on the "daughters of Jerusalem" -

Ex. 252 Meas. 11-17

-sa fi- li-ae Hie-ru-sa-lem, fi- li-ae Hie-ru-sa-lem, fi- li-ae Hie-ru-sa-lem

for-mo- sa fi- li-ae Hie-ru-sa-lem, fi- li-ae Hie-ru-sa-lem

In the next line, the melodically narrow gauged and rhythmically fixed presentation of *Ideo* maintains its own acuteness against the melismatic emphasis of *dilexit* -

Ex. 253 Meas. 18-29

I- de-o di-le- - - - xit me Do-mi-nus, I-

I- de-o di-le- - - - xit me Do-mi-nus

(cont.)

- de-o di-le - - - - -xit me Do-mi-nus, I- de-o di-le - - - - -xit

I- - de-o di-le - - - - -xit, di- le-xit me Do - - - - -

Finally while *et introduxit me* appears in an equable rhythm, the imitation following at a distance of three beats, - the tempo accelerates noticeably and the time interval of the imitation is shortened to one beat on *in cubiculum suum*, producing an animated interlocking pattern of remarkable intimacy by means of which the nuptial alliance is eloquently expressed -

Ex. 254

Meas. 43-54

- um, et in-tro-du - - - - -xit me in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-

et in-tro-du-xit me in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um,

- um, in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um.

in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um.

CONCLUSION

A "conclusion" at the end of what can be regarded as a presentation of but the first part of CLAUDE LE JEUNE's life, times and works - literally his *Initial Years* - can, at the utmost, amount to only an intermediary balance. As such it cannot aspire to anything more than

1. summarizing the major moulding forces which contributed to determine LE JEUNE's historical and spiritual position, and
2. outlining the development of his distinct musical language.

CLAUDE LE JEUNE's birth at Valenciennes - then part of the Hapsburgian domains in the Netherlands - would normally have destined him for service within the orbit of the Imperial Court. However, by that point in time, the Low Countries proved to be particularly perceptive to sentiments generated by free Christian brotherhoods with the consequence that, when the teachings of MARTIN LUTHER reached their commercial centres together with merchandise from the German towns beyond the Rhine and the Meuse, the ground was well prepared for the new Faith to take root at a pace alarming to the guardians of both the old ecclesiastical order and the established power of state. In fact, it launched a revolution which, with varying intensity, kept the southern Netherlands in a state of turmoil for decades. LE JEUNE's life was bound to be plunged into this powerful commotion, and for some years it may have been uncertain where he would eventually surface. Paralysed by the vehemence of an as yet unrivalled popular movement, the Regent was initially powerless to bridle the released forces. However, CALVIN entered upon the scene by sending ministers to gather the drifting and spiritually homeless masses and to create an ecclesiastical organization for the new Faith, causing Protestantism of Reformed coinage to become a dominating force in the southern Netherlands. From spiritual chaos order emerged when GUY DE BRAY drew up the *Confession de*

*Foi*¹ at Tournai in 1561. From the involvement of members of the LE JEUNE family in the religious affairs of Valenciennes we conclude that, in the course of time, the composer had indeed arrived on the shores of Reformed Protestantism.

When Spain, refusing to allow the new order to prevail in the Netherlands, resolved to crush the revolution by a force of arms, new powers - equally military in nature - were brought into play. In France, oppression of the new Faith and assaults by the Guise party on the Huguenots caused a mounting spirit of confrontation leading, ultimately, to the armed clashes of 1562 and 1563, which triggered off open civil war. The French Protestants, considering the Guise with their Spanish henchmen as an usurpative force, undermining both the Faith and the Kingdom, now, by reason of political strategy, also became involved in military undertakings in the southern Netherlands. This involvement brought about LE JEUNE's association with prominent Huguenot leaders, a circumstance, which remained an important factor throughout his further life. Therefore, when ALVA reasserted Spanish authority in the Netherlands, LE JEUNE turned to France, his lingual habitat and what seemed to be a guarantee for religious and political shelter². These, then, were the external forces which shaped CLAUDE LE JEUNE's early life : alignment to the Reformed Faith and connections to French political leaders.

The Reformation was in a way closely connected with concepts of the Renaissance and Humanism. KONRAD BURDACH, amongst others, convincingly revealed the common historical roots of

¹ Also called the *Confessio Belgica*, written in close association with the Huguenot *Confessio Gallicana* of 1559.

² It is a remarkable fact that, different to other composers of Huguenot persuasion (for instance Jambe de Fer, L'Estocart and Goudimel, the latter having ended his life as a victim of the St Bartholomew atrocities), Le Jeune remained in the orbit of leading Protestant figures throughout his life.

these images of European awakening since the Quattrocento³. Indeed, one is reminded of the Humanist demand '*Ad fontes*', which led to a development of biblicism, sweeping intellectual life to the very gates of the Reformation. Thus CALVIN is accepted to have been a Humanist, educated in a tradition well-governed by humanistic ideals. He also shared in the opinion that the liberal arts effect *humanitas*, since they are able of shaping and refining Man. But the Reformer also very consciously demarcated the boundaries of Christianity as opposed to revived Classical philosophy. His appreciation of the arts and letters was always qualified by the condition of their serving the glory of God and the well-being of Man redeemed in Christ. This approach is also found in the attitudes of students and followers like DE BÈZE, CHANDIEU and D'AUBIGNÉ, with whom CLAUDE LE JEUNE associated, and which would also seem to surface in his own *oeuvre*.

It is certainly noticeable in the emphatic way he devoted himself, from early on, to the setting of psalm texts. In fact, the dual spiritual background - Calvinism and an inclination towards Humanism - can be seen as the instrumental forces to have effected this particular interest. Above all, these have instilled in LE JEUNE a high consideration for text and its interpretation by musical means. This awareness could - in musical terms - have received its finished profile during a probably sojourn in Italy in the circle of the ageing WILLAERT, which included notable theorists of the time like VICENTINO and ZARLINO. A marked difference between LE JEUNE's four early chansons (1552) and the *Dix Pseaumes* (1564) bears out the influence of such a presumed experience. The first mentioned works reveal not only the technical gaucheness and stodginess of an apprentice, but also the sluggishness of Northern polyphony, its disregard for proper declamation, and a prevalent disinterest towards text expression beyond

³ Konrad Burdach: *Reformation, Renaissance, Humanismus*, Berlin, 1918.

establishing the general mood of a piece. The latter work, on the other hand, communicates exceptional technical competency and is vibrantly alive with respect to text, its declamation and interpretation.

Indeed, when LE JEUNE settled in the French capital and published his collection of *Dix Pseaumes* (to the texts of THEODORE DE BEZE and dedicated to two prominent Huguenot noblemen), he was a composer well-versed in the musical theories and practices of his day, who soon attracted the recognition of circles wider than his co-religionist patrons. In fact, before long he was to become the most important musical collaborator of JEAN ANTONNE DE BAÏF's *Académie de Poësie et de Musique*, the first to have been established by royal charter in France. LE JEUNE's association with the *Academie* falls outside the scope of the present study. However, the motives which caused it to be launched, were very much part of the spiritual ambience into which LE JEUNE moved since about the middle of the 1550's and which would appear to have had a formative influence on his creative development. The intellectual atmosphere thus referred to, is best described by the term *musical Humanism*.

There is no reason to repeat here the earlier presentation of this phenomenon as such, the composite nature of its evolution and the tracing of its historical roots in the rhetorical and philosophical traditions. Clearly, many of these roots must, in some way or another, have contributed towards LE JEUNE's frame of mind, while their ontogenesis is by all means relevant for an understanding of the general intellectual disposition of his time. However, for the purpose of this summary, LE JEUNE's attitude towards the objectives of musical Humanism and cardinal issues raised in the discussion as to how these objectives were to be realised, are of more acute interest.

All Humanists were equally enthusiastic about the refining qualities of rhetoric as practiced by the ancient Greeks, and all were vociferous about its revival, complete with

tagged-on esthetical and ethical demands, inspired by the surge of Neoplatonism which broke into the intellectual world of the late fifteenth century. While, however, the literary theorists of the sixteenth century had substantial information on ancient Greek literature at their disposal (facilitating their task with respect to reforming rhetoric considerably) the musical theorists of the time (or "musical Humanists", as they are now usually called) had little to go on beyond the famed myths of ORPHEUS and TIMOTHEUS. Consequently, the problems involved in applying the little knowledge they possessed about ancient music to the existing musical tradition were much more imposing than those with which their literary counterparts were confronted. In the intensive discussion which evolved, four topics surfaced as of prime importance in the musical humanists' argument : *linear pitch* (scales versus modes versus Greek *genera*), *Rhythm* (musical and poetic), *polyphony* (versus monody or homophony), and the proper *techniques of text setting*.

LE JEUNE unquestioningly shared in the idea of the refining qualities of the arts and sciences. He was likewise partial to the perception of music being an expressive art. In so far he fully subscribed to the general humanist persuasion of his time. On the matter of linear pitch he has steered away from the radicalist views of VICENTINO and others, who have propagated the revival (to whatever degree of "authenticity") of the Greek *genera*. As a matter of fact, chromaticism, as we define it and which, in some experiments in the Italian madrigal of the sixteenth century can be related to the interest in the Greek *genera* stirred up by VICENTINO and GALILEI, is given only slight attention by LE JEUNE, especially in his "youthful" works. As far as the modes are concerned, he followed in the wake of GLAREANUS and ZARLINO, honouring the supposed *ethea* to the extent of having written three major collections during his

later life in the twelve modes⁴, but seemingly also accepting a shift in compositional practice towards the scalar and chordal grammar of tonality, reflected, for instance, in the modal ambiguity of at least two of the *Dix Pseaumes*.

With respect to rhythm, LE JEUNE appears to have harboured very distinct concepts. This becomes clear in homophonic texture which dominates the *Dix Pseaumes*. Here he does not conform to the more drastic humanist demand that the music should follow the rhythm of the poetry. For one thing, the result would have produced inexorable tediousness, and for another, LE JEUNE seemed to be adamant in maintaining for music a *raison d'être* of its own. The matter of musical and poetic rhythm and the unrelentless demand of the radical school of thought that the former should be subjected to the latter, is, of course, at the bottom of the denial of the "capacity of speech itself for an abstract formality like that of music" (WINN). LE JEUNE seems to have been acutely aware of the conflict generated by this demand when brought into context with the general desire to interpret a text by musical means. When, he therefore, decided not to "tie" the music of the *Dix Pseaumes* to the primary rhythm of the poems, but to favour its "prose-like" manipulation to serve the expressive requirements of the texts with which it shares the common constructional element of secondary rhythm, he was consciously avoiding a futile clash of interests.

When LE JEUNE later on - again outside the scope of this study - on account of his association with the *Academie de Poesie et de Musique*, eventually did subscribe to the more radical approach to the matter of rhythm in text-music relationship, it must be kept in mind that the academicians were familiar with the many references in ancient literature

⁴ The *Dodecarcorde* of 1598, his *Octonaire sur la Vanité et Inconstance du Monde*, and his *Airs*, of which the last two were published posthumously in 1606 and 1608 respectively.

where the rhetoricians attributed various effects to various rhythms, and in their hopes to recover these effects (similar to those ascribed to the ancient modes), they had no choice but to adopt the principle of the subjection of musical rhythm to poetic rhythm. However, practice soon established its own sense above theory. Similar to the inescapable predicament which prevailed around the modes, Italian and French vernacular refused to be coerced into the quantitative verse schemes of the ancients. BAÏF and his associates were compelled to make adaptations in designing the varying patterns of unrhymed *vers mesuree*, that is to say metres which have a constant number of syllables but a vague or irregular quantitative scheme, a frame in which LE JEUNE apparently thought music to be indeed able to assert itself.

Be that as it may, at the time of the *Dix Pseaumes* LE JEUNE was as yet not ready to commit himself unqualifyingly to the more radical approach. In fact, the attitude of a discerning and qualifying approach, evident in most of the techniques of composition he applied, remained with him for life and can be seen as a legacy of his Calvinist judiciousness and decorum. Although LE JEUNE displays a preference for homophonic texture in his *Dix Pseaumes*, and although this partiality prevails in perhaps the majority of his works, he was well-versed in polyphonic techniques and, guarding against the danger of engulfing a text by incomprehensibility, used their obvious advantages wherever he considered them appropriate. On the other hand, however, such compositional procedures, next to serving the expression of text in a wider sense, rarely function in his works on a purely musical level, but are usually themselves saturated with interpretative meaning, revealing LE JEUNE's insistence on maintaining not only the obvious advantages of music to the limitations of a linguistic medium, but also its own "capability of speech". This very important point in what LE JEUNE considered relevant to the proper techniques of text-setting, is established with palpable clarity in the trios of the *Dix Pseaumes*, the dialogue à 7, *Mais qui es-tu*,

and the Latin motet à 3, *Nigra sum sed formosa*. Thus, using all the devices offered by modes, chiavette, melody, rhythm, harmony, texture, and structure, LE JEUNE gradually developed his own distinct musical language, a musical rhetoric persuasive and kinetic in its eloquence. Substantially more than just an indication of this accomplishment is already given in the Initial Years of CLAUDE LE JEUNE, Huguenot and musical Humanist.

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APPENDIX I
BIBLIOGRAPHY OF THE WORKS OF CLAUDE LE JEUNE

1552 1. Two chansons for four voices -

TEXT INCIPITS:

*Avant mes iours**Bon iour m'ame*

in *Second livre des chansons a quatre parties
nouvellement composez & mises en musique,
convenables tant aux instrumentz comme a la voix...*
Louvain, P. Phalese, 1552.

SOURCES

Superius: Stockholm Kungl. Musikaliska
Akademiens bibliotek, Tyska Kyrkans
samling 34

Contratenor:

Tenor: Stockholm, Kungl. Biblioteket

Bassus:

2. Two chansons for 4 voices -

TEXT INCIPITS:

*En espoir vis & craincte**Le feu qui m'ard*

in *Tiers livre des chansons a quatre parties
nouvellement composez & misses en musique,
convenables tant aux instrumentz comme a la
voix...* Louvain, P. Phalese, 1552¹

¹ R. Eitner: *Bibliographie der Musiksammelwerke des XVI. und XVII. Jahrhunderts*, Berlin, 1877 (reprint, Hildesheim/New York, 1977), p. 138 seems to have taken the second editions of these chanson collections of Phalèse for the first, since he mentions a second edition of the *Second Livre* to have appeared in 1559, whereas he knows only one edition (that of 1554) of the *Tiers livre*. As sources for what he regarded as the first and second editions of the *Second Livre* (1554 and 1559 respectively), and for the only one known to him of the *Tiers Livre* (1559), he registered the *Landesbibliothek* in Kassel, the *kgl Universitätsbibliothek in Königsberg*, and the British Museum in London. No trace could be found of the Königsberg (today Kaliningrad and part of the USSR) copies.

SOURCES:

Superius: Stockholm, Kungl. Musikaliska
Akademiens bibliotek, Tyska Kyrkans
samling 34.

Contratenor:

Tenor: Stockholm, Kungl. Biblioteket.

Bassus:

- 1554 3. Second edition of the *Second livre des chansons... etc.*, Louvain, P. Phalese of 1552. The number of pages was reduced to about half of the original. LE JEUNE's contribution remained the same.

SOURCES:

Superius: Kassel, Murhardsche und
Landesbibliothek, 4^o Mus. 61/b

Contratenor: Brussels, Bibliotheque Royale, 7e
cl., V.K., chans. 4^o, II,2, L.P.

Kassel, Murhardsche und
Landesbibliothek, 4^o Mus. 61/b

Tenor: Kassel, Murhardsche und
Landesbibliothek, 4^o Mus. 61/b

Bassus: Kassel, Murhardsche und
Landesbibliothek, 4^o Mus. 61/b

4. Second edition of the *Tiers livre chansons... etc.*, Louvain, P. Phalese of 1552. The number of pages in this collection was also reduced to about half the original. Again LE JEUNE's contribution remained unaltered.

SOURCES:

Superius: Kassel, Murhardsche und
Landesbibliothek, 4^o Mus. 61/b

London, British Library, K.3.a.15

Contratenor: Brussels, Bibliothèque Royale, 7e
cl., V.K., chans. 4^o, II,3, L.P.

Kassel, Murhardsche und
Landesbibliothek, 4^o Mus. 61/b

Tenor: London, British Library, K.3.a.15
 Kassel, Murhardsche und
 Landesbibliothek, 4^o Mus. 61/b
 London, British Library, K.3.a.15
 Bassus: Kassel, Murhardsche und
 Landesbibliothek, 4^o Mus. 61/b
 London, British Library, K.3.a.15

- 1559 5. The last edition of the **Second livre des chansons...**
etc., Louvain, P. Phalese of 1552. This edition is
 identical with that of 1554.

SOURCES:

Superius: London, British Library, K.3.a.14
 Contratenor: London, British Library, K.3.a.14
 Tenor: London, British Library, K.3.a.14
 Bassus: London, British Library, K.3.a.14

- 1564 6. Ten Psalm settings for 4 voices -

TEXT INCIPITS:

(Ps. 96) *Chantez a Dieu chanson nouvelle*
 2. *Pvissance et Majesté sans*
feinte
 3. *Toute gent où quelle puisse*
estre

(Ps. 102) *Seigneur, enten ma requeste*
 2. *Comme durant son vefuage*
 3. *Tv te releuras donques*
 4. *En registre sera mise (à 3)*
 5. *Voyant ma force amortie*

(Ps. 135) *Chantez de Dieu le renom*
 2. *D'Egipte les premiers nés*
 3. *Les images des Gentils*

(Ps. 88) *O Dieu eternal, mon Saueur*
 2. *Mes yeux sont ternis de*
languueur

3. *Las! pourquoy suis-je rejeттé*

(Ps. 57) *Ayes pitié, ayes pitié de moy*

2. *Eleuetoy, ó Dieu dessus les
cieux*

(Ps. 98) *Chantez à Dieu nouveau cantique*

2. *Qv'on crie, qv'on chante et
resonne*

(Ps. 149) *Chantez à Dieu chanson nouvelle*

2. *Vn jour auront ses debonnaires*

(Ps. 95) *Svs, esgayons-nous au Seigneur*

2. *Il est nostre Dieu
toutpuissant (à 3)*

3. *Comme en Meriba és deserts*

(Ps. 97) *L'Eternel est regnant*

2. *Soyent confus et deffais*

(Ps. 81) *Chantez gayement*

2. *De dessus son dos*

3. *Mon peuple, entenmoy (à 3)*

4. *Ovure seulement*

5. *Helas, que ma gent*

and a dialogue for 7 voices -

TEXT INCIPIT:

Mais qui es-tu?

*in Dix Pseaumes de David, nouvellement composez a
qvatre parties en forme de motets. Avec vn
Dialogue a scept, par Claudin le Ieune... Paris,*

Adrian le Roy et Robert Ballard, 1564²

The collection - the first to appear under LE JEUNE's own name - is dedicated to FRANÇOIS DE LA NOUË and CHARLES DE TÉLIGNY, *Gentilshommes ordinaires de la Chambre du Roy* and active followers of the Protestant leader Admiral DE COLIGNY.

SOURCES:

Superius: Paris, Bibl. Ste-Geneviève, Rés, Vm
48
 Contratenor: Paris, Bibl. Ste-Geneviève, Rés, Vm
48
 Tenor: Paris, Bibl. Ste-Geneviève, Rés, Vm
48
 Bassus: Paris, Bibl. Ste-Geneviève, Rés, Vm
48

1565 7. A Latin motet for 3 voices -

TEXT INCIPIT:

Nigra sum sed formosa

in Liber Modulorum ternis vocibus diversis
auctoribus decantatorum. Volumen Primum. Apud
Adrianum le Roy et Robertum Ballard, Paris, 1565.

SOURCES:

Superius: Madrid, Bibl. del Conservatorio,
S.3895(6)³
 Tenor: Madrid, Bibl. del Conservatorio,
S.3896(6)

² H. - A. Bruinsma : Article *Calvinistische Musik* in *Die Musik in Geschichte und Gegenwart* (MGG), 14 vol., Kassel/Basle, 1949-1974, Vol II, p. 667, erroneously maintains that Le Jeune already in these settings used the melodies of the Genevan Psalter as *canti firmi*.

³ The complete copy disappeared mysteriously during the Spanish Civil War, 1936-39.

Paris, Bibl. Ste-Geneviève, Rés. Vm.
81

Bassus: Madrid, Bibl. del Conservatorio,
S.3899(6)

Paris, Bibl. Ste-Geneviève, Rés. Vm.
81

1572 8. Seven chansons for 5, 6 and 7 voices -

TEXT INCIPITS:

*Allons allons gay gayement ma mignonne
Quand vous seriés quelque fille
Rossignol mon mignon*

*C'est une dure departie
Je suis des-heritée (canon)
O pas en vain perdus*

Susanne un jour d'amour sollicitée (I)

in *Mellange de Chansons tant des vieux auteurs que des modernes, a cinq, six, sept et huict parties. A Paris, par Adrian le Roy et Robert Ballard, 1572*⁴. Ronsard's Dedication to FRANCIS II, which accompanied the *Livre de Meslanges* of 1560, is now addressed to CHARLES IX and included with but minor changes.

SOURCES:

Superius: Madrid, Bibl. del Conservatorio, S.
3878(7)

Paris, Bibl. Nationale, Rés Vm⁷ 660

Contratenor: Lausanne, Bibl. A. Cortot, 73 MVP
Madrid, Bibl. del Conservatorio, S.
3879(7)

⁴ This is a new and enlarged edition of Le Roy and Ballard's prestigious *Livre de Meslanges* of 1560 in which Le Jeune was, however, not represented. *Susanne un jour* is the first of two settings Le Jeune made to this text by Guérault; this is its only appearance in print. The other chansons were reincluded in later anthologies.

- Paris, Bibl. G. Thibault
Uppsala, Univ. Bibl., Utl. vok. mus.
tr. 571
- Tenor: Madrid, Bibl. del Conservatorio, S.
3880(7)
Uppsala, Univ. Bibl., Utl. vok. mus.
tr. 572
- Bassus: Brussels, Bibl. Royale, Fétis 2312
Madrid, Bibl. del Conservatorio, S.
3881(7)
Paris, Bibl. G. Thibault
Uppsala, Univ. Bibl., Utl. vok. mus.
tr. 572
- Quinta Pars: Madrid, Bibl. del Conservatorio, S.
3882(6)
Uppsala, Univ. Bibl., Utl. vok. mus.
tr. 573
- Sexta Pars: Uppsala, Univ. Bibl., Utl. vok. mus.
tr. 574

1575 9. Four chansons for 4 voices -

TEXT INCIPITS:

D'un oeuil fardé
Ma mignonne j'ay esté
O chaus souspirs
Perdre rien plus

in Livre de Mellange conttenant un recueil de
Chansons a quatre parties choisy des plus
excellens aucteurs de nostre temps, par Iean
Castro, musicien mis en ordre convenable suyvant
leurs tons. A. Louvain, chez Pierre Phalese, J.
Bellere, 1575.

SOURCES:

Cantus: Kassel, Murhardsche und Landesbibl.,
4^o Mus. 122/b
Madrid, Bibl. del Conservatorio,
Collection "Ucles", S. 3900

Contratenor: Kassel, Murhardsche und Landesbibl.,
4° Mus. 122/b
Madrid, Bibl. del Conservatorio,
Collection "Ucles", S. 3900

Tenor: Kassel, Murhardsche und Landesbibl.,
4° Mus. 122/b

Bassus:

1577 10. Two chansons for 4 voices -

TEXT INCIPITS:

D'un oeuil fardé

Ma mignonne j'ay esté

in *Vingtunesme Livre de Chansons a quatre et cinq parties d' Orlande de lassus & autres. A Paris, par Adrian le Roy et Robert Ballard, 1577.*

A re-edition appeared in 1581; the two chansons are identical to those of the same titles included in no. 9.

SOURCES:

Superius: Lausanne, Bibl. A. Cortot, 59 MVP
Paris, Bibl. Nationale, Rés Vm⁷ 220

Contratenor: Paris, Bibl. G Thibault⁵

Tenor:

Bassus:

1580 11. A second eidtion of the *Dix Pseaumes... en forme de motets (1564)*. The dedication and the Dialogue for 7 voices are, however, omitted.

TEXT INCIPITS:

Identical to those of no. 6, except for the omitted Dialogue a 7.

⁵ Lesure and Thibault: *Bibliographie des Éditions d'Adrian le Roy et Robert Ballard, 1551-1598*, Paris, 1955, p. 186) also reflects Rouen Bibl. de la Ville, Leber 1701. However, only the second edition of 1581 is kept there under this classmark (Contratenor and Bassus).

SOURCES:

- Superius: Uppsala, Univ. Bibl., Vok. mus. i.
tr. 138
Washington Library of Congress
- Contratenor: Uppsala, Univ. Bibl., Vok. mus. i.
tr. 139
Zuoz. Gemeindearchiv
- Tenor: Uppsala, Univ. Bibl., Vok. mus. i.
tr. 140
Washington Library of Congress
- Bassus: Uppsala, Univ. Bibl., Vok. mus. i.
tr. 141

- 1581 12. A second edition of the *Vingtuniesme Livre de Chansons* (1577).

TEXT INCIPITS:

Itendical to those of no. 10.

SOURCES:

- Superius: Paris, Bibl. G. Thibault
Paris, Bibl. Nat., Smith-Lesouëf,
Rés. 234(12)
- Contratenor: Rouen, Bibl. de la Ville, Leber 1701
- Tenor: Paris, Bibl. Nat., Rothschild, no.
983
Tübingen, Univ. bibl. (Dépot of the
former Preussische Staatsbibl.,
Berlin, Mus. ant. pract. 505)
- Bassus: Chantilly, Musée Condé, XI^D 98 (21)
Kassel, Murhardsche und Landesbibl.,
8^o Mus. 2^a
Rouen, Bibl. de la Ville, Leber 1701

- 1583 13. Two chansons for 4 voices and one chanson for 5 voices -

TEXT INCIPITS:

J'ay voulu baiser ma rebelle
Que je porte d'envie

*Pauvre coeur entourne*2. *Quelle ayde maintenant*

in Vingtdeuxiesme Livre de Chansons a quatre & cinq parties d 'Orlande de Lassus et Autres. A Paris, par Adrian le Roy et Robert Ballard, 1583. These chansons are re-included in LE JEUNE's *Livre de Melanges* of 1585.

SOURCES:

Superius: Paris, Bibl. G. Thibault

Contratenor:

Tenor: Paris. Bibl. Nat., Rothschild, no. 983
Tübingen, Univ. bibl. (formerly Berlin)

Bassus: Chantilly, Musée Condé, XI^p 98 (22)
Kassel, Murhardsche und Landesbibl., 8^o Mus. 2^a

14. Three chansons for 4 voices -

TEXT INCIPITS:

Maistre Gonin disoit

2. *Quand nous avons*

Si tost que vostre oeuil

Tout se qui est de plus beau

2. *De l'oeil de l'un le beau printemps*

3. *L'un excessif en ardeur*

4. *O doux tréspas mesle de resconfort*

5. *Puisse à jamais mon coeur vivre (à 5)*

in Vingttroisiesme Livre de Chansons a quatre & cinq parties d'Orlande de Lassus et autres. A Paris par Adrian le Roy et Robert Ballard, 1583. A re-edition of this collection was published in 1585, while the above chansons also appear in LE JEUNE's *Second Livre des Meslanges* of 1612.

SOURCES:

Superius: Paris, Bibl. G. Thibault
 Contratenor:
 Tenor: Paris, Bibl. Nat., Rothschild, no.
 983
 Tübingen, Univ. Bibl. (formerly
 Berlin)
 Bassus: Chantilly, Musée Condé, XI^D 98 (23)
 Kassel, Murhardsche und Landesbibl.,
 8^o Mus. 2^a

15. One chanson for 4 voices -

TEXT INCIPIT:

En m'oyant chanter

and nine airs for 4 voices -

TEXT INCIPITS:

Belle la flamme à l'envie

2. *O mon amy le feu chaut*

3. *O que le fiel se rand doux*

D'un coeur fier le refus cruel

Donnez moy quelque secours

Fiere cruelle en amour

Las! je me plain, las je me deu

Mon coeur que d'enuitz jusques icy

2. *Va traite amour*

O que je peusse à mon gré

Si le lien se voit deffait

Une puce j'ay dedans l'oreill' helas

in Vingtquatrieme Livre d'Airs, et Chansons a quatre, & cinq parties, De plusieurs excelens autheurs. A Paris, par Adrian le Roy et Robert Ballard, 1583. This collection was republished with minor alterations in 1585, 1587, and 1591.

SOURCES:

Superius: Paris, Bibl. G. Thibault

Contratenor:

Tenor: Paris, Bibl. Nat., Rothschild, no.
 983.

Paris, Bibl. G. Thibault

Bassus: Chantilly, Musée Condé XI^D 98(24)

1584 16. One chanson for 5 voices -

TEXT INCIPIT:

Rendez-la moy cruelle ma pauvre ame

in Sesiesme Livre de Chansons a quatre & cinq parties, d'Orande de lassus & antres. A. Paris. M.D. LXXXIIII. Par Adrian le Roy, & Robert Ballard⁶.

SOURCES:

Superius: Paris, Bibl. Nat., Smith-Lesouëf, Rés. 234(7)

Paris, Bibl. G. Thibault

Contratenor:

Tenor: Paris, Bibl., Nat., Rothschild, no. 983

Bassus: Chantilly, Musée Condé XI^D 98(16)

1585 17. Twenty-six chansons for 4, 5, 6, and 8 voices -

TEXT INCIPITS:

Blesse d'une playe inhumaine

2. *Comme un roc*

3. *Ainsi qu'au clair d'une chandelle*

Debat la nostre trille

En m'oyant chanter

Je ne me plain de vostre cruauté

2. *Je ne me plain qu'en mon mal*

Je voulu baiser ma rebelle

Je ne m'eleve icy

2. *Je ne scay manier*

⁶ This collection first appeared in 1565 and was re-edited, with minor changes in 1567, 1570, 1573, 1575, 1578, 1579, and 1591. Le Jeune's chanson only appears in the 1584 and 1591 editions. In the edition of 1584 it is correctly reflected in the index under Le Jeune's name; in the voice parts, however, *Rendez-la moy cruelle ma pauvre ame* bears Lassus' name. This chanson is also included in Le Jeune's *Second Livre des Meslanges* of 1612.

L'aspre fureur de mon mal vehement
 2. *Seroit-ce un feu*
Que je porte d'enuie
Quelle eau, quel air
 2. *Si je meur dedans l'air*
Si dessus vos levres de roses
Si madame eust jadis este
 2. *Aveugle mendiant*
Tu ne l'entend pas la la la
Vous estes belle

D'où vient l'amour
Helas j'ay sans mercy
 2. *L'un en la violette*
J'ay senti les deus maus
 2. *Un soldat courageux*
Las il n'a nul mal
Mon coeur avecques vous
Pauvre coeur entourné
 2. *Quelle aide maintenant*
Rossignol mon mignon
Susanne un jour (II)
Un jour estant seulet
 2. *Puis en mer haut*
 3. *Après je vy fortir*
 4. *Au mesme bois sourdoit*
 5. *Au bois je vy un seul Phoenix*
 6. *En fin je vy une dame si belle*
 7. *O chanson mienne (à 6)*

Elle n'eust sceu
Monsieur l'abbe

Amour & Mars
Arreste un peu mon coeur (dialogue)

thirty-six canzonettas for 4, 5 and 6 voices -
 TEXT INCIPITS:

Assa buccuccia

Chi vuol vedere
 Donna voi mi parete
 Fami sicuro
 Io piango
 Latra traitora
 O vilanella
 O occhi manza mia
 O faccia che rellegra
 Oime crudel
 Sta costante cor mio
 Sappi madonna
 S'io canto, tu mi spacci
 Vorria che tu cantassi
 2. Vorria toccassi sempre
 3. Ch'io canteria

Di mi donna crudel
 Fuggite amore
 Fuggi, fuggi desir
 Io piansi un tempo
 Io ti ringrati' amor
 Madonna un Heremita
 Mill'affanni e tormenti
 Na persona che va
 Poi che di si vil foco
 Quele occhi tuoi lucenti
 Raggi dov'è il mio bene
 Sto' innamorato
 Su su ch'el giorno è fuore
 Se Diana in el ciel
 Tra le pui belle nimfe
 Vivo in dolor, tormento

Amanti miei
 Ogn'un s'allegra
 Pasco mi sol di piante
 Quando lo gallo
 Stella crudel
 Saporitella mia

six Latin motets for 5, 6, and 8 voices -
TEXT INCIPITS:

Emendus in melius

2. *Peccavimus cum patribus nostris*

Omnes gentes plaudite

2. *Regnabit Deus*

Sancti spiritus adsit nobis

2. *Quando machinam per verbum (a 4)*

3. *Ergo nos supplicantes tibi*

Philomena praevia

2. *Veni dulcis amica*

Veni sancte Spiritus

Adiuro vos filiae Ierusalem

2. *Quo Abiit*

one Latin echo for 10 voices -

TEXT INCIPIT:

Quae celebrat thermas

in *Livre de Melanges de C. Le Jeune. A Anvers, De l'Imprimerie de Christofle Plantin 1585.* A Dedication to FRANCOIS DE LA NOUE and a *Privilège pour l'auteur* accompany the collection. This anthology was republished in Paris by Le Roy and Ballard in 1586, 1587, and by Pierre Ballard in 1607, when, however, the Dedication was omitted.

SOURCES:

Superius: Gdansk, Bibl. Polskiej Akad. Nauk⁷

Paris, Bibl. Nat., Res. Vm⁷ 241

Paris, Bibl., Ste-Geneviève, Vm 74

Contratenor: Gdansk, Bibl. Polskiej Akad. Nauk

Paris, Bibl., Ste-Geneviève, Vm 74

⁷ It could not be ascertained whether *all* the voice parts are available at this source.

Tenor: Gdansk, Bibl. Polskiej Akad. Nauk
 Paris, Bibl. Nat., Rés. Vm⁷ 241
 Paris, Bibl., Ste-Geneviève, Vm 74

Bassus: Gdansk, Bibl. Polskiej Akad. Nauk
 Paris, Bibl. Nat., Rés. Vm⁷ 241
 Paris, Bibl., Ste-Geneviève, Vm 74

Qunita Pars: Gdansk, Bibl. Polskiej Akad. Nauk
 Paris, Bibl. Nat., Rés. Vm⁷ 241
 Paris, Bibl., Ste-Geneviève, Vm 74

Sexta Pars: Darmstadt, Hessische Landes- und
 Hochschulbibliothek
 Gdansk, Bibl. Polskiej Akad. Nauk
 Munich, Bay. Staatsbibliothek
 Paris, Bibl. Nat., Rés. Vm⁷ 241
 Paris, Bibl., Ste-Geneviève, Vm 74

18. A re-edition of the *Vingtdeuxieme Livre de Chansons*
 (1583).

TEXT INCIPITS:

Identical to those of no. 13.

SOURCES:

Superius: Lausanne, Bibl. A. Cortot, 59 MVP
 Paris, Bibl. Nat. Smith-Lesouëf, Rés.
 234(13)

Contratenor:

Tenor:

Bassus:

19. A re-edition of the *Vingttroisiesme Livre de Chansons*
 (1583).

TEXT INCIPITS:

Identical to those of no. 14

SOURCES:

Superius: Lausanne, Bibl. A. Cortot, 59 MVP
 Paris, Bibl. Nat. Smith-Lesouëf, Rés.
 234(14)

Contratenor:

Tenor:

Bassus:

20. One chanson for 4 voices -

TEXT INCIPIT:

En m'oyant chanter

and eleven airs for 4 voices -

TEXT INCIPITS:

Ah! tu me fais de désir mourir⁹

Belle ma flamme à l'envie

2. O mon amy le feut chaut

3. O que le fiel se rand doux

Donnez moy quelque secours

D'un coeur fier le refus cruel

Fiere cruelle en amour

Las! je me plain, la je me deu

Mon coeur que d'enuitz, jusques icy⁹

O que je peusse à mon gré

Si le lien se voit deffait

Une puce j'ay dedans l'oreill' helas

Vien belle, vien jøuer au boys¹⁰

in a slightly changed re-edition of the *Vingtquatrieme Livre d'Airs et Chansons* (1583). Further editions of this collection followed in 1587 and 1591. All the above airs were also included in LE JEUNE's *Airs* of 1594.

SOURCES:

Superius: Caen, Bibl. Municipale

Contratenor:

⁹ This is an addition to the contents of the previous edition.

⁹ Here the second part, *Va traite amour*, is omitted.

¹⁰ Another addition.

Tenor: Paris, Bibl. G. Thibault
 Bassus:

21. Nine airs for 4 voices -

TEXT INCIPITS:

Deliete, mignonette, pucelete

Francine, Rosine, Nimfette

Je le confesse Cupidon

Je ne scay qui te meut

Je vi prenant du plaisir

La belle aronde messagere

L'un et l'autre douleur d'amour

2. *Un guerrir*

Plantons le may en ce joly mois

Vive l'amour, vive l'amour le flambeau

in Vinctcinquieme Livre d'Airs et Chansons a quatre parties d'Orlande de Lassus et Cl. le Jeune. A Paris, par Adrian le Roy et Robert Ballard, 1585. This collection was republished in 1587 and all the above airs are also included in LE JEUNE's *Airs* of 1594.

SOURCES:

Superius:

Contratenor:

Tenor: Paris, Bibl. G. Thibault

Bassus:

- 1586 22. The first re-edition of the *Livre de Melanges* de Cl. Le Jeune (1585), published at Paris by Le Roy and Ballard. The title of the collection is slightly changed and now reads: *Meslanges de la Musicque de Clau. Le Jeune. A 4.5.6.8. & 10 parties. Par Adrian le Roy, & Robert Ballard. Imprimeurs du Roy. M.D. LXXXVI.*

TEXT INCIPITS:

Identical to those of no. 17.

SOURCES:

Superius: London, British Library, B. 283
 Contratenor: London, British Library, B. 283
 Tenor: London, British Library, B. 283
 Bassus: London, British Library, B. 283
 Quinta Pars: London, British Library, B. 283
 Sexta Pars: London, British Library, B. 283

1587 23. The second re-edition of LE JEUNE's **Meslanges** (1586).

TEXT INCIPITS:

Identical to those of nos. 17 and 22

SOURCES:

Superius: Paris, Bibl. Ste-Genève, Rés Vm 64
 and Res Vm 65
 The Hague, Gemeentemuseum
 Contratenor: Paris, Bibl. Ste-Geneviève, Rés Vm 64
 and Res Vm 65
 Tenor: Paris, Bibl. Ste-Geneviève, Rés Vm 64
 Bassus: Paris, Bibl. Ste-Geneviève, Rés Vm 64
 and Res Vm 65
 Paris, Bibl. G. Thibault
 Quinta Pars: Paris, Bibl. Ste-Geneviève, Rés Vm 64
 Tours, Bibl. de la Ville, A.F. III.
 450
 Sexta Pars: Paris, Bibl. Ste-Geneviève, Rés Vm 64

24. A re-edition of the **Vingtquatrième Livre d'Airs et Chansons** (1583) according to the slightly changed edition of 1585.

TEXT INCIPITS:

Identical to those of no. 20

SOURCES:

Superius: Paris, Bibl. Nat., Smith-Lesouëf, Rés
 234 (15)
 Contratenor:
 Tenor: Tübingen, Univ. Bibl. (formerly

Berlin)¹¹

Bassus: Paris, Bibl. Nat., Smith-Lesouëf, Rés
233 (6)

25. A re-edition of the *Vingtcinquieme Livre d'Airs et Chansons* (1585).

TEXT INCIPITS:

Identical to those of no. 21

SOURCES:

Superius: Paris, Bibl. Nat., Smith-Lesouëf, Rés
234 (16)

Contratenor:

Tenor: Tübingen, Univ. Bibl. (formerly
Berlin)¹²

Bassus: Paris, Bibl. Nat., Smith-Lesouëf, Rés
233 (7)

1591 26. The last edition of the *Vingtquatrieme Livre d'Airs et Chansons* (1583).

TEXT INCIPITS:

Identical to those of nos 20, and 24.

SOURCES:

Superius:

Contratenor:

Tenor: Brussels, Bibl. Royale, II 31742 A¹³

Bassus:

1592 27. One Italian canzonetta and one chanson spirituelle,

¹¹ Originally preserved at the *Preussische Staatsbibliothek* in Berlin, this part was assumed lost in World War II. I am indebted to Dr. Virneisel, during the 1960's attached to the University Library of Tübingen (where he was in charge of the dépôt of material saved from Berlin), for tracing it to the present source.

¹² The same applies as for footnote 11.

¹³ The title page of this voice part is missing.

arranged for lute -

TEXT INCIPITS (of the vocal forms):

Su su che'l giorno

Susanne un jour¹⁴

in Novum pratum musicum longo amoenissimum, cujus spatiosissimo, eoque incundissimo ambitu (praeter varii generis aytomata, seu phantasias) comprehenduntur selectissimi diversorum autorum et ideomatum madrigales, cantiones, & moduli 4. 5 & 6 vocum... Omnia ad testudinis tabulaturam fideliter redacta, per id genus musices experientissimum artificem Emanuelem Hadrianum antverpiensem... Tum etiam methodus ad omnes omnium tonorum cantiones, in gratiam illorum, qui in hac arte mediocriter versati... Opus plane novum, nec hactenus editum. Ex cudebet Petrus Phalesius sibi & Ioanni Bellero : Antverpiae, 1592.

SOURCES:

Arras, Bibl. Municipale

London, British Library, K. 8. g.1.

Paris, Bibl. Mazarine, cote 4742

Paris, Bibl. Nat., Rés. Vm⁷ 498

1594 28. Thirty-two airs *en musique mesurée* for 4 and 5 voices-

TEXT INCIPITS:

Ah tu me fais de désir mourir

Belle la flamme à l'envie

2. *O mon amy*

3. *O que le fiel*

* *Bien que soit le tourment*

* *Cruelle scais tu pourquoy*

Donnez moy quelque secours

D'un coeur fier le refus

Deliette magnonette

¹⁴ The second setting (a 5) from the *Livre de Melanges* of 1585.

- * *Donques tu te vas mourant
Fiere cruelle en amour
Francine Rosine nimphette
Je le confesse Cupidon
Je ne scay qui te meut
Je vi prenant du plaisir
Las! je me plain
La belle Aronde messagere
L'un & l'autre douleur d'amour*
2. *Un guerrier*
- * *Lorsque mouroy de t'aymer*
- * *Marchez valeureux les hazars*
2. *Si desirez los*
3. *Or allez donc*
- Mon coeur que d'enuis*
- * *Muse honorons de ta chanson
O que je peusse à mon gré*
- * *Rose, royne des fleurs
Plantons le may en ce joly mois*
- * *Point ne scay pourquoy*
2. *Mon coeur qui brusle
Si le lien se voit deffait*
- * *Si onques le feu de l'amour*
2. *Jamais d'amour*
3. *Heureux trois fois*
- * *Si Jupiter s'avisait faire
Vien belle vien jouer
Vive l'amour, le flambeau
Une puce j'ay dedans l'oreill' helas*
- * *Vous que l'amour n'a touché*
2. *Ah! que je suis mal' heureux*
3. *Vous qui le fort*
- * *Victoir' aux vainqueurs*

in *Airs*, mis en musique a quatre & cinq parties.
Par Cl. Le Jeune. A Paris, par Adrian le Roy & la
veufeu R. Ballard, 1594. The airs preceded by an
asterisk appear here for the first time; the
others were already included in the *Vingtquatrieme*

Livre and the *Vingtcinquieme Livre* (1585).

SOURCES:

- Superius: Brussels, Bibl. Royale, 7^e cl. V.K.
Plan
Wolfenbüttel, Herzog August Bibl.
5.2. Mus. (6)
- Contratenor: Brussels, Bibl. Royale, 7^e cl. V.K.
Plan
- Tenor: Brussels, Bibl. Royale, 7^e cl. V.K.
Plan
- Bassus:

1597 29. One Italian canzonetta for 4 voices -

TEXT INCIPIT:

- Vorria che tu cantassi*
2. *Vorria tocassi sempre*
3. *Ch'io canteria*

in *Il vago alboreto di madrigali et canzoni a quattro voci di diversi eccellentissimi autori. Novamente raccolti et posti in luce. Anversa, Pietro Phalesio, 1597.* LE JEUNE's contribution originally appeared in his *Livre de Melanges* (1585).

SOURCES:

- Superius: Brussels, Bibl. Royale, Fétis 2296
AL. P.
- Contratenor: Brussels, Bibl. Royale, Fétis 2296
AL. P.
Regensburg, Proschesche Musikbibl.,
A.R. 218
- Tenor: Brussels, Bibl. Royale, Fétis 2296
AL. P.
Regensburg, Proschesche Musikbibl.,
A.R. 218
The Hague, Gemeente Museum
- Bassus: Brussels, Bibl. Royale, Fétis 2296

AL. P.

Regensburg, Proskesche Musikbibl.,

A.R. 218

The Hague, Gemeente Museum

30. Five chansons for 4, 5 and 6 voices -

TEXT INCIPITS:

*Elle n'eust sceu (à 6)**En m'oyant chanter (à 4)**Las il n'a nul mal (à 5)**Rossignol mon mignon (à 5)**Tu ne l'enten pas la la la (à 4)*

in *Le Rossignol Musical des Chansons de Diverses et excellens autheurs de nostre temps. A quatre, cinq et six parties. Noeuvellement recueille & mises en lumier. Anvers, par Pierre Phalese, 1597.* All of these chansons appeared in *LE JEUNE's Livre de Melanges* (1585).

SOURCES:

Superius: Gdansk, Bibl. Polskiej Akad.

Contratenor: Gdansk, Bibl. Polskiej Akad.

Tenor: Gdansk, Bibl. Polskiej Akad.

Uppsala, Univ. bibl., Utl. vok. mus.
tr. 966

Bassus: Gdansk, Bibl. Polskiej Akad.

Qunita Pars: Gdansk, Bibl. Polskiej Akad.

Sexta Pars: Gdansk, Bibl. Polskiej Akad.

1598 31. Twelve psalm motets for 2 to 7 voices -

TEXT INCIPITS:

(Ps 138) *Il faut que de tous mes esprits (à 5)*2. *Car tu as fait (à 5)*3. *Et de Dieu ainsi que je fais (à 5)*4. *Si au milieu d'aversite (à 5)*(Ps 35) *Deba contre mes debateurs (à 5)*2. *De honte soient tous (à 5)*

3. *Tous chemin soient glissans* (à 5)
4. *Soit le meschant a despourveau* (à 5)
5. *ILors diront tous les os de moi* (à 3)
6. *ILe mal pour le bien m'ont rendu* (à 3)
7. *J'alloi courbe, comme feroit* (à 4)
8. *Contre moi ont grince les dents* (à 4)
9. *Sus, je te benirai, mon Dieu* (à 5)
10. *Car de nois' ils parlent tousjours* (à 5)
11. *Seigneur, tu les a veu aussi* (à 6)
12. *Et qu'ils n'aillent disans entre eux* (à 6)
13. *Mais tout plaisir puiss' advenir* (à 7)

(Ps 45) *Propos exquis faut que de mon coeur* (à 5)

2. *O le plus fort* (à 5)
3. *Tes dards luisans* (à 6)
4. *De tes habits les plis* (à 4)
5. *Escoute fill' en beaute* (à 3)
6. *Peuples de Tyr* (à 5)
7. *Ne plain in donc point* (à 6)

(Ps 23) *Mon Dieu me plaist* (à 5)

2. *Si seurement* (à 5)
3. *Tu oins mon chef* (à 6)

(Ps 102) *Seigneur, enten ma requeste* (à 5)

2. *Car ma vie est consumee* (à 5)
3. *Mes os et ma peau* (à 4)
4. *Comme durant son vefvage* (à 4)
5. *Au lieu de pain* (à 5)
6. *Mes jours passent* (à 5)
7. *Tu te releveras donques* (à 3)
8. *Car jusqu'aux pierre* (à 5)
9. *Car Sion toute desfaite* (à 5)
10. *En registre sera mise* (à 2)
11. *Car le Seigneur debonnaire* (à 5)
12. *A fin que de Dieu* (à 5)
13. *Voyant ma force amortie* (à 6)
14. *La terre as faite et assise* (à 6)

15. *Comme une robe qu'on porte* (à 7)
16. *Et pourtant, selon ta grace* (à 7)
- (Ps 51) *Misericorde au povre vicieus* (à 5)
2. *Car de regret mon coeur* (à 5)
3. *Helas! je sai, et si l'ai tousjours*
(à 5)
4. *D'hysope donc par toi* (à 5)
5. *Tu as eu l'oeil* (à 4)
6. *De ton regard* (à 3)
7. *Lors seulement ne suyvrai* (à 2)
8. *Ha! Seigneur Dieu* (à 6)
9. *Le sacrifice agreable* (à 6)
- (Ps 124) *Or peut bien dire* (à 5)
2. *Pieca fussions vifs devorez* (à 5)
3. *Par dessus nous leurs gros* (à 6)
4. *Comme l'oiseau du file* (à 6)
- (Ps 60) *O Dieu qui nous as deboutez* (à 5)
2. *Ton peuple as traite rudement* (à 5)
3. *Or donc à fin que tes amis* (à 5)
4. *De Galaad la region* (à 5)
5. *Les Moabites au surplus* (à 3)
6. *Mais par qui serai-je en seurte* (à 6)
7. *Donne-nous ton secours d'enhaut* (à 6)
- (Ps 46) *Des qu'adversité nous offense* (à 5)
2. *Voire deussent les caux profondes* (à 5)
3. *Il est certain, qu'au milieu d'elle*
(à 6)
4. *Venez, contemplez en vous-mesmes* (à 5)
5. *Conclusion, le Dieu des armes* (à 6)
- (Ps 76) *C'est en Judée proprement* (à 5)
2. *Là voit-on par lui fracassez* (à 5)
3. *On a pillé comme endormis* (à 5)
4. *Tu es terrible et plein d'effroi* (à 5)
5. *Alors, ô Dieu, tu te levas* (à 3)
6. *Quelque jour tu viendras trousser* (à 6)

7. *Offrez vos dons à lui qui est* (à 6)
 (Ps 72) *Tes jugemens, Dieu veritable* (à 5)
 2. *Les peuples verront aux montagnes* (à 5)
 3. *Ainsi un chacun et chacune* (à 5)
 4. *Lui regnant, fleuriront par voye* (à 5)
 5. *Ethiopes viendront grand' erre* (à 3)
 6. *Tous autres Rois viendront sans doute* (à 5)
 7. *Aux affilez et miserables* (à 5)
 8. *Chacun vivra: l'or Arabique* (à 5)
 9. *Fleurira la troupe civile* (à 5)
 10. *Toutes nations asseurees* (à 6)
 (Ps 110) *Le Tout-puissant à mon Seigneur* (à 5)
 2. *De son bon gré ta gent bien disposée* (à 5)
 3. *À ton bras droit, Dieu ton Seigneur et Pere* (à 3)
 4. *Sur les Gentils exercera justice* (à 6)

in Dodecacorde contenant douze Pseaumes de David, mis en musique selon les douze modes approuvez des meilleurs Autheurs anciens & modernes a 2.3.4.5.6. et 7 voix. Par Claud. Le Jeune, Compositeur de la Musique de la Chambre du Roy. A La Rochelle, par Hierosme Haultin, 1598. Several documents of interest are attached to this edition. These include:

- * a Dedication by LE JEUNE to HENRI TURENNE, Duc DE BOUILLON;
- * a Privilège du Roy;
- * a Document issued by the States General of the Netherlands authorizing LE JEUNE to publish and sell *Psalmen... ende alsulcke andere Musique boucken als hij heeft gekomposeerd*;
- * six short laudatory poems by ODET DE LA

NOUE, AGRIPPA D'AUBIGNÉ, CLAUDE DANTONET,
CONSTANT D'AUBIGNÉ, and JÉRÉMIE BOISSEUL;

- * an engraved portrait of the composer, with
an inscription in the oval frame: *Species
Claudii Iunii Valentini Belgae Anno MD X
CVIII*; below the portrait appear the lines
*En son escrit paroist le vif de son
esprit
Sa vraie forme, ainsi je void en son
escrit;*
- * a Canon, *Ultimi erunt primi et primi
ultimi (Fugue double à 4): Chantez en
exultation au Dieu qui habit' en Sion.*

SOURCES¹⁵:

- Dessus: Augsburg, Staats- und Stadtbibl., 4^o
Tonk. Schl. 249
Paris, Bibl. Nat., Rés. Vm¹. 41
Paris, Bibl. Ste-Geneviève, Rés. Vm
69
- Hautecontre: Nîmes, Bibl. Segurier, cote 55
Paris, Bibl. Nat., Rés. Vm¹. 41
Paris, Bibl. Ste-Geneviève, Rés. Vm
69
Zuos, Gemeindearchiv
- Taille: Paris, Bibl. Nat., Rés. Vm¹. 41
Paris, Bibl. Ste-Geneviève, Rés. Vm
69
Washington Library of Congress
- Bassecontre: Paris, Bibl. Nat., Rés. Vm¹. 41
Paris, Bibl. Ste-Geneviève, Rés. Vm
69
Washington Library of Congress
- Cinquiesme: Augsburg, Staats- und Stadtbibl., 4^o
Tonk, Schl. 250

¹⁵ A copy is also available at Norrköping (Stadsbiblioteket); however, it could, as yet, not be ascertained, whether this is complete or only comprising some of the voice parts.

- Paris, Bibl. Nat., Res. Vm¹, 41
 Paris, Bibl. Ste-Geneviève, Rés. Vm
 69
 Zuos, Gemeindearchiv
 Sixiesme: Augsburg, Staats- und Stadtbibl., 4^o
 Tonk, Schl. 250
 Nîmes, Bibl. Seguier, cote 55
 Paris, Bibl. Nat., Rés. Vm¹, 41
 Paris, Bibl. Ste-Geneviève, Rés. Vm
 69
 Washington Library of Congress

32. A re-edition of *Le Rossignol musical* (1597).

TEXT INCIPITS:

Identical to those of no. 30

SOURCES:

- Superius: Brussels, Bibl. Royale, Fétis 2315
 R.P.
 Contratenor: Brussels, Bibl. Royale, Fétis 2315
 R.P.
 Tenor: Brussels, Bibl. Royale, Fétis 2315
 R.P.
 Bassus: Brussels, Bibl. Royale, Fétis 2315
 R.P.
 Quinta Pars: London, Library of Westminster Abbey,
 CF. 50 (5)
 Sexta Pars: Brussels, Bibl. Royale, Fétis 2315
 R.P.

1601 33. One hundred and fifty homophonic settings of the
 Genevan Psalter for 4 voices -

TEXT INCIPITS:

- Ps 1 *Qui au conceil des malins n'a esté*
 Ps 2 *Pouquoy sont bruit & s'assemblent les*
gents
 Ps 3 *O Seigneur que de gents*
 Ps 4 *Quand je t'invoque, hélas! escoute*
 Ps 5 *Aux paroles que je vieux dire*

- Ps 6 *Ne vueille pas, ô Sire*
- Ps 7 *Mon Dieu, j'ay en toy esperance*
- Ps 8 *O nostre Dieu, & Seigneur amiable*
- Ps 9 *De tout mon coeur t'exalteray*
- Ps 10 *Dou vient cela, Seigneur, je te
suppli*
- Ps 11 *Veu que du tout en Dieu mon coeur
s'appuye*
- Ps 12 *Donne secours, Seigneur, il en est
heure*
- Ps 13 *Iusques a quand as establi*
- Ps 14 *Le fol malin en son coeur dit & croit*
- Ps 15 *Qui est-ce qui conversera*
- Ps 16 *Sois moy, Seigneur, ma garde & mon
appuy*
- Ps 17 *Seigneur, enten à mon droict*
- Ps 18 *Je t'aymeray et toute obeissance*
- Ps 19 *Le cieux en chacun lieu*
- Ps 20 *Le Seigneur te priere entende*
- Ps 21 *Seigneur, le Roy s'esjoire*
- Ps 22 *Mon Dieu, Mon Dieu, pourqoy m'as tu
laissé*
- Ps 23 *Mon Dieu me paist sous sa puissance
haute*
- Ps 24 *La terre au Seigneur appartient*
- Ps 25 *A toy mon Dieu, mon coeur monte*
- Ps 26 *Seigneur, garde mon droict*
- Ps 27 *Le Seigneur est la clarte qui
m'adresse*
- Ps 28 *O Dieu, qui est ma forteresse*
- Ps 29 *Vous tous Princes & Seigneurs*
- Ps 30 *O Seigneur, puis que m'as retire*
- Ps 31 *I'ay mis en toy mon esperance*
- Ps 32 *O bien heureux celuy dont les
commises*
- Ps 33 *Resveillez vous chacun fidele*
- Ps 34 *I'amais ne cesseray*
- Ps 35 *Deba contre mes debatteurs*
- Ps 36 *Du malins le meschant vouloir*

Ps 37 *Ne soit fasché si durant ceste vie*
Ps 38 *Las! en ta fureur aiguë*
Ps 39 *I'ay dit en moy, de pres ie viseray*
Ps 40 *Après avoir constamment attendu*
Ps 41 *O bien heureux qui juge sagement*
Ps 42 *Ainsi qu'on oyt le cerf bruire*
Ps 43 *Revenge moy, pren laquerelle*
Ps 44 *Or auons nous de nos oreilles*
Ps 45 *Propos exquis faut que demon coeur*
Ps 46 *Des qu'adversité nous offense*
Ps 47 *Or sus, tous humains*
Ps 48 *C'est en sa tressaincte cité*
Ps 49 *Peuples oyez, & l'oreille pretez*
Ps 50 *Le Dieu, le Fort, l'Eternel parlera*
Ps 51 *Misericorde au poure vicieux*
Ps 52 *Di moy mal heureux*
Ps 53 *Le fol malin en son coeur & croit*
Ps 54 *O Dieu tout puissant, sauve moy*
Ps 55 *Exauce, ô mon Dieu, ma priere*
Ps 56 *Misericorde à moy poure affligé*
Ps 57 *Aye, pitié, aye pitié de moy*
Ps 58 *Entre vous Conseillers*
Ps 59 *Mon Dieu, l'ennemi m'environne*
Ps 60 *O Dieu qui nous as deboutés*
Ps 61 *Enten à ce que ie crie*
Ps 62 *Mon ame en Dieu tant seulement*
Ps 63 *O Dieu! n'ay Dieu fors que toy*
Ps 64 *Enten à ce que je vueil dire*
Ps 65 *O Dieu, la gloire, qui t'est deuë*
Ps 66 *Or sus louëz Dieu tout le monde*
Ps 67 *Dieu nous soit doux & favorable*
Ps 68 *Que Dieu se monstre seulement*
Ps 69 *Helas! Seigneur, je te pri' sauve moy*
Ps 70 *O Dieu, où mon espoir i'ay mis*
Ps 71 *I'ay mis en toy mon esperance*
Ps 72 *Tes iugements, Dieu veritable*
Ps 73 *Si est-ce que Dieu est tresdoux*
Ps 74 *D'où vient, Seigneur, que tu nous as*
Ps 75 *O Seigneur, loué sera*

- Ps 76 *C'est en iudee proprement*
Ps 77 *A Dieu ma voix i'ay hausse*
Ps 78 *Sois ententif, mon Peuple*
Ps 79 *Les gens entrez sont en ton heritage*
Ps 80 *O Pasteur d'israel*
Ps 81 *Chantez, chantez gayement*
Ps 82 *Dieu est assis en l'assemblee*
Ps 83 *O Dieu, nesoit plus à recoy*
Ps 84 *O Dieu des armes conbien*
Ps 85 *Avec les tiens, Seigneur, tu as faix*
Ps 86 *Mon Dieu, preste-moy l'aureille*
Ps 87 *Dieu pour fonder son tresseur*
habitade
Ps 88 *O Dieu eternal, mon Sauveur*
Ps 89 *Du Seigneur les bontez*
Ps 90 *Tu as esté Seigneur, nostre retraite*
Ps 91 *Quien la garde du haute Dieu*
Ps 92 *O que c'est chose belle*
Ps 93 *Dieu est regnant*
Ps 94 *O Eternel, Dieu des vengeancees*
Ps 95 *Sus, esgayons nous au Seigneur*
Ps 96 *Chantez à Dieu chanson nouvelle*
Ps 97 *L'Eternel est regnant*
Ps 98 *Chantez à Dieu nouveau cantique*
Ps 99 *Or est maintenant L'Eternel regnant*
Ps 100 *Vous tous qui la terre habitez*
Ps 101 *Vouloir m'est pris de mettre*
Ps 102 *Seigneur, enten ma requeste*
Ps 103 *Sus, loëz Dieu mon ame*
Ps 104 *Sus, sus, mon ame*
Ps 105 *Sus, qu'un chacun de nous sans cesse*
Ps 106 *Loëz Dieu, car il est benin*
Ps 107 *Donnez au Seigneur gloire*
Ps 108 *Mon coeur est dispos*
Ps 109 *O Dieu, mon honneur, & ma gloire*
Ps 110 *L'Omnipotent à mon Seigneur & Maistre*
Ps 111 *Du Seigneur, Dieu en tous*
Ps 112 *O bien heureuse la personne*
Ps 113 *Enfans qui le Seigneur servez*

- Ps 114 *Quand Israel hors d'Egypte fortit*
 Ps 115 *Non point à nous*
 Ps 116 *L'aime mon Dieu*
 Ps 117 *Toutes gens louez le Seigneur*
 Ps 118 *Rendez à Dieu louange & gloire*
 Ps 119 *Bien heureuse est la personne*
 Ps 120 *A lors qu'affliction me presse*
 Ps 121 *Vers les monts i'ay levé mes yeux*
 Ps 122 *Incontinent que i'eu ouy*
 Ps 123 *A toy, ô Dieu, est là haut au cieux*
 Ps 124 *Or peut bien dire Israel*
 Ps 125 *Tout homme qui son esperance*
 Ps 126 *Alors que de captivité*
 Ps 127 *On a beau sa maison bastir*
 Ps 128 *Bien heureux est qui conques*
 Ps 129 *Des ma ieunesse ils m'ont fait*
 Ps 130 *Du fons de ma pensee*
 Ps 131 *Seigneur, ie n'ay point le coeur fier*
 Ps 132 *Vueilles, Seigneur, estre recors*
 Ps 133 *O combien est plaisant*
 Ps 134 *Or sus, serviteurs du Seigneur*
 Ps 135 *Chantez de Dieu le renom*
 Ps 136 *Louèz Dieu tout hautement*
 Ps 137 *Estant assis aux riues aquatiques*
 Ps 138 *Il faut que de tous mes esprits*
 Ps 139 *O Dieu, tu cognois qui ie suis*
 Ps 140 *O Dieu, donne moy deliverance*
 Ps 141 *O Seigneur, à toy ie m'escrie*
 Ps 142 *Iay de ma voix à Dieu crie*
 Ps 143 *Seigneur Dieu, oy l'oraison mienne*
 Ps 144 *Loue soit Dieu, ma force*
 Ps 145 *Mon Dieu, mon Roy*
 Ps 146 *Sus, mon ame, qu'on benie*
 Ps 147 *Louèz Dieu, car c'est chose bonne*
 Ps 148 *Vous tous les habitants*
 Ps 149 *Chantez à Dieu chanson nouvelle*
 Ps 150 *Or soit loué l'Eternel*

musique en quatre parties. Par Claudin le Jeune. A Paris, par Ballard, 1601. The title is not quite correct, since twelve psalms are set for five voices. (This was corrected in later editions to read *Les CL Pseaumes de David... a quatre & cinq parties.* etc.) These psalms are without own melodies and, in order to avoid repetitions which would result from the limited possibilities of a homophonic setting, the *cantus firmus* is, in these cases given to a fifth voice instead of to the Tenor. The psalms in question are:

Ps 67	-	using the melody of Ps	33
Ps 69	-	" " " "	Ps 51
Ps 70	-	" " " "	Ps 17
Ps 72	-	" " " "	Ps 65
Ps 82	-	" " " "	Ps 46
Ps 86	-	" " " "	Ps 77
Ps 90	-	" " " "	Ps 78
Ps 95	-	" " " "	Ps 24
Ps 111	-	" " " "	Ps 34
Ps 118	-	" " " "	Ps 66
Ps 139	-	" " " "	Ps 30
Ps 142	-	" " " "	Ps 100

These "note-against-note" settings were reprinted many times in different countries.

SOURCES:

Superius:

Hautecontre:

Taille: Paris, Bibl. de la Société d'Histoire
du Protestantisme français

Bassus: Paris, Bibl. de la Société d'Histoire
du Protestantisme français

Rouen, Bibl. de la Ville, I 3172
(3138)

Quinquiesme:

34. Five Italian canzonettas, one chanson spirituelle, and one chanson, arranged for lute -

TEXT INCIPITS (of the original vocal forms):

Voria che tu cantassi
 2. *Vorria tocassi sempre*
Susanne un jour (II)
Raggi dov'è il mio bene
Madonna en Eremit'
Stella crudel
Amanti mei
Elle n'eust sceu

in Florida, sive cantiones, e quam plurimus
 praestantissimorum nostri aevi musicorum libris
 selectae. Ad testudinis usum accomodatae...
 Ioachim Van Den Hove, Antwerpiani... Utrecht, apud
 S. de Roy et J.G. de Rhenen, 1601. All of these
 pieces originally appeared in LE JEUNE's *Livre de*
Melanges (1585).

SOURCES:¹⁶

Oxford, Library of Christ Church, 800
 The Hague, Gemeente Museum
 Vienna, Österreichische National-
 bibliothek, SA 76 A 22

1602 35. Fifty psalm settings for 3 voices -

TEXT INCIPITS:

Identical to those of Pss. 1-50, given under
 no. 33

in Premier Livre, contenant cinquante Pseaumes de
 David, mis en musique en III parties par Claud. Le
 ieune, Nativ de Valentienne, Compositeur de la
 Musique de la Chambre du Roy. A Paris, par R.
 Ballard & son Fils Pierre Ballard, 1602. The

¹⁶ Emil Bohn: *Bibliographie der Musik-Druckwerke bis 1700 welche in der*
Staadbibliothek, der Bibliothek des Academischen Instituts für Kirchenmusik
und der Königl. und Universitätsbibliothek zu Breslau aufbewahrt werden,
 Berlin, 1883, pp. 183-184, also reflects a copy which is today presumably kept
 in the Biblioteka Uniwesytecka at Wroclaw; this source could not be verified.

melodies of the Genevan Psalter are woven into these polyphonic-melismatic settings. This collection appeared posthumously and was dedicated by the composer's sister, CECILE LE JEUNE, to LOUISE of NASSAU¹⁷.

SOURCES:

Haute: Paris, Bibl. Nat. Rés. Vm¹. 42
Washington, Library of Congress
Moyenne: London, British Library, B. 283. a
Paris, Bibl. Nat. Rés. Vm¹. 42
Basse: London, British Library, B. 283. a

1603 36. Thirty-three airs *en musique mesurée* -

TEXT INCIPITS:

A l'aid, à l'aid hélas
A sa chut' il se va dejetér
Bien fol est qui perd le sens
Brunelette, joliette, m'amourette
Cigne ie suis de candeur
Ce n'est que fiel, ce n'est qu'amer
Ces amoureux n'ont que douleur et tourment
Dame ie viens fér' homag' à ta beauté
* *D'un coeur fier le refus cruél*
D'une coline m'y proumenant
Doucete, sucrine, toute de miél
* *Francine, rôzine*
Je l'ay, ie l'ay la belle fleur
* *Je ne say qui te meut*
Je soupirois, et je plorois
* *La bél Aronde*
La bele gloire, le bél' honeur doner
La brunelette violette refflorit
Laisse faire, laisse faire
Le bandoulier vole l'argent
L'un émera le violét

¹⁷ Wife of the Prince Elector of the Palatinate and daughter of William of Orange and Charlotte de Bourbon.

Mes yeux ne cesseront i'point
 * *O Rôze. reyne des fleurs*
Patourelles ioliètes
Perdre le sens devant vous
Quand le soleil se vient lever
Que null' étoille sur nous
Quiconq' l'amour noma l'amour
Revecy venir du printans
 * *Si Iupiter s'avizoit*
Tu peus de moy te passer
Vivre tout pensif, defiant, et dépit
Voicy le verd et beau may

and six polyphonic chansons -

TEXT INCIPITS:

- Amour, quand fus-tu né?* (Dialogue à 7)¹⁸
Du trist hyver (à 5)
 2. *Flore s'émaill'et et parfume de grace* (à 5)
 3. *Ore Venus à l'amoureuze face* (à 5)
 4. *Son filz Amour qui a volé des cieus* (à 5)
 5. *Les claires nuits* (à 5)
 6. *A tout il est* (à 5)
 7. *Chanson hélas!* (à 5)
*Le Chant de l'alouette*¹⁹
 1. *Or sus, or sus, vous dormes trop* (à 5)
 2. *La gentill' Alouett' avec son tire lire* (à 5)
 3. *Lire lire lire lire* (à 5)
*Le Chant du rossignol*²⁰

¹⁸ This is a parody of Willaert's *Quando nacest' amor* (from his *Musica Nova*, 1559); the French translation is by Desportes.

¹⁹ This is an arrangement of Jannequin's well-known chanson a 4. Le Jeune added a fifth voice throughout, while the *second partie* is entirely his own.

²⁰ Also an arrangement of an original a 4 by Jannequin. Le Jeune again added a fifth voice throughout, while the fourth *partie*, and probably also the fifth and sixth sections, are his own.

1. *En écoutant le chant melodieux* (à 5)
2. *Tous, tous, tous, veuillés estre soigneus*
(à 5)
3. *Fuyés. fuyés. fuyés. fuyés gens*
melancolieus (à 5)
4. *Le peint Chardoneret* (à 5)
5. *O Dieu conbien de fois* (à 5)
6. *Il me semble qu'encor'* (à 5)
- Ma mignonne ie me plain* (à 4)
2. *Ma mignonne si c'estoit* (à 2)
3. *Ma mignonne ce qui fait* (à 3)
4. *Ma mignonne i'ay esté* (à 4)
5. *Ma mignonne ie n'ay point* (à 5)
6. *Ma mignonne voudriés vous* (à 6)
7. *Ma mignonne puis qu'il faut* (à 7)
8. *Ma mignonne ie voy bien* (à 8)
- Voicy du gay printemps* (à 4)
2. *Le dieu Mars et l'amour* (à 4)

in *Le Printemps* de Claud. Le Jeune, natif de Valentienne, Compositeur de la Musique de la Chambre du Roy, a deux, 3.4.5.6.7. et 8 parties. A Paris, par R. Ballard & son Fils Pierre Ballard, 1603. Six of the works contained in this collection (designated by an asterisk) were already included in LE JEUNE's *Airs, mis en musique a 4 & 5 parties* (1594). Documents of interest attached to the present edition are:

- * a Dedication by CECILE LE JEUNE to JAMES I of England;
- * three eulogistic poems by NICOLAS RAPIN, ODET DE LA NOUË, and ARTUS THOMAS, *Seigneur D'AMBRY*, respectively;
- * a *Preface sur la musique mesurée*;
- * a *Preface Au Lecteur*; and
- * the portrait of LE JEUNE from the

Dodecacorde (1598).

SOURCES:

- Dessus: London, British Library, R.M. 15.b.1
(2)
Oxford Library of Christ Church, 10⁵⁷
Paris, Bibl. Ste-Geneviève, Vm 66
- Hautecontre: Brussels, Bibl. Royale
London, British Library, R.M. 15.b.1
(2)
Oxford Library of Christ Church, 10⁵⁸
Paris, Bibl. Ste-Geneviève, Vm 66
- Taille: Paris, Bibl. Ste-Geneviève, Vm 66
- Bassecontre: Munich, Bay. Staatsbibliothek
Paris, Bibl. Ste-Geneviève, Vm 66
- Cinquiesme: Paris, Bibl. Ste-Geneviève, Vm 66
- Sixtesme: Paris, Bibl. Ste-Geneviève, Vm 66

1605 37. Eight Italian canzonettas -

TEXT INCIPITS:

- Amanti mei* (à 6)
Di mi donna crudel (à 5)
Fuggite amore (à 5)
Fuggi, fuggi desir (à 5)
Pasco mi sol (à 6)
Quando lo gallo (à 6)
Madonna un Eremit (à 5)
Stella crudel (à 6)

and one Latin motet for 6 voices -

TEXT INCIPIT:

- Philomena praevia*
2. *Veni ducis amica*

in *Nerfi d'orfeo*, di eccelentiss Autori : a cinque et sei voci. Nouamente con ogni diligentia raccolti, & sequendo l'ordine de suoi toni posti in Luce. In Leida, Appresso Henrico Lodowico de' Haestens, 1605. All of the above pieces are from

LE JEUNE's *Livre de Melanges* (1585).

SOURCES:

- Superius: Oxford Library of Christ Church, 1035
Paris, Bibl. Nat., Rés. Vm⁷. 22
- Contratenor: Amsterdam, Openbare Muziekbibliotheek
Oxford Library of Christ Church, 1036
Paris, Bibl. Nat., Rés. Vm⁷. 22
- Tenor: Oxford Library of Christ Church, 1037
Paris, Bibl. Nat., Rés. Vm⁷. 22
- Bassus: Amsterdam, Openbare Muziekbibliotheek
Oxford Library of Christ Church, 1038
- Quinta Pars: Oxford Library of Christ Church, 1039
Paris, Bibl. Nat., Rés. Vm⁷. 22
- Sexta Pars: Oxford Library of Christ Church, 1040
Paris, Bibl. Nat., Rés. Vm⁷. 22

1606 38. Twenty-four psalm settings *en musique mesurée* -

TEXT INCIPITS:

- (Ps 1) *Combien à d'heur l'homme dont le
coeur (à 4)*
- (Ps 9) *C'est à ce coup, grand Dieu (à 4)*
- (Ps 3) *Dieu, quel amas héricé (Vers
élégiaque) (à 6)*
Dieu saura le salut (à 7)
- (Ps 14) *Dans soy pense le sot (à 4)*
*2. Tels ouvriers de méchanceté (à
4)*
- (Ps 4) *Enten de mas plaits*
- (Ps 7) *En toy, Dieu bon et grand (à 4)*
- (Ps 8) *Grand Dieu nostre Seigneur (à 4)*
2. Pour chef mesme le mis (à 4)
- (Ps 13) *Iusqu'a quand tout en courous (à 4)*
*2. Ren, Seigneur, mon oeil troublé
(à 4)*
- (Ps 5) *L'oreille ô Dieu (à 5)*
- (Ps 136) *Loué'-tous ce Dieu (two choirs,
each à 4)*
- (Ps 11) *Moy qui vois en Dieu (à 4)*

- (Ps 115) *Non, non à nous (à 5)*
 2. *Mais ce que vont adorer (à 6)*
 3. *Ceus la qui font (à 6)*
 4. *Vous qui craignez (à 6)*
- (Ps 3) *O Dieu qu'ils sont creus (à 5)*
- (Ps 88) *O Seigneur, j'espars (à 2)*
 2. *Dans le ventre obscur (à 3)*
 3. *Veus tu donc, ô Dieu (à 4)*
 4. *Suis-je donc forclos de ton
 oeil? (à 5)*
- (Ps 2) *Pourquoy méné tant tou-le monde (à
 4)*
 2. *Donc ô Roys, soyés sages un jour
 (à 4)*
- (Ps 10) *Pourquoy te tiens tu loin (à 4)*
 2. *Onc n'eut que maudissons (à 4)*
 3. *Leve toy, et t'en viens (à 4)*
 4. *Sus, brize les bras (à 4)*
- (Ps 15) *Qui pourra, Seigneur, en bone pais
 (à 4)*
- (Ps 114) *Quand pour Egipte éloigner (à 6)*
- (Ps 6) *Tourne ailleurs ta rigueur (à 5)*
- (Ps 12) *Vien Seigneur, done nous secours (à
 4)*
- (Ps 130) *Vers, toy Seigneur dous (à 4)*
- (Ps 2) *Quid-nam fremitu trepidant gentes?
 (à 4)*
- (Ps 33) *Deum celebrate vocantes (à 4)*
 2. *Dei numen labefactat (à 4)*
- (Ps 101) *Clementis justique simul (à 4)*

two prayers -

TEXT INCIPITS:

*Bénédiction avant le repas: Bon Dieu, bénis
 nous (à 4)*

*Action de Grâces: Rendons grâces à Dieu (à
 4)*

and a *Te Deum*

TEXT INCIPIT:

- Dieu, nous te loüons* (à 6)
 2. *Toy, Christ, tu es le Roy* (à 6)
 3. *Nous te prions fort* (à 6)

in Pseaumes en Vers mesurez mis en musique a 2.3.4.5.6.7. & 8 parties. Par Claude Le Ieune, natif de Valentienne, Compositeur de la Musique de la Chambre du Roy. A Paris, par Pierre Ballard, 1606. Except for Ps 88, the first version of Ps 3 (*Dieu, quel amas*), the two prayers and the *Te Deum*, which are by AGRIPPA D'AUBIGNÉ, the texts of these psalms are by DE BAÏF²¹. A dedication by CECILE LE JEUNE, addressed to ODET DE LA NOUË, accompanies the collection, which is also preceded by two poems : *Sur les Pseaumes en Musique mesurée de Claudin Le Ieune*, and *Sur la Musique mesurée de Claudin Le Ieune*, signed with the initials O.D.L.N. and the Hebrew letter Aleph²² respectively. Attached is also an *Extraict du Privilège*.

SOURCES:

- Dessus: Paris, Bibl., Ste-Geneviève, Rés. Vm
 67
 Washington. Library of Congress
 Hautecontre: London, British Library B. 283. b.
 Paris, Bibl. de la Société d'Histoire
 du Protestantisme français
 Paris, Bibl., Ste-Geneviève, Rés. Vm

²¹ These, originally unrhymed *vers mesurez*, were changed after Baif's death (1589) into rhymed forms by Odet de la Nouë (vide Marin Mersenne: *Quaestiones Celeberrimae in Genesim*, Paris, 1623, *Quaes.* 57, viii - *Alios versos Gallicos & Latinos musice redditos vide apud Claudium Iunium, qui quidem sunt a Baifo composti, sed ab haeretico de la Noue partim immutati quae propter cave*).

²² The latter indicates Agrippa d'Aubigné (vide his *Oeuvres Completes*, ed. by E. Réaume and F. de Caussade, Paris, 1873-92, Vol. I, p. 455).

67

Zuos. Gemeindearchiv

- Taille: London, British Library B. 283. b.
 London, Royal College of Music
 London, Library of Westminster Abbey
 Paris, Bibl. de la Société d'Histoire
 du Protestantisme français
 Washington, Library of Congress
- Bassecontre: London, British Library B. 283. b.
 Munich, Bay. Staatsbibliothek
 Paris, Bibl. de la Société d'Histoire
 du Protestantisme français
 Paris, Bibl., Ste-Geneviève, Rés. Vm
 67
 Washington, Library of Congress
- Cinquiesme: Paris, Bibl. de la Société d'Histoire
 du Protestantisme français
 Paris, Bibl., Ste-Geneviève, Rés. Vm
 67
- Sixiesme: Paris, Bibl. de la Société d'Histoire
 du Protestantisme français
 Paris, Bibl., Ste-Geneviève, Rés. Vm
 67
 Washington, Library of Congress

39. Thirty-six chansons spirituelle (written in the twelve modes) for 3 and 4 voices -

TEXT INCIPITS:

Quand on arrestera (à 4)

2. *Qui ne s'esbahira (à 4)*

3. *Plustost on pourra (à 3)*

Le feu, l'air, la terre (à 4)

2. *Y a il rien si fort (à 4)*

3. *Le beau du monde s'eface (à 3)*

Comme de Aigle (à 4)

2. *L'eau va vite en s'écoulant (à 4)*

3. *Vous fleuves et ruisseaux (à 3)*

C'est un grand mal (a 4)

2. *Qu'as tu?* (a 4)

2. *C'est un arbre* (a 3)

Mon ame, où sont les grans (a 4)

2. *Quand le jour* (a 4)

3. *Le rocher orgueilleux* (a 3)

Quand la face noire (a 4)

2. *Mondain qui vis* (a 4)

3. *As-tu mis en oubliance* (a 3)

Quel Monstre voy-je (a 4)

2. *Areste, areste* (a 4)

3. *Plustost les yeaux* (a 3)

L'ambitieux veut toujours (a 4)

2. *I'ay de l'avare* (a 4)

3. *Pauvre ver travaille* (a 3)

Quand la Terre au Printemps (a 4)

2. *L'esté ralument ses feux* (a 4)

3. *La glace est luyante* (a 3)

Lors que la fueille (a 4)

2. *Vois-tu l'Hyver accroupi* (a 4)

3. *Celuy qui pense pouvoir* (a 3)

Le mondain se nourrit (a 4)

2. *Quelle est ceste beaute* (a 4)

3. *C'est folie et vanite* (a 3)

Ambition, Volupte, Avarice (a 4)

2. *Orfévre taille moy* (a 4)

3. *Ce mond' est un pelerinage* (a 3)

in *Octonaires de la Vanité et Inconstance du Monde*, mis en musique a 3. & 4. parties par Claude

Le Jeune, natif de Valentienne. A Paris, par Robert Ballard, 1606. The collection is dedicated by CECILE LE JEUNE to AUGUSTIN DE CONSTANT and it is introduced by a quatrain by ODET DE LA NOUE : *Sur les Octonaires de la Vanite, mis en musique par Cl. Le Jeune.*

SOURCES:

- Dessus: London, British Library, B. 283. c
Paris, Bibl. du Conservatoire, Rés. 644
Paris Bibl. Ste-Geneviève, Rés. Vm 68
- Hautecontre: London, British Library, B. 283. c
Paris, Bibl. du Conservatoire, Rés. 644
Paris Bibl. Ste-Geneviève, Rés. Vm 68
- Taille: London, British Library, B. 283. c
Paris, Bibl. du Conservatoire, Rés. 644
Paris Bibl. Ste-Geneviève, Rés. Vm 68
- Bassecontre: London, British Library, B. 283. c
Paris, Bibl. du Conservatoire, Rés. 644
Paris Bibl. Ste-Geneviève, Rés. Vm 68

1607 40. A Mass for 5 and 6 voices -

TEXT INCIPITS:

Kyrie (à 5)

Gloria

Et in terra pax (à 5)

Dominus Deus (à 3)

Qui tolis (à 5)

Credo

Patrem omnipotentem (à 6)

Et incarnatus est (à 6)

Crucifixus etiam (à 3)

Et resurrexit (à 3)

Et iterum venturus (à 4)

Et in Spiritum sanctum (à 4)

*Sanctus**Pleni sunt* (à 2)*Osanna* (à 5)*Benedictus* (à 4)*Agnus Dei* (à 6, 7):

Missa ad placitum. Auctore Clau le Jeune, cum v. & vi vocibus. Ex Officina Petri Ballard, Lutetiae, 1607. The work is printed in folio format, reflecting all the voice parts on the double pages, making separate books unnecessary. This only extant copy is beautifully bound in leather, bearing the embossed arms of HENRY IV in gold on the front lid.

SOURCE:

London, British Library, K. 10. b. 3.

41. The third re-edition of Le Jeune's *Meslanges* (1586).

TEXT INCIPITS:

Identical to those of nos. 17, 22, and 23.

SOURCES:

Superius: Brussels, Bibl. Royale, Fétis, 2317.
R.P.

Washington, Library of Congress

Hautecontre: Brussels, Bibl. Royale, Fétis, 2317.
R.P.

London, British Library, B. 283. d.

Taille: Brussels, Bibl. Royale, Fétis, 2317.
R.P.

London, British Library, B. 283. d.

Bassecontre: Munich, Bay. Staatsbibliothek

Quinta Pars: Brussels, Bibl. Royale, Fétis, 2317.
R.P.

London, British Library, B. 283. d.

Washington, Library of Congress

Sexta Pars: Brussels, Bibl. Royale, Fétis, 2317.
R.P.

Washington, Library of Congress

1608 42. Sixty-eight airs (written in the first six modes) *en musique mesurée* -

TEXT INCIPITS:

Babillarde Aronde
Cherchans de combler
Deux moulins

□ ♣ *Je le confesse*
J'en ayme deux

♣ □ * *La bel' Aronde*
Liberté, Liberté
L'un apreste la glu

* *Revecy venir*
Un bien non debatue
Uni nos coeurs

□ ♣ *Vive l'amour*

Arme, arm' (La Guerre)

* *Bien fol est*

* *Ce n'est que fiel*
Dès le matin

Mais comment se fait
Nimfe veux-tu donc

O vous Reine d'honneur
Petite importune mouche

Quand tes yeux

○ □ + *Une puce j'ay*
Un gentil amoureux

Vostre Tarin

Amour cruel

Au monde sont

* *Brunelette joliette*
Dames en qui reluit

□ ♣ *Deliette mignonette*
En vos yeux

Francine, roze d'esté
J'endureray la prizon

Les diverses douleurs

Mon ami le voyla

□ *Muze honorons*

□ * *O roze reyne*

Or velecy le beau may

□ † *Plantons le may*

Rompre je veux

Tel se plaint d'amour

Un jour ma Nimfe

Ut candore micans

□ *Vous qu' Amour*

Baize ce pauvre

Donc hélas!

Forte beauté

* *Je l'ay, je l'ay*

Laisse moy

* *Mes yeux ne cesseront*

Nimfe m'amour

Nimfe qui m'as

O le maleur

□ ○ + *O que je peusse*

Puisque ne vent me guerir

Que feroij-je

□ *Si onc le feu*

○ □ *Vien (belle) vien*

* *Cigne je suis*

Le bel honeur

* *Perdre le sens*

Puisque veillant

Que veux-tu fuir

Voizin il est

Donc tu vas

Mon coeur qui brusle

O terre, o champs

Suis-je donc ne

Vous qui savez

in Airs a III. IIIII. V. et VI. parties par Clau.
Le Jeune, Compositeur de la Musique de la Chambre
du Roy. A Paris, par Pierre Ballard, 1608.

SOURCES:

Dessus: Paris, Bibl. Nat., Rés Vm⁷. 243
Paris, Bibl. Ste-Geneviève, Vm 218
Hautecontre: Paris, Bibl. Nat., Rés Vm⁷. 243
Paris, Bibl. Ste-Geneviève, Vm 218
Taille: Paris, Bibl. Nat., Rés Vm⁷. 243
Paris, Bibl. Ste-Geneviève, Vm 218
Rouen, Bibl. de la Ville, I 3173¹
Bassecontre: Paris, Bibl. Nat., Rés Vm⁷. 243
Paris, Bibl. Ste-Geneviève, Vm 218
Cinquiesme: London, British Library, A. 143.
Paris, Bibl. Ste-Geneviève, Vm 218
Sixiesme: Paris, Bibl. Ste-Geneviève, Vm 218

43. Fifty-nine airs (written in the last six modes) en
musique mesurée -

TEXT INCIPITS:

Comme le Fenix
Je me plaignoïs
Suy ton erre
Tel qu'Aigle suis
Trinke, trink
Vivre tout honteux

* *A l'ayde, à l'ayde*
* *Le bandoulier*
Muze resen-toy
Pour vous (Nimfe)
Puisque tu es jeune
* *Qui onc l'amour*
A la fraicheur
Ce n'est que beau
Dedans le noeu
La belle fleur

Lorsque le coeur
L'un se repraist
Oncque ne fut

* Patourelles joliettes
Pourquoy m'as-tu quitte
Si d'une petite
S'il estoit entre
Tout autant de regars

		□	○	Ah! tu me fais
*	□	○	+	D'un coeur fier
				D'un sort du ciel
				Les boeufs qui
				Maitresse i' faut
				Nimfe je suis
				Qui n'aille plus
				Si folie estoit
				Trésbien tu peux
				Tros Anchisiade

Belle vien tost
Belle vien tost (another setting)
Bien que soit
Ces amoureux n'ont

		□	+	Doucette, doux sucre
		□	+	Je ne scay qui
		□		Lorsque mourray
				O chaus soupirs
				O mon amour tout
				O qu'il est heureux
				Prends de moy
				Su' la colline

		□		Donques tu vas
				Doucette, doux sucre (another setting)

	□	○	+	Las! je me plain
				Le bel honeur

	□	○	+	Mon coeur que d'ennuis
				Musarem Dulces (Pourquoy les chans)

O beau jeux
O doux et beau
O mon amour tu
O traistesse qui
Puisque d'ici
Qu'est devenu
Vers qui me puis-je

in Second Livre des Airs a III. IIII. V et VI parties par Cl. Le Jeune, Compositeur de la Musique de la Chambre du Roy. A Paris, Par Pierre Ballard, 1608. The two books form a continuous series of altogether 127 airs. CECILE LE JEUNE dedicated the collection to AGRIPPA D'AUBIGNÉ, while ODET DE LA NOUË, in a laudatory poem (*Sur les Airs de Claude Le Jeune*), places these works *devant toutes autres chansons*. Some of the airs contained in the two books have already been included in previous anthologies; these appearances are identified as follows:

- + = 24^e Livre d'Airs et chansons (1583)
- o = 24^e Livre d'Airs et chansons (1585)
- ⊕ = 25^e Livre d'Airs et chansons (1585)
- = Airs (1594)
- * = *Le Printemps* (1603)

SOURCES:

- Dessus: Paris, Bibl. Nat., Rés Vm⁷. 243²
 Paris, Bibl. Ste-Geneviève, Rés Vm 219
- Hautecontre: Paris, Bibl. Nat., Rés Vm⁷. 243²
 Paris, Bibl. Ste-Geneviève, Rés Vm 219
- Taille: Paris, Bibl. Nat., Rés Vm⁷. 243²
 Paris, Bibl. Ste-Geneviève, Rés Vm 219
 Rouen, Bibl. de la Ville, I 3173²
- Bassecontre: Paris, Bibl. Nat., Rés Vm⁷. 243²
 Paris, Bibl. Ste-Geneviève, Rés Vm

219

Cinquiesme: London, British Library, A. 143.
Paris, Bibl. Ste-Geneviève, Rés Vm
219

Sixiesme: Paris, Bibl. Ste-Geneviève, Rés Vm
219

44. Fifty psalm settings for 3 voices -

TEXT INCIPITS:

Identical to those of Pss. 51-100, given
under no. 33.

in Second Livre, Contenant cinquante Pseaumes de
David, mis en musique en III. parties par Claud.
Le Jeune, Natif de Valentienne, Compositeur de la
Musique de la Chambre du Roy. A Paris, par Pierre
Ballard, 1608. This is a continuation of the
series started with the first fifty psalms à 3 in
1602. CECILE LE JEUNE dedicated the collection to
ELIZABETH of NASSAU, Duchess of BOUILLON²³.

SOURCES:

Haute: London, British Library, B. 283. f.
Paris, Bibl. Nat., Rés Vm¹. 45
Moyenne: London, British Library, B. 283. f.
Paris, Bibl. Nat., Rés Vm¹. 45
Basse: London, British Library, B. 283. f.
Paris, Bibl. Nat., Rés Vm¹. 45

1610 45. Forty-four psalm settings for 3 voices -

TEXT INCIPITS:

Identical to those of Pss 101-134, 136,
139-144, 150, and, yet again Pss. 51 and 67
given under no. 33.

in Troisiesme Livre des Pseaumes de David mis en

²³ Daughter of William of Orange and Charlotte de Bourbon, wife of Henri de la Tour, Duc de Bouillon.

musique a III. parties par Claud. Le Jeune, Natif de Valentienne, Compositeur en Musique de la Chambre du Roy. A Paris, Par Pierre Ballard, 1610. This is the third and last continuation of the series started in 1602. A Dedication by IUDITH MARDO, a niece of the composer, to PAUL YVON, Seigneur DE LA LEU, is attached to the collection. Eight psalms (nos 135, 137, 138, 145, 146, 147, 148, 149) are omitted from the last fifty; Pss, 51 and 67 are, however, added in different settings than those, which appeared in the *Seconde Livre*, giving altogether forty-four psalms.

SOURCES:

Haute: London, British Library, B. 283. g.
Paris, Bibl. Nat., Rés Vm¹. 44
Washington Library of Congress

Moyenne: London, British Library, B. 283. g.
Paris, Bibl. Nat., Rés Vm¹. 44

Basse: London, British Library, B. 283. g.
Washington Library of Congress

1612 46. Fifteen chansons and airs for 4 voices -

TEXT INCIPITS:

Avant en emporte le vent
Certes mon oeil fut trop
2. *Malheureux non*
* *D'un oeil fardé*
Fuyons tous d'amour le jeu
Je pleure je me deulx
Las! ou vas tu sans moy
L'autre joun jou m'en anabi
* *Maitre Gonin disoit en plain*
Nostre Vicaire un jour de feste
O feux sacres, ô fatales estoilles
2. *Ciel seul autheur (à 3)*
* *Perdre rien plus je ne pourroy*
Quand nous avons deqoy faire
S'ebahit on si je vous ayme

- * *Si tôt que vostre oeil m'eut blessé*
- * *Tout ce qui de plus beau*
 - 2. *De oeil de l'un*
 - 3. *L'un excessif*
 - 4. *O doux trespas*
 - 5. *Puisse à (à 5)*

Seven Italian madrigals for 4 voices -

TEXT INCIPITS:

Bona sera, comestai core mio
Chi secreto non e sequend' amore
Di piante & di sospir
Madonna tu mi fai
O gratiose e bella
Tanto mi sei trasuta
Tu fai contre la legge di natura

Twelve chansons and airs for 5 voices -

TEXT INCIPITS:

- * *Allons allons gay gayement*
Assemblons nous soldats
 - 2. *Nostre goujat jadis (à 6)*
Comment pensés vous que je vive
I'ayme la pierre precieuse
N'as-tu point veu m'amie
Prince la France te veut
Puis qui le ciel veut ainsi
- * *Quand vous seriez quelque fille*
Quand sur nostre horison
 - 2. *Si je vy*
- * *Rendez-la moy cruelle*
Tout ce qu'on peut en alle voir
Vous que l'amour n'a touchés

Seven chansons for 6 voices -

TEXT INCIPITS:

- * *Ie suis desheritée*
Ie suis desheritée (II)
- * *O pas en vain perdus*

O voix ô de nos voix

2. *Que cachent les amans* (Echo, à 8)

One chanson for 8 voices -

TEXT INCIPIT:

May fait les bois

One chanson spirituel for 5 voices -

TEXT INCIPIT:

Helas! mon Dieu ton ire

Two psalms -

TEXT INCIPITS:

(Ps 104) *Sus, sus mon ame il te faut* (à 5)

2. *L'ambrisse d'eau*

(Ps 117) *Toutes gens loués le Seigneur* (Triple canon à 6)

Three motets -

TEXT INCIPITS:

Benedicite Dominum omnes Angeli eius (à 4)

2. *Benedic anima mea domino* (à 3)

3. *Et omnia quae intra me* (à 4)

4. *Benedicite Dominum* (à 5)

5. *Gloria patri*

6. *Sicut erat in principio* (à 6)

Tristia obsedit me (à 5)

2. *Vocabo dominum*

O Domine qui ego sum (à 10)

2. *Nun ergo*

One magnificat -

TEXT INCIPITS:

Et exultavit spiritus meus (à 5)

2. *Quia fecit mihi magna* (à 4)

3. *Fecit potentiam in brachio suo* (à 5)

4. *Efurientes* (à 5)

5. *Sicut locutus est* (à 5)

6. *Sicut erat in principio* (à 7)

Three instrumental fantasies -

DESSUS INCIPITS:

1. (à 4): 
2. (à 4): 
3. (à 5): 

[*Ad imitationem, Moduli, Benedicta est
coelorum Regina*]

in Second Livre des melanges de Cl. Le Jeune, Natif de Valentienne, Compositeur de la Musique de la Chambre du Roy. A Paris, Par Pierre Ballard, 1612. The collection is dedicated by the composer's niece IUDIC (*sic*) MARDO, to *Monsieur DE LA PLANCHE, Seigneur DE MORTIERES, Advocat en la Cour de Parlement*, who is assured that this is *la derniere partie* of LE JEUNE's works. However, the chansons designated by an asterisk have already appeared in various previous editions or anthologies.

SOURCES:

- Dessus: Glasgow, Univ. Libr., Euing Music collection, R. b. 10
Paris, Bibl. Ste-Geneviève, Rés Vm 75
- Hautecontre: London, British Library, B. 282. i.
Paris, Bibl. Ste-Geneviève, Rés Vm 75
- Taille: London, British Library, B. 282. i.
Paris, Bibl. Nat., Rés. Vm⁷. 242
Paris, Bibl. Ste-Geneviève, Rés Vm 75
- Bassecontre: London, British Library, B. 282. i.
Paris, Bibl. Ste-Geneviève, Rés Vm 75
- Conquiesme: Paris, Bibl. Ste-Geneviève, Rés Vm 75
- Sixiesme: Paris, Bibl. Ste-Geneviève, Rés Vm 75

- 1613 47. A re-edition of LE JEUNE's Centcinquante Pseaumes de David a quatre parties (1601), published by Pierre Ballard, Paris, 1613.

TEXT INCIPITS:

Identical to those of no. 33

SOURCES:

Superius: Durham (North Carolina), Duke University Libraries

Hautecontre: Paris, Bil. Nat., Rés. Vm¹. 46

Taille: Paris, Bil. Nat., Rés. Vm¹. 46

Bassecontre: Paris, Bibl. de la Société d'Histoire du Protestantisme français

- 1617 48. Another edition of LE JEUNE's Centcinquante Pseaumes de David a quatre parties, published by Francois Le Febvre, Geneva, 1617.

TEXT INCIPITS:

Identical to those of nos. 33 and 47

SOURCES:

Superius:

Hautecontre:

Taille: Paris, Bibl. de la Société d'Histoire du Protestantisme français

Bassecontre: Geneva, Bibl. Publ. et Univeritaire

- 1618 49. A re-edition of LE JEUNE's Dodecacorde (1598), published by Pierre Ballard in Paris, 1618. The psalm texts are subsituted by *paroles morales*. The Dedication to the Duc DE BOUILLON, the composer's portrait, the document issued by the States General and D'AUBIGNE's Greek couplet are all omitted. However, the same five laudatory poems, as well as the canon of the first edition are re-included.

TEXT INCIPITS:

I'estois en un beau jour

Ce fut alors

Et puis un jouvenceau

Soit que le coup

Dequoy me sert suivre

De moy je ne te

Tous le biens m'ont
 Si tu n'est plus ferme
 Las! j'ay trop
 Le coeur me le disoit
 I'ay si long temps
 Conbien de fois
 C'est ce qui me
 Si j'eusse dessile
 En quelque lieu que
 Mais il vaut mieux

Parler beaucoup n'est gueres
 O! qui'à bien dit
 Tant de Cités
 Dis-moy pourquoy
 Escoute mon fils
 Plustot un dard
 Ne pense pas

Mon Dieu combien un seul
 S'il n'a toujours
 Tant de bons vins

Si tost que la penitente
 C'est ô Sauveur
 Mon Dieu ma seule
 Chiasnes qui de mon
 Ainsi toute plaine
 Mais tout aussi tost
 Tu ne seras en la rué
 C'est l'esgoust, c'est la
 Comment pourront
 Et quand bien parmy
 Contre tes moeurs
 Alors, cil en qui
 Va loing de moy
 Las! & que dis-tu
 Ce n'est pas luy
 Et partant, ô Madele

Marie a tant d'un coeur
 Comme elle fut
 Ha! dieu quel coeur
 Donc est-icy
 Tu pense bien
 Des aussi tost
 La vois tu bien
 Ha! si le coeur
 Leve toy donc

O dieu combien nos désirs
 Pleust il a Dieu
 Penses y bien
 Ce n'est plus rien

O Dieu qui nous avés bien dit
 Tiendrois-tu pour
 On lit d'un tel
 De tous les maux
 Le fage a bien dit
 Mais qu'est-ce que
 Du ventre tu fors

De l'homme de bien
 Vient il un vent
 Il se rejoÿit
 Vrayement on peut
 Ce qui est plus

C'il ne me semble pas avoir
 L'habit du peuple
 O que celuy
 Tout aussi-tost
 Au moins si apres
 Quand a moy
 Ou si l'Idois

Toute beauté & bonne grace

La femme qui se
Ah! ne farde jamais
Le farder fait assés
Et toute-fois
Tu es bien fol
As-tu jamais veu
Ce n'est pas tout
Fuy doncques
Tu te perds si d'une

L'homme orgueilleux
D'ou pense-tu
Ah! si jamais la main
Si tu pensois

SOURCES:

- Dessus: Glasgow, Euing Music Library
 London, British Library, B. 282. j.
 Paris, Bibl. Ste-Geneviève
- Hautecontre: Glasgow, Euing Music Library
 London, British Library, B. 282. j.
 Paris, Bibl. Ste-Geneviève
 The Hague, Koninklijke Bibliotheek,
 IB 33
- Taille: Glasgow, Euing Music Library
 London, British Library, B. 282. j.
 Paris, Bibl. Ste-Geneviève
- Bassecontre: Glasgow, Euing Music Library
 London, British Library, B. 282. j.
 Paris, Bibl. Ste-Geneviève
 The Hague, Koninklijke Bibliotheek,
 IB 33
- Cinquiesme: Glasgow, Euing Music Library
 London, British Library, B. 282. j.
 Paris, Bibl. Ste-Geneviève
- Sixiesme: Glasgow, Euing Music Library
 London, British Library, B. 282. j.
 Paris, Bibl. Ste-Geneviève

- 1620 50. A re-edition of *Il vago alboreto de madrigali* (1597),
Antwerp, Pierre Phalese, 1620.

TEXT INCIPTS:

Identical to those of no 29.

SOURCES:

Superius: London, British Library, A. 230
 Contratenor: London, British Library, A. 230
 Tenor: London, British Library, A. 230
 Bassus: London, British Library, A. 230

- 1627 51. A fourth edition of LE JEUNE's *Centcinquante Pseaumes de David a quatre et cinq parties*, published by Iean de Tournes, Geneva, 1627. A novelty is attached to this edition: *Suite des Pseaumes de David a cinq et six parties*, with a sixth voice added by a certain IEAN LE GRAND to Pss. 1-10, 15, 23, 28, 32-34, 40, 42, 45, 47, 50, 58, 59, 61, 62, 65, 66, 84, 92, 99, 100, 110, 119, 133, 136, 146, 148, and 150.

TEXT INCIPTS:

Identical to those of nos. 33, 47 and 48.

SOURCES:

Superius: Brussels, Bibl. du Conservatoire
 Royal de Musique
 Edinburgh, Nat. Libr. of Scotland
 Paris, Bibl. Nat., Rés Vm¹. 131
 Paris, Bibl. Ste-Geneviève, Res Vm 70
 Paris. Bibl. de la Société d'Histoire
 du Protestantisme français
 Tokyo, Nambi Music Library, Ohki
 Collection

Hautecontre: Brussels, Bibl. du Conservatoire
 Royal de Musique
 Edinburgh, Nat. Libr. of Scotland
 Paris, Bibl. Ste-Geneviève, Rés Vm 70

Taille: Paris, Bibl. Ste-Geneviève, Rés Vm 70
 Paris. Bibl. de la Société d'Histoire

du Protestantisme français

- Bassecontre: Brussels, Bibl. du Conservatoire
Royal de Musique
Edinburgh, Nat. Libr. of Scotland
Geneva, Bibl. Publ. et Univ., Ib 2804
Paris, Bibl. Nat., Rés Vm¹. 131
Paris, Bibl. Ste-Geneviève, Rés Vm 70
Tokyo, Nambi Music Library, Ohki
Collection
- Cinquesme: London, British Library, K. 3. i.
1,²⁴

52. A fifth edition of *Le Jeune's Centcinquante Pseaumes de David a quatre et cinq parties*, published by Francois Le Febvre, Geneva, 1627. The *Suite*, attached to the de Tournes edition, does not appear here. Several other documents of interest included into this edition are:

- * Two portraits (of CLÉMENT MAROT and FRANCIS I, respectively);
- * CECILE LE JEUNE's Dedication to the Duc DE BOUILLON;
- * six laudatory poems by DU MAURIER, ROBERT ESTIENNE, ODET DE LA NOUË, I. BOISSEUL, and H.T.D.T. (?), some of which had already appeared with earlier works.

The edition closes with *Les Commandemens de Dieu* and *Le Cantique de Simeon*.

TEXT INCIPITS:

Identical to those of nos. 33, 47, 48 and 51.

SOURCES:

- Superius: London, British Library, K. 3. i. 1.
Hautecontre: London, British Library, K. 3. i. 1.
Taille: London, British Library, K. 3. i. 1.
Bassecontre: London, British Library, K. 3. i. 1.

²⁴ This Cinquesme is attached to the voice parts of another 1627 edition, viz that by Francois Le Febvre (vide following entry).

Geneva, Bibl. Publ. et Univ., Ib 1588
Res.

Cinquiesme: London, British Library, K. 3. i. 1.

- 1628 53. One Italian canzonetta for 5 voices *Di mi donna, crudel*, (from *Livre de Melange*, 1585), supplied with a spiritual text in Dutch -

TEXT INCIPIT:

De schaeps-Poel

God zy ghebenedijdt

Die voor d'ellende'

Den Bergh van Thabor

in Jan Baptist Stalpart van der Wiele: *Gulde-Jaer*
Ons Heeren Iesu Christi. Eerste Deel Op alle de
Zonnendagen Des Iaers. S'Hertogen Bosch by Janzoon
Scheffer In t' Jaer 1628.

SOURCES:

Superius:

Altus: The Hague, Gemeentemuseum

Tenor:

Bassus:

Quinta Pars:

- 1631 54. A re-edition of LE JEUNE's *Octonaires de la Vanité et Inconstance du Monde* (1606), published by Pierre Ballard, Paris 1631. The various appendices of the 1606 edition remained.

TEXT INCIPITS:

Identical to those of no. 39.

SOURCES:

Dessus: London, British Library, B. 283. k²⁵

Hautecontre:

Taille:

²⁵ The Index of the British Library reflects this Dessus to be part of a later edition, dated 1641.

Bessecontre:

- 1635 55. A sixth edition of LE JEUNE's *Centcinquante Pseaumes de David a quatre et cinq parties* (1601), published by Justus Livius, Leiden, 1635.

TEXT INCIPITS:

Identical to those of nos. 33,47, 48, 51, and 52.

SOURCES:

Superius: Paris, Bibl. Nationale
 Hautecontre: Paris, Bibl. Nationale
 Taille: Paris, Bibl. Nationale
 Bassecontre: Paris, Bibl. Nationale
 Cinquiesme: Paris, Bibl. Nationale

- 1641 56. Another edition of LE JEUNE's *Octonaires de la Vanité et Inconstance du Monde* (1606), published by Robert Ballard, Paris 1641. CECILE LE JEUNE's original Dedication to AUGUSTIN DE CONSTANT is here replaced (by the editor) for one to *Monseigneur SEGUIER, Chancelier de France*. A laudatory epigramme by COLLETET is equally addressed to the new dedicatee.

TEXT INCIPITS:

Identical to those of nos. 39 and 54.

SOURCES:

Dessus: Paris, Bibl. Nat., Rés Vm⁷. 244
 Hautecontre: London, British Library, B. 283. k.
 Taille: London, British Library, B. 283. k.
 Paris, Bibl. Nat., Rés Vm⁷. 244
 Bassecontre: London, British Library, B. 283. k.

- 1646 57. A German edition of LE JEUNE's *Centcinquante Pseaumes de David a quatre et cinq parties* (1601) -

TEXT INCIPITS:

Ps 1 *Wer nicht mit den gottenlosen geht*
 Ps 2 *Worauf ist doch der heydenthum*
 Ps 3 *Wieviel seynd der o Herr*

- Ps 4 O Gott mein hort erhor mein flehen
Ps 5 O Herr dein ohren zu mir kehre
Ps 6 In deinem grossen zoren
Ps 7 Mein Hoffnung auff dir Herr
Ps 8 O Höchster Gott
Ps 9 Ich will dich Herr von herzengrund
Ps 10 Wie komm es dass du so ferren von uns
Ps 11 Auff Gott mein trost und hoffnung
Ps 12 Bewahr mich Herr
Ps 13 Wie lang wilt du o lieber Herr
Ps 14 Der unweiss mann in seinem herzen
Ps 15 Wem wirst du lieber Herre mein
Ps 16 Bewahr mich Herr mein trost
Ps 17 Höran Herr mein gerechtigkeit
Ps 18 O Herr der du mir machte
Ps 19 Die Himmel allzumahl
Ps 20 Der Herr erhör dich in gefahren
Ps 21 Der konig wird sich freuen Herr
Ps 22 Mein Gott, mein Gott ach wie verstöst
Ps 23 Mein Huter und mein hirt ist Gott
Ps 24 Dem Herren der erdkreiss zusteht
Ps 25 Zu dir ich mein herz erhebe
Ps 26 Richt mich und schaff mir recht
Ps 27 Der Herr mein liecht ist
Ps 28 Zu dir schrey ich o treuer Herr
Ps 29 Ihr gewaltigen von macht
Ps 30 Ich will dich preisen Herr Gott
Ps 31 Auff dich sess ich Herr mein
vertrauen
Ps 32 O seelig muss ich diesen Menschen
Ps 33 Wolauff ihr heiligen und frommen
Ps 34 Ich will nicht lassen ab
Ps 35 Ficht wider meine anfechter
Ps 36 Auss des gottlosen thun und werck
Ps 37 Erzörne dich nicht uber die gottlosen
Ps 38 Herr zur zucht in deinem grimme
Ps 39 Ich war bey mir entschlossen
Ps 40 Ich hab gewart des Herren stetiglich
Ps 41 Wohl dem der einen armen krancken

- Ps 42 *Wie nach einer wasserquelle*
Ps 43 *Richt mich Herr Gott und halt mir
recht*
Ps 44 *Herr Gott wir han mit unsern ohren*
Ps 45 *Mein herz fürbringen will*
Ps 46 *Zu Gott wir unsre zuflucht haben*
Ps 47 *Nun ihr völker all*
Ps 48 *Der Herr is gross in Gottes Stadt*
Ps 49 *Hört zu ihr volker*
Ps 50 *Gott der über die götter all regiert*
Ps 51 *Herr Gott nach deiner grossen
gütigkeit*
Ps 52 *Was thust du dich tyrann verlassen*
Ps 53 *Der unweiss mann in seinem herzen
spricht*
Ps 54 *Hilff mir Herr Gott und mich erhalt*
Ps 55 *Erhör mein bitt und mein begehren*
Ps 56 *O Herre Gott erbarm dich über mich*
Ps 57 *Erbarm dich Herr, erbarm dich*
Ps 58 *Sag mir die ihr euch rathsleut nennet*
Ps 59 *Erett mich und beschirm mich Herre*
Ps 60 *O Gott der du uns verstossen hast*
Ps 61 *Thu Herr mein geschrey erhören*
Ps 62 *Mein seel gedultig sanft und still*
Ps 63 *O Gott du bist mein Gott allein*
Ps 64 *Hör an mein bitt vernimm mich eben*
Ps 65 *Auff Zion dir geschicht gross ehre*
Ps 66 *Jauchzet dem Herren all auff erde*
Ps 67 *Gott segne uns durch seine güte*
Ps 68 *Gott macht sich auff mit seiner gewalt*
Ps 69 *Herr Gott hilff mir*
Ps 70 *Herr Gott komm mir zur rettung bald*
Ps 71 *Auff dich ich all mein hoffnung setze*
Ps 72 *Du wollst deine gericht*
Ps 73 *Fürwahr Gott sich mid und geneigt*
Ps 74 *Warum verstöst du uns o Herr so gar?*
Ps 75 *Herr Gott wir loben dich*
Ps 76 *Gott ist in Juda wohl bekandt*
Ps 77 *Zu Gott in dem Himmel droben*

- Ps 78 *Merck auff mein volck*
Ps 79 *Die heyden Herr sind*
Ps 80 *Anhör du hirt Israel werthe*
Ps 81 *Singt mit freyer stimm*
Ps 82 *Gott stehet in seiner gemeine*
Ps 83 *Gott nunmehr solang nicht schweig*
Ps 84 *Gott der du ein herrfürst bist*
Ps 85 *Du hast Herr mit den deinen*
Ps 86 *Herr dein ohren zu mir neige*
Ps 87 *Gott seine wohnung*
Ps 88 *O Gott mein helffer und heyland*
Ps 89 *Ich will des Herren gnad lobsingen*
Ps 90 *Du bist der auff den wir fur und fur*
Ps 91 *Wer in des allerhöchsten hut*
Ps 92 *Es ist ein billich dinge*
Ps 93 *Gott als en könig gwaltiglich*
Ps 94 *Herr Gott der du uns straff*
Ps 95 *Kommt lasst uns alle fröhlich seyn*
Ps 96 *Singet ein neues lied dem Herren*
Ps 97 *Der Herr ein könig ist*
Ps 98 *Nun singt ein neues lied dem Herren*
Ps 99 *Der Herr herrschen thut wie ein könig*
Ps 100 *Ihr volcker auff der erden all*
Ps 101 *Ich hab mir vorgesetzt*
Ps 102 *Mein gebat o Herr erhöre*
Ps 103 *Nun preiss mein seel den Herren*
Ps 104 *Wach auff mein seel*
Ps 105 *Nun lobt und danckt Gott allesamen*
Ps 106 *Nun lobt Gott dann er freundlich ist*
Ps 107 *Dancket und lobt den Herren*
Ps 108 *Herr Gott ich nun bereitet bin*
Ps 109 *Herr Gott in dem ich mich rühme*
Ps 110 *Der Herr zu meinem Herren*
Ps 111 *Ich danck dir Herr von herzen rein*
Ps 112 *Wohl diesem menschen*
Ps 113 *Nun lobt den Herrn*
Ps 114 *Du Israel zog aus Egyptenland*
Ps 115 *Nicht uns nicht uns*
Ps 116 *Ich lieb den Herren*

- Ps 117 *Den Herren lobt ihr heyden all*
 Ps 118 *Dancksaget nun und lobt den Herren*
 Ps 119 *Ach wie so seelig ist der mensch*
 Ps 120 *Ich ruff und schrey zu Gott*
 Ps 121 *Mein augen ich gen berg auffricht*
 Ps 122 *Gefreut hat sich mein herz und muth*
 Ps 123 *Zu dir o höchster Gott*
 Ps 124 *Fürwahr nun Israel wohl sagen kan*
 Ps 125 *All die auff Gott den Herren haben*
 Ps 126 *Du Sion durch sein macht*
 Ps 127 *Wann einer schon ein hauss auffbaut*
 Ps 128 *Selig ist der gepreiset*
 Ps 129 *Von jugend auff sie mich geängstigt*
 Ps 130 *Zu dir von herzen grunde*
 Ps 131 *Mein herz sich nicht erhebet sehr*
 Ps 132 *Gedenck o Herr un nimm dich an Davids*
 Ps 133 *Schau wie so sein und lustig ist*
 Ps 134 *Ihr knecht des Herren allzugleich*
 Ps 135 *Lobt des Herren werthen nam*
 Ps 136 *Lobt den Herren inniglich*
 Ps 137 *Du wir zu Babylon am wasser sassen*
 Ps 138 *Ich dancke dir von herzen rein*
 Ps 139 *Herr du erforschest wer ich bin*
 Ps 140 *Errett mich o mein lieber Herre*
 Ps 141 *Zu die Herr thu ich sehnlich flehen*
 Ps 142 *Zu Gott dem Herren ich mein stimm*
 Ps 143 *Erhör o Herr mein bitt und flehen*
 Ps 144 *Gelobt sey Gott der mein hand lehret*
 Ps 145 *Mein Gott mein könig*
 Ps 146 *Meine seel mit allem fleisse*
 Ps 147 *Lobt Gott den Herren*
 Ps 148 *Nun lobt den Herren allzugleich*
 Ps 149 *Nun singet fröhlich Gott dem Herren*
 Ps 150 *Lobet Gott im himmelreich*

in Ambrosii Lobwassers Psalmen Davids, mit vier
 (bisweilen fünf) anmutigen Stimmen des
 hochberühmten Claudius Le Jeune, bei eines jeden
 Anfang; folgends durchaus mit Noten, nach der

gemeinen Weise; Samt anderen geistlichen Liedern, Katechismo, Kyrchen-Gebrauch und Gebaten, nie also gesehen. Amsteldam, bey Ludwig Elzeviern, Anno 1646. Documents of interest attached to this edition are:

- * an engraving, presenting a group of figures which include King DAVID (with harp), the poets THÉODORE DE BÈZE and CLÉMENT MAROT, and CLAUDE LE JEUNE; and
- * a Foreword, signed by PETRUS SCHOLL, *Singmeister und Vorsanger* of the German Reformed Congregation at Amsterdam.

Several chorales by Martin Luther and others, as well as the *Heidelberger Katechismus* are added after the psalms. All voices appear on a double page, making separate voice parts redundant.

SOURCES:

Augsburg, Staats- und Stadtbucherei
 Braunschweig, Stadtarchiv und
 Stadtbibliothek
 Brussels, Bibl. Royale, Fétis 1449 R.P.
 Chicago, Newberry Library
 Hamburg, Staats- und
 Universitätsbibliothek, ND IV 643
 Leipzig, Musikbibliothek der Stadt
 Neuchâtel, Bibl. Publ. de la Ville
 Oxford, Bodleian Library
 Philadelphia, University of Philadelphia
 Music Library
 Stockholm, Kungl. Biblioteket

- 1650 58. The last French edition of Le Jeune's *Centcinquante Pseaumes de David a quatre en cinq parties* (1601), published by Robert Ballard, Paris, 1650. The original Dedication to the Duc DE BOUILLON as well as the various laudatory poems from the earlier editions all remained.

TEXT INCIPITS:

Identical to those of nos. 33, 47, 48, 51,
52, and 55.

SOURCES:

Dessus: Brussels, Bibl. Royale, Fétis 1449
R.P.

London Libr. of the Royal College of
Music

The Hague, Koninklijke Bibliotheek, 1
C 21

Toronto, Univ. of Toronto, Libr of
the Fac. of Music.

Hautecontre: Brussels, Bibl. Royale, Fétis 1449
R.P.

London, British Library, A. 143. a

London Libr. of the Royal College of
Music

Paris, Bibl. Nat., Ancien fondo du
Conservatoire Nat. de Musique

The Hague, Koninklijke Bibliotheek, 1
C 22

Taille: Brussels, Bibl. Royale, Fétis 1449
R.P.

London Libr. of the Royal College of
Music

The Hague, Koninklijke Bibliotheek, 1
C 23

Bassecontre: Brussels, Bibl. Royale, Fétis 1449
R.P.

Cambridge, University Library

London, British Library, A. 143. a

- 1664 59. A Dutch edition of LE JEUNE's Centcinquante Pseaumes
de David a quatre en cinq parties (1601) -

TEXT INCIPITS:

Ps 1 *Die niet en gaet in der godlose raet*

Ps 2 *Waerom raest dat volck*

Ps 3 *Hoe veel is des Volck, Heer*

- Ps 4 *Als ik u bid, opent u ooren, o Heer*
Ps 5 *Verhoort, o God, myn woorden klachtig*
Ps 6 *Wilt my niet straffen Heere*
Ps 7 *Op u hop' ich Heer*
Ps 8 *O onse Godt end Heer seer hoogh*
Ps 9 *Heer, ick wil u uyt 's herten grond*
Ps 10 *Hoe komt day ghy, Heer, wijcht van
ons*
Ps 11 *Ick vertrouw op Godt met herten*
Ps 12 *Doet ons bystant*
Ps 13 *Hoe lang hebt ghy besloten Heer*
Ps 14 *De dwaes die spreekt in syn herte*
Ps 15 *Wie ist 't die sal wonen eenpaer*
Ps 16 *Bewaert my, Heer, weest doch mijn
toeverlaet*
Ps 17 *Aensiet, Heer, 't recht van uwen
knecht*
Ps 18 *Ick sal u lieben end dienen*
Ps 19 *De Hemelen seer klaer verkonden*
Ps 20 *God verhoort u gebedt*
Ps 21 *De Coning sal seer sijn verheugt*
Ps 22 *Waerom verlaet ghy my, mijn God*
Ps 23 *Myn God voed my als mijn Herder*
Ps 24 *De aerd' is onses Gods voorwaer*
Ps 25 *Myn hert heff ick tot u Heere*
Ps 26 *Bewaert, o Heer, mijn recht*
Ps 27 *God is mijn licht*
Ps 28 *O Heer, ghy zijt mijn sterckte*
Ps 29 *Ghy Princen end ghy Heeren*
Ps 30 *Naedat ghy, Heer, my hebt bevrijdt*
Ps 31 *Ick stel op u vast mijn vertrouwen*
Ps 32 *Wel hem dien sijn misdaedt*
Ps 33 *Weest nu verheught al ghy oprechten*
Ps 34 *Ick wil (zijnde verblijt) God prysen*
Ps 35 *Twist, Heer, met mijn twisters*
Ps 36 *Des hoofdoenders wille seer quaet*
Ps 37 *Quelt u daer met niet*
Ps 38 *Wilt in uwen toorn gestadigh*
Ps 39 *Ick sprack ich woude*

- Ps 40 *Na dat ick langhen tijt hebbe gewacht*
Ps 41 *Wel hem die recht oordeelt*
Ps 42 *Als een hert gejaeght, o Heere*
Ps 43 *Neemt mijn saeck aen*
Ps 44 *Heer, u wonder-wercken verkoren*
Ps 45 *Myn hert wil nu een seer schoon liedt*
Ps 46 *Als ons de noot overvalt krachtig*
Ps 47 *Alle volck gemeyn sla de handen*
Ps 48 *Inde heylige stadt voorwaer*
Ps 49 *Ghy menschen al, hoort en wilt doch*
Ps 50 *Godt, die der Goden Heer is*
Ps 51 *Ontfermt u over mij*
Ps 52 *Seght ghy Tyran waer op ghy bouwet*
Ps 53 *De dwaes die spreeckt in sijn herte*
Ps 54 *Och Heer almachtigh, helpt doch my*
Ps 55 *O Heer wilt mijn ghebedt verhooren*
Ps 56 *Ontfermt u mijns*
Ps 57 *Ontfermt u Heer, ontfermt u over my*
Ps 58 *Ghy Raets-Heeren laet my doch hooren*
Ps 59 *O Heer, ick ben van mijn vyande
omringt*
Ps 60 *Heer die ons hebt verstooten al*
Ps 61 *Als ick roep vertsaet mijn reden*
Ps 62 *Hoe seer dat mijn ziel is gequelt*
Ps 63 *O God, geen God heb ick dan nu*
Ps 64 *Als ick roep, Heer, hoort mijn stem*
Ps 65 *Men looft u Heer met stemmen reyne*
Ps 66 *Singht den Heer inden gantschen lande*
Ps 67 *Onse God zy ons nu genadigh*
Ps 68 *Staet op, Heer, toont u onvertsaegt*
Ps 69 *Ick bid u helpt my, o God goedertier*
Ps 70 *O God op wien mijn hope staet*
Ps 71 *Myn hoop stel ick op u gestadig*
Ps 72 *Wilt doch u gericht over geven*
Ps 73 *Godt is nochtans troostplyck end soet*
Ps 74 *Hoe komt dat ghy ons verstroyt*
Ps 75 *Wy dancken u God en Heer*
Ps 76 *Godt is in Judea seer wel bekend*
Ps 77 *Ick heb mijn stem opgeheven*

- Ps 78 *O mijn volck wilt mijn leering*
Ps 79 *De heyd'nen zijn in u Erfdeel
gevallen*
Ps 80 *Ghy Herder Israels wilt hooren*
Ps 81 *Singht den Heere bly*
Ps 82 *Godt is inde overschaer geseten*
Ps 83 *Wilt doch niet langer swygen*
Ps 84 *Hoe lieflijck, o Heer, end hoe reyn*
Ps 85 *Ghy zijt Heer met u volck nu te
vreden*
Ps 86 *O Heer opent my u ooren*
Ps 87 *God heeft sijn huys vast gegrondet*
Ps 88 *Heer die my dus lang' hebt behoedt*
Ps 89 *Van des Heeren goetheyd sal ick
zingen*
Ps 90 *Ghy zijt geweest ons toevlught, Heer*
Ps 91 *Die in Godes bewaring steve*
Ps 92 *Het zijn heerlijcke dingen*
Ps 93 *Godt regeert zynde met eeren bekleedt*
Ps 94 *O God ghy die Godt zijt der wraken*
Ps 95 *Komt laet ons blijdt zijn inden Heer*
Ps 96 *Singht een nieuw lied den Heer*
Ps 97 *Een Coning is de Heer*
Ps 98 *Wilt onsen God een nieu lied zingen*
Ps 99 *Onse God die is een Coningh gewis*
Ps 100 *Ghy volckeren des aertrijck al*
Ps 101 *Van Godts goetheyd en oordeel*
Ps 102 *Wilt myn ghebedt, Heer, verhooren*
Ps 103 *Myn ziele wilt den Heer met lofzangh
prysen*
Ps 104 *Wel aen mijn Ziel, ghy moet God
prysen seer*
Ps 105 *Een jeder moet tot desen tyden*
Ps 106 *Danckt God, want hy is vriendelijck*
Ps 107 *Wilt God lof end eer geven*
Ps 108 *Myn hert is, o Heer, recht bereydt*
Ps 109 *O Heer, mijn roem end eer gepresen*
Ps 110 *De Heer heeft ghesproken tot mynen*
Ps 111 *Den lof en prijs gantsch over al*

- Ps 112 *Wel hem die altijd is gegeven*
Ps 113 *Ghy kinderen die den Heer dient vry*
Ps 114 *Doe Israel Egypten-land verliet*
Ps 115 *Niet ons, niet ons maer u behoort*
Ps 116 *Ick heb den Heer lief*
Ps 117 *Ghy heydenen looft t'saem den Heer*
Ps 118 *Dancket den Heer seer hoogh ghepresen*
Ps 119 *Gelucksaligh is de Mensche*
Ps 120 *Als ick met swaer kruys ben beladen*
Ps 121 *Tot den bergen hef ick op mijn ooghen*
Ps 122 *So haest als ick koore spreken*
Ps 123 *Tot u Heer mijn oogen hef ick altijd*
Ps 124 *Men mach nu wel segghen*
Ps 125 *Die op den Heere vast vertrouwden*
Ps 126 *Als Godt Syons gevangen al t'saem*
Ps 127 *Soo Godt niet selfs dat huys oprecht*
Ps 128 *Saligh is hy bevonden*
Ps 129 *Van den jeught aen hebben sy my
ghequelt*
Ps 130 *Uyt de diepten o Heere myner
benautheyt*
Ps 131 *Myn hert is Heer in groot eenvoud*
Ps 132 *Gedenckt doch des Davids o Heer*
Ps 133 *Siet hoe fijn end lieflijck*
Ps 134 *Alle ghy knechten des Heeren*
Ps 135 *Looft nu vry onses Gods naem*
Ps 136 *Dancket Godt nu opentlijck*
Ps 137 *Als wy aen dat water tot Babel*
Ps 138 *Ick danck u Heer uyt 's herten grond*
Ps 139 *Ghy hebt my Heer gantschlijck
doorgrond*
Ps 140 *O Mijn God wilt my nu bevryden*
Ps 141 *Ick roep u Heer aen in noot*
Ps 142 *Ick roepe God met herten aen*
Ps 143 *Wilt myn gebed, o Heer, verhooren*
Ps 144 *Gelooft sy God mijn troost*
Ps 145 *Ick sal God mynen Koning prysen*
Ps 146 *Wel op mijn ziel wilt nu prysen*
Ps 147 *Looft God het zijn heerlijcke dingen*

Ps 148 *Ghy hemelsche Creaturen*
 Ps 149 *Wilt nieu liet den Heere singen*
 Ps 150 *Laet nu God gepressen zijn*

in De CL Psalmen Davids in Musijk gebracht op vier en vijf Stemmen, Door Claudijn Le Jeune, geboren van Valent, etc. Nu eerst met den Hollandsen text, nevens alle de Loffsangen uytgegeven. Schiedam, Gedrukt by Laurens vander Wiel, Stads Drukker, en Boekverkooper op den Dam, Anno 1664. PETRUS ANGILLIUS was responsible for this edition according to the Dutch rhymed version of the Psalms by PETRUS DATHENUS. A Dedication to *Juffr. MARIA VAN CLEEF* and the Reverend *LUCAS MEYSTERUS* of Schiedam, as well as various laudatory poems are attached. In a Forword the publisher states that the text of only the first verse of each psalm is reflected; consequently, *alle die begeeren verder de geheele Psalm uyt te singen, geliven de moeyte te nemen en gebruycken daer een kleyn ordinaris Psalmboeckje by.* A *Fugue a l'unisson apres deux temps*²⁶ is supplied with Dutch words: *O! 'T is een groote vreugde te loven sijnen Godt.* Following upon the psalms, there are thirteen *Lofsangen*, one of which is to be sung to the melody of Ps. 19²⁷, another an anonymous Latin Lament: *O triste spectaculum.*

SOURCES:

Superius:

Contratenor:

Tenor:

²⁶ Originally it appeared in the *Dodecacorde* of 1598.

²⁷ *Eygen Geschrift Davids : Als ik noch Jongeling, geachtet seer gering.* This is the translation of a paraphrase from 1 Sam. 16:1-14 and 1 Sam. 17,, which is not to be found in the Masoretic version of the Old Testament, but figures in the *Septuaginta* as Psalm 151.

Bassus:

Quintus: Leiden, Bibl. der Rijksuniversiteit,
1196 G 17

- 1665 60. A re-edition of the CL Psalmen Davids... door Claudijn Le Jeune (1664), published by Laurens Van der Wiel, Schiedam, 1665.

TEXT INCIPITS:

Identical to those of no 59

SOURCES:

Superius: Amsterdam, Toonkunstbibliotheek
Brussels, Bibl. Royale, Fétis 1509
Paris, Bibl. Nat. (Ancien fonds du
Conservatoire Nat. de Musique)

Contratenor: Amsterdam, Toonkunstbibliotheek
Brussels, Bibl. Royale, Fétis 1509
Paris, Bibl. Nat. (Ancien fonds)
The Hague, Koninkl. Bibliotheek

Tenor: Amsterdam, Toonkunstbibliotheek
Brussels, Bibl. Royale, Fétis 1509
Paris, Bibl. Nat. (Ancien fonds)

Bassus: Amsterdam, Toonkunstbibliotheek
Brussels, Bibl. Royale, Fétis 1509
Paris, Bibl. Nat. (Ancien fonds)

Quintus: Amsterdam, Toonkunstbibliotheek
Brussels, Bibl. Royale, Fétis 1509
Paris, Bibl. Nat. (Ancien fonds)

- 1775? 61. The first twelve psalms (from Le Jeune's Centcinquante Pseaumes 1601), supplied with English words -

in The First twelve Psalms in Four Parts... adapted to the English by a Professor of Music, published by Longman, Luckley & Co., London, 1775(?)

SOURCES:

London, British Library, G. 807. a
(8)

APPENDIX II
TEXTS OF WORKS FROM LE JEUNE'S INITIAL YEARS

A. THE FOUR CHANSONS OF 1552

1. AVANT MES IOURS

CLÉMENT MAROT

Avant mes iours me fault encourir
 Par ung regard dont m'as voulu ferir
 Et ne te chault de ma griesue tristesse
 Aupres de l'eau me fault de soif perir
 Mais n'esse pas a toy grande rudesse
 Veu que tu peulx si bien me secourir.

2. BON IOUR M'AMYE

ANON

Bon iour m'ame
 Bon iour et bon an

Souvent en soupire
 Quand de toi me souvient
 Et par grand martire
 Retirer my convient

Bon iour m'ame
 Bon iour et bon an.

3. EN ESPOIR VIS ET CRAINCTE

ANON

En espoir vis en craincte me tourmente
 Ung iour ie ris et l'autre ie lamente
 Vostre doulx oeil me faict bien esperer
 Mais mon grief mal me contrainct souspirer.

4. LE FEU QUI M'ARD

ANON

Le feu qui m'ard ne peult estre destainct
Sans ta pitye car ton naturel tainct
Cause a mes yeulx la flamme de mon plaindre
Tout aultre ennuy envers le mien est fainct
Veu que ne puis par mes larmes estaindre
Le feu qui m'ard.

B. THE DIX PSEAUMES OF 1564

1. PSALM 96

THÉODORE DE BÈZE

Cantate Domino

- 1^e Partie: 1. Chantez à Dieu chanson nouvelle,
Chantez, ô terr' vniuerselle:
Chantez, & son nom benissez,
Et de jour en jour anoncez
Sa deliuerance solennelle.
2. Prechez à tous peuples sa gloire,
Et de ses grands faicts la memoire:
Car il est grand, & sans douter,
Plus à louer & redouter
Que tous les dieux qu'on scauroit croire.
3. Car ces dieux qui les gens estonnent,
Ne sont qu'un rien ou ils s'adonnent:
Mais l'Eternel a fait les cieux,
Forc', & empire glorieux
Vont deuant lui, & l'environnent.
- 2^e Partie: 4. Puissanc' & Majesté sans feinte,
Se tiennent en sa maison sainte.
Sus donques, tous peuples, venez
Toute forc' & gloire donnez
A l'Eternel en toute crainte.
5. Louez l'Eternel d'une sorte
Qui a sa grandeur se rapporte,
Venez humblement, nations
Et prenans voz oblations,
Passez de ses paruis la porte.

6. Qu'un chacun, di-je, se rassemble
 A fin d'adorer tous ensemble
 Deuant l'Eternel, au pourpris,
 De son Sanctuaire de pris,
 Et que toute la terr' en tremble.

3^e Partie: 7. Toute gent où quelle puisse estre,
 Die que l'Eternel est maistre:
 Car le mond' il establira
 Pour jamais, alors qu'il sera
 Iustement conduict par sa dextre.

8. Qu'on oye donc sous cest empire
 Cieux s'esjouir, la terre rire,
 Tonner l'Ocean spacieux,
 Champs s'esgayer, & avec eux
 Les forests sa louange bruire.

9. Car il est en voye,
 A fin qu'a la terr' il pouruoye,
 Iugeant le monde justement,
 Et tous peuples entierement,
 Sans qu'en rien jamais il fourouye.

2. PSALM 102

THÉODORE DE BÈZE

Domine exaudi orationem

1^e Partie: 1. Seigneur enten ma requeste,
 Rien n'empesche, ni n'arreste
 Mon cri d'aller jusqu'à toy,
 Ne te cache point de moy
 En ma douleur nonpareille
 Tourne vers moy ton oreille,
 Et pour m'ouir quand je crye,
 Auance-toy je te prie.

2. Car ma vie est consumée
Comme vapeur de fumée,
Mes os sont secs tout ainsi
Qu'un tison: mon cœur transi
Ainsi qu'une herbe fauchée
Perd sa vigueur retranchée
Si que je n'ay soin ne cure
De prendre ma nourriture.
3. Mes os & ma peau se tiennent,
Pour les ennuis qu'ils soustiennent:
Dont (hélas) ma triste voix
Pleur' & gemit tant de fois.
Je suis au Butor semblable
Du desert inhabitable:
Je suis comme la Chouette
Qui fait au bois sa retraite.

- 2^e Partie: 4. Comme durant son vefuage
Le passereau sous l'ombrage
D'un tect, couvre ses ennuis
Ainsi je passe les nuicts.
Mes haineux m'ont dit outrages,
Et de furieux courages,
Font de moy un formulaire
De maudisson ordinaire.
5. Au lieu de pain la poussiere
Est ma vie coustumiere:
Mon bruuag' en mes douleurs
Je mesle avecques mes pleurs,
Pour la fureur de ton ire:
Car m'ayant esleué (Sire)
Tu m'as fait si dure guerre
Que j'en suis allé par terre.

6. Mes jours passent comm' vn ombre
 Qui s'en va obscure & sombre:
 Je suis fené & séché
 Comme foin qu'on a fauché,
 Mais, ô Seigneur, ta demeure
 Eternellement demeure,
 Et de ton nom venerable
 La memoir' est perdurable.

- 3^e Partie: 7. Tu te releuras donques,
 Et auras, si tu l'eus onques,
 Pitie & compassion
 De ta Cité de Sion:
 Car il est temps que tu ayes
 Compassion de ses playes,
 Puis que uoyons terminée
 La saison qu'as assignée.
8. Car jusqu'aux pierres d'icelle
 S'estend de tes serfs le zelle,
 Ayant pitié de la voir
 Tout' en poudre se dechoir.
 Peuples trembleront en crainte
 Deuant ta majesté sainte,
 Et de tous Roys l'excellence
 Craindra ta magnificence.
9. Car Sion toute deffaite
 S'en va du Seigneur refaite,
 Luy qui nous a recouru,
 En sa gloire est apparu:
 De ses poures solitaires
 Les complaints ordinaires
 N'a point mises en arriere,
 Ni mesprisé leur priere.

- 4^e Partie: 10. En registre sera mise
 Vne si grand' entreprise,
 Pour en faire souuenir
 A ceux qui sont à venir:
 Et la gent à Dieu sacree,
 Comme de nouueau crée,
 Luy chantera la louange
 De ce bien-faict tant estrange.
11. Car le Seigneur debonnaire
 De haut de son sanctuaire,
 Voire du plus haut des cieux,
 Vers terr' a baissé les yeux,
 Pour ouin la voix plaintiue
 De sa poure gent captiue,
 Et la tirer de la peine
 De mort qui luy est prochaine.
12. A fin que de Dieu la gloire
 Dedans Sion soit notoire,
 Et le los de sa bonté
 En Ierusalem chanté,
 Quand des gens les assemblées,
 Seront toutes assemblées,
 Et les Rois de leur puissance
 Luy rendront obeissance.
- 5^e Partie: 13. Voyant ma forc' amoritie
 En chemin, & de ma vie
 Par luy racourcy le cours,
 I'ay dit, ô Dieu mon secours,
 Ne m'abbas point sans ressource
 Au beau millieu de ma course.
 Car tes ans qui ne muent,
 D'aag' en aage continuent.

14. La terr' as fait' & assise,
C'est toy qui la main as mise
Aux cieux pour les compasser,
Et tout cela doit passer
Mais quand à toy, tu demeures
Pendant qu'arriuent les heures
Qu'ils vieilliront ainsi comme
Les habillements d'vn homme.
15. Comm' vne robe qu'on porte,
Tu les changeras de sorte,
Qu'eux & le lustre qu'ils ont
Pour certain se changeront.
Mais quant à toy, Dieu supreme,
Tu te tiens tousjours de mesme,
Et ta constante durée
Est pour jamais assurée.
16. Et pourtant, selon ta grace,
De tes seruiteurs la race
Aura logis arresté,
Voir' à perpetuité:
Et de tes saints la semence
Sera deuant ta presence
En assurenc' establee,
Sans jamais estr' affoiblie.

3. PSALM 135

THÉODORE DE BÈZE

Laudate nomen Domini

- 1^e Partie: 1. Chantez de Dieu le renom,
 Vous seruiteurs du Seigneur,
 Venez pour luy fair' honneur,
 Vous qui auez eu ce don
 D'estre habitans au millieu
 Des paruis de nostre Dieu.
2. Louez Dieu, car il est bon:
 Psalmodiez en son nom:
 Car il est plaisant & doux.
 Il a choisi entre tous
 Iacob, & Isarel pris
 Pour son tresor de grand prix.
3. Car l'Eternel, say-je bien,
 Est si grand, que tous les Dieux
 Aupres de luy ne sont rien:
 Qui fait en terr' & es cieux:
 Voire es gouffres de la mer,
 Ce qui luy plait consumer.
4. Du bout de la terr' en haut
 Il fait les nues monter:
 Les esclairs, quand il le faut,
 Il fait en pluye esclater,
 Et sortir de ses thresors
 Les vents tant rudes & forts.
- 2^e Partie: 5. D'Egipte les premiers nés,
 Il a tuez de ses mains
 Soit qu'il fussent les aînés
 Du bestail, ou des humains.
 Egipt' il ta fait scauoir
 Choses terribes à voir.

6. Il a deffait Pharaon
 Et toutes ses Legions:
 Occis Rois, & nations.
 Tesmoin le fort Roy Sehon,
 Ogle grand Roy de Basan,
 Et tous ceux de Chanaan.
7. A son peuple d'Israel
 Il a leur pays cedé,
 Duquel il fut possédé,
 En titre perpetuel.
 Ton nom, Dieu plein de bonté
 Dur' à perpetuité.
8. De Dieu le nom fleurissant
 D'aag en aage durera,
 Car l'Eternel tout-puissant
 Son peuple gouvernera,
 Estant appaisé de coeur
 Vers son poure seruiteur.

- 3^e Partie: 9. Les images des Gentils
 Ne sont rien qu'or & argent,
 Oeuures d'hommes abrutis,
 Pour abuser mainte gent,
 Bouch' elles ont sans mouuoir
 Et des yeaux pour rien ne voir
10. Sans ouir aureilles ont,
 Et ne peuuent respirer.
 Tels seront ceux qui les font,
 Et qui les vont adorer
 Et qui est fol jusques là,
 De se fier en cela?

11. Vous du Seigneur les enfans,
 Chantez le loz du Seigneur:
 Enfans d'Aaron triomphans
 Rendez à Dieu tout honneur,
 Vous de Leui la maison,
 Louez-le en toute saison.
12. Vous tous qui le reuerer,
 Rendez son los solennel.
 Soit haut loué l'Eternel
 Qu'en Sion vous adorez,
 Et qui veut pour n'en bouger
 En Ierusalem loger.

4. PSALM 88

THÉODORE DE BÈZE

Domine Deus Salutis

- 1^e Partie: 1. O Dieu Eternel, mon Sauueur,
 Iour & nuict deuant toy je crie,
 Paruiene ce dont je te prie
 Iusques à toy, par ta faueur
 Vueilles, hélas, l'aureille tendre
 A mes clameur pour les entendre.
2. Car j'ay mon saoul d'aduersité,
 Desja ma vie est mise en terre
 Et parmi ceux-la qu'on enterre
 Mon nom est desja recité:
 Je suis ainsi qu'un personnage
 Qui n'a plus force ne courage.
3. Je suis entre les morts transi
 Franc & quitte de ceste vie,
 Comm' vne personne meurtrie,
 Dont tu n'as cure ne souci,
 Qui est au sepulchre couchée,
 Et que ta main a retranchée.

4. Tu m'as jusques au fond plongé
 Des fosses noires & terribles:
 Et tes fureurs les plus horribles,
 De dessus mon chef n'ont bougé.
 Bref, tu m'as accablé la teste
 Des plus grans flots de ta tempeste.

5. Estrangé m'as de mes amis,
 Et rendu vers eux execrable:
 Me voila poure miserable,
 Enclos au lieu où tu m'as mis,
 Sans qu'il y ait nulle puissance.
 De plus recouurer deliurance.

2^e Partie: 6. Mes yeux sont ternis de langueur:
 Seigneur, à toy je me vien rendre
 Tous les jours, & mes mains te tendre.
 Car monstreras-tu la vigueur
 De tes puissances les plus fortes
 Sur les personnes desja mortes?

7. Les morts viendront-il a sortir
 A fin de prescher tes merueilles?
 Pourront tes bontes nompareilles
 Dans les sepulchres retentir,
 Et ta fidelité reluire
 En ceux que Mort a peu destruire?

8. Se pourront es tenebres voir
 Les grans effects de ta puissance,
 Et en la terre d'oubliance
 Ta justice s'appercevoir?
 Si est-ce, ô Dieu, qu' à toy je crie,
 Et dés le matin je te prie.

- 3^e Partie: 9. Las! pourquoy suis-je rejeité,
 Pourquoi caches-tu ton visage?
 Las! je languy des mon jeune aage,
 En mille fortes tourmenté,
 Soustenant tes frayeurs mortelles,
 Auecques peurs assiduelles.
10. Tes fureurs ont sur moy passé:
 Tes espouuantemens horribles
 M'accablent deluges terribles
 Me tiennent tous les jours presse:
 Tout cela, di-je. dont je tremble,
 Tout à l'entour de moy s'assemblent.
11. Tu as escarté loin de moy
 Ma compagnie plus priuée,
 Si qui ma personne est priuée
 De tous amis en cest esmoy:
 Car au milieu de mon angoisse
 Ie ne voy nul qui me cognoisse.

5. PSALM 57

THÉODORE DE BÈZE

Miserere mei Deus, Miserere

- 1^e Partie: 1. *Ayes pitié, ayes pitié de moy:
 Car o mon Dieu, mon ame esper' en toy:
 Et jusqu'a tant que ces mechans rebelles
 Soyent tous passez esperance ne foi
 Iamais n'auray qu'en l'ombre de tes ailes.*
2. *Au Dieu treshaut mon cri s'adressera
 Au Dieu lequel tout mon cas parfera:
 Bonté & foy, ce grand Dieu que j'adore,
 A mon secours du ciel venir fera
 Rendant confus celuy qui me deuore.*

3. *Mon ame, hélas, est parmi les lions:
 Boute-feux m'ont enclos par millions:
 Lances & dards sont leurs dents emolues,
 Leurs langues sont en leurs detractions,
 Glaiues percans de leurs poinctes aigues.*

2^e Partie:

4. *Esleue toy, ô Dieu, dessus les cieux,
 Ci bas par tout ton loz soit glorieux:
 Ils ont tendu les rets pour me surprendre:
 Ils m'ont foulé, ils ont, ces enuieux,
 Fait vn fossé deuant moy pour me prendre.*

5. *Eux-mesmes sont tombez en leur fossé:
 Mon coeur en est, ô Dieu, tout redressé:
 Mon coeur sesgai' estant plein d'assurance:
 Voire, Seigneur, pour ton loz exaucé
 Chanter, precher de telle deliurance.*

6. *Sus donc, ma langue, ores reueille-toy,
 Psalterions, luez-vous avec moy.
 Au point du jour je laisseray ma couche,
 Et ton honneur par tout, mon Dieu, Mon Roy,
 Je chanteray des doigts & de la bouche:*

7. *Car jusqu'au ciel s'esleue ta bonté,
 Iusqu'au plus haut de l'air ta verité
 Dresse la teste. Or donc, Seigneur,
 /demonstre
 Que sur les cieux se tient ta deité:
 Et fay par tout que ta gloire se montre.*

Cantate Domino Canticum

- 1^e Partie: 1. Chantez à Dieu nouveau cantique
 Car il a puissamment ouuré,
 Et par sa force magnifique
 Par soy-mesme il s'est deliuré.
 Dieu a fait le salut cognoistre,
 Par lequel sommes garentis,
 Et sa justice fait paroistre,
 En la presence des Gentils.
2. De sa bonté plus cordial
 Il luy a leu se souuenir,
 Et de sa verité loyale
 Pour son Israel maintenir.
 Le salut que Dieu nous enuoie
 Iusqu'au bout du monde s'est veu
 Sus donc qu'en plaisir & en joye
 Tout cest vniuers soit esmeu.
- 2^e Partie: 3. Qu'on crie, qu'on chante, & resonne
 Et de la Harp' & de la voix,
 Que deuant Dieu, di-je, on entonne
 Nouveaux cantiques ceste fois.
 Deuant sa face glorieuse
 Cors & Clairons soyent esclattans,
 Tonne la grand' mer spacieuse,
 Et le mond' & ses habitans.
4. Que deuant Dieu les fleuves mesme
 Frapent des mains tous esjouis,
 Voire crier de joye extreme,
 Les plus durs rochers soyent ouis.
 Car il vient regir & conduire
 Tout cest vniuers, & sera
 Iust' & droiturier son empire,
 Quand tout peuple il gouvernera.

7. PSALM 149
Cantate Domino

THÉODORE DE BÈZE

- 1^e Partie: 1. Chantez à Dieu chanson nouvelle
Et sa louange solennelle,
Des bons parmi la compagnie
Maintenant soit ouye.
Israel s'esgay' en son coeur
De l'eternel son createur:
Et d'vn tel Roy soyent triomphans
De Sion les enfans.
2. Son nom sur la flute s'entonne,
Qu'au tabour, chansons on luy sonne,
Et dessus la harp' accordante
Sa louange se chante.
Car Dieu en sa gent prend plaisir
Laquell' il à voulu chasir
Et les petis honorera
Des biens qu'il leur fera.
- 2^e Partie: 3. Vn jour auront ses debonnaires
Plaisirs & joyes ordinaires,
Voir' en leurs licts chanter de joye
Il faudra qu'on les oye.
De Dieu en leur gosier auront
Les louanges, & porteront
Dedans leur main, chantant leurs chants,
Vn glaive à deux tranchans:
4. Afin de destruire' & deffaire
Tout nation aduersaire,
Et punir leur outrecuidance
D'vn juste vengeance.
Voire pour mener prisonniers
Leurs Roys & princes les plus fiers,
Et dedans leurs ceps bien serrés:
Les tenir enferrés:

5. En les punissant de la sorte,
 Que leur sentence escrite porte.
 Tell' est de ses saints l'excellence,
 Et la magnificence.

8. PSALM 95

THÉODORE DE BÈZE

Venite Exultemus

- 1^e Partie: 1. Sus, esgayons-nous au Seigneur,
 Et chantons hautement l'honneur
 De nostre salut & deffence.
 Hatons-nous de nous presenter
 Deuant sa face, & de chanter
 Le los de sa magnificence.
2. Car c'est le grand Dieu glorieux,
 Grand Roy par dessus tous les dieux,
 Qui dedans sa main tient la terre,
 Voire jusqu'au lieu plus profond:
 Et de la cime jusqu'au fond
 Tient des monts la hauteur en serre.
3. A luy seul la mer appartient,
 Car il la fait' & la soustient,
 Et la terr' est sa creature.
 Sus donc, tombons enclinons-nous
 Deuant l'Eternel à genoux,
 Nous poures humains sa facture.
- 2^e Partie: 4. Il est nostre Dieu tout-puissant,
 Nous, son peuple qu'il va paissant,
 Comme troupeaux de sa conduite.
 Oyant donc aujourd'huy sa voix,
 Gardez vostre coeur qu'vne fois
 S'endurcissant ne se depite:

3^e Partie: 5. Comm'en Meriba és deserts,
 Et massa, voz peres peruers,
 Dit le Seigneur, jadis me firent:
 Où longuement ils mont tenté,
 Et souuant expérimenté
 Par mes ouurages qu'ils y virent.

6. Durant quarant' ans, en effect,
 Ceste race de gens ma fait
 Dix mill' ennuis: dont je disoye,
 Voici vn peuple insensé,
 Et qui n'a nullement pensé
 A sçauoir de son Dieu la voye.

7. Et pour ce estant en mes esprits
 De juste fureur tout espris,
 Ie juray pour chose asseurée,
 Si jamais ceschans ici,
 Puis qu'ils se deffient ainsi,
 Dedans mon repos ont entrée.

9. PSALM 97

THÉODORE DE BÈZE

Dominus Regnavit

1^e Partie: 1. L'Eternel est regnant,
 La terre maintenant
 En soy joyeus & gaye,
 Tout' Isle s'en esgaye.
 Espess' obscurité
 Cache sa majesté:
 Iustice & jugement
 Sont le seur fondement
 De son thron' arrêté.

2. Grand feux estincelans
 Deuantluy sont bruslans
 Pour ses haineux espendre,
 Et rediger en cendre.
 Son esclair foudroyant
 Du monde flamboyant
 Reluit tout à l'en-tour:
 La terre, tout autour
 S'estonn en le voyant.
3. Comme la cire au feu,
 Il n'y a deuant Dieu,
 Grand Dieu de tout le monde,
 Montagne qui ne fonde:
 Voire mesme des cieux
 Le grand tour spacieux,
 A sa justice veu,
 Et la terr' apperceu
 L'Eternel glorieux.

- 2^e Partie: 4. Soyent confus & deffaits
 Tus ces dieux contrefais,
 Et toutes ces gens foles
 Qui seruent leurs Idoles.
 O dieux, venez y tous
 L'adorer a genoux
 Sion qui l'a ouy,
 D'un coeur tout resjouy
 S'escaye avecques vous.

5. Tes jugemens, Seigneur,
 Ont fait que ton honneur
 Et gloire ont colaudée,
 Les filles de Iudée.
 Car en ta majesté
 Tu es plus haut monté
 Que ces terrestres lieux:
 Mesmes sur tous les dieux
 Tu es haut exalté.
6. Vous de Dieu les amis,
 Monstrez coeurs ennemis,
 Voire do tout contraires
 A tous meschans affaires.
 Car il tient de ses saints
 La vie entre ses mains,
 Et si on les veut fascher,
 Il peut les arracher
 Aux tyrans inhumains.
7. Le clair jour est semé
 Au juste bien-aimé,
 Tout plaisir quoi qu'il tarde,
 Aux droits de coeur se garde,
 Vous donc justes, venez,
 Et joye demenez
 En l'honneur de son nom,
 Et à son saint renom
 Toute gloire donnez.

10. PSALM 81

THÉODORE DE BÈZE

Exultate Deo Adiutori

- 1^e Partie: 1. Chantez gayement
 A Dieu nostre force:
 Que tout hautement
 Au Dieu d'Israel
 Chante perpetuel
 Chanter on s'efforce.

2. Qu'on oye chansons
De douche musique:
Qu'on oye les sons
De harp' & tabour:
Le luc à son tour
Sonne son cantique.
3. Au premier du mois
Sonnez la trompette:
A toutes les fois
Que pour fair' honneur
A son droit Seigneur
Israel fait feste.
4. Enuers Israel
Tell' est l'ordonnance:
Car c'est l'Eternel
Qui l'a decreté
Pour signe arresté
De sa conuenance.
5. Lors que trauersa
Sa gent voyagere
D'Egipte, & passa,
Sans qu'elle eust pouuoir
D'entendr' ou sauoir
Leur langue estrangere.
- 2^e Partie: 6. De dessus son dos
La charge ay ostée:
Arriere des pots
(Labeur inhumain)
I'ay fait que sa main
Se trouue escartée.

7. Vers moy as couru
 Quand on t'a fait guerre:
 Je t'ay secouru,
 Je t'ay exaucé
 Dedans mon tonnerre.

8. Je t'ay esprouvé
 Es eaux de querelle:
 Et t'yant trouué
 D'un coeur endureci,
 Je parlay ainsi
 A ton coeur rebelle.

3^e Partie: 9. Mon peuple, enten-moy,
 Et mon aliance
 Feray avec toy..
 O si tu voulois
 D'escouter ma voix
 Auoir patience!

10. Chez toy tu n'auras
 Autre Dieu quelconque,
 Et n'adoreras
 Hors le souuerain,
 Aucun dieu forain,
 Ni seruiras onques.

11. Car se suis ton Dieu
 D'essence eternelle,
 Qui t'ay en ce lieu
 Mis & attiré
 T'ayant retiré
 D'Egypte cruelle.

- 4^e Partie: 12. Ovre seulement
 Ta bouche bien grande,
 Et soudainement
 Esbahy seras
 Que tu la verras
 Pleine de viande.
13. Mais mon peuple élu
 L'aureille me tendre
 I'amais n'a voulu:
 Mesme estant prié
 Ne s'est soucié
 Iamais de m'entendre.
14. Moy donc irité
 L'ay baillé en proye
 A la dureté
 De son coeur peruers,
 A tors & trauers
 Pour suyure sa voye.
- 5^e Partie: 15. Helas, que ma gent
 N'a ma voix ouye!
 Et que diligent
 Israel tout droit
 N'a du chemin droit
 La sente suyue!
16. I'eusse en moins de riens
 Peu vaincr' & deffaire
 Les ennemis siens:
 Et mon bras tourné
 Eust tost ruiné
 Tout sien aduersaire.

17. Tous ses ennemis
Remplis de destresse
Sous luy j'eusse mis:
Et ce temps heureux
Eust duré pour eux
Sans fin & sans cesse.
18. De fleur de froment
Jamais n'eust eu faute,
Voir' abondamment
Ie l'eusse soulé
Du miel decoulé
De la roche haute.

C. THE CHANSON SPIRITUELLE OF 1564
 MAIS QUI ES-TU?

THÉODORE DE BÈZE

Mais qui es-tu (dy-moy), qui vas si mal vestue
 N'ayant pour tout habit qu'une robe rompue?
 Je suis Religion et n'en sois plus en peine
 Du Pere Souverain la fille souveraine.
 Pourquoi t'habilles-tu de si povre vesture?
 Je mesprise les biens et la riche parure.
 Quel est ce livre-là que tu tiens en la main?
 La souveraine loy du Pere Souverain.
 Pourquoi aucunement n'est couverte au dehors,
 La poitrine aussi bien que le reste du corps?
 Cela me sied fort bien à moy qui ay le coeur
 Ennemi de finesse et ami de rondeur.
 Sur le bout d'une croix pourquoi t'appuyes tu?
 C'est la croix qui me donne et repos et vertu.
 Pour quelle cause as-tu deux aisles au costé?
 Je fay voler les gens jusques au ciel vouté.
 Pourquoi tant de rayons environnent ta face?
 Hors de l'esprit humaine les tenebres je chasse.
 Qui veut dire ce frain?
 Que j'enseigne à dompter
 Les passions du coeur et à se surmonter.
 Pourquoi dessous tes pieds foules tu la mort blesme?
 Pour autánt que je suis la mort de la mort mesme.

D. THE MOTET FOR 3 VOICES OF 1565

NIGRA SUM SED FORMOSA

CANTICUM CANTICORUM

(I. 4) Nigra sum sed formosa, filiae Ierusalem
Ideo dilexit me Dominus
Et introduxit me in cubiculum suum.

APPENDIX III: DOCUMENTS

1. Dedication of the *Dix Pseaumes de David, Nouvellement Composez a Quatre Parties en Forme de Motets. Avec un Dialogue a sept, par Claudin le Ieune...*, Paris, 1564:

A MESSEIGNEURS, MESSIEURS DE LA NOE, ET DE TELIGNE, GENTILS HOMMES ORDINAIRES DE LA CHAMBRE DU ROY.

Messieurs,

aujourd'uy que le bon Dieu à fait tant de grace que d'avoir fait luyre sur elle un ayr plus doux & serain aprez l'obscur & facheux temps qu'avons veu durant ces troubles passez, ie n'ay peu me tenir que selon ma petitesse ne me foye efforcé de l'en louer & remercyer en quelque ouvrage de mon art: pour lequel employer je n'eusse sceu choisir plus digne subget que cestuy-cy qui est de certains pseaumes du divin poete & prophete, David, lesquels j'ay mis en Musique. Or pour donner ocasion aux amateurs des chasons saints & sacrées de chanter avec moy les louanges du Seigneur Dieu tresbon & tresgrand, & je n'ay voulu faire le long à publier ce que j'en avoy de composez, & les mettant en lumyere, vous estes les seules personnes qui m'ettes plus venues en l'esprit à qui j'en deusse faire un present, tant pour l'affection & obligation que j'ay a vostre service, a cause des bienfais qu'ordinairement je reçooy de vostre liberalité, comme pour l'assurance que j'avoy que le recevriés en bonne part, sachant combien tous deux estes naturellement studieux & amateurs de la Musique & ayant trop de prevue de vostre bienveillance, envers moy. Il m'a semblé Messieurs que pour la concodance de mesmes meurs & mesmes exercices outre les autres lyens, qui unit voz deux coeurs en fraternelle amitié, je ne pouvoy dedier cest ouvrage à l'un sans lautre, & pource je l'offre a vous deux ensemble avec ma perpetuelle servitude, priant Dieu Messeigneurs, vous donner en perdurable concorde treslongue & tresheureuse vye.

Vostre treshumble & obeissant Serviteur,

CLAUDIN LE IEUNE.

2. Dedicacion of the *Dodecacorde* contenant douze *Pseaumes* de David, mis en musique selon les douze modes, approuvez des meilleurs *Autheurs* anciens & modernes a 2. 3. 4. 5. 6. & 7. voix. Par *Claud. Le Jeune*, Compositeur de la Musique de la *Chambre* do Roy..., La Rochelle, 1598:

A MONSEIGNEUR

MONSEIGNEUR LE DUC DE BOUILLON, VICOMTE DE TURENNE, MARESCHAL DE FRANCE, CONSEILLER DU ROY EN SES CONSEILS D'ESTAT & PRIVÉ, & PREMIER GENTILHOMME DE LA CHAMBRE DE SA MAIESTÉ.

Monseigneur,

Je ne pourroi vous faire don ce qui est né sous vous & les vostres; Seulement veux-je l'honneur d'estre presentateur, pour recognoistre celuy que i'ay d'estre vostre domestique. I'ay pensé estre à propos en un temps où tant de discords sont accordez, donner aux François de quoy unir les tons comme les pensees, & les voix aussi bien que les cœurs. Si ceste Musique es pesante & grave, i'ay estime que nous devons estre lassez, & de nos modulations legeres, & de nos legeres mutations. Pleust à Dieu pouvoir par le Mode Dorien esteindre les fureurs, que le Phrigien peut avoir esmeuës, & estre aussi puissant aux effects de mon harmonie, comme *Possidonius* tesmoigne avoir esté *Damon Milezien*. Aussi faut-il d'autres mouvemens plus energiques, pour esteindre les Phrigiennes fureurs des François: A tels effects ont eu plus de puissance l'heur & la vertu du Roy, que tous les Tons de monde: Sa magnamité n'a point eu besoin des Modes, desquels *Tomothée* resveilloit le coeur d'*Alexandre*: Sa patience & probité ont esté naturelles, sans que les mesures Doriennes ayent fomenté ses esprits: Et pour l'advenir, ie n'voudroy pas tant de force à la Musique, comme luy en ont attribué les Anciens: Mesmement ie n'oseroy dire d'elle, ce qu'on dit des Astres, asçavoir, qui si elle ne violente, pour le moins elle incline. Je me contenteray de remarquer, que les appetits des peuples, en l'election des Modes & mesures, sont eschantillons certains de l'affection dominante en eux.

Et pour ce que l'affection engendre les effects, ces mesmes marques en sont les presages. I'oseray donques convier mes compagons, à honorer nostre Musique d'argumens, de Tons, & de Mesures serieuses, pour donner opinion aux plus advisez des nations voisines, que nos legeretez & mutations ont acheve leurs cours: qu'une constante harmonie est estabelle en nos coeurs, & que la paix qui este appuyee sur nos constances, est une tranquillité de duree, & non pas un nic d'Alcions. Pour toucher un mot du particulier de mon ouvrage, deux raisons m'ont empesche de coter tous les Modes par leurs noms: Premièrement, i'ay voulu fuir l'ostentation des vocables recherchez, puis apres la dissention des Anciens, & leurs diversitez d'opinions sur tels noms, requierent un plus curieux esprit que moy, qui ay mieux aime estre leur disciple, que leur iuge: Je diray en passant, que les diversitez d'opinions sur l'Ionien, s'appointent par la difference du premier Ionien & du dernier, estant le premier loüable, avant le passage des Ioniens en Asie: lesquels depuis ont chanté, comme vescu avec mollesse & lasciveté de moeurs. Quant au Lidien, on l'a departi en Mixolidien, pour appaiser le different d'Olimpe, & de Pindare. Le premier & le plus ancien desquels s'en est servi aux chants funebres, & aux Epicedies: Le second plus nouveau, aux Epithalames. Et pource que ceste matiere meriteroit un traitté à part, que ie prendray courage de faire, selon le traitement que recevra des François ce mien premier part, lequel s'en va se jeter à vos pieds, avec assurance que pour l'amour de son pere vous l'honorerez tant

Monseigneur, Que le luy mette la main sur la teste & me tenir à iamais

Vostre tres-humble & tres-obeissant Serviteur,

C. LE IEUNE

3. Dedicacion Premier Livre. Contenant Cinquante Pseaumes de David, Mis en Musique a III. Parties par Claud. Le Jeune, Natif De Valentienne, Compositeur en Musique de la Chambre du Roy. A Paris. R. Ballard, & son Fils Pierre Ballard. M. DCII.

A TRESILLUSTRE ET TRESEXCELLENTE PRINCESSE MADAME LOUISE DE NASSAU Electrice Palatine de Rhin, Duchesse de Bauieres, Comtesse de Spanheim, &c.

Madame,

L'honneur qu'autresfois il vous a pleu faire a deffunct mon frere, de vouloir qu'il vous monstrast les principes de la Musique, & la grande inclination qu'il a tousiours reconneue en vostre espri à affectionner cette science; Ionct à cela les faueurs & supports donct il estoit obligé a feu Monseigneur vostre pere, luy ont souuent fait desirer de laisser à la posterité quelque marque de son respect à vostre nom, & de son devoir à vostre service. Or, Madame, n'ayant jamais espousé que la profession de la Musique, & Dieu l'y ayant tellement beny, que de ce mariage il est forty quelque enfans, il m'a plusieurs fois recommandé (& cette recommandation m'estoit commandement) que s'il trouuoit son iour, avant que de vous en pouuoir presenter quelqu'un, i'y satisfesse apres luy, vous offrant celuy mesmes qu'il vous auoit dedié pour la dignité du subiet, vrayement convenable à vostre pieté. C'est, Madame, ce dequoy ie viens l'acuiter envers vous paer ce petit effect de sa tres-grande affection, a laquelle ie vous? suppye tres-humblement d' avoir plustost égard qu'a la petitesse du present & a la mienne pour laquelle mesmes refarder, me resouvenant que vous avez bien autresfois daigné vous? abbaissier, cest honneur jadis receu m'a d'autant plus fait agréer la charge qu'il m'a imposee, affin que venant vous presenter le paiement de ceste dente pour luy, i'eusse plus de hardiesse de me presenter au souvenir de vostre excellence; à laquelle j'ofe dire que deffunct mon frere ayant à tous laissé matiere pour chanter, foit en cest oeuvre, foit en quelque autres, il m'a laissée seule avec

infinis subjects de pleurer la privation de sa personne, que seule rendoit la vie agreable à la mienne. Pardonnez s'il vous plaist, Madame, à ceste pointe de douleur, & favorisez d'un bon regard ce qui vous a esté voué, & qui vous est offert d'un bon zele. Une seule debonnaire oeillade, qu'en memoire du pere vous jetterez sur ce pauvre enfant, luy fauvere & prolongera la vie, & le garantissant par vostre protection, de l'enuie de ce siecle, vous la forcerez mesmes a confesser que si vous estes grande en la qualité d'Electrice, vous l'estes encore plus en ces deux, de nourrice des Vertus, & tutrice des sciences. Puissiez vous Madame, estre long temps conservée pour elles, ainsi qu'elles sont conservees par vous, à qui ne pouuant rendre autant de treshumble service comme je le souhaiterois, du moins je seray toute ma vie supplication à nostre Seigneur, qu'il vous donne,

MADAME,

Aussi longue vie comme par sa grace vous l'avez heureuse & contente.

*Vostre tres-humble & tres-obeissante servante,
Cecile Le Jeune.*

APPENDIX IV : CORPUS MUSICARUM

Four Chansons (1552):

1. AVANT MES IOURS

Superius:

Contratenor:

Tenor:

Bassus:

A - - vant mes iours,

5

- vant mes iours

mort me fault

- vant mes iours,

A - - vant mes iours mort me fault

iours, A - - - - - vant mes iours

A - - vant mes iours

10

en- cou- rir, en- - - - - cou- - - - - rir, mort me fault

en- cou - - - - - rir, mort me fault en- cou - - - - - *

Mort me fault en- cou- rir, mort me fault en- - - - - *

mort me fault en- cou- rir, mort me fault en- - - - - *

soif pe- - rir, Au- pres de l'eau me faut de
 faut de soif pe- rir, de soif pe- rir Mais
 -pres de l'eau me faut de soif pe- rir Au- - pres de l'eau me
 -rir me faut de soif pe- - - - - rir,

40

soif pe- rir Mais n'es- se
 n'es- se pas, Mais n'es- - - - se pas a
 faut de soif pe- rir Mais n'es- - - - se pas a toy gran-
 me faut de soif pe- rir Mais n'es- se-

45

pas a toy gran-
 pas a toy gran- - - de ru- - - - des- se, ru-
 - - - - de ru- - - - des- - - - se, a toy gran- de
 pas a toy gran- - - de ru- - -

50

- de ru - - - - - des - - - - - se Ven que
 - - - - - des - - - - - se Ven que
 ru - - - - - des - - - - - se Ven que tu peux, Ven que
 - des - - - - - se, gran - - - - - de ru - des - - - - - se Ven que

55

tu peux, Ven que tu peux si bien me se - -
 tu peux, Ven que tu peux si bien me se - -
 tu peux, Ven que tu peux si bien me se - cou - - rir,
 tu peux, Ven que tu peux si bien me se-cou-rir, si bien me

#

- - - - - cou - rir, Ven que tu peux, Ven que tu
 - - - - - cou - - - - - rir, Ven que tu peux, Ven que tu
 me se - cou - rir, Ven que tu peux, Ven que tu
 se - - cou - - - - - rir, Ven que tu peux, Ven que tu

60

peulx si bien me se- - - - - cou- rir.

peulx si bien me se- - - - - cou- - - - rir, si

peulx si bien me se cou- - - - rir, me se- - - cou- rir.

peulx si bien me se- cou- rir, si bien me se- - - cou- - - rir, si bien me

65

bien me se-cou- - rir.

se- cou- rir.

2. BON IOUR M'AMYE

Superius:

Contratenor:

Tenor:

Bassus:

Bon iour m'a-my-e bon iour et

Bon iour m'a-my-e, Bon iour m'a-my-e bon iour et

Bon iour m'a-my-e, Bon iour m'a-my-e bon iour et

5

bon an Bon iour ma-my-e bon iour et bon Bon iour ma-my-e bon iour et bon an Bon iour ma-my-e bon iour et bon an

10

iour ma-my-e bon iour et bon an Bon iour ma-my-e et bon an, et bon an, Bon iour ma-my-e et bon an, et bon an, Bon iour ma-my-e et bon an

15

an. Sou-vent ie sous-pi- re quand de toy me sou- vient, quand de toy me Sou-vent ie sous-pi- re

-re, quand de toy me sou-vient

Sou-vent

quand de toy me sou- vient, quand de toy me sou- vient

sou- vient, Sou- vent ie sous- pi- re quand de toy me sou- vient

Sou- vent ie sous- pi- re quand de toy me sou- vent

20

ie sous-pi- re quand de toy me sou- vient.

Et par grand mar-

Sou- vent ie sous- pi- re quand de toy me sou- vient. Et par grand mar-ti-

Sou-vent ie sous-pi- re quand de toy me sou- vient, quand de toy, quand de toy me sou-

Sou-vent ie sous-pi- re quand de toy me sou - vient

25

-ti- rer re-ti-re me con- vi- ent, me con- vi- ent

-rer re-ti-re me con- - - - vi- - - ent. Et

-vient Et par grand mar- ti- rer re-ti-re

Et par grand mar-ti- rer re-ti-re me

30

Et par grand mar-ti-rer re-ti-re me con-vient. Bon iour ma-my-e bon
 par grand mar-ti-rer re-ti-re me con-vient. Bon iour ma-my-
 me con-vient.
 con-vient.

35

iour et bon an
 -e bon iour et bon an. Bon iour ma-my-e bon
 Bon iour ma-my-e bon iour et bon an
 Bon iour ma-my-e bon iour et bon

Bon iour ma-my-e bon iour et bon an Bon iour
 iour et bon an. Bon iour ma-my-e bon iour
 Bon iour ma-my-e bon iour et bon an, et bon an, Bon iour ma-my-e
 an Bon iour ma-my-e bon iour et bon an, bon

40

via-mye et bon an
 m'a - - my - e boniour et bon an
 et bon an.
 iour et bon an

3. EN ESPOIR VIS ET CRAINTE

Superius:
 Contratenor:
 Tenor:
 Bassus:

En es- - poir
 En es- - poir
 En es- - poir vis et crain-te me
 En es- - poir vis et crain-te me tor-

5

vis et crain-te me tor- - - men - - - te, En
 vis et crain-te me tor- men - - - - - te, En
 tor-men-te, me tor-men - te, En es- - poir vis et crain-te
 - men- te, En es- - poir vis et crain-te

10

es- poir vis et crain- te me tor- men- - te, En es- poir vis et
 es- poir vis, En es- poir vis et crain- te me tor-
 me tor- - men- - - - - te, En es- - poir vis et
 me tor- men- te, En es- poir vis et crain- te me tor-

15

crain- - - - - te me tor- - - - - men- - - - - te Ung
 -men- - - - - te, me tor- - - - - men- - - - - te Ung
 crain- - - te, et crain- - - te me tor- men- - te Ung iour ie
 -men- - - te, et crain- te me tor- men- - te.

iour ie ris et l'aul- tre ie la- men- - - - -
 iour ie ris et Paul- tre ie la- men- te, Ung iour ie ris et
 ris et l'aul- tre ie la- men- te, l'aul- tre ie la- men-
 Ung iour ie ris et l'aul- tre ie la- men- te, Ung

* In the original this is an F (obviously, a misprint).

20

-te, et l'aut-tre ie la - - - men - - - -
 l'aut-tre ie la-men-te, Un jour ie ris et
 -te, Un jour ie ris et l'aut-tre ie la-men - - -
 iour ie ris et l'aut-tre ie la-men - -

25

-te, Un jour ie ris et l'aut-tre ie la - - - men - - -
 l'aut-tre ie la-men - te, ie la-men-te
 -te, la-men - te, et l'aut-tre ie la-men - - te
 -te, Un jour ie ris et l'aut-tre ie la - men - - te

30

* -te, Vos-tre doux œuil me fait bien es- -
 Vos-tre doux œuil, vos-tre doux œuil.
 Vos-tre doux œuil, Vos-tre doux œuil
 Vos-tre doux œuil, me fait bien es- pe - rer, me

* In the original, a repeat sign & appears here.

[35]

er, me fait bien es- pe- rer * Mais
 me fait bien es- pe- rer, me fait bien es- pe- rer Mais
 Vos- tre doux oeil me fait bien es- pe- rer.
 fait bien es- - pe- rer Mais

mon grief mal ** me con- traint sous- pi- rer, me
 mon grief mal, Mais mon grief mal ne vous pu ve- ler
 Mais mon grief mal, Mais mon grief mal ne vous puis re- ve-
 mon grief mal ne vous puis re- ve- ler, Mais mon grief mal

[40]

con- traint sous- pi- rer. Vos- tre
 ne vous puis re- ve- ler. Vos- tre
 -ler; ne vous puis re- ve- ler. Vos- tre
 ne - vous puis re- ve- ler. Vos- tre

[56]

* The final line of the Superius seems to reflect a text variant.

** In the original, this line of the Contratenor reads "Mais mon grief mal me fait bien es- pe- rer".

4. LE FEU QUI M'ARD

Superius:

Contratenor:

Tenor:

Bassus:

Le feu

5

10

15

sans ta pi-tye,
 ne peut es-tre des-tainct sans ta pi-tye,
 des-tainct, ne peut es-tre des-tainct sans ta pi-tye,
 peut es-tre des-tainct sans ta pi-tye,

car ton na-tu-rel tainct,
 car ton na-tu-rel tainct, car ton na-tu-rel tainct, car ton na-tu-rel tainct,
 car ton na-tu-rel tainct,
 car ton na-tu-rel tainct, car ton na-tu-rel tainct, car

20

car ton na-tu-rel tainct, na-tu-rel tainct, car ton
 tu-rel tainct, car ton na-tu-rel tainct, na-tu-rel tainct,
 ton na-tu-rel tainct, car
 ton na-tu-rel tainct, car ton na-tu-rel tainct, car ton na-tu-rel tainct, car ton na-tu-rel tainct, car

25

na-tu-rei tainct caus'a mes yeulx

zar ton na-tu-rel tainct caus' a mes yeulx

ton na-tu-rel tainct caus' a mes yeulx, caus'

tu - - - - rel tainct caus' a mes yeulx la

30

la flamme de mon plai-sir,* la flam-me de mon plai-

la flam-me de mon plain-dre, la flam-me de mon

a mes yeulx la flam-me de mon plain-dre

flam-me de mon, de mon plain-dre

35

-sir, la flam-me de mon plai-sir, la flam-

plain-dre, la flam-me de mon plain-

la flam-me de mon plain-dre, la flam-me de mon plain-

la flam-me de mon, de mon plain-dre

* Sic! The other voice parts of the original reads "plaindre".

me de mon blai - sir tout aultr' en - nuy en - vers
 dre tout aultr' en - nuy en - vers le mien est

tout aultr' e

40

le mien est fainct, Veu que ne puis par mes larmes es - tain - dre,
 nuy en - vers le mien est fainct Vue que puis par mes larmes es - tain - dre,
 fainct Veu que ne puis par

tout aultr' en - nuy en - vers le mien est fainct Veu que ne

45

Veu que ne puis par mes larmes es - tain - dre,
 dre, par mes lar - mes es - tain - dre,
 mes lar - mes es - tain - dre, Veu que ne puis par
 puis par mes larmes es - tain - dre par mes lar - mes es - tain - dre

50

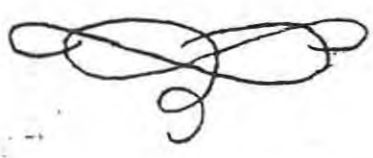
-dre. Le feu qui mes lar- mes es- tain- dre Le feu qui

-dre Le feu qui

55

feu qui m'ard. m'ard. Le feu qui m'ard. m'ard. m'ard. Le feu qui m'ard.

m'ard. Le feu qui m'ard.



PSEAUME XCVI.

Claude Le Jeune

♩ = 0
Cantate Domino

Superius:

Contra:

Tenor:

Bassus:

5

-tez à Dieu chan-son nou-vel- - - le, Chan-

- - - - - tez à Dieu chan-son nou-vel- - - le, Chan-tez, ô

Chan - - - - - tez,

10

-tez, ô terre v-ni-uer-sel- - - le, Chan- -

terre v-ni-uer-sel- - - le, Chan- - - - - tez, Chan-tez

ô terre v-ni-uer-sel- - - le, Chan- - - - -

Chan - - - - -

15

-tez, et son nom be--nis-i-seg, Et de jour en jour a--non--
 et son nom be--nis--seg, Et de jour en jour a--non--
 -tez, et son nom be--nis--seg, Et de jour en jour a--non--
 -tez, et son nom be--nis--seg, Et de jour en jour a--non--

20

-cez Sa de--li-uran-ce so-len-nel-----le. Pres-chez à tous
 -cez Sa de-li-uran-ce so-len-nel-----le. Pres-chez à tous
 -cez Sa de-li-uran-ce so-len-nel-----le. Pres-chez à tous
 -cez Sa de-li-uran-ce so-len-nel-----le. Pres-chez à tous

25

peu- ples sa gloi---re. Et de ses grands faits la me-moi--
 peu- ples sa gloi---re. Et de ses grands faits la me-moi--
 peu- ples sa gloi---re. Et de ses grands faits la me-moi--
 peu- ples sa gloi---re. Et de ses grands faits la me-moi--

30

- re: Car il est grand, et sans dou-ter, Plus a lou-er et

- re: Car il est grand, et sans dou-ter, Plus a lou-er et

- re: Car il est grand, et sans dou-ter, Plus a lou-er et

- re: Car il est grand, et sans dou-ter, Plus a lou-er et

35

re- dou-ter Que tous les dieux qu'on sau-roit croi- re. Car

re- dou-ter Que tous les dieux qu'on sau-roit croi- re. Car

re- dou-ter Que tous les dieux qu'on sau-roit croi- re. Car

re- dou-ter Que tous les dieux qu'on sau-roit croi- re. Car

40

ces dieux qui les gens es-ton-ent, Ne sont qu'un rien où ils s'a-don-ent: Mais

ces dieux qui les gens es-ton-ent, Ne sont qu'un rien où ils s'a-don-ent: Mais

ces dieux qui les gens es-ton-ent, Ne sont qu'un rien où ils s'a-don-ent: Mais

ces dieux qui les gens es-ton-ent, Ne sont qu'un rien où ils s'a-don-ent: Mais

[45]

l'E-ter-nel a fait les cieux, Force et em-pi--re glo-ri-eux Vont de-uant

l'E-ter-nel a fait les cieux, Force et em-pi--re glo-ri-eux Vont de-uant

l'E-ter-nel a fait les cieux, Force et em-pi--re glo-ri-eux Vont de-uant

l'E-ter-nel a fait les cieux, Force et em-pi--re glo-ri-eux Vont de-uant

luy, et l'en-ui-ron---nent.

luy, et l'en-ui-ron---nent. [46]

luy, et l'en-ui-ron---nent.

luy, et l'en-ui-ron---nent.

Seconde Partie

Superius:

Contra: Pvis-sance et Ma-----jes---té sans fein-

Tenor: Pvis-sance et Ma-----je---sté sans fein-

Bassus: Pvis-sance et Ma-----je---sté sans fein-

Pvis-sance et Ma-----je---sté sans fein-

5

-te, Se tien-nent en sa mai-son sain-cte. Sus don-gues, tous

-te, Se tien-nent en sa mai-son sain-cte. Sus don-gues, tous

-te, Se tien-nent en sa mai-son sain-cte. Sus don-gues, tous peu-

-te, Se tien-nent en sa mai-son sain-cte. Sus don-gues, tous peu-

10

peu-ples, ve-nez, ve-nez, Tou-te force et gloi--

peu-ples ve-nez, ve-nez, Tou-te force et gloi--

-ples, tous peu-ples ve-nez, Tou-te force et gloi--

-ples, ve-nez, ve-nez, ve-nez, Tou-te force et gloi--

15

20

-re don-nez A l'E-ter-nel en tou-te crain-te. Lou-ez l'E-ter-nel d'v-

-re don-nez A l'E-ter-nel en tou-te crain-te. Lou-ez l'E-ter-nel d'v-

-re don-nez A l'E-ter-nel en tou-te crain-te. Lou-ez l'E-ter-nel d'v-

-re don-nez A l'E-ter-nel en tou-te crain-te. Lou-ez l'E-ter-nel d'v-

25

- ne sor-te Qui à sa gran-deur se rap-por-te, Ve-nez

- ne sor-te Qui à sa gran-deur se rap-por-te, Ve-nez

- ne sor-te Qui à sa gran-deur se rap-por-te, Ve-nez

- ne sor-te Qui à sa gran-deur se rap-por-te, Ve-nez

30

hum- - ble-ment, na- ti- ons, Et pre-nans voz o- bla- - ti- ons,

hum- - ble-ment, na- ti- ons, Et pre-nans voz o- bla- - ti- ons,

hum- ble-ment, na- ti- ons, Et pre-nans voz o- bla- - ti- ons,

hum- ble-ment, na- ti- ons, Et pre-nans voz o- bla- - ti- ons,

35

Pas-sez de ses par-uïs la por- - - te. Qu'vn cha-chun, di- - - - je,

Pas-sez de ses par-uïs la por- - - te. Qu'vn cha-chun, di- - - - je,

Pas-sez de ses par-uïs la por- - - - te. Qu'vn cha-chun, di- - je,

Pas-sez de ses par-uïs la por- - - te. Qu'vn cha-chun, di- - - - je,

40

se ras-semble, A-fin d'a-do-rer tous en-semble De-

se ras-semble, A-fin d'a-do-rer tous en-semble De-

se ras-semble, A-fin d'a-do-rer tous en-semble De-

se ras-semble, A-fin d'a-do-rer tous en-semble De-

45

-vant l'E-ter-nel, au pour-pris De son San-ctu-ai-re de

-vant l'E-ter-nel au pour-[#]ris De son San-ctu-ai-re de

-vant l'E-ter-nel au pour-[#]ris De son san-ctu-ai-re de

-vant l'E-ter-nel au pour-[#]ris De son san-ctu-ai-re de

50

pris, Et que tou-te la terre en trem-ble.

pris, Et que tou-te la terre en trem-ble.

pris, Et que tou-te la terre en trem-ble.

pris, Et que tou-te la terre en trem-ble.

40

se ras-sem- - - ble, A - fin d'a-do-rer tous en-sem- - - ble De-

se ras-sem- - - ble, A - fin d'a-do-rer tous en-sem- - - ble De-

se ras-sem- - - ble, A - fin d'a-do-rer tous en-sem- - - - - - ble De-

se ras-sem- - - - - - ble, A - fin d'a-do-rer tous en-sem- - - - - - ble De-

45

-uant l'E-ter-nel, au pour-pris De son San-ctu-ai-re de

-uant l'E-ter-nel au pour-[#]ris De son San-ctu-ai-re de

-uant l'E-ter-nel au pour-[#]ris De son san-ctu-ai-re de

-uant l'E-ter-nel au pour-[#]ris De son san-ctu-ai-re de

50

pris, Et que tou-te la terre en trem- - - - - - ble.

pris, Et que tou-te la terre en trem- - - - - - ble.

pris, Et que tou-te la terre en trem- - - - - - ble.

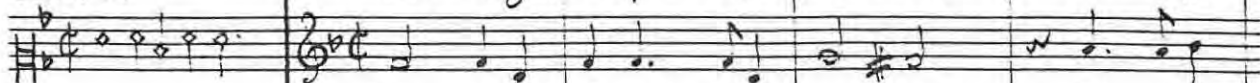
pris, Et que tou-te la terre en trem- - - - - - ble.

Tierce Partie.

Superius:



Contra:



Tenor:



Bassus:



Tou - te gent où quel - le puisse es - tre Di - e que

5

10

l'E - ter - nel est mais - tre : Car le monde il es - ta - bli - ra Pour ja - mais, a - lors qu'il

l'E - ter - nel est mais - tre : Car le monde il es - ta - bli - ra Pour ja - mais a - lors qu'il

l'E - ter - nel est mais - tre : Car le monde il es - ta - bli - ra Pour ja - mais a - lors qu'il

l'E - ter - nel est mais - tre : Car le monde il es - ta - bli - ra Pour ja - mais a - lors qu'il

15

se - ra Ius - te - ment con - duct par sa dex - - - tre. Qu'on oy - - e

se - ra Ius - - te - ment con - duct par sa dex - - - tre. Qu'on oy - - e

se - ra Ius - - te - ment con - duct par sa dex - - - tre. Qu'on oy - - e

se - ra Ius - - te - ment con - duct par sa dex - - - tre. Qu'on oy - - e

o = d. 20 d. = o

donc sous cest em-pi--re Cieux s'es-jou-ir la ter-re ri--

donc sous cest em-pi--re Cieux s'es-jou-ir la ter-re ri--

donc sous cest em-pi--re Cieux s'es-jou-ir la ter-re ri--

donc sous cest em-pi--re Cieux s'es-jou-ir la ter-re ri--

25

-re, Ton-ner l'O-ce-an spa-ti-eux, Chams s'es-gay-er, et a-vec eux

-re, Ton-ner l'O-ce-an spa-ti-eux, Chams s'es-gay-er, et a-vec eux

-re, Ton-ner l'O-ce-an spa-ti-eux, Chams s'es-gay-er, et a-vec eux

-re, Ton-ner l'O-ce-an spa-ti-eux, Chams s'es-gay-er, et a-vec eux

30

Les fo-rests sa lou-an-ge brui-----re. Car il est, car il

Les fo-rests sa lou-an-ge brui-----re. Car il est, car il

Les fo-rests sa lou-an-ge brui-----re. Car il est, car il

Les fo-rests sa lou-an-ge brui-----re. Car il est, car il

35

est en voy - - e, A - fin qu'à la terre il pour - uoy - e Jus - geant le
 est en voy - - e, A - fin qu'à la terre il pour - uoy - e Jus - geant le
 est en voy - - e, A - fin qu'à la terre il pour - uoy - e Jus - geant le
 est en voy - - e, A - fin qu'à la terre il pour - uoy - e Jus - geant le

40

mon - de jus - te - ment Et tous peu - ples en - tie - - - re - ment Sans
 mon - de jus - te - ment Et tous peu - ples en - tie - re - ment Sans
 mon - de jus - te - ment Et tous peu - ples en - tie - - - - re - ment Sans
 mon - de jus - te - ment Et tous peu - ples en - tie - - - re - - - mant Sans

45

qu'en rien ja - mais il four - uoy - - - e.
 qu'en rien ja - mais il four - uoy - - - e. [46]
 qu'en rien ja - mais il four - uoy - - - e.
 qu'en rien ja - mais il four - uoy - - - e.

PSEAUME CII.

Domine exaudi orationem

Claude Le Jeune.

5

Superius:

Contra: Sei - - - gneur, en-ten ma re-ques-te, Rien n'em-

Tenor: Sei - - - gneur, en-ten ma re-ques- - - te, Rien n'em-

Bassus: Sei - - - gneur, en-ten ma re-ques-te, Rien n'em-

Sei - - - gneur, en-ten ma re-ques-te, Rien n'em-

10

-pes-che ni n'ar-res - - - - - te Mon cri d'al-ler jus - - - qu'à

-pes-che ni n'ar-res - - - - - te Mon cri d'al-ler jus-qu'à

-pes-che ni n'ar-res - - - - - te Mon cri d'al-ler jus-qu'à

-pes-che ni n'ar-res - - - - - te Mon cri d'al-ler jus-qu'à

15

toy, Ne te ca-che point de moy: En ma dou - - leur

toy, Ne te ca--che point de moy: En ma dou-leur

toy, Ne te ca-che point de moy: En ma dou - - - -

toy, Ne te ca-che point de moy: En ma dou - - leur

20

nom-ba--reil- le, Tour - ne vers moy ton au-reil- - - le, Et

nom-ba-reil- le, Tour- ne vers moy ton au- reil- - - le, Et

-leur nom-ba-reil- le, Tour - ne vers moy ton au- reil- - - le, Et

nom-ba-reil- le, Tour- ne vers moy ton au- reil- - - le, Et

25

pour m'ou-ir quand je cri--e, A-uan-ce toy, A-uan-ce toy je te pri--

pour m'ou-ir quand je cri--e, A-uan-ce toy, A-uan-ce toy je te[#] pri--

pour m'ou-ir quand je cri--e, A-uan-ce toy, A-uan-ce toy je te pri--

pour m'ou-ir quand je cri--e, A-uan-ce toy, A-uan-ce toy je te pri--

30

-e. Car ma vie est con--su-mé--e Com-me va-peur de

-e. Car ma vie est con--su-mé--e Com-me va-peur de

-e. Car ma vie est con-su-mé--e Com-me va-peur de

-e. Car ma vie est con-su-mé--e Com-me va-peur de

35

fu-mé--e, Mes os sont secs tout ain--si Qu'un ti-

fu-mé--e, Mes os sont secs: tout ain--si Qu'un ti-

fu-mé--e, Mes os sont secs: tout ain--si Qu'un ti-

fu-mé--e, Mes os sont secs tout ain--si Qu'un ti-

40

-son: Mon coeur tran-si Ain-si qu'une her-be fau-ché--e Perd

-son: Mon coeur tran-si Ain-si qu'une her-be fau-ché--e Perd

-son: Mon coeur tran-si Ain--si qu'une her-be fau-ché--e Perd

-son: Mon coeur tran-si Ain-si qu'une her-be fau-ché--e Perd

45

sa vi-gueur re-tran-ché--e Si que je n'ay soin ne cru--

sa vi-gueur re-tran-ché--e Si que je n'ay soin ne cru--

sa vi-gueur re-tran-che--e Si que je n'ay soin ne cru--

sa vi-gueur re-tran-ché--e Si que je n'ay soin ne cru--

50

Handwritten musical score for measure 50. It consists of four staves. The lyrics are: "-re De pren-dre ma nour-ri-tu-re. Mes os". The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

-re De pren-dre ma nour-ri-tu-re. Mes os
 -re De pren-dre ma nour-ri-tu-re. Mes os
 -re De pren-dre ma nour-ri-tu-re. Mes os
 -re De pren-dre ma nour-ri-tu-re. Mes os

55

Handwritten musical score for measure 55. It consists of four staves. The lyrics are: "et ma peau se tien-nent Pour les en-nuis qu'ils sous-tien-nent". The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

et ma peau se tien-nent Pour les en-nuis qu'ils sous-tien-nent
 et ma peau se tien-nent Pour les en-nuis qu'ils sous-tien-nent
 et ma peau se tien-nent Pour les en-nuis qu'ils sous-tien-nent
 et ma peau se tien-nent Pour les en-nuis qu'ils sous-tien-nent

60

Handwritten musical score for measure 60. It consists of four staves. The lyrics are: "Dont (he-las) ma tris-te voix Pleure et ge-mit tant". The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

Dont (he-las) ma tris-te voix Pleure et ge-mit tant
 Dont (he-las) ma tris-te voix Pleure et ge-mit tant
 Dont (he-las) ma tris-te voix Pleure et ge-mit tant
 Dont (he-las) ma tris-te voix Pleure et ge-mit tant

65

de fois Je suis au bu-tor sem-bla-ble Du de-sert in-

de fois Je suis au bu-tor sem-bla-ble Du de-sert in-

de fois Je suis au bu-tor sem-bla-ble Du de-sert in-

de fois Je suis au bu-tor sem-bla-ble Du de-sert in-

70

-ha-bi-ta--ble: Je suis com-me la chou-et--te Qui fait au bois

-ha-bi-ta--ble: Je suis com-me la chou-et--te Qui fait au bois

-ha-bi-ta--ble: Je suis com-me la chou-et--te Qui fait au

-ha-bi-ta--ble: Je suis com-me la chou-et--te Qui

75

sa re-trai--te, Qui fait au bois sa re-trai--te.

bois sa re-trai--te, Qui fait au bois sa re-trai--te.

bois, Qui fait au bois, Qui fait au bois sa re-trai--te.

fait au bois sa re-trai--te, Qui fait au bois, Qui fait au bois sa re-trai--te.

Seconde Partie

Superius:

Contra: Com-me du-rant son ve-f-u-a-ge Le pas-se-reau sous l'om-

Tenor: Com-me du-rant son ve-f-u-a-ge Le pas-se-reau sous l'om-bra-

Bassus: Com-me du-rant son ve-f-u-a-ge Le pas-se-reau sous l'om-

Com-me du-rant son ve-f-u-a-ge Le pas-se-reau sous l'om-

5

10

-bra--ge D'un tect cou---ue ses en-nuis Ain--si je pas--

-bra--ge D'un tect cou--ue ses en-nuis Ain--si je pas--

-bra--ge D'un tect cou-ue ses en-nuis Ain--si je pas--

-bra-ge D'un tect cou-ue ses en-nuis Ain--si je pas--

- se les nuits Mes hai-neux m'ont dit out-ra-ge Et de fu-ri-

- se les nuits Mes hai-neux m'ont dit out-ra-ge Et de fu-ri-

- se les nuits Mes hai-neux m'ont dit out-ra-ge Et de fu-ri-

- se les nuits Mes hai-neux m'ont dit out-ra-ge Et de fu-ri-

15

-eux cou-ra-ge Font de moy vn for-mu-lai--re De mau-dis-son or-di-nai--

-eux cou-ra-ge Font de moy vn for-mu-lai--re De mau-dis-son or-di-nai--

8 -eux cou-ra-ge Font de moy vn for-mu-lai--re De mau-dis-son or-di-nai--

-eux cou-ra-ge Font de moy vn for-mu-lai--re De mau-dis-son or-di-nai--

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25

-re Au lieu de pain la pous-sie-re Est ma vi--e cou-tu-mie-re

-re Au lieu de pain la pous-sie-re Et ma vi--e cou-tu-mie-re

-re Au lieu de pain la pous-sie-re Et ma vi--e cou-tu-mie--re

-re Au lieu de pain la pous-sie-re Et ma vi--e cou-tu-mie-re

30

Mon bru-uage en mes dou-lours Je mesle a-vec-ques mes pleurs,

Mon bru-uage en mes dou-lours Je mesle a-vec-ques mes pleurs,

Mon bru-uage en mes dou-lours Je mesle a-vec-ques mes pleurs,

Mon bru-uage en mes dou-lours Je mesle a-vec-ques mes pleurs,

35

Pour la fu-reur de ton i- - -re; Car m'a-yant es-le-ve

Pour la fu-reur de ton i- re; Car m'a-yant es-le-ve

Pour la fu-reur de ton i- re; Car m'a-yant es-le-ve

Pour la fu-reur de ton i- re; Car m'a-yant es-le-ve

40

(Si - - re) Tu m'as fait si du-re guer-re Que j'en suis al-lé par te- - - re

(Si - - re) Tu m'as fait si du-re guer-re Que j'en suis al-lé par te- - - re

(Si - - re) Tu m'as fait si du-re guer-re Que j'en suis al-lé par te- - - re

(Si - - re) Tu m'as fait si du-re guer-re Que j'en suis al-lé par te- - - re

45

Mes jours pas-sent comme une om-bre Qui s'en va obs-cure et som- -

Mes jours pas-sent comme une om-bre Qui s'en va obs-cure et som- -

Mes jours pas-sent comme une om-bre Qui s'en va obs-cure et som- -

Mes jours pas-sent comme une om-bre Qui s'en va obs-cure et som- -

50

-bre Je suis fe-né et se-ché Com-me sois qu'on à fau--

-bre Je suis fe-né et se-ché Com-me sois qu'on à fau--

-bre Je suis fe-né et se-ché Com-me sois qu'on à fau--

-bre Je suis fe-né et se-ché Com-me sois qu'on à fau--

55

-ché. Mais, ô Sei-gneur, ta de-meu--re E--ter-nel-le-ment de-

-ché. Mais, ô Sei-gneur, ta de-meu--re E--ter-nel-le-ment de-

-ché. Mais, ô Sei-gneur, ta de-meu--re E--ter-nel-le-ment de-

-ché. Mais, ô Sei-gneur, ta de-meu--re E--ter-nel-le-ment de-

60

-meu--re, Et de ton nom ve--ne-ra--ble La me-

-meu--re, Et de ton nom ve--ne-ra--ble La me-

-meu--re, Et de ton nom ve--ne-ra--ble La me-

-meu--re, Et de ton nom ve--ne-ra--ble La me-

65

-moire est per-du-ra-ble.
-moire est per-du-ra-ble.
-moire est per-du-ra-ble.
-moire est per-du-ra-ble.

Tierce Partie

Superius:

5

Tu te re-le-ue-ras don-ques Et au-ras si tu leus on-
Tu te re-le-ue-ras don-ques Et au-ras si tu leus on-
Tu te re-le-ue-ras don-ques Et au-ras si tu leus on-
Tu te re-le-ue-ras don-ques Et au-ras si tu leus on-

10

-ques Pit-ié et com-pas-si-on De ta Ci-té de Si-
-ques Pit-ié et com-pas-si-on De ta Ci-té de Si-
-ques Pit-ié et com-pas-si-on De ta Ci-té de Si-
-ques Pit-ié et com-pas-si-on De ta Ci-té de Si-

15

-on: Car il est tems que tu ay - - es Com-pas - - si-on de ses play--

-on: Car il est tems que tu ay - - es Com-pas - - si-on de ses play--

-on: Car il est tems que tu ay - - es Com-pas - - si-on de ses play--

-on: Car il est tems que tu ay - - es Com-pas - - si-on de ses play--

20

-es, Puis que voy-ons ter-mi-né - - e La sai-son qu'as as - - si-gné-

-es, Puis que voy-ons ter-mi-né - - e La sai-son qu'as as - - si-gné-

-es, Puis que voy-ons ter-mi-né - - e La sai-son qu'as as - - si-gné-

-es, Puis que voy-ons ter-mi-né - - e La sai-son qu'as as - - si-gné-

25

-e. Car jus-qu'aux pier-res d'i-cel - - le S'es-tend de tes serfs le zel-

-e. Car jus-qu'aux pier-res d'i-cel - - le S'es-tend de tes serfs le

-e. Car jus-qu'aux pier-res d'i-cel - - le S'es-tend de tes serfs le

-e. Car jus-qu'aux pier-res d'i-cel - - le S'es-tend de tes serfs le

30

- - - le, Ay-ans pit-ié de la voir Toute en pou-dre se de-
 gel- - le, Ay-ans bit- ié de la voir Toute en pou-dre se de-
 gel - - le, Ay-ans pit- ié' de la voir Toute en pou-dre se de-
 gel - - le, Ay-ans pit- ié de la voir Toute en pou-dre se de-

35

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- choir Peu- ples trem-ble-ront en crain-te De- vant ta ma- jes-té sain-cte, Et de tous
 - choir Peup-les trem-ble- ront en crain-te De- vant ta ma- jes-té sain-cte, Et de tous
 - choir Peup-les trem-ble-ront en crain-te De- vant ta ma- jes-té sain-cte, Et de tous
 - choir Peup-les trem-ble-ront en crain-te De- vant ta ma- jes-té sain-cte, Et de tous

45

Rois l'ex- cel- len- ce Crain- dra ta ma- gni- fi- cen- ce. Car Si- on tou- -
 Rois l'ex- cel- len- ce Crain- dra ta ma- gni- fi- cen- ce. Car Si- on tou- -
 Rois l'ex- cel- len- ce Crain- dra ta ma- gni- fi- cen- ce. Car Si- on tou- -
 Rois l'ex- cel- len- ce Crain- dra ta ma- gni- fi- cen- ce. Car Si- on tou- -

50

- te def-fai- te, S'en va du Sei-gneur re- fai-- te, Luy qui nous a
 - te def-fai- te, S'en va du Sei-gneur re- fai-- te, Luy qui nous a
 - te def-fai- te, S'en va du Sei-gneur re- fai-- te, Luy qui nous a
 - te def-fai- te, S'en va du Sei-gneur re- fai-- te, Luy qui nous a

55

re-cou-ru En sa gloire est ap- pa - - - ru De ses po - - ures so-li-
 re-cou-ru En sa gloire est ap- - - - pa- ru De ses po - - ures so-li-
 re-cou-ru En sa gloire est ap- - - - pa- ru De ses po - - ures so-li-
 re-cou-ru En sa gloire est ap- - - - pa- ru De ses po - - ures so-li-

60

-tai- res Les com-plain- tes or- di- nai- res N'a point mi-ses en ar-
 -tai- res Les com-plain- tes or- di- nai- res N'a point mi-ses en ar-
 -tai- res Les com-plain- tes or- di- nai- res N'a point mi-ses en ar-
 -tai- res Les com-plain- tes or- di- nai- res N'a point mi-ses en ar-

65

-re-re, Ni me - pri-sé leur pri-e - - - - re.
 -re-re, Ni me - pri-sé leur pri-e - - - - re. [58]
 -re-re, Ni me - pri-sé leur pri-e - - - - re.
 -re-re, Ni me - pri-sé leur pri-e - - - - re.

Quatre Partie

Superius:

Tenor: En re-gis - tre se-ra mi - - - - se V-ne si

Bassus: En re-gis - tre se-ra mi - -

En re-gis - - tre se-ra

5

grande en - - - - tre - - - - pri - - - - se
 - se V - ne si grande en - - - - tre - pri - - - - se
 mi - se V - ne si grande en - - - - tre - pri - - - - se Pour en

10

Pour en fai--re sou--ue-nir A
-se Pour en fai--re sou-ue-nir A ceux qui sont à ve-
fai--re sou-ue-nir, Pour en fai--re sou-ue-nir A

15

ceux qui sont à ve-nir: et la gent à Dieu sa-crée--e,
-nir, à ve--nir: Et la gent à Dieu sa-crée--
ceux qui sont à ve-nir: Et la gent à Dieu sa-crée--e, Com-

20

Com--me de nou-veau cre-é--e, Luy chan-te-
e, Com-me de nou-veau cre-é--e, Luy
-me de nou-veau cre-é--e, Luy chan--te-ra la lou-an-

25

-ra, Luy chan-te-ra la lou-an--ge De ce bien-faict tant es-tran--
chan-te-ra la lou--an-ge De ce bien-faict tant es-tran--
-ge, Luy chan-te-ra la lou-an--ge De ce bien-faict tant es-

30

ge. Car le Sei-gneur de-bon-nai--

ge. Car le Sei-gneur de-bon-nai--

-tran--ge. Car le Sei-gneur de--bon-nai!

35

-re Du haut de son san-ctu-ai---re Voi-re du plus

-re Du haut de son san-ctu-ai---re Voi-re de plus haut des

-re Du haut de son san-ctu-ai---re Voi---re de plus haut

40

haut des cieux Vers terre a bais-sé les yeux, Vers terre a

cieux Vers terre a bais---sé les yeux, Vers terre

des cieux Vers terre a bais-sé les yeux, Vers terre a bais-sé les

45

bais-sé les yeux, Pour ou-ir la voix plain-

a bais-sé les yeux, Pour ou--

yeux, a bais-sé les yeux, Pour ou-ir la voix plain-ti--ue

75

sa bon-té En Ie-ru-sa-lem chan-té,
 -té En Ie-ru-sa-lem chan-té, Quand des gens
 sa bon-té En Ie-ru-sa-lem chan-té, Quand des

80

Quand des gens les as-sem-blé-es se-ront tou-tes as-
 les as-sem-blé-es se-ront tou-tes as-
 gens les as-sem-blé-es se-ront tou-tes as-

85

-sem-blé-es, Et les Rois de leur puis-san-ce Luy ren-
 -sem-blé-es, Et les Rois de leur puis-san-
 -sem-blé-es, Et les Rois de leur puis-san--ce, de

90

-dront o-be-is-san-ce, Luy ren-dront o-be-is-san--ce.
 -ce Luy ren-dront, Luy ren-dront o-be-is-san-
 leur puis-san--ce Luy ren-dront o-be-is-san-ce, o-be-is-san--ce.

Cinquième Partie

Superius: 5

Contra:

Tenor:

Bassus:

Voy - ant ma force a - mor - ti - - e En che - min, Et

Voy - ant ma force a - mor - ti - - e En che - min, Et

Voy - ant ma force a - mor - ti - - e En che - min, Et

Voy - ant ma force a - mor - ti - - e En che - min, Et

10

de ma vi - e Par luy ra - cour - cy le cours, J'ay dit, ô Dieu, ô Dieu

de ma vi - e Par luy ra - cour - cy le cours, J'ay dit, ô Dieu, ô Dieu

de ma vi - e Par luy ra - cour - cy le cours, J'ay dit, ô Dieu, ô Dieu

de ma vi - e Par luy ra - cour - cy le cours, J'ay dit, ô Dieu, ô Dieu

15

mon se - cours, Ne m'ab - bas point sans res - sour - - - ce Au beau mil - lieu de ma cour

mon se - cours, Ne m'ab - bas point sans res - sour - ce Au beau mil - lieu de ma cour

mon se - cours, Ne m'ab - bas point sans res - sour - ce Au beau mil - lieu de ma cour

mon se - cours, Ne m'ab - bas point sans res - sour - ce Au beau mil - lieu de ma cour

20

- se. Car tes ans qui point ne mu... ent, D'aage en aa-ge con-

- ti-nu-ent, D'aage en aa-ge con-ti-nu-ent, D'aage en aa-ge con- ti- nu...
 ... ge con- ti- nu- ent, D'aage en aage, en aa-
 ge con-ti-nu-ent, D'aage en aa-ge con-ti-nu-ent, D'aage en aa-ge con- ti- nu-
 aa-ge con- ti- nu- ent, D'aage en aa-ge con-

25

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... ent. La terre as faite et as- si- se, C'est
 ... ge con- ti- nu- ent. La terre as faite et as- si- se, C'est
 ... ent. La terre as faite et as- si- se, C'est
 ... ti- nu- ent. La terre as faite et as- si- se, C'est

35

toy qui la main as mi - - se Aux cieux, aux cieux pour les com-pas-ser, Et tout ce-la,
 toy qui la main as mis - - se Aux cieux, pour les com-pas-ser, Et tout ce-la, Et
 8 toy qui la main as mi - - - se Aux cieux, aux cieux pour les com- - pas-ser, Et tout ce-
 toy qui la main as mi - - - se Aux cieux pour les com-pas-ser, Et tout ce-

40

et tout ce-la doit pas-ser Mais quand à toy, tu de-meu- - res Pen-dant qu'à-ri-vent les heu-res Qu'ils
 tout ce-la, et tout ce-la doit pas-ser Mais quand à toy, tu de-meu- - res Pen-dant qu'à-ri-vent les heu-res Qu'ils
 la, et tout ce-la doit pas-ser Mais quand à toy, tu de-meu- - res Pen-dant qu'à-ri-vent les heu-res Qu'ils
 -la, et tout ce-la doit pas-ser Mais quand à toy, tu de-meu- - res Pen-dant qu'à-ri-vent les heu-res Qu'ils

45

vieil - - li-ront ain-si com-me Les ha-bi-le-mens d'un hom - - me.
 vieill - - li-ront ain-si com-me Les ha-bi-le-mens d'un hom-me.
 8 vieill - - li-ront ain-si com-me Les ha-bi-le-mens d'un hom-me.
 vieill - - li-ront ain-si com-me Les ha-bi-le-mens d'un hom-me.

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Comme u- ne ro- be qu'on por- te, Tu les chan- ge- ras de sor- te, Qu'eux et le lus- -

Comme u- ne ro- be qu'on por- te, Tu les chan- ge- ras de sor- te, Qu'eux et le lus- -

Comme u- ne ro- be qu'on por- te, Tu les chan- ge- ras de sor- te, Qu'eux et le lus- -

Comme u- ne ro- be qu'on por- te, Tu les chan- ge- ras de sor- te, Qu'eux et le lus- -

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-tre qu'ils ont Pour cer- tain se chan- ge- ront, Mais quant à toy, Dieu su- pre- -

-tre qu'ils ont Pour cer- tain se chan- ge- ront, Mais quant à toy, Dieu su- pre- -

-tre qu'ils ont Pour cer- tain se chan- ge- ront, Mais quant à toy, Dieu su- pre- -

-tre qu'ils ont Pour cer- tain se chan- ge- ront, Mais quant à toy, Dieu su- pre- -

65

-me, Tu te tiens tou- jours de mes- - me, Et ta cons- tan- - - - te du- ré- -

-me, Tu te tiens tou- jours de mes- - me, Et ta cons- tan- - - - te du- ré- -

-me, Tu te tiens tou- jours de mes- - me, Et ta cons- tan- - - - te du- ré- -

-me, Tu te tiens tou- jours de mes- - me, Et ta cons- tan- - - - te du- ré- -

70

-e Est pour ja - - mais as - - - seu - ré - - e Et pour-tant, se-lon ta gra-ce,
 -e Et pour ja - - mais as - - - seu - ré - - e Et pour-tant, se-lon ta gra-ce,
 -e Et pour ja - mais as - - seu - ré - - - e Et pour-tant, se-lon ta gra-ce,
 -e Et pour ja - - mais as - - - seu - ré - - e Et pour-tant, se-lon ta gra-ce,

75

De tes ser-vi-teurs la ra-ce Au-ra lo-gis ar--res-té, Voire à
 De tes ser-vi-teurs la ra-ce Au-ra lo-gis ar--res-té, Voire à
 De tes ser-vi-teurs la ra-ce Au-ra lo-gis ar--res-té, Voire à
 De tes ser-vi-teurs la ra-ce Au-ra lo-gis ar--res-té, Voire à

80

per-pe-tu-i-té: Et de tes saints la se-men--ce Se-ra de-vant ta pre-sen-
 per-pe-tu-i-té: Et de tes saints la se-men--ce Se-ra de-vant ta pre-
 per-pe-tu-i-té: Et de tes saints la se-men--ce Se-ra de-vant ta pre-
 per-pe-tu-i-té: Et de tes saints la se-men--ce Se-ra de-vant ta pre-

85 90

- - - ce En as-seu-rance es-ta-bli- - - e, Sans ja-mais estre af--

- sen-- ce En as-seu-rance es-ta-bli- - e, Sans ja-mais estre af--

8 - sen-- ce En as-seu-rance es-ta-bli- - e, Sans ja-mais estre af--

- sen-- ce En as-seu-rance es-ta-bli- - e, Sans ja-mais estre af--

- - foi-bli- - - e.

- foi - - bli - - - e. [92]

8 - foi-bli- - - e.

- foi-bli- - - e.

PSEAUME CXXXV

Laudate nomen Domini

Claude Le Jeune

Superius:

Contraténor:

Ténor:

Bassus:

Chan--tez

Chan-tez de Dieu le re-nom, Chan-

Chan-tez de Dieu le re-

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de Dieu le re-nom, de Dieu le re-nom, Vous ser-vi-teurs du Sei-gneur, Ve-

-tez de Dieu le re-nom, Vous ser-vi-teurs du Sei-gneur, Ve-

nom, de Dieu le re-nom, de Dieu le re-nom, Vous ser-vi-teurs du Sei-gneur, Ve-

Chan-tez de Dieu le re-nom, Vous ser-vi-teurs du Sei-gneur, Ve-

15

-nez, ve-nez pour luy faire hon-neur Vous qui a-vez eu ce don D'estre ha-

-nez, ve-nez pour luy faire hon-neur Vous qui a-vez eu ce don D'estre ha-

-nez, ve-nez pour luy faire hon-neur Vous qui a-vez eu ce don D'estre ha-

-nez, ve-nez pour luy faire hon-neur Vous qui a-vez eu ce don D'estre ha-

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-bi-tans au mi-lieu Des par-vis de nos-tre Dieu. Lou-ez Dieu, lou-
 -bi-tans au mi-lieu Des par-vis de nos-tre Dieu. Lou-ez Dieu, lou-
 -bi-tans au mi-lieu Des par-vis de nos-tre Dieu. Lou-ez Dieu, lou-
 -bi-tans au mi-lieu Des par-vis de nos-tre Dieu. Lou-ez Dieu, lou-

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-ez Dieu car il est bon, Psal-mo-di-ez en son nom; Car il est plai-sant et
 -ez Dieu car il est bon, Psal-mo-di-ez en son nom. Car il est plai-sant et
 -ez Dieu car il est bon, Psal-mo-di-ez en son nom: Car il est plai-sant et
 -ez Dieu car il est bon, Psal-mo-di-ez en son nom: Car il est plai-sant et

30

doux, Il à choi-si en-tre tous Ia-cob, et Is-ra-el pris Pour son thre-sor
 doux, Il à choi-si en-tre tous Ia-cob, et Is-ra-el pris Pour son thre-sor
 doux, Il à choi-si en-tre tous Ia-cob, et Is-ra-el pris Pour son thre-sor
 doux, Il à choi-si en-tre tous Ia-cob, et Is-ra-el pris Pour son thre-sor

35

de grand pris. Car l'E-ter-nel, scay-je bien, Est si grand que tous les Dieu Au-

de grand pris. Car l'E-ter-nel, scay-je bien, Est si grand que tous les Dieu Au-

de grand pris. Car l'E-ter-nel, scay-je bien, Est si grand que tous les Dieu Au-

de grand pris. Car l'E-ter-nel, scay-je bien, Est si grand que tous les Dieu Au-

45

-pres de luy ne sont rien: Qui fait en terre et es cieux, Voire es gouf- - - fres

-pres de luy ne sont rien: Qui fait en terre et es cieux, Voire es gouf- - - fres

-pres de luy ne sont rien: Qui fait en terre et es cieux, Voire es gouf- fres

-pres de luy ne sont rien: Qui fait en terre et es cieux, Voire es gouf- - - fres

50

de la mer Ce qui luy plait con- su-mer. Du bout de la terre en haut Il fait

de la mer Ce qui luy plait con- su-mer. Du bout de la terre en haut Il fait

de la mer Ce qui luy plait con-su-mer. Du bout de la terre en haut Il fait les

de la mer Ce qui luy plait con-su-mer. Du bout de la terre en haut Il fait

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les nu-es mon-ter: Les es-clairs, les es-clairs, quand il le faut, Il fait en pluye es-cla-ter,

les nu-es mon-ter: Les es-clairs, les es-clairs, quand il le faut, Il fait en pluye es-cla-ter,

8 nu-es mon-ter: Les es-clairs, les es-clairs quand il le faut, Il fait en pluye es-cla-ter,

les nu-es mon-ter: Les es-clairs, les es-clairs quand il le faut, Il fait en pluye es-cla-ter,

60

Et sor- - tir de ses thre-sors Les vents tant ru- - des et forts, Les

Et sor- - tir de ses thre-sors Les vents tant ru- - des et forts, Les

8 Et sor- - tir de ses thre-sors Les vents tant ru- - des et forts, Les

Et sor- - tir de ses thre-sors Les vents tant ru- - des et forts, Les

65

vents tant ru- - des et forts.

vents tant ru- - des et forts. [67]

8 vents tant ru- - des et forts.

vents tant ru- - des et forts.

Seconde Partie

Superius:

5

Contraténor:
 D'E-gip- - te les prem- iers nés Il a tu- - ez de

Ténor:
 D'E-gip- - te les prem- iers nés Il a tu- - ez de

Bassus:
 D'E-gip- - te les prem- iers nés Il a tu- - ez de

D'E-gip- - te les prem- iers nés Il a tu- - ez de

10

ses mains Soit qu'ils fus-sent les ais-nés Du bes-tail ou des hu-mains

ses mains Soit qu'ils fus-sent les ais-nés Du bes-tail ou des hu-mains

ses mains Soit qu'ils fus-sent les ais-nés Du bes-tail ou des hu-mains

ses mains Soit qu'ils fus-sent les ais-nés Du bes-tail ou des hu-mains

15

E-gip- te, E- gipte il t'a fait sca-voir Cho-ses ter-ri- bles à voir.

E-gip- te, E- gipte il t'a fait sca-voir Cho- ses ter-ri- bles à voir.

E-gip- te, E- gipte il t'a fait sca-voir cho- ses ter-ri- bles à voir

E-gip- te, E- gipte il t'a fait sca-voir cho- ses ter-ri- bles à voir

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Il a def-fait Pha-ra-on, Et tou--tes ses Le-gi-ons: Oc-cis Rois, et na-ti-

Il a def-fait Pha-ra-on, Et tou--tes ses Le-gi-ons: Oc-cis Rois, et na-ti-

Il a def-fait Pha-ra-on, Et tou--tes ses Le-gi-ons: Oc-cis Rois, et na-ti-

Il a def-fait Pha-ra-on, Et tou--tes ses Le-gi-ons: Oc-cis Rois, et na-ti-

25

-ons, Tes-moins le fort Roy Se-hon, Og le grand Roy de Ba-san. Et tous

-ons, Tes-moins le fort Roy Se-hon, Og le grand Roy de Ba-san.

-ons, Tes-moins le fort Roy Se-hon, Og le grand Roy de Ba-san. Et tous

-ons, Tes-moins le fort Roy Se-hon, Og le grand Roy de Ba-san. Et tous

30

35

ceux de Cha-na-an. A son peu-ple d'Is-ra-el Il a leur pa-ys

Et tous ceux de Cha-na-an. A son peu-ple d'Is-ra-el Il a leur pa-ys

ceux de Cha-na-an. A son peu-ple d'Is-ra-el Il a leur pa-ys ce-

ceux de Cha-na-an. A son peu-ple d'Is-ra-el Il a leur pa-ys

40

ce-- dé, Du- quel il fut pos-se- dé En ti-- tre per-pe-tu- el Ton

ce-- dé, Du- quel il fut pos-se- dé En ti-- tre per-pe-tu- el Ton

ce-- dé, Du- quel il fut pos-se- dé En ti-- tre per-pe-tu- el Ton

ce-- dé, Du- quel il fut pos-se- dé En ti-- tre per-pe-tu- el Ton

45

nom, Dieu plein de bon-té, Dure à per-pe- tu-- i- té. De

nom, Dieu plein de bon-té, Dure à per-pe- tu- i- té. De

nom, Dieu plein de bon-té, Dure à per-pe- tu-- i-- té. De

nom, Dieu plein de bon-té, Dure à per-pe- tu-- i-- té. De

50

Dieu le nom fleu- ris-sant D'aage en aa- ge du-re- ra, Car l'E-

Dieu le nom fleu- ris-sant D'aage en aa- ge du-re- ra, Car l'E-

Dieu le nom fleu- ris-- sant D'aage en aa- ge du-re- ra, Car l'E-

Dieu le nom fleu- ris-sant D'aage en aa- ge du-re- ra, Car l'E-

55

-ter-nel tout puis-sant Son peu-ple gou-ver-ne-ra, Es-tant ap-pai-sé

-ter-nel tout puis-sant Son peu-ple gou-ver-ne-ra, Es-tant ap-pai-sé

-ter-nel tout puis-sant Son peu-ple gou-ver-ne-ra, Es-tant ap-pai-sé

-ter-nel tout puis-sant Son peu-ple gou-ver-ne-ra, Es-tant ap-pai-sé

60

de cœur Vers son po-vre ser-vi-teur.

de cœur Vers son po-vre ser-vi-teur.

de cœur Vers son po-vre ser-vi-teur.

de cœur Vers son po-vre ser-vi-teur.

Tierce Partie

5

Superius:

Contratenor:

Tenor:

Bassus:

Les i-ma-ges des Gen-tils Ne sont rien qu'or et ar-gent,

Les i-ma-ges des Gen-tils Ne sont rien qu'or et ar-gent,

Les i-ma-ges des Gen-tils Ne sont rien qu'or et ar-gent,

Les i-ma-ges des Gen-tils Ne sont rien qu'or et ar-gent,

10

Deu- vres d'hom- mes a-bru- tis, Pour a- bu- ser main- te gens Bouche

Deu- vres d'hom- mes a-bru- tis, Pour a- bu- ser main- - te gens Bouche

Deu- vres d'hom- mes a-bru- tis, Pour a- bu- ser main- te gens Bouche

Deu- vres d'hom- mes a-bru- tis, Pour a- bu- ser main- te gens Bouche

15

el- les ont sans mou- voir Et des yeux pour rien ne voir Sans ou- ir au- reil- les ont, Et

el- les ont sans mou- voir Et des yeux pour rien ne voir Sans ou- ir au- reil- les ont, Et

el- les ont sans mou- voir Et des yeux pour rien ne voir Sans ou- ir au- reil- les ont, Et

el- les ont sans mou- voir Et des yeux pour rien ne voir Sans ou- ir au- reil- les ont, Et

20

ne peu- vent re- spi- rer Tels se- ront ceux qui les font Et

ne peu- vent re- spi- rer Tels se- ront ceux qui les font Et

ne peu- vent re- spi- rer Tels se- ront ceux qui les font Et

ne peu- vent re- spi- rer Tels se- ront ceux qui les font Et

25

qui les vont a - - - do - rer, Et qui est fol, Et qui est fol jus - - ques là,

qui les vont a - - - do - rer, Et qui est fol, jus - ques là, qui est fol jus - ques

qui les vont a - - - do - rer, Et qui est fol, Et qui est fol jus - - ques

qui les vont a - - - do - rer, Et qui est fol, Et qui est fol jus - - ques là,

30

35

De se fi - er en ce - la? Vous du Sei - gneur les en - - fans,

là, De se fi - er en ce - la? Vous du Sei - gneur les en - - - fans,

là, De se fi - er en ce - la? Vous du Sei - gneur les en - - fans, Chan - tez,

De se fi - er en ce - la? Vous du Sei - gneur les en - - fans, Chan -

Chan - tez le loz du Sei - gneur: En - fant d'Aa - ron tri - om - phans

Chan - tez le loz du Sei - gneur: En - fant d'Aa - ron tri - om - phans

Chan - tez le loz du Sei - gneur: En - fant d'Aa - ron tri - om - phans

-tez le loz du Sei - - gneur: En - fant d'Aa - ron tri - om - phans

40 45

Ren-dez à Dieu tout hon-neur Vous de Le-vi la mai-son Lou-ez-le en tou-

Ren-dez à Dieu tout hon-neur Vous de Le-vi la mai-son Lou-ez-le en tou-

Ren-dez à Dieu tout hon-neur Vous de Le-vi la mai-son Lou-ez-le en

Ren-dez à Dieu tout hon-neur Vous de Le-vi la mai-son Lou-ez-le en tou-

50

-te sai- - son. Vous tous qui le re-ve-rez Ren-dez

-te sai-son. Vous tous qui le re-ve-rez Ren-dez

tou-te sai- - son. Vous tous qui le re-ve-rez Ren-dez

-te sai- - son. Vous tous qui le re-ve-rez Ren-dez

55

son los so- len- nel: Soit haut lou-é l'E- ter- nel Qu'en si- on vous a- do-

son los so- len- nel: Soit haut lou-é l'E- ter- nel Qu'en si- on vous a- do-

son los so- len- nel: Soit haut lou-é l'E- ter- nel Qu'en si- on vous a- do-

son los so- len- nel: Soit haut lou-é l'E- ter- nel Qu'en si- on vous a- do-

60

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) for measures 60-61. The lyrics are: "-rez, Et qui veut pour n'en bou-ger En Je-ru-sa-lem". The score includes vocal lines with notes and lyrics, and a bass line. There are some handwritten annotations like a circled 'D' and a circled 'C'.

65

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) for measures 65-66. The lyrics are: "lo -- ger.". The score includes vocal lines with notes and lyrics, and a bass line. There is a handwritten annotation "[65½]" next to the Alto part.

PSEALME LXXXVIII

Domine Deus salutis

Claude Le Jeune

Superius:

5

0 Dieu E-ter-nel, mon Sau-veur, Jour

0 Dieu E-ter-nel, mon Sau-veur, Jour

0 Dieu E-ter-nel, mon Sau-veur, Jour

0 Dieu E-ter-nel, mon Sau-veur, Jour

10

et nuict de-vant toy je cri- - - - e, je cri- - - - e, Par-

et nuict de-vant toy je-cri- e, je cri- - - - e, Par-

et nuict de-vant toy je cri- - - - e, je cri- - - - e, Par-

et nuict de-vant toy je cri- - - - e, je cri- - - - e, Par-

15

-vie- ne ce dont je te pri- - e Jus-ques à toy par ta fa-veur:

-vie- ne ce dont je te pri- - - e Jus-ques à toy par ta fa-veur:

-vie- ne ce dont je te pri- - - e Jus-ques à toy par ta fa-veur:

-vie- ne ce dont je te pri- - - e Jus-que à toy par ta fa-veur:

20

Vueil-les, he-las, l'o-reil-le ten-dre A mes cla-meurs pour les
 Vueil-le, he-las, l'o-reil-le ten-dre A mes cla-meurs pour les
 Vueil-le, he-las, l'o-reil-le ten-dre A mes cla-meurs pour les
 Vueil-le, he-las, l'o-reil-le ten-dre A mes cla-meurs pour les

25

 en-ten-dre. Car j'ay mon saoul d'ad-ver-si-té, De-ja ma vie est
 en-ten-dre. Car j'ay mon saoul d'ad-ver-si-té, De-ja ma vie est
 en-ten-dre. Car j'ay mon saoul d'ad-ver-si-té, De-ja ma vie est
 en-ten-dre. Car j'ay mon saoul d'ad-ver-si-té, De-ja ma vie est

30

35

mise en ter-re, Et par-my ceux la qu'on en-ter-re Mon
 mise en ter-re, Et par-my ceux la qu'on en-ter-re Mon
 mise en ter-re, Et par-my ceux la qu'on en-ter-re Mon
 mise en ter-re, Et par-my ceux la qu'on en-ter-re Mon

40

nom est des-ja re-ci-té: Je suis ain-si qu'on per-son-na--ge Qui n'a plus
 nom est des-ja re-ci-té: Je suis ain-si qu'on per-son-na--ge Qui n'a plus
 nom est des-ja re-ci--te: Je suis ain-si qu'on per-son-na--ge Qui n'a plus
 nom est des-ja re-ci-té: Je suis ain-si qu'on per-son-na--ge Qui n'a plus

45

for-ce ne cou-ra--ge. Je suis en-tre les morts tran-si, Franc et
 for-ce ne cou-ra--ge. Je suis en-tre les morts tran--si, Franc
 for-ce ne cou-ra--ge. Je suis en-tre les morts tran-si, Franc
 for-ce ne cou-ra--ge. Je suis en-tre les morts tran-si, Franc et

50

quit--te de ces-te vi--e, Comme u--ne per-son-ne meur-tri-e Dont tu n'as
 et quit-té de ces-te vi--e, Comme u--ne per-son-ne meur-tri-e Dont tu n'as
 et quit-té de ces-te vi--e, Comme u--ne per-son-ne meur-tri-e Dont tu n'as
 quit-té de ces-te vi--e, Comme u--ne per-son-ne meur-tri-e Dont tu n'as

55

cu --- re ne sou - ci, Qui est au se-pul-chre cou- ché -- e, Et que ta main a
 cu --- re ne sou - ci, Qui est au se-pul-chre cou- ché -- e, Et que ta main a
 cu --- re ne sou - ci, Qui est au se-pul-chre cou- ché -- e, Et que ta main a
 cu --- re ne sou - ci, Qui est au se-pul-chre cou- ché -- e, Et que ta main a

60

65

re-tran-ché -- e. Tu m'as jus -- ques au fond plon-gé Des fos- ses
 re-tran-ché -- e. Tu m'as jus -- ques au fond plon-gé Des fos- ses
 re-tran-ché -- e. Tu m'as jus -- ques au fond plon-gé Des fos- ses
 re-tran-ché -- e. Tu m'as jus -- ques au fond plon-gé Des fos- ses

70

noi- res et ter- ri -- bles: Et tes fu- reurs les plus hor- ri -- bles De des- sus mon chef n'ont bou-
 noi- res et ter- ri -- bles: Et tes fu- reurs les plus hor- ri -- bles De des- sus mon chef n'ont bou-
 noi- res et ter- ri -- bles: Et tes fu- reurs les plus hor- ri -- bles De des- sus mon chef n'ont bou-
 noi- res et ter- ri -- bles: Et tes fu- reurs les plus hor- ri -- bles De des- sus mon chef n'ont bou-

75

Handwritten musical score for system 75, featuring four staves with lyrics in French. The lyrics are: "Bref tu m'as ac-cab-lé la tes-te Des plus grans flots de ta tem-pes-te. Es-".

80

Handwritten musical score for system 80, featuring four staves with lyrics in French. The lyrics are: "tran-gé m'as de mes a-mis, Et ren-du vers eux ex - e - cra - - ble: Me".

85

Handwritten musical score for system 85, featuring four staves with lyrics in French. The lyrics are: "voi-la po - - vre mi - - se - ra - - - - ble, En - - clos au lieu ou tu m'as".

90 95

mis, Sans quil y ait nul-le puis-san-- ce De plus re-cou- vrer de--- li-

mis, Sans quil y ait nul-- le puis-san-- ce De plus re- cou- vrer de--- li-

mis, Sans quil y ait nul- le puis-san-- ce De plus re- cou- vrer de--- li-

mis, Sans quil y ait nul- le puis-san-- ce De plus re- cou- vrer de--- li-

-vran --- ce.

-vran --- ce. [97]

-vran --- ce.

-vran --- ce.

Second Partie

Superius: 5

Contratenor: Mes yeux sont ter- nis de lan -

Tenor: Mes yeux sont ter- nis de lan -

Bassus: Mes yeux sont ter- nis de lan -

Mes yeux sont ter- nis de lan -

10

- - gueur: Sei- gneur, Sei- gneur à toy je me vien ren- dre tous

- gueur: Sei- gneur, Sei- gneur à toy je me vien ren- dre tous

- gueur: Sei- gneur, Sei- gneur à toy je me vien ren- dre tous

- gueur: Sei- gneur, Sei- gneur, Sei- gneur à toy je me vien ren- dre tous

15

les jours, tous les jours et mes mains te ten- - - dre, Car mons- tre- ra- tu la vi-

les jours, tous les jours et mes mains te ten- dre, Car mons- tre- ra- tu la vi-

les jours, tous les jours et mes mains te ten- - - dre, Car mons- tre- ra- tu la vi-

les jours, tous les jours et me mains te ten- - - dre, Car mons- tre- ra- tu le vi-

20

- gueur De tes puis- san- ces les plus for- - - tes Sur les per- son- nes de-

- gueur De te puis- san- ce les plus for- tes Sur les per- son- nes de-

- gueur De tes puis- san- ce les plus for- tes Sur les per- son- nes de-

- gueur De te puis- san- ce les plus for- tes Sur les per- son- nes de-

25

- ja mor- - tes? Les morts vien-droit- ils à sor- tir A- fin de

- ja mor- - tes? Les morts vien-droit- ils à sor- tir A- fin de

- ja mor- - tes? Les morts vien-droit- ils à sor- tir A- fin de

- ja mor- - tes? Les morts vien-droit- ils à sor- tir A- fin de

30

35

pres- cher tes mer- veil- les? Pour- ront tes bon- tés nom- pa- reil-

pres- cher tes mer- veil- les? Pour- ront tes bon- tés nom- pa- reil-

pres- cher tes mer- veil- - - les? Pour- ront tes bon- tés nom- pa- reil-

pres- cher tes mer- veil- les? Pour- ront tes bon- tés nom- pa- reil-

40

- les Dans les se- pul- - chres re- ten- tir, Et ta fi- de- li- té re- lui- re

- les Dans les se- pul- - chres re- ten- tir, Et ta fi- de- li- té re- lui- - re

- les Dans les se- pul- - chres re- ten- tir, Et ta fi- de- li- té re- lui- - re

- les Dans les se- pul- - chres re- ten- tir, Et ta fi- de- li- té re- lui- re

45

En ceux que Mort a peudes-trui-re? Se pour-ront és te-ne - - bres voir les

En ceux que Mort a peudes-trui-re? Se pour-ront és te-ne - - bres voir les

En ceux que Mort a peudes-trui-re? Se pour-ront és te-ne - - bres voir les

En ceux que Mort a peudes-trui-re? Se pour-ront és te-ne - - bres voir les

50

grans ef-fects de ta puis-san-ce, Et en la ter-redou-bli-an-ce Ta jus-ti-

grans ef-fects de ta puis-san-ce, Et en la ter-redou-bli-an-ce Ta jus-

grans ef-fects de ta puis-san-ce, Et en la ter-redou-bli-an-ce Ta jus-

grans ef-fects de ta puis-san-ce, Et en la ter-redou-bli-an-ce Ta jus-

55

- ce sap-per-ce-voir Si est-ce, ô Dieu, qu'à toy je cri-

- ti- ce sap-per-ce-voir Si est-ce, ô Dieu qu'à toy je cri-

- ti- ce sap-per-ce-voir Si est-ce, ô Dieu qu'à toy je cri-

ti- ce sap-per-ce-voir Si est-ce, ô Dieu qu'à toy je cri-

60 65

-e, Et dés le ma-tin, je te pri - - - e

-e, Et dés le ma-tin, Et dés le ma-tin je te pri - - - e, Je te

-e, Et dés le ma-tin, Et dés le ma-tin je te pri - - - e, Je

-e, Et dés le ma-tin, Et dés le ma-tin je te pri - - - e, Je te

pri - - - e. [67]

te pri - - - e.

pri - - - - e.

Tierce Partie

Superius:

Contratenor:

Tenor:

Bassus:

Las! pour-quoy suis-je re-

Las! pour-quoy suis-je

Las! pour-quoy suis-je re-

Las! pour-quoy suis- - - - je re-

5

10

- jet-té, Pour-quoy da-- ches-tu ton vi- sa-- ge? Las! Las!

re-jet-té Pour-quoy ca-- ches-tu ton vi- sa-- ge? Las! je lan-gui, je

- jet-té Pour-quoy ca-- ches-tu ton vi- sa-- ge? Las! je

- jet-té Pour-quoy ca-- ches-tu ton vi- sa-- ge? Las! je lan-

15

je lan- gui, Las je lan-gui dés mon jeune aa- ge En mil-le sor-

lan- - - gui, Las! je lan- - - gui dés mon jeune aa- - ge En

lan- gui, Las! je lan-gui, Las je lan-gui dés mon jeune aa- ge En mil-le sor-tes

- gui, Las! je lan- gui dés mon jeune aa- ge En mil-le sor-

20

- tes tour-men-té, En mil-le sor- tes tour-men-té, Sous-te-nant! tes frai-eurs mor- tel - -

mil-le sor-tes tour-men-té, En mil-le sor-tes tour-men-té, Sous-te-nant! tes frai-eurs mor- tel - -

tour-men-té, En mil-le sor-tes tour-men- té, Sous-te-nant! tes frai-eurs mor- tel - -

- tes tour-men-té, En mil-le sor- tes tour-men-té, Sous-te-nant! tes frai-eurs mor- tel - -

25

- - les A-vec-ques peurs as-si-du- el- - les. Tes fu-reurs ont sur moy pas-

- - les A-vec-ques peurs as-si-du- el- - les. Tes fu-reurs ont sur moy pas-

- - les A-vec-ques peurs as-si-du- el- - les. Tes fu-reurs ont sur moy pas-

- - les A-vec-ques peurs as-si-du- el- - les. Tes fu-reurs ont sur moy pas-

30

-sé Tes es-pou-van-tes mens hor-ri-bles M'ac-ca-blent de-lu- - ges ter-ri-bles

-sé Tes es-pou-van-tes mens hor-ri-bles M'ac-ca-blent de-lu- - ges ter-ri-bles

-sé Tes es-pou-van-tes mens hor-ri-bles M'ac-ca-blent de-lu- - ges ter-ri-bles

-sé Tes es-pou-van-tes mens hor-ri-bles M'ac-ca-blent de-lu- - ges ter-ri-bles

35

Me tien-nent tous les jours pres-sé: Tout ce-la, di-je, dont je trem- - - ble

Me tien-nent tous les jours pres-sé: Tout ce-la, di-je, dont je trem- - - ble

Me tien-nent tous les jours pres-sé: Tout ce-la, di-je, dont je trem- - - ble

Me tien-nent tous les jours pres-sé: Tout ce-la, di-je, dont je trem- - - ble

40

Tout à l'en-tour de moy s'as-sem-ble. Tu as es-car-té loin

Tout à l'en-tour de moy s'as-sem-ble. Tu as es-car-té loin

Tout à l'en-tour de moy s'as-sem-ble. Tu as es-car-té loin

Tout à l'en-tour de moy s'as-sem-ble. Tu as es-car-té loin

45

50

de moy Ma com-pa-gni-e plus pri-vé-e, Si que ma per-sonne est pri-vé-

de moy Ma com-pa-gni-e plus pri-vé-e, Si que ma per-sonne est pri-vé-

de moy Ma com-pa-gni-e plus pri-vé-e, Si que ma per-sonne est pri-vé-

de moy Ma com-pa-gni-e plus pri-vé-e, Si que ma per-sonne est pri-vé-

55

-e De tous a-mis En cest es-moy: Car au mi-lieu de mon an-gois-

-e De tous a-mis En cest es-moy: Car au mi-lieu de mon an-gois-

-e De tous a-mis En cest es-moy: Car au mi-lieu de mon an-gois-

-e De tous a-mis En cest es-moy: Car au mi-lieu de mon an-gois-

[60]

-se Je ne voy nul qui me co-gnois - - - se.

-se Je ne voy nul qui me co-gnois-se, qui me co-gnois - - se. [61]

-se Je ne voy nul qui me co-gnois - - - - - se.

-se Je ne voy nul qui me co-gnois - - - - - se.

Miserere mei Deus, miserere

PSEAUME LVII

Contraténor:

[5]

Ay - - es pi - tié, Ay - - es pi-

Ay - - es pi- tié Ay - - es pi-

Ay - - es pi - tié Ay - - es bi-

Ay - - es pi - tié Ay - - es pi-

[10]

-tié de moy: Car ô mon Dieu, mon ame as- pere en

- tié de moy: Car ô mon Dieu, mon ame as- pere en

-tié de moy: Car ô mon Dieu, mon ame as- pere en

-tié de moy: Car ô mon Dieu, mon ame as- pere en

15

toy: Et jus-qua tant que ces me-chans re-bel-les Soyent tous pas-sez es - - pe-

toy: Et jus-qua tant que ces me-chans re-bel-les Soyent tous pas-sez es - - pe-

toy: Et jus-qua tant que ces me-chans re-bel-les Soyent tous pas-sez es - - pe-

toy: Et jus-qua tant que ces me-chans re-bel-les Soyent tous pas-sez es - - pe-

20

-ran- ce ne foy Ia- mais n'au- ray, qu'en l'om- bre de tes ail- - les, qu'en l'om- bre de tes ail-

-ran- ce ne foy Ia- mais n'au- ray, Ia- mais n'au- ray qu'en l'om- bre de tes ail - - les, qu'en l'om- bre de tes

-ran- ce ne foy Ia- mais n'au- ray qu'en l'om- bre de tes ail -

-ran- ce ne foy Ia- mais n'au- ray qu'en l'om- bre de tes ail - - les, qu'en

25

-les, qu'en l'om- bre de tes ail - - les. Au Dieu tres- haut, Au Dieu tres- haut,

ail- les, qu'en l'om- bre de tes ail - - les. Au Dieu tres- haut, Au Dieu tres- haut mon

- les, qu'en l'om- bre de tes ail- les. Au Dieu tres- haut, mon cri s'a- dres-

l'om- bre de tes ail - - - - les. Au Dieu tres- haut, mon cri s'a- dres - -

30

mon cri s'a-dres-se-ra, Au Dieu le-quel tout mon cas par-fe-ra:

35

cri s'a-dres-se- - - - -ra, Au Dieu le-quel tout mon cas par- - fe-ra:

- se-ra, mon cri s'a-dres-se-ra, Au Dieu le-quel tout mon cas par-fe-ra:

- se-ra, mon cri s'a-dres-se-ra, Au Dieu le-quel tout mon cas par-fe-ra:

40

Bon-té et foy, ce grand Dieu que j'a-do - - - -

Bon-té et foy, ce grand Dieu que j'a-do-re, j'a-do - - - -

Bon-té et foy, ce grand Dieu que j'a-do-re, j'a-do - - - -

Bon-té et foy, ce grand Dieu que j'a-do-re, j'a-do - - - -

45

-re, A mon se-cours du ciel ve-nir fe-ra, du ciel ve-

-re, A mon se-cours du ciel ve-nir fe-ra, du ciel ve-nir fe-ra, du ciel ve-

-re, A mon se-cours, A mon se-cours du ciel ve-nir fe-ra, du ciel ve-nir fe - - - ra, du

-re, A mon se-cours du ciel ve-nir fe-ra, du ciel ve-nir fe - ra,

50

-nir fe-ra, Ren-dant con-fus, Ren-dant con-fus ce-luy qui me de-vo-re, ce-luy qui
 -nir fe- - ra, Rendant con-fus, ren-dant con-fus ce-luy qui me de-vo-re, ce-luy qui
 ciel ve-nir fe- ra, Ren - - dant con-fus, Ren-dant con-fus ce-luy qui me de-vo-re, ce-luy qui
 Ren - - dant con-fus, Ren-dant con-fus ce-luy qui me de-vo-re, ce-luy qui

55

me de-vo-re. Mon ame he-las, Mon ame he-las, est par-mi des li-ons: Bou-te-
 me de-vo-re. Mon ame he-las, Mon ame he-las, est par-mi des li-ons: Bou-te-
 me de-vo-re. Mon ame he-las, Mon ame he-las, est par-mi des li-ons: Bou-te-
 me de-vo-re. Mon ame he-las, Mon ame he-las, est par-mi des li-ons: Bou-te-

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65

-feux mont en-clos par mi-li-ons: Lan-ces et darts sont leur dents é - - mo-lu - - es, Leur lan-
 -feux mont en-clos par mi-li-ons: Lan-ces et darts sont leur dents é - - mo-lu - - es, Leur lan-
 -feux mont en-clos par mi-li-ons: Lan-ces et darts sont leur dents é - - mo-lu - - es, Leur lan-
 -feux mont en-clos par mi-li-ons: Lan-ces et darts sont leur dents é - - mo-lu - - es, Leur lan-

70

-gues sont en leurs de-tra-cti-ons, Glai-ves per-çans de leurs poin-ctes ai-gu-es.

-gues sont en leurs de-tra-cti-ons, Glai-ves per-çans de leurs poin-ctes ai-gu-es.

-gues sont en leurs de-tra-cti-ons, Glai-ves per-çans de leurs poin-ctes ai-gu-es.

-gues sont en leurs de-tra-cti-ons, Glai-ves per-çans de leurs poin-ctes ai-gu-es.

Seconde Partie

5

Contraténor:

Ténor:

Ténor:

Bassus:

Es-le-ve

Es-le-ve toy, ô Dieu, Es-le-ve toy, ô Dieu, Es-le-ve toy, des-sus

Es-le- - - ve toy, ô Dieu des-sus les cieux

Es-le- - - ve toy, es-le-ve toy, ô Dieu des-sus les cieux, Es-

10

toy, ô Dieu des-sus les cieux, Ci bas par tout ton loz soit

les cieux, Es-le- - - ve toy, ô Dieu Ci bas par tout ton loz soit

Es-le-ve toy, ô Dieu des-sus les cieux, Ci bas par tout ton loz soit

-le-ve toy, ô Dieu des-sus les cieux, Ci bas par tout ton loz soit

15

glo-ri-eux: Ils ont ten-du les rets pour me sur-pren-dre: Ils m'ont

glo-ri-eux: Ils ont ten-du les rets pour me sur-pren-dre: Ils m'ont

glo-ri-eux: Ils ont ten-du les rets pour me sur-pren-dre: Ils m'ont

glo-ri-eux: Ils ont ten-du les rets pour me sur-pren-dre: Ils m'ont

20

sou-lé, ils ont, ces en-vi-eux, fait un fos-sé de- vant moy pour me pren-dre.

sou-lé, ils ont, ces en-vi-eux, fait un fos-sé de- vant moy pour me pren-dre.

sou-lé, ils ont, ces en-vi-eux, fait un fos-sé de- vant moy pour me pren-dre.

sou-lé, ils ont, ces en-vi-eux, fait un fos-sé de- vant moy pour me pren-dre.

25

Eux - mes-me sont tom-bez en leur fos-sé: Mon cœur en est, ô Dieu, tout

Eux - mes-me sont tom-bez en leur fos-sé: Mon cœur en est, ô Dieu, tout

Eux - mes-me sont tom-bez en leur fos-sé: Mon cœur en est, ô Dieu, tout

Eux - mes-me sont tom-bez en leur fos-sé: Mon cœur en est, ô Dieu, tout

30 $\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$ 35

re-dres-se: Mon cœur ses-gaie es-tant plein d'as-seu-ran-ce: Voi-re, Sei-gneur, pour ton log

re-dres-se: Mon cœur ses-gaie es-tant plein d'as-seu-ran-ce: Voi-re, Sei-gneur, pour ton log

re-dres-se: Mon cœur ses-gaie es-tant plein d'as-seu-ran-ce: Voi-re, Sei-gneur, pour ton log

re-dres-se: Mon cœur ses-gaie es-tant plein d'as-seu-ran-ce: Voi-re, Sei-gneur, pour ton log

40

ex-su-cé Chan-ter, pres-cher, Chan-ter, pres-cher de tel-le de-

ex-su-cé Chan-ter pres-cher, Chan-ter, pres-cher de tel-le

ex-su-cé Chan-ter, pres-cher de tel-le de-li-

ex-su-cé Chan-ter, pres-cher, Chan-ter, pres-cher de tel-le de-li-

45

- li-vran-ce. Sus donc ma langue, o-res re-veil-le, re-veil-le toy, Psal-te-ri-ons,

de-li-vran-ce. Sus donc ma langue, o-res re-veil-le, re-veil-le toy, Psal-te-ri-ons,

- vran-ce. Sus donc ma langue, o-res re-veil-le, re-veil-le toy, Psal-te-ri-ons, le-vez-

- vran-ce. Sus donc ma langue, o-res re-veil-le, re-veil-le toy, Psal-te-ri-ons

50

le-vez-vous a-vec moy: Au point du jour je lais-se-ray ma cou-che, Et ton hon-
 -veez-vous a-vec moy: Au point du jour je lais-se-ray ma cou-che. Et ton hon-
 -vous, le-vez-vous a-vec moy: Au point du jour je lais-se-ray ma cou-che, Et ton hon-
 le-vez-vous a-vec moy: Au point du jour je lais-se-ray ma cou-che, Et ton hon-

55

-neur par tout mon Dieu, mon Roy, Je chan-te-ray des doigts et de la bou-che: Je chan-te-
 -neur par tout mon Dieu, mon Roy, Je chan-te-ray des doigts et de la bou-che:
 -neur par tout mon Dieu, mon Roy, Je chan-te-ray des doigts et de la bou-
 -neur par tout mon Dieu, mon Roy, Je chan-te-ray des doigts et de la bou-

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-ray des doigts et de la bou-che: Car jus-qu'au ciel s'es-le-ve ta bon-te, s'es-le-ve
 des doigts et de la bou-che: Car jus-qu'au ciel s'es-le-ve ta bon-
 -che: des doigts et de la bou-che: Car jus-qu'au ciel s'es-le-ve ta bon-
 chan-te-ray des doigts et de la bou-che: Car jus-qu'au ciel s'es-le-ve

70

ta bon-té, Jus-qu'au plus haut de l'air ta ve-ri-té Dres-se la tes-
 -té, Jus-qu'au plus haut de l'air ta ve-ri-té Dres-se la tes-
 -té, Jus-qu'au plus haut, Jus-qu'au plus haut de l'air ta ve-ri-té Dres-sé la tes-
 ta bon-té, Jus-qu'au plus haut, Jus-qu'au plus haut de l'air ta ve-ri-té Dres-sé la tes-

75

-te. Or donc Sei-gneur, de-mons-tre Qui sur les cieux se tient ta de-i-
 -te. Or donc Sei-gneur, de-mons-tre Qui sur les cieux se tient ta de-i-
 -te. Or donc Sei-gneur, de-mons-tre Qui sur les cieux se tient ta de-i-
 -te. Or donc Sei-gneur, de-mons-tre Qui sur les cieux se tient ta de-i-

80

-té: Et fay par tout que ta gloi- - - re, que ta gloi-re se
 -té: Et fay par tout que ta gloi- - re se mon-tre, que ta gloi-re, Et
 -té: Et fay par tout, Et fay par tout que ta gloi- - re, que ta gloi-re se mon-
 -té: Et fay par tout, Et fay par tout que ta gloi- re se

185

mon-tre, Et fay par tout que ta gloi-re se mon-tre.

mon-tre, Et fay par tout que ta gloi-re se mon-tre.

mon-tre, Et fay par tout que ta gloi-re se mon-tre.

mon-tre, Et fay par tout que ta gloi-re se mon-tre.

Cantate Domino canticum PSEAUME XCVIII

Superius:

Chan- - - -

Chan- - - - tez à Dieu, chan-tez nou-

Chan- - - - tez à Dieu, Chan- - - - tez à Dieu

5 10

-tez, Chan-tez à Dieu nou-veau can-ti-que Car il a puis-

-veau can-ti-que, Chan-tez à Dieu nou-veau can-ti-que Car il a puis-

nou-veau can-ti-que, Chan-tez à Dieu nou-veau can-ti-que Car il a puis-

Chan- - - - tez à Dieu nou-veau can-ti- - - que Car il a puis-

15

-sam-ment ou-vré, Et par sa for - - ce ma-gni-fi--que Par soy-mesme

-sam-ment ou-vré, Et par sa for - - ce ma-gni-fi--que Par soy-mesme

-sam-ment ou-vré, Et par sa for - - ce ma-gni-fi--que Par soy-mesme

-sam-ment ou-vré, Et par sa for - - ce ma-gni-fi--que Par soy-mesme

20

il s'est de-li-vré. Dieu a fait le sa-lut co-gnois-tre Par le-quel som-mes

il s'est de-li-vré. Dieu a fait le sa-lut co-gnois-tre Par le-quel som-mes

il s'est de-li-vré. Dieu a fait le sa-lut co-gnois-tre Par le-quel som-mes

il s'est de-li-vré. Dieu a fait le sa-lut co-gnois-tre Par le-quel som-mes

25

ga-ren-tis, Et sa jus-ti - - ce fait pa-rois-tre En la pre-sen-

ga-ren-tis, Et sa jus-ti - - ce fait pa-rois-tre En la pre-sen-

ga-ren-tis, Et sa jus-ti - - ce fait pa-rois-tre En la pre-sen-

ga-ren-tis Et sa jus-ti - - ce fait pa-rois-tre En la pre-sen-

30

ce des Gen-tils. De sa bon-té plus cor-di-a-le Il luy a pleu se sou-

ce des Gen-tils. De sa bon-té plus cor-di-a-le Il luy a pleu se

ce des Gen-tils De sa bon-té plus cor-di-a-le Il luy a pleu se

ce des Gen-tils De sa bon-té plus cor-di-a-le Il luy a pleu se

35

40

- ve-nir, Et de sa ve-ri-té loy-a-le Pour son Is-ra-el main-te-

sou-ve-nir, Et de sa ve-ri-té loy-a-le Pour son Is-ra-el main-te-nir;

sou-ve-nir, Et de sa ve-ri-té loy-a-le Pour son Is-ra-el main-te-

sou-ve-nir, Et de sa ve-ri-té loy-a-le Pour son Is-ra-el main-te-

45

- nir: Le sa-lut que Dieu nous en-voy--e Ius-qu'au bout du mon-de s'est veu

Le sa-lut que Dieu nous en-voy--e Ius-qu'au bout du mon-de s'est veu

- nir: Le sa-lut que Dieu nous en-voy--e Ius-qu'au bout du mon-de s'est veu

- nir: Le sa-lut que Dieu nous en-voy--e Ius-qu'au bout du mon-de s'est veu

[50]

Sus donc, Sus donc qu'en plai-sir et en joy-e. Sus donc qu'en plai-sir et en joy-e. Tout cest u-ni-vers

Sus donc, Sus donc qu'en plai-sir et en joy-e. Sus donc qu'en plai-sir et en joy-e. Tout cest u-ni-vers

Sus donc, Sus donc qu'en plai-sir et en joy-e. Sus donc qu'en plai-sir et en joy-e. Tout cest u-ni-vers

Sus donc, Sus donc qu'en plai-sir et en joy-e. Sus donc qu'en plai-sir et en joy-e. Tous cest u-ni-vers

soit es - - meu.

soit es - - meu. [54]

soit es - - meu.

soit es - - meu.

Seconde Partie

Superius:

Qu'on cri - - e, qu'on chante et re-son-ne

Contratenor:

Qu'on cri - - e, qu'on chante et re-son-ne

Tenor:

Qu'on cri - - e, qu'on chante et re-son-ne

Bassus:

Qu'on cri - - e, qu'on chante et re-son-ne

5 10

Et de la Harpe et de la voix, Que de- vant Dieu dije on en-
 Et de la Harpe et de la voix, Que de- vant Dieu dije on en-
 Et de la Harpe et de la voix, Que de- vant Dieu dije on en-
 Et de la Harpe et de la voix, Que de- vant Dieu dije on en-

15

-ton - - - - ne Nou- veaux can- ti - ques ces- te fois: De- vant sa fa-
 -ton - - - - ne Nou- veaux can- ti - ques ces- te fois: De- vant sa fa-
 -ton - - - - ne Nou- veaux can- ti - ques ces- te fois: De- vant sa fa-
 -ton - - - - ne Nou- veaux can- ti - ques ces- te fois: De- vant sa fa-

20

- ce glo- ri - eu - - se Cors et Clai- rons soient es- cla- tans Ton- ne, ton- ne la grand' mer spa- ci- eu - se,
 - ce glo- ri - eu - - se Cors et Clai- rons soient es- cla- tans Ton- ne, ton- ne la grand' mer spa- ci- eu - se,
 - ce glo- ri - eu - - se Cors et Clai- rons soient es- cla- tans Ton- ne, ton- ne, ton- ne la grand' mer spa- ci- eu - se,
 - ce glo- ri - eu - - se Cors et Clai- rons soient es- cla- tans Ton- ne, ton- ne, ton- ne la grand' mer spa- ci- eu - se,

25

Et le monde et ses ha-bi-tans. Que de-vant Dieu les fleu-ves mes-me

Et le monde et ses ha-bi-tans. Que de-vant Dieu les fleu-ves mes-me

Et le monde et ses ha-bi-tans. Que de-vant Dieu les fleu-ves mes-me

Et le monde et ses ha-bi-tans. Que de-vant Dieu les fleu-ves mes-me

30

Frap-pent de mains tous es-jou-is, voy-re cri-er de joye ex-tre - - - me Les plus durs

Frap-pent de mains tous es-jou-is, voy-re cri-er de joye ex-tre - - - me Les plus durs

Frap-pent des mains tous es-jou-is, voy-re cri-er de joy ex-tre - - - me Les plus durs

Frap-pent des mains tous es-jou-is, voy-re cri-er de joy ex-tre - - - me Les plus durs

35

40

ro-chers soyent ou-is: Car il vient re-gir et con-dui - - re tout cest u-ni-vers,

ro-chers soyent ou-is: Car il vient re-gir et con-dui - - re tout cest u-ni-vers,

ro-chers soyent ou-is: Car il vient re-gir et con-dui - - re tout cest u-ni-vers,

ro-chers soyent ou-is: Car il vient re-gir et con-dui - - re tout cest u-ni-vers

[45]

et se- ra Iuste et droi-tu-rier son em- pi - - re Quand tout peuple

et se- ra Iuste et droi-tu-rier son em- pi - - re Quand tout peuple

et se- ra Iuste et droi-tu-rier son em- pi - - re Quand tout peuple

et se- ra Iuste et droi-tu-rier son em- pi - - re Quand tout peuple

il gou- ver - - ne - ra.

il gou- ver - - ne - ra. [49]

il gou- ver - - ne - ra.

il gou- ver - - ne - ra.

Cantate Domino

PSEAUME CXLIX

Superius:

Contratenor:

Tenor:

Bassus:

Chan- tez, Chan-

Chan- tez à dieu chan- son

Chan- tez,

5 10

tez à Dieu chan-son nou-vel-le, chan-son nou-vel-le, Et
 nou-vel-le, chan-son nou-vel-le, chan-son nou-vel-le, Et
 Chan-tez à Dieu chan-son nou-vel-le, Et
 Chan- - - - tez à Dieu chan-son nou-vel-le, Et

15

sa lou-an-ge so-len-nel-le, Des bons par-mi la Com-pa-gni-e Main-te-nant
 sa lou-an-ge so-len-nel-le, Des bons par-mi la com-pa-gni-e Main-te-nant
 sa lou-an-ge so-len-nel-le, Des bons par-mi la com-pa-gni-e Main-te-nant
 sa lou-an-ge so-len-nel-le, Des bons par-mi la com-pa-gni-e Main-te-nant

20

soit ou-y - - - e. Is-ra-el s'es-gaye en son cœur De l'E-ter-nel son cre-a-
 soit ou-y - - - e. Is-ra-el s'es-gaye en son cœur De l'E-ter-nel son cre-a-
 soit ou-y - - - e. Is-ra-el s'es-gaye en son cœur De l'E-ter-nel son cre-a-
 soit ou-y - - - e. Is-ra-el s'es-gaye en son cœur De l'E-ter-nel son cre-a-

25

-teur: Et d'un tel Roy soient tri-om-phans De Si-on les en-fans. Son nom sur

-teur: Et d'un tel Roy soient tri-om-phans De Si-on les en-fans. Son nom sur

8 -teur: Et d'un tel Roy soient tri-om-phans De Si-on les en-fans. Son nom sur

-teur: Et d'un tel Roy soient tri-om-phans De Si-on les en-fans. Son nom sur

30

la flu-te s'en-ton-ne, Q'au ta-bour, Q'au ta-bour chan-sons on luy son-ne, Et des-sus la harpe

la flu-te s'en-ton-ne, Q'au ta-bour, Q'au ta-bour chan-sons on luy son-ne, Et des-sus la harpe

8 la flu-te s'en-ton-ne, Q'au ta-bour, Q'au ta-bour chan-sons on luy son-ne, Et des-sus la harpe

la flu-te s'en-ton-ne, Q'au ta-bour, Q'au ta-bour chan-sons on luy son-ne, Et des-sus la harpe

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40

ac-cor-dan-te Sa lou-an-ge se chan - - - te, Sa

ac-cor-dan-te Sa lou-an-ge se chan - - te, Sa lou-an-ge se chan-

8 ac-cor-dan-te Sa lou-an-ge se chan - - te, Sa lou-an-ge se chan-

ac-cor-dan-te Sa lou-an-ge se chan-

[45]

lou-an-ge se chan- - - - - te. Car Dieu en sa gent prend plai
 - - - - - te, Sa lou-an- - - - - ge se chan- te. Car Dieu en sa gent prend plai
 8 chan- te, Sa lou-an-ge se chan- - - - - te. Car Dieu en sa gent prend plai
 - - - - - te, se chan- te. Car Dieu en sa gent prend plai - - - - -

[50]

-sir La-quelle il à vou-lu choi-sir Et les pe-tis ho-no-re-ra Des biens qu'il
 -sir La-quelle il à vou-lu choi-sir Et les pe-tis ho-no-re-ra Des biens qu'il
 8 -sir La-quelle il à vou-lu choi-sir Et les pe-tis ho-no-re-ra Des biens qu'il
 -sir La-quelle il à vou-lu choi-sir Et les pe-tis ho-no-re-ra Des biens qu'il

[54]

leur fe-ra.
 leur fe-ra.
 8 leur fe-ra.
 leur fe-ra.

Seconde Partie

Superius:

Contratenor:

Tenor:

Bassus:

Un jour au-ront ses de-bon- nai- res,

Un jour au-ront ses de-bon- nai- res,

Un jour au-ront ses de-bon- nai- res,

Un jour au-ront ses de-bon- nai- res

5

plai-sirs et joy-es or-di- nai-res, Voire en leurs liets chan-ter de joy-e Il fau-dra qu'on les oy--

plai-sirs et joy-es or-di- nai-res, Voire en leurs liets chan-ter de joy-e Il fau-dra qu'on les oy--

plai-sirs et joy-es or-di- nai-res, Voire en leurs liets chan-ter de joy-e Il fau-dra qu'on les oy--

plai-sirs et joy-es or-di- nai-res, Voire en leurs liets chan-ter de joy-e Il fau-dra qu'on les oy--

10

15

-e: De Dieu en leur go-sier au-ront Les lou-an-ges, et por-te-ront De-

-e: De Dieu en leur go-sier au-ront les lou-an-ges, et por--te-ront De-

-e: De Dieu en leur go-sier au-ront les lou-an-ges, et por--te-ront De-

-e: De Dieu en leur go-sier au-ront les lou-an-ge, et por-te-ront De-

- dans leurs main, chan-tant leurs chants Un glaive à deux tran-chans,
 - dans leurs main, chantant leurs chants Un glaive à deux tran-chans,
 - dans leurs main, chan-tant leurs chants Un glaive à deux tran-chans,
 - dans leurs main, chan-tant leurs chants Un glaive à deux tran-chans,

20 A fin de des-truire et def-fai-re Tou- - te na-ti- on ad- ver- sai- re,
 A fin de des-truire et def-fai-re Tou- - te na-ti- on ad- ver- sai- re,
 A fin de des-truire et def-fai-re Tou- te na-ti- on ad- ver- sai- re,
 A fin de des-truire et def-fai-re Tou- te na-ti- on ad- ver- sai- re,
 25

30 Et pu-nir leur ou- - tre-cui-dan- - ce d'u- ne jus- te ven-gean- ce: Voi-
 Et pu-nir leur ou- - tre-cui-dan- - ce d'u- ne jus- te ven-gean- ce: Voi-
 Et pu-nir leur ou- - tre-cui-dan- - ce d'u- ne jus- te ven-gean- ce: Voi-
 Et pu-nir leur ou- - tre-cui-dan- - ce d'u- ne jus- te ven-gean- ce: Voi-

35

- re pour me-ner pri-son-niers Leurs Roys et prin-ces les plus fiers, Et de-dans

- re pour me-ner pri-son-niers Leurs Roys et prin-ces les plus fiers, Et de-dans

- re pour me-ner pri-son-niers Leurs Roys et prin-ces les plus fiers, Et de-dans

- re pour me-ner pri-son-niers Leurs Roys et prin-ces les plus fiers, Et de-dans

40

leurs cepts bien ser-rés Les te-nir en-fer-rés, En les pu-nis-sant de la sor-

leurs cepts bien ser-rés Les te-nir en-fer-rés, En les pu-nis-sant de la sor-

leurs cepts bien ser-rés Les te-nir en-fer-rés, En les pu-nis-sant de la sor-

leurs cepts bien ser-rés Les te-nir en-fer-rés, En les pu-nis-sant de la sor-

45

-te Que leur sen-tence es-cri-te por-te. Telle est de ses saints l'ex-cel-len-

-te Que leur sen-tence es-cri-te por-te. Telle est de ses saints l'ex-cel-len-

-te Que leur sen-tence es-cri-te por-te. Telle est de ses saints l'ex-cel-len-

-te Que leur sen-tence es-cri-te por-te. Telle est de ses saints l'ex-cel-len-

50

-ce, Et la ma-gni-fi-cen - - - ce. [53]

-ce, Et la ma-gni-fi-cen - - - ce.

Venite exultemus

PSEAUME XCV

Suberius:

Sus es-gay-ons-nous au Sei-gneur, Sus, es-gay-ons-nous au Sei-gneur, Sus, es-gay-ons-nous au Sei-gneur, Sus, esgayons-nous

Sus, es-gay-ons-nous au Sei-gneur, Sus, es-gay-ons-

5 10

Seigneur Et chan-tons hau-te-ment l'hon-neur De no-stre sa-lut et def-fen-sion au Sei-gneur Et chan-tons hau-te-ment l'hon-neur De no-stre sa-lut et def-fen-sion

-nous au Sei-gneur Et chan-tons hau-te-ment l'hon-neur De no-stre sa-lut et def-

15

-fen- ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa face, et

-fen- ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa face, et de chan-

-fen- ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa face, et de chan-

-fen- ce. Ha-tons-nous, Ha-tons-nous de nous pre-sen-ter De-vant sa face, et de chan-

20

de chan-ter

Le loz de sa ma-gni-fi-cen-

-ter

- ter et de chan-ter, et de chan-ter Le loz de sa ma-gni-fi-cen-

-ter, et de chan-ter Le loz de sa ma-gni-fi-cen-

25

-ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux Qui

-ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux Qui

-ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux Qui

-ce. Car c'est le grand Dieu glo-ri-eux Grand Roy par des-sus tous les dieux Qui

30

de-dans se main-tient la ter-re, Voi-re jus-qu'au lieu plus pro-fond:

de-dans se main-tient la ter-re, Voi-re jus-qu'au lieu plus pro-fond:

de-dans se main-tient la ter-re, Voi-re jus-qu'au lieu plus pro-fond: Et de la

de-dans se main-tient la ter-re, Voi-re jus-qu'au lieu plus pro-fond:

35

Et de la cri-me jus-qu'au fond, jus-qu'au fond, Et de la cri-

Et de la cri-me jus-qu'au fond, jus-qu'au fond, jus-qu'au fond, Et

cri-me jus-qu'au fond, Et de la cri-me jus-qu'au fond, Et de la

Et de la cri-me jus-qu'au fond, de la cri-me jus-qu'au fond, de

40

- me jus-qu'au fond tient des monts la hau-teur en ser--re. A

de la cri-me jus-qu'au fond tient des monts la hau-teur en ser--re. A

cri-me jus-qu'au fond tient des monts la hau-teur en ser--re. A

la cri-me jus-qu'au fond tient des monts la hau-teur en ser--re. A

45 50

lui seul la mer ap-par-tient, Car il la faite, et la sous-tient

lui seul la mer ap-par-tient, Car il la faite, et la sous-tient

lui seul la mer ap-par-tient, Car il la faite, et la sous-tient

lui seul la mer ap-par-tient, Car il la faite, et la sous-tient

55

Et la terre est sa cre-a-tu-re. Sus donc, tom-bons en-cli-nons-nous

Et la terre est sa cre-a-tu-re. Sus, donc, Sus donc, tom-bons en-cli-nons-nous

Et la terre est sa cre-a-tu-re. Sus donc, Sus donc tom-bons en-cli-nons-nous

Et la terre est sa cre-a-tu-re. Sus donc, tom-bons en-cli-nons-nous

60 65 66

De-vant l'E-ter-nel à ge-noux, Nous po-vres hu-mains sa fa-ctu-re.

De-vant l'E-ter-nel à ge-noux, Nous po-vres hu-mains sa fa-ctu-re.

De-vant l'E-ter-nel à ge-noux, Nous po-vres hu-mains sa fa-ctu-re.

De-vant l'E-ter-nel à ge-noux, Nous po-vres hu-mains sa fa-ctu-re.

Seconde Partie


TRIO

Suberius: 

Contraténor: Il est nos- tre Dieu tout- puis- sant, Il est nos- tre Dieu tout- -


Tenor: Il est nos- tre Dieu tout- puis- sant, nos- tre Dieu

 8 Il est nos- - tre Dieu tout-

 10

- - puis- - sant, Il est nos- - tre Dieu tout- - - - puis- - - -

tout- puis- - sant, Il est nos- tre Dieu tout- puis- - -

 8 - puis- sant, Il est nos- tre Dieu tout- puis- - sant, nos- tre Dieu tout- puis-

 15

- sant, Nous son peu- ple qu'il va pais- sant, Nous son peu- ple qu'il va pais- sant, Nous son peu- ple

- sant Nous son peu- ple Nous son peu- ple qu'il va pais- sant Nous son

 8 - sant Nous son peu- ple qu'il va pais- sant, Nous son peu-

 20

qu'il va pais- - - sant Com- me trou- peaux de sa

peu- ple qu'il va pais- sant Com- me trou- peaux de sa con- dui- te,

 8 - ple qu'il va pais- sant Com- me trou- peaux de sa con- dui- - - - - te, Com- -

Tierce Partie

Suberius:

Comme en Me-ri-ba-és de-seris Et Mas-sa voz pe-res

Contraténor:

Comme en Me-ri-ba-és de-seris Et Mas-sa voz pe-res

Ténor:

Comme en Me-ri-ba-és de-seris Et Mas-sa voz pe-res

Comme en Me-ri-ba-és de-seris Et Mas-sa voz pe-res

per-vers, Dit le Sei-gneur ja-dis me fi- - rent: Où lon- - - gue-ment ils

per-vers, Dit le Sei-gneur ja-dis me fi- - rent: Où lon- - - gue-ment ils

per-vers, Dit le Sei-gneur ja-dis me fi- - rent: Où lon- - - gue-ment ils

per-vers, Dit le Sei-gneur ja-dis me fi- - rent: Où lon- - - gue-ment ils

miont ten-té, Et sou-vent ex-pe-ri-men-té,

miont ten-té, Et sou-vent ex-pe-ri-men-té, ex-pe-ri - - men-

miont ten-té, Et sou-vent ex-pe-ri-men- - - - té, Et sou-vent ex-pe-ri-men-

miont ten-té, Et sou-vent ex-pe-ri-men-té, Et sou-vent

40

- sen-sé Et qui n'a nul-le-ment pen-sé A sça-voir de son dieu la voy-

- sen-sé Et qui n'a nul-le-ment pen-sé A sça-voir de son dieu la voy-

- sen-sé Et qui n'a nul-le-ment pen-sé A sça-voir de son dieu la voy-

- sen-sé Et qui n'a nul-le-ment pen-sé A sça-voir de son dieu la voy-

45

- e Et pource es-tant en mes es- - prit De jus-te fu-reur tout

- e Et pource es-tant en mes es- - prit De jus-te fu-reur tout

- e Et pource es-tant en mes es- - prit De jus-te fu-reur tout

- e Et pource es-tant en mes es- - prit De jus-te fu-reur tout

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es-prit Je ju-rai pour chose as-seu-ré - - - e Si ja-mais ces mes-

es-prit Je ju-rai pour chose as-seu-ré - - - e Si ja-mais ces mes-

es-prit Je ju-rai pour chose as-seu-ré - - - e Si ja-mais ces mes-

es-prit Je ju-rai pour chose as-seu-ré - - - e Si ja-mais ces mes-

60

- chans i - ci Puis qu'ils se def-fi - - ent ain - - si, De dans mon re-

- chans i - ci Puis qu'ils se def-fi - - ent ain-si, De-dans mon re - - - pos

- chans i - ci Puis qu'ils se def-fi - - ent ain-si, De-dans mon re-pos ont en-tré-

- chans i - - ci Puis qu'ils se def-fi - - ent ain-si, De-dans mon re-pos

65

- pos ont en-tré - - - e, De dans mon re- pos ont en-tré - - - e, De

ont en-tré - - - - - e, De-dans mon re-pos ont en - - - - - tré-

- e, De-dans mon re-pos, De-dans mon re-pos ont en-

ont en-tré - - e, De-dans mon re-pos ont en-tré-

70

- dans mon re- pos, De-dans mon re- - pos ont en- tré - - e.

- e, De-dans mon re-pos ont en-tré - - - - - e.

- tré-e, De-dans mon re-pos ont en- tré - - - e.

- e, De-dans mon re-pos ont en- - - - - tré - - - - - e.

73

Dominus regnavit exul.

PSEAUME XCVII

Superius:

5

Contraténor:

Ténor:

Bassus:

L'E-ter-nel est re-gnant, La ter-re main-te-nant En soit joy-

L'E-ter-nel est re-gnant, La ter-re main-te-nant En soit joy-

L'E-ter-nel est re-gnant, La ter-re main-te-nant En soit joy-

L'E-ter-nel est re-gnant, La ter-re main-te-nant En soit joy-

10

-euse et gay-e, toute Is-le s'en es-gay-e. Es-pesse ob-scu-ri-té Ca--che sa ma-jes-

-euse et gay-e, toute Is-le s'en es-gay-e. Es-pesse ob-scu-ri-té Ca--che sa ma-jes-

-euse et gay-e, toute Is-le s'en es-gay-e. Es-pesse ob-scu-ri-té Ca--che sa ma-jes-

-euse et gay-e, toute Is-le s'en es-gay-e. Es-pesse ob-scu-ri-té Ca--che sa ma-jes-

15

-té: Ius-tice et ju-ge-ment Sont le seur fon--de-ment De son throne ar-res-

-té: Ius-tice et ju-ge-ment Sont le seur fon--de-ment De son throne ar-res-

-té: Ius-tice et ju-ge-ment Sont le seur fon--de-ment De son throne ar-res-

-té: Ius-tice et ju-ge-ment Sont le seur fon--de-ment De son throne ar-res-

20

-té. Grans feux es-tin-ce-lans De-vant luy sont brus-lans Pour ses hai-neux es-pren-dre Et

-té. Grans feux es-tin-ce-lans De-vant luy sont brus-lans Pour ses hai-neux es-pren-dre Et

-té. Grans feux es-tin-ce-lans De-vant luy sont brus-lans Pour ses hai-neux es-pren-dre Et

-té. Grans feux es-tin-ce-lans De-vant luy sont brus-lans Pour ses hai-neux es-pren-dre Et

25

re-di-ger en-cen-dre: Son es-clair fou-droi-ant Du mon-de flam-boy-ant Re-luit tout

re-di-ger en-cen-dre: Son es-clair fou-droi-ant De mon-de flam-boy-ant Re-luit tout

re-di-ger en-cen-dre: Son es-clair fou-droi-ant De mon-de flam-boy-ant Re-luit tout

re-di-ger en-cen-dre: Son es-clair fou-droi-ant De mon-de flam-boy-ant Re-luit tout

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à l'en-tour: La ter-re tout au tour s'es-tonne en le voy-ant.

à l'en-tour: La ter-re tout au tour s'es-tonne en le voy-ant.

à l'en-tour: La ter-re tout au tour s'es-tonne en le voy-ant; s'es-tonne en le voy-ant.

à l'en-tour: La ter-re tout au tour s'es-tonne en le voy-ant.

40 *

Com-me la cire au feu, Il n'y a de-vant Dieu, Grand dieu de

45 **

dieu de tout le mon-de Mon-ta-gne qui ne fon-de, Mon-ta-gne qui ne
de tout le mon-de Mon-ta-gne qui ne fon-de, qui ne fon-
tout le mon-de Mon-ta-gne qui ne
de tout le mon-de Mon-ta-gne qui ne fon-de

50

fon-de Voi-re mes-me des cieux Le grand tour spa-ci-eux A
- - - de Voi-re mes-me des cieux Le grand tour spa-ci-eux A
fon-de Voi-re mes-me des cieux Le grand tour, Le grand tour spa-ci-eux A
Voi-re mes-me des cieux Le grand tour, le grand tour spa-ci-eux A

* Completed from the 1580 edition ("dropped" in 1564).

** Inserted in the 1580 edition.

sa jus-ti-ce veu, Et la terre ab-ber-geu L'e-ter-nel glo-ri-eux.

sa jus-ti-ce veu, Et la terre ab-ber-geu L'e-ter-nel glo-ri-eux.

sa jus-ti-ce veu, Et la terre ab-ber-geu L'e-ter-nel glo-ri-eux.

sa jus-ti-ce veu, Et la terre ab-ber-geu L'e-ter-nel glo-ri-eux.

Seconde Partie

Superius: Soyent con-fus et def-fait Tous ces dieux con-tre-fais, Et

Contratenor: Soyent con-fus et def-fait Tous ces dieux con-tre-fais, Et

Tenor: Soyent con-fus et def-fait Tous ces dieux con-tre-fais, Et

Bassus: Soyent con-fus et def-fait Tous ces dieux con-tre-fais, Et

Soyent con-fus et def-fait Tous ces dieux con-tre-fais, Et

tou-tes ces gens fo-les Qui ser-vent leurs i-do-les. O dieux, ve-nez y tous L'a-

tou-tes ces gens fo-les Qui ser-vent leurs i-do-les. O dieux, ve-nez y tous L'a-

tou-tes ces gens fo-les Qui ser-vent leurs i-do-les. O dieux, ve-nez y tous L'a-

tou-tes ces gens fo-les Qui ser-vent leurs i-do-les. O dieux, ve-nez y tous L'a-

15

- do-ter à ge-noux Si-on qui l'a ou-y, D'un cœur tout res-jou-y

- do-ter à ge-noux Si-on qui l'a ou-y, D'un cœur tout res-jou-y

- do-ter à ge-noux Si-on qui l'a ou-y, D'un cœur tout res-jou-y Ses-

- do-ter à ge-noux Si-on qui l'a ou-y D'un cœur tout res-jou-y

20

S'es-gaye a-vec-ques vous. Tes ju-ge-mens Sei-

S'es-gaye a-vec-ques vous. Tes ju-ge-mens Sei-

-gaye a-vec-ques vous, S'es-gaye a-vec-ques vous Tes ju-ge-mens Sei-

S'es-gay-----e, S'es-gaye a-vec-ques vous Tes ju-ge-mens Sei-

25

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-gneur, Ont fait que ton hon-neur, Et gloire ont co-lau-dé--e, Les fil-les de Iu-

-gneur, Ont fait que ton hon-neur, Et gloire ont co-lau-dé--e, Les fil-les de Iu-

-gneur, Ont fait que ton hon-neur, Et gloire ont co-lau-dé--e, Les fil-les de Iu-

-gneur, Ont fait que ton hon-neur, Et gloire ont co-lau-dé--e, Les fil-les de Iu-

35

-de-e. Car en ta ma-jes-té Tu es plus haut mon-té Que

-de-e. Car en ta ma-jes-té Tu es plus haut mon-té Que ces ter-res-tres lieux, Que

-de-e. Car en ta ma-jes-té Tu es plus haut mon-té, Tu es plus haut mon-

-de-e. Car en ta ma-jes-té Tu es plus haut mon-té Que ces ter-res-tres lieux:

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ces ter-res-tres lieux: Mes-mes sur tous les dieux Tu es haut ex-al-té.

ces ter-res-tres lieux: Mes-mes sur tous les dieux Tu es haut ex-al-té.

-té Que ces ter-res-tres lieux: Mes-mes sur tous les dieux Tu es haut, Tu es haut ex-al-té.

Mes-mes sur tous les dieux Tu es haut, Tu es haut ex-al-té.

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Vous de Dieu les a-mis, Mons-trez cœurs en-ne-mis, Voi-re du tout con-trai-res A

Vous de Dieu les a-mis, Mons-trez cœurs en-ne-mis, Voi-re du tant con-trai-res A

Vous de Dieu les a-mis, Mons-trez cœurs en-ne-mis, Voi-re du tant con-trai-res A

Vous de Dieu les a-mis, Mons-trez cœurs en-ne-mis, Voi-re du tant con-trai-res A

55

tous mes-chans af-fai-res Car il tient de ses saints La vie en-tre ses mains, #

tous mes-chans af-fai-res Car il tient de ses saints La vie en-tre ses mains,

tous mes-chans af-fai-res Car il tient de ses saints La vie en-tre ses mains,

tous mes-chans af-fai-res Car il tient de ses saints La vie en-tre ses mains,

60

Et s'on les veut fas-cher, Il peut les ar-ra-cher Aux ty-rans in-hu-mains. Le

Et s'on les veut fas-cher, Il peut les ar-ra-cher Aux ty-rans in-hu-mains. Le

Et s'on les veut fas-cher, Il peut les ar-ra-cher Aux ty-rans in-hu-mains. Le

Et s'on les veut fas-cher, Il peut les ar-ra-cher Aux ty-rans in-hu-mains. Le

65

clair jour est se-mé Au jus-te bien-ay--mé, Tout plai-sir quoy qu'il #

clair jour est se-mé Au jus-te bien-ay-#-mé, Tout plai-sir quoy qu'il #

clair jour est se-mé Au jus-te bien-ay--mé, Tout plai-sir quoy qu'il #

clair jour est se-mé Au jus-te bien-ay--mé, Tout plai-sir quoy qu'il #

76

75

tar - - de, Aux droits de cœur se gar - - de. Vous donc jus-

tar - - de, Aux droits de cœur se gar - de. Vous donc jus-

tar - - de, Aux droits de cœur se gar - - de. Vous donc jus-

tar - - - de, Aux droits de cœur se gar - de. Vous donc jus-

80

-tes, ve-nez, Et joy-e de-me-nez En l'hon-neur de son nom, Et à son saint re-

-tes, ve-nez, Et joy-e de-me-nez En l'hon-neur de son nom, Et à son saint re-

-tes, ve-nez, Et joy-e de-me-nez En l'hon-neur de son nom, Et à son saint re-

-tes, ve-nez, Et joy-e de-me-nez En l'hon-neur de son nom, Et à son saint re-

- nom Tou-te gloi-re don-nez.

- nom Tou-te gloi-re don-nez. [84]

- nom Tou-te gloi--re don-nez.

- nom Tou-te gloi-re don-nez.

Exultate Deo audienti

PSEAUME LXXXI

Superius: 5

Contratenor:

Tenor:

Bassus:

Chan-tez gay-e-ment A Dieu nos-tre for-ce: Que
 Chan-tez gay-e-ment A Dieu nos-tre for-ce: Que
 Chan-tez gay-e-ment A Dieu nos-tre for-ce: Que
 Chan-tez gay-e-ment A Dieu nos-tre for-ce: Que

10

tout hau-te-ment Au Dieu d'Is-ra-el Chant per-pe-tu-el Chan- - - - ter
 tout hau-te-ment Au Dieu d'Is-ra-el Chant per-pe-tu-el Chan- - -
 tout hau-te-ment Au Dieu d'Is-ra-el Chant per-pe-tu-el Chan- - - - - - ter on
 tout hau-te-ment Au Dieu d'Is-ra-el Chant per-pe-tu-el Chan-

15

on s'ef-for- - - - ce. Qu'on oy-e chan-sons De dou-ce mu-si-que: Qu'on
 - ter on s'ef-for- - - - ce. Qu'on oy-e chan-sons De dou-ce mu-si-que: Qu'on
 s'ef-for- - - - - ce. Qu'on oy-e chan-sons De dou-ce mu-si-que: Qu'on
 - - - - ter on s'ef-for- - ce. Qu'on oy-e chan-sons De dou-ce mu-si-que: Qu'on

20 25

oy-e les sons De harpe et ta-bour: Le luc: à son tour Son-ne son can-ti- que. Au pre-

oy-e les sons De harpe et ta-bour: Le luc: à son tour Son-ne son can-ti- que. Au pre-

oy-e les sons De harpe et ta-bour: Le luc: à son tour Son-ne son can-ti- que. Au pre-

oy-es les sons De harpe et ta-bour: Le luc à son tour Son-ne son can-ti- que. Au pre-

30

-mier du mois Son-nez la trom-pe-te, Son-nez la trom-pe-te: A tou-

-mier du mois Son-nez, Son-nez, Son-nez la trom-pe-te: A tou-

-mier du mois, Au pre-mier du mois Son-nez, Son-nez la trom-pe-te: A

-mier du mois Son-nez la trom-pe-te: A tou-

35

-tes les fois Que pour faire hon-neur A son droit Sei-gneur Is-ra-

-tes les fois Que pour faire hon-neur A son droit Sei-gneur Is-ra-

ton-tes les fois Que pour faire hon-neur A son droit Sei-gneur Is-ra-el

-tes les fois Que pour faire hon-neur A son droit Sei-gneur Is-ra-

70

- el fait fes- te. En- vers Is- ra- - el Telle est l'or- don- nan- ce: Car c'est

- el fait fes- te. En- vers Is- ra- - el Telle est l'or- don- nan- ce: Car c'est

- el fait fes- - te. En- vers Is- ra- - el Telle est l'or- don- nan- ce: Car c'est

- el fait fes- te. En- vers Is- ra- - el Telle est l'or- don- nan- ce: Car c'est

75

l'E- ter- nel Qui l'a de- cre- té Pour signe ar- - res- té De sa con-

l'E- ter- nel Qui l'a de- cre- té Pour signe ar- - res- té De sa con-

l'E- ter- nel Qui l'a de- cre- té Pour signe ar- - res- té De sa con-ve-

l'E- ter- nel Qui l'a de- cre- té Pour signe ar- - res- te De sa con-ve-

50

55

- ve- nan- ce. Lors que tra- ver- sa Sa gent voy- a- ge- re

- ve- nan- ce. Lors que tra- ver- sa Sa gent voy- a- ge- re

- nan- - - ce. Lors que tra- ver- sa Sa gent voy- a- ge- re

- na- - - - ce. Lors que tra- ver- sa Sa gent voy- a- ge- re

[60]

D'E-gipte et pas-sa, Sans quelle eust pou-voir D'en-tendre ou sca- - voir Leur

D'E-gipte et pas-sa, Sans quelle eust pou-voir D'en-tendre ou sca-voir Leur

D'E-gipte et pas-sa, Sans quelle eust pou-voir D'en-tendre ou sca-voir Leur

D'E-gipte et pas-sa Sans quelle eust pou-voir D'en-tendre ou sca-voir Leur

langue es- - - tran-ge - - - re.

langue es-tran-ge - - - - - re. [64]

langue es- - - tran-ge - - - re.

langue es- - - tran-ge - - - re.

Seconde Partie

[5]

Superius:

Contratenor:

Tenor:

Bassus:

De des-sus son dos La charge ay os-té-e: A-rie-re

De des-sus son dos La charge ay os-té-e: A-rie-re

De des-sus son dos La charge ay os-té-e: A-rie-re

De des-sus son dos La charge ay os-té-e: A-rie-re

De des-sus son dos La charge ay os-té-e: A-rie-re

10

des pots (La-beur in-hu-main) J'ay fait que sa main se trouve es-car-té-e.

des pots (La-beur in-hu-main) J'ay fait que sa main se trouve es-car-té-e.

des pots (La-beur in-hu-main) J'ay fait que sa main se trouve es-car-té-e.

des pots (La-beur in-hu-main) J'ay fait que sa main se trouve es-car-té-e.

15

Vers moy as cou-ru Quand on t'a fait guer-re, Je t'ay se-cou-ru, Je t'ay ex-au-

Vers moy as cou-ru Quand on t'a fait guer-re, Je t'ay se-cou-ru, Je t'ay ex-au-

Vers moy as cou-ru Quand on t'a fait guer-re, Je t'ay se-cou-ru, Je t'ay ex-au-

Vers moy as cou-ru Quand on t'a fait guer-re, Je t'ay se-cou-ru, Je t'ay ex-au-

20

-cé, Me te-nant mu-sé De-dans mon ton-ner-re. Je t'ay

-cé, Me te-nant mu-sé De-dans mon ton-ner-re. Je t'ay

-cé, Me te-nant mu-sé De-dans mon ton-ner-re. Je t'ay

-cé Me te-nant mu-sé De-dans mon ton-ner-re. Je t'ay

25

es- prou- vé Es eaux de que- rel- le: Et t'ay- ant trou- vé D'un cœur

es- prou- vé Es eaux de que- rel- le: Et t'ay- ant trou- vé D'un cœur

es- prou- vé Es eaux de que- rel- le: Et t'ay- ant trou- vé D'un cœur

es- prou- vé Es eaux de que- rel- le Et t'ay- ant trou- vé D'un cœur

30

en- dur- ci, Je par- lay ain- si A ton cœur re- bel- - le.

en- dur- ci, Je par- lay ain- si A ton cœur re- bel- - le.

en- dur- ci, Je par- lay ain- si A ton cœur re- bel- - le.

en- dur- ci, Je par- lay ain- si A ton cœur re- bel- - le.

35

Tierce Partie

TRIO

Superius:
 Contratenor:
 Tenor:

Mon peuple, en-ten-moy, Et mon a-li-

5 10

-an-ce Fe- - - - ray, Fe-ray a-vec toy. O si tu
 a-li-an- - - ce Fe- - - - ray a-vec toy. O si tu
 a-li-an- ce Fe- - - - ray a-vec toy. O si

15

vou-lois D'es-cou-ter ma voix A-voir pa-ti-en-ce! A-
 vou-lois D'es- - cou-ter ma voix A- - voir pa-ti-
 tu vou-lois D'es- cou-ter, D'es- cou-ter ma voix A- voir pa-ti-en-

20

-voir pa-ti-en-ce! Chez toy tu n'au-ras Au-tre Dieu quel-con-que Et
 en - - - - ce! Chez toy tu n'au-ras Au-tre Dieu quel-con-que Et
 - - ce! Chez toy tu n'au-ras Au-tre Dieu quel-con-que Et

25

n'a-do-re-ras Hors le sou-ve-rain, Au-cun dieu fo-rain, Ni
 n'a-do-re-ra Hors le sou-ve-rain, Au-cun dieu fo-rain, Ni ser-vi-ras
 n'a-do-re-ra Hors le sou-ve-rain, Au-cun dieu fo-rain, Ni ser-vi-ras

30

ser-vi-ras on-ques. Car je suis ton Dieu D'es-sence e-ter-
 on-ques, Ni ser-vi-ras on-ques. Car je suis ton Dieu, Car je suis ton Dieu D'es-
 on-ques, Ni ser-vi-ras on-ques. Car je suis ton Dieu, Car je

35 40

-nel le, Qui t'ay en ce lieu Mis et at-ti-ré T'ay-
 -sence e-ter-nel le, Qui t'ay en ce lieu Mis et at-ti-ré T'ay-
 suis ton Dieu D'es-sence e-ter-nel le, Qui t'ay en ce lieu Mis et at-ti-ré T'ay-

45

-ant re-ti-ré D'E-gip-te cru-el-le, cru-el-le.
 -ant re-ti-ré D'E-gip-te cru-el-le, D'E-gip-te cru-el-le.
 -ant re-ti-ré D'E-gip-te cru-el-le, D'E-gip-te cru-el-le.

Quatre Partie

Superius: 5

Contratenor:

Tenor:

Ou- vre seu-le-ment Ta bou-che bien gran - - - de, Et

Ou- vre seu-le-ment Ta bou-che bien gran - - - de, Et

Ou- vre seu-le-ment Ta bou-che bien gran - - - de, Et

Ou- vre seu-le-ment Ta bou-che bien gran - - - de, Et

10

sou-dai-ne-ment Es-ba-hy se-ras Que tu la ver-ras Plei - - - -

sou-dai-ne-ment Es-ba-hy se-ras Que tu la ver-ras Plei - - - -

sou-dai-ne-ment Es-ba-hy se-ras Que tu la ver-ras Plei - - - -

sou-dai-ne-ment Es-ba-hy se-ras Que tu la ver-ras Plei - - - -

15

-ne de vi-an-de. Mais mon peuple é-leu L'au-reil-le me ten-

-ne de vi-an-de. Mais mon peuple é-leu L'au-reil-le me ten-

-ne de vi-an-de. Mais mon peuple é-leu L'au-reil-le me ten-

-ne de vi-an-de. Mais mon peuple é-leu L'au-reil-le me ten-

20

-dre Ia-mais n'a vou-lu: Mesme es-tant pri-vé Ne c'est sou-ci-é Ia-
 -dre Ia-mais n'a vou-lu: Mesme es- - tant pri-vé Ne c'est sou-ci-é Ia-
 -dre Ia-mais n'a vou-lu: Mesme es- - tant pri-vé Ne c'est sou-ci-é Ia-
 -dre Ia-mais n'a vou-lu: Mesme es- - tant pri - vé Ne c'est sou-ci-é Ia-

25

- mais de m'en- - ten - - - dre, Moy donc i-ri-té L'ay bail-lé en pray-e A la
 - mais de m'en- ten - - - dre, Moy donc i-ri-té L'ay bai-le en pray-e A la
 - mais de m'en- ten - - - dre, Moy donc i-ri-te L'ay bai-le en pray-e A la
 - mais de m'en-ten - - - - dre, Moy donc i-ri-té L'ay bai-le en pray-e A la

30

35

du-re-té De son cœur per-vers, A tors et tra-vers Pour suy-vre sa voy - - - e.
 du-re-té De son cœur per-vers, A tors et tra-vers Pour suy-vre sa voy - - - e.
 du-re-té De son cœur per-vers, A tors et tra-vers Pour suy-vre sa voy - - - e.
 du-re-té De son cœur per-vers, A tors et tra-vers Pour suy-vre sa voy - - - e.

Cinquième Partie

Superius:

He- las! que ma gent N'a ma voix ou- y - -

Contraltos:

He- las! que ma gent N'a ma voix ou-

Tenor:

He- las! que ma gent, He-las! que ma gent N'a

Bassus:

He- las! que ma gent N'a ma voix ou-

10

- y - - - - e! Et que di-li-gent, Et que di-li-gent

- y - - - - e! Et que di-li-gent, Et que di-li-gent, Et que di-li-

ma voix ou- y - - e! Et que di-li-gent, Et que di-li-gent, Et que di-li-gent

- y - - - - e! Et que di-li-gent, Et que di-li-gent Is-

15

Is-ra-el tout droit N'a du che-min droit la sen-te suy- vi - - - - e! I'eusse

- gent Is-ra-el tout droit N'a du che-min droit la sen-te suy - - - - vi - - - - e! I'eusse

Is-ra-el tout droit N'a du che-min droit la sen-te suy - - - - vi - - - - e! I'eusse

- ra-el tout droit N'a du che-min droit la sen-te suy- vi - - - - e! I'eusse

20

en moind de riens Peu vaincre et def-fai-re, Peu vaincre et def-fai - - re Les en-ne-mis,
 en moind de riens Peu vaincre et def-fai-re, Peu vaincre et def-fai - - re Les en-ne-
 en moind de rien Peu vaincre et def-fai-re, Peu vaincre et def-fai - - re Les en-ne-
 en moind de riens Peu vaincre et def-fai-re, Peu vaincre et def-fai - - re Les en-ne-mis,

25

Les en-ne-mis siens: Et mon bras tour-né Eust tost ru-i-
 mis siens, Les en-ne-mis siens: Et mon bras tour-né Eust tost ru-i-né, Eust tost
 mis siens, Les en-ne-mis siens: Et mon bras tour- - - né Eust
 Les en-ne-mis siens: Et mon bras tour-né Eust tost ru-i-né,

30

- né, Eust tost ru-i-né tout sien ad-ver-sai-re. Tous ses en-ne-
 ru-i-né tout sien ad-ver-sai- - - - re. Tous ses en-ne-mis, Tous ses en-ne-
 tost ru-i-né tout sien ad- - ver-sai- - - re.
 Eust tost ru-i-né tout sien ad-ver-sai- - - re. Tous ses en-ne-mis Rem

35

- mis Rem-plis de des-tres-se, Rem-plis de des-tres- - se Sous luy j'eus-se

- mis Rem-plis de des-tres-se Rem-plis de des-tres- - se Sous luy j'eus-se

ses en-ne-mis Rem-plis de des-tres-se, de des-tres-se Sous luy j'eus-se

- plis de des-tres- - se Rem-plis de des-tres- - se Sous luy j'eus-se

40

mis. Et ce tems heu- - reux

mis. Et ce tems heu-reux, Et ce tems heu- - - reux

mis. Et ce tems heu-reux, Et ce tems heu- - - reux Eust

mis. Et ce tems heu-reux, ce tems heu-reux Eust

45

Eust du-ré pour eux Sans fin et

Eust du-ré pour eux Sans

du-ré pour eux, Eust du-ré pour eux Sans fin et sans ces-*

du-ré pour eux, Eust du-ré pour eux Sans fin et sans ces-se,

50

sans ces-se, Sans fin et sans ces-se. De fleur de fro-
 fin et sans ces-se, sans ces-se, Sans fin et sans ces-se, et sans ces-se. De fleur de fro-
 -se, Sans fin et sans ces-se, sans fin et sans ces-se, sans ces-se. De fleur de fro-
 Sans fin et sans ces-se, Sans fin et sans ces-se. De fleur de fro-

55 60

-ment Ia-mais n'eust eu fau-te, Voire a-bon-da-ment le l'eus-se sou-lé
 -ment Ia-mais n'eust eu fau-te, Voire a-bon-da-ment le l'eus--se sou-lé Du
 -ment Ia-mais n'eust eu fau-te, Voire a-bon-da-ment le l'eus--se sou-plé Du miel
 -ment Ia-mais n'eust eu fau-te, Voire a-bon-da-ment le l'eus--se sou-ple Du

65

Du miel de--cou--lé De la ro--che
 mie' de--cou-lé, de--cou-lé De
 de--cou-lé, Du miel de--cou-lé De la
 miel de--cou--lé De la ro-che

70

hau- - - - - te. Du miel de- - - cou- - - - lé
 la ro- che hau- - - - te. Du miel de- - - - cou- lé, de- - - -
 ro- - - che hau- te, Du miel de- - - - - cou- lé, Du miel
 hau- - - - - te. Du miel de- - - - - cou- - -

75

De la ro- - - che hau- - - - te.
 - - - - cou- lé de la ro- - - che hau- - - te. [76]
 de- cou- lé De la ro- - - che hau- - - - te.
 - lé De la ro- che hau- - - - - te.



Dialogue: MAIS QUI ES-TU ?

Suberius: $\text{♩} = \text{♩}$

Contraténor:

Secundus
Contraténor:

Quinta Pars:

Tenor: Mais qui es-tu, Mais qui es-tu

Secundus
Tenor: Mais qui es-tu (dy moy), Mais qui es-tu

Bassus: Mais qui es-tu (dy moy), Mais

Mais qui es-tu (dy moy), Mais qui es-

5 10

(dy moy), Mais qui es-tu dy moy, dy moy qui vas si mal ves-tu- e

Mais qui es-tu dy moy qui vas si mal ves-tu- - - - -

qui es-tu dy moy qui vas si mal ves-tu- e, N'ay-ant pour tout haï

tu dy moy dy moy qui vas si mal ves-tu- e, N'ay-

15

Je
Je suis Re-li- - - gi-
Je suis Re-
N'ay- ant pour tout ha-bit qu'u - ne ro- be rom- pu - - e?
- e, N'ay- ant pour tout ha-bit, N'ay- ant pour tout ha-bit qui ne ro- be rom- pu-
- bit qu'u - - ne ro- be rom- pu- - e? qui- ne ro- be rom- pu- e?
- ant pour tout ha-bit qu'u - - ne ro- - - - - be rom- pu- e?

20

suis Re-li- - gi- on et n'en fois plus en pei - - - - ne du Pe-re sou-ve-
- on et n'en fois plus en pei - - - - - ne du Pe-re sou-ve- rain la
- li- gi- on et n'en fois plus en pei - - - - - ne du Pe-re sou-ve- rain la fil- le

25

-rain la fil- le sou-ve-rai - - - - ne

fi- le sou-ve- ral - - - - ne

sou - - ve- ral - ne

Pour- quoy t'ha- bil- les-

Pour- quoy t'ha- bil- les- tu de si pov- re ves-

Pour- quoy t'ha- bil- - les- tu de

Pour- quoy t'ha- bil- les- tu de

30

Je mes- pri- se les biens et

Je mes- pri- se les biens et la ri- che

Je mes- pri- - - - - se les

- tu de si pov- re ves- - tu - - - - re?

- tu- re? de si pov- re ves- tu - - - - re?

- quoy t'ha- bil- les- tu de si pov- re ves- tu - - - - re?

si pov- - re ves- tu - - - - re?

35

la ri-che pa-ru --- re

pa-ru --- re

biens et la ri- --- che pa-ru --- re

Quel est ce li-vre la que tu tiens en

Quel est ce li-vre la que tu

Quel est ce li-vre la que tu tiens en la main?

Quel est ce li-vre la que tu tiens en la main? Quel

40

45

La sou-ve-rai-ne loy du pe-

La sou-ve-rai-ne loy du pe-re sou-ve-rain

La sou-ve-rai-ne loy du pe-re

la main? que tu tiens en la main?

tiens en la main tu tiens en la main?

Quel est ce li-vre la que tu tiens en la main?

est ce li-vre la que tu tiens en la main?

50

-re sou-ve-rain, du pe- - - re sou-ve-rain
 La sou-ve-rai-ne loy du pe- re sou-ve-rain
 sou- - ve- rain du pe- re sou- - - - ve- rain
 Pour- quoy au- cu- ne- ment n'est
 Pour- quoy au- cu- - ne- ment n'est cou- ver-
 Pour- quoy au- cu- - - ne-
 Pour- quoy au- cu- - - ne-

55

cou-verte au de- hors, La poi- trine aus- si bien que le res- - - - te du
 au de- hors, au de- hors, La poi- trine aus- si bien, La poi-
 - ment n'est cou- verte au de- - - hors, La poi- trine aus- si bien, La poi- trine
 - ment n'est cou- verte au de- - - - hors, La poi- trine

60

Ce-la me sied fort bien à moy qui ay le cœur
 Ce-la me sied fort bien à moy
 Ce-la me sied fort bien à moy qui ay le
 corps? que le res- - te du corps?
 -trine aus-si bien que le res- te du corps?
 aus-si bien que le res- - te du corps?
 aus-si bien que le res- - te du corps?

65

en- ne-mi de fi- nesse et a- mi de ron- deur
 qui ay le cœur en- ne-mi de fi- nesse et a- mi de ron- deur
 cœur en- ne-mi de fi- nesse et a- - mi de ron- deur
 Sur le bout
 Sur le
 Sur le

70 75

C'est
C'est la croix qui me donne
C'est la croix
Sur le bout d'u-ne croix pour-quooy t'a-puy-es-tu?
Sur le bout d'u-ne croix pour-quooy t'a-puy-es-tu?
bout d'u-ne croix, Sur le bout d'u-ne croix pour-quooy t'a-puy-es-tu?
bout d'u-ne croix pour-quooy t'a-puy-es-tu?

80

la croix qui me donne et re-pos, et re-pos
et re-pos, et re-pos, et re-pos et
qui me donne et re-pos, et re-pos et re-
Pour quel-le

25

et ver-tu. Je

ver-tu.

-bos et ver-tu.

Pour quel-le cause as-tu deux ai-les au cos- -

cause as-tu deux ai- - - les au cos-té?

Pour quel-le cause as-tu deux ai-les au cos-té?

Pour quel-le cause as-tu deux ai- les au cos-

90

fay vo-ler les gens jus-ques au ciel vou-té

Je fay vo-ler les gens jus-ques au ciel vou-té

Je fay vo-ler les gens jus-ques au ciel vou-té

-té? Pour- quoy tant de ra-yons en- vi-ron- nent

Pour- quoy tant de ra-yons en- vi-ron-

Pour- quoy tant de ra-yons en- vi-ron- nent ta

-té? Pour- quoy tant de ra-

95

Hors de l'es-prit hu- - main les te-
 Hors de l'es- prit hu-main les te-ne-bres je chas-se,
 Hors de l'es- prit hu-main les
 en- vi- ron- nent ta fa- - ce?
 - nent ta fa- - ce, an- vi- ron- nent ta fa- - - - ce?
 fa- - - - ce?
 - yons en- vi- ron- nent ta fa- - - ce?

100

105

- ne- bres je chas- - - - - se, Les te-ne-
 les te-ne- - bres je chas- - - - - se, les te-ne-
 te-ne-bres je chas- se, les te-ne- - bres je chas- se, les te-ne-

110

-bres je chas-se.

-bres je chas- - - se.

-bres je chas-se.

Que veut di-re ce frain? Que veut di-re ce frain?

Que veut di- - - re ce frain? Que veut

Que veut di-re ce frain?! Que veut di- - -

Que veut di- - - re ce frain? Que

115

Que j'en-seigne à domp-ter, Que j'en-seigne à domp-

Que j'en-seigne à domp- - ter Les pas-

Que j'en-seigne à domp-ter, Que j'en-seigne à domp-

Que veut di-re ce frain?

di-re ce frain?

-re ce frain? Que veut di-re ce frain?

veut di- - re ce frain?

120

-ter Les pas - - si - ons du cœur et à se sur - mon -

- si - ons du cœur Les pas - - si - ons du cœur et à se sur - mon - ter

-ter Les pas - - si - ons du cœur Les pas - - si - ons du cœur et

Pour -

Pour -

125

-ter

à se sur - mon - ter

- quoy des - sous tes pieds Pour - quoy des - sous tes pieds foul - les - tu

- quoy des - sous tes pieds foul - les - tu la mort bles - - me ? des - sous tes pieds foul -

Pour - quoy des - sous tes pieds foul - les - tu la mort bles -

Pour - quoy des - sous tes pieds foul - les - tu la mort bles - me ? La mort bles - me ?

130

135

Pour au-tant que je suis la mort de la mort mes- - - -

Pour au-tant que je suis la mort de la mort mes-

Pour au-tant que je suis la mort de la mort mes-

la mort bles- - - - me?

- les-tu la mort bles-me? La mort bles- - me?

- - me? foul-les-tu la mort bles- - me? Pour

foul- - - les-tu la mort bles- - me?

140

- me.

Pour au-tant que je suis

Pour au-tant

- me.

Pour

- me.

Pour au-tant que je suis

Pour au-tant que je suis la mort de la mort mes-me, de la mort mes-

Pour au-tant que je suis la mort de la mort mes- - - -

au-tant que je suis la mort de la mort mes- me.

Pour au-tant que je suis la mort de

145

que je suis la mort de la mort mes- me.

au- tant que je suis La mort de la

la mort de: la mort mes- me, de la mort mes- me, Pour au- tant que je suis

- me - Pour au- tant que je suis la mort de la mort

- - - me, Pour au- tant que je suis la mort, La mort de la mort mes-

Pour au- tant que je suis la mort la mort mes- me. Pour au- tant que je

la mort mes - - me Pour au- tant que je suis la mort de

150

Pour au- tant que je suis

mort mes - - - me. la mort de la mort mes- me. Pour au- tant

La mort de la mort mes- me. Pour au- tant que je

mes- me. Pour au- tant que je suis la mort

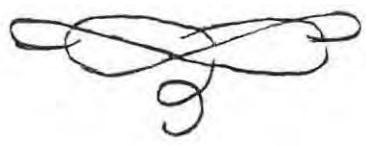
- - - me. Pour au- tant que je suis la mort de la mort mes-

je suis Pour au- tant que je suis la mort de la mort mes- me. Pour au- tant

la mort mes - - - - me. Pour au- tant que je suis la mort de

155

Pour autant que je suis la mort de la mort mes-me.
 que je suis la mort de la mort mes-me.
 suis la mort de la mort mes-me.
 de la mort mes-me.
 -me de la mort mes-me.
 que je suis la mort de la mort mes-me, de la mort mes-me.
 la mort mes-me, de la mort mes-me.



Motet: NIGRA SUM SED FORMOSA (1565)

Superius: $\text{H} = \text{C}$

Tenor:

Bassus

Ni - - ga sum sed for- mo-

Ni - -

5

10

-sa, sed for- mo- sa, Ni - - ga sum sed for- mo-

- gra sum sed for- mo- sa, Ni - - - gra sum sed

15

-sa, fi- li-ae Hie-ru-sa-lem, fi- - li-ae Hie-ru-sa-lem, fi- - li-ae Hie-

for- mo- sa, fi- li-ae Hie-ru-sa-lem, ji - li-ae Hie-

20

-ru-sa-lem. I - - de- o di- le - - - - xit me Do-mi-

-ru-sa-lem. I - de- o di- le - - - - xit me Do- mi-nus,

25

- nus, de-o di-le - - - - - xit me Do-mi-nus, I- de-o di-le - - -
I - - - de-o di-le - - - - - xit, di-le - - - xit me Do-

30

- - - - - xit me Do- mi-nus, et in-tro-du- - xit me, et in-tro-du- - -
- - - - - mi-nus, et in-tro-du- xit me, et in-tro-du- xit me

35

40

- xit me, et in-tro-du- - - - - xit me in cu-bi- cu-lum su-um, in cu-bi-cu-
et in-tro-du- xit me in cu-bi- cu-lum su-um, in cu-bi-cu-lum

45

- lum su-um, in cu-bi- cu-lum su- - - - - um, et in-tro-du- - - - - xit me
su-um, in cu-bi- cu-lum su- um, et in-tro-du- xit me in

50

in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um,
 cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um, in cu-bi-cu-lum su-um.

su - - um.

