

French Religious Music at the Court of Louis XIV (1643–1715): Motet, Mass, Oratorio

The lack of primary sources concerning sacred polyphony in France at the first half of the seventeenth century due to Ballard family's printing monopoly, leads us to concentrate on the period of the personal rule of Louis XIV.

Nevertheless some sources (see Mersenne 1636; rpt. 1965, 3:61) permit us to assume that French composers writing for the church in the first fifty years of the seventeenth century were conservative as a group (see Jonckbloet and Land 1882, ccxvii; Launay 1957, 179) concerning choruses, the use of instruments accompanying the chorus (see Launay 1963, 191), the use of the basso continuo and the use of the *stile antico* in setting the Ordinary of the Mass.

We must turn to the motets, to the psalm paraphrases, the sacred hymns and spiritual odes, to noels and parodies of *airs de cour* instead of the Masses to trace the development of the *stile moderno* in France. Nicolas Formé (1567–1638) was the first to move the double chorus motet and Mass in the direction of the Baroque *concertante* motet (Anthony 1997, 205).

The earliest printed example in France of the *petit motet* was given by Henry Du Mont (1610–1684) in his *Cantiga Sacra*. He also was chiefly responsible for creating the classic model for the *grand motet*, the most favored among all religious genres throughout the *grand siècle*.

The fifty *grand motets* composed by Henry Du Mont, Pierre Robert (ca. 1618–1690) and Jean-Baptiste Lully (1632–1687) and printed by Ballard from 1684–1686 “by the express order of his Majesty” formed the basic repertory of the Royal Chapel, the Concert Spirituel and provincial music academies up to the era of the Revolution.

After the retirement of Du Mont as a *sous-maitre* the *grand motet* reached full bloom in France in the hands of Michel-Richard Delalande (1657–1726) and Marc-Antoine Charpentier (1643–1704) who wrote more than three hundred motets forming the basic repertoire of the Royal Chapel, the Concert Spirituel, the Chapel of the Dauphin, the Jesuit church of Saint-Louis and the Sainte-Chapelle (Anthony 1997, 211–227).

One of the precursors of Marc-Antoine Charpentier in the introduction of the oratorio in France was Guillaume Bouzignac (before 1587–ca.1643) the first composer of religious music with a real dramatic flair with Italian and possibly Catalan influences.

But the composer who made the most significant contribution to the Mass and oratorio in the French Baroque period was Marc-Antoine Charpentier. His twelve Masses serve as a glossary of the types of Masses cultivated during the Baroque Regina coeli period. His thirty-five oratorios, which he calls “dramatic motets” represent “exactly the midpoint between those of Carissimi and those of Haendel” (Hitchcock 1954, 384).

Even though Marc-Antoine Charpentier never received a direct court appointment, he remained, with the composers mentioned above, one of the best known representatives of French religious music of the *grand siècle*.

Motet

Motet was the most important musical form of sacred music in France in the seventeenth and eighteenth centuries and the favorite of Louis XIV. It was distinguished in *grand motet* and *petit motet* because of its orchestration and not its length. The first one was composed for big choir and orchestra and the second one for one, two or three voices and a basso continuo, sometime with violins or flutes. Different versions of *Domine salvum fac regem* (Ps.19, v.9) were either *grandes* or *petites* but generally short. A great number of *grand motet* were taken from psalms and some from hymns like *Te Deum*, *Magnificat* and *Veni Creator*. Except for *Regina coeli* the catholic texts were rarely taken the form of *grand motet* but usually this of the *petit motet* or of the elevations (Sawkins 1988).

In his preface of *Cantica pro Capella Regis* (1665) Abbé Perrin gave one of the earliest definitions of the motet in France.

The Motet is a piece varied by several vocal or musical sections, which are allied but are different [from each other]... The variety of the piece will always be still greater and the composition always easier for the Musician,

when there is variation in the Stanzas and Verses and when they are composed with a continual change in mind... For this reason, I have followed this method in composing motet texts for the King's Chapel.

The Brossard definition, found under *Motetto* in his *Dictionnaire de musique* (1703) is the following:

...is a composition of Music, complex and enriched by all that is finest in the art of composition for 1, 2, 3, 4, 5, 6, 7, 8 & even more Voices or Parts, often with Instruments, but ordinarily and almost always with at least a Basse continue... At present, one extends the meaning of this term further to embrace all pieces composed for Latin words no matter on what subject, such as the praising of the Saints, the Elevations, etc. One even composes entire psalms in the form of a Motet.

The composers of motets after 1630 were influenced by the *concertanto* style and the Italian basso continuo. Among them we seat N. Formé (1567–1638), G. Bouzignac (fl 1609–1676), J. Veillot (ca 1600–1662), E. Moulinié (ca. 1599–aft. 1669) and T. Gobert (ca. 1605–1672). Only a short part of their work survived. It's not the same for the work of H. Du Mont (1610–1684) the composer from Liège who was moved to Paris in 1638. We know a hundred and fifty of his two hundred motets. Half of his motets (30 *grands* and 80 *petits*) were composed before 1666 as he had already had a great career before he has engaged at the Royal Chapel. He contributed to a significant degree to the development of the motet with instrumental accompaniment independent of the voices, sometime before Lully's motets, as we can see from his motets collections (*Cantiga Sacra*, 1652; *Melanges à II, III, IV, V partie avec la basse continue*, 1657; *Motet à deux voix*, 1668; *Motets à II, III, IV parties pour voix et instruments avec la basse continue*, 1681) (Sawkins 1988).

Du Mont created the classical model of the *grand motet*, which with only minor modifications, was to remain in place up to the Revolution (Anthony 1997, 218). The repertory of the Royal Chapel included thirty-one of his *grands motets* by 1666 (Sawkins 1989, 58). The distribution of parts in Du Monts *grand motets* remained more or less standard throughout the seventeenth century. According to Brossard (1727; 1725–1730, 140):

To perform them it is necessary to have five solo voices that constitute the petit chœur, that is : C [soprano], A [alto], T [tenor], B [bass]; Five voices for the grand chœur, that is : CATTB; and five instrumental parts to include two dessus de violon, one haute-contre, one taille, one basse de violon, and one basse continue. Thus, it is necessary to have as large a group as would normally be found in the King's music to perform all of this well; but if need be, five solo voices, two violins, a basse de violon, and a basse continue will suffice.

Du Mont composed his motets as a series of unbroken episodes in which he interspersed solo voice or voices between music for the *grand* and *petit choeurs*. More often, however, the parts merge or elide, one with the other. The whole is usually preceded by a *symphonie*, while *ritournells* may define structural points of division in the body of a motet. These introductory *symphonies* present considerable variety. Perhaps most impressive is the beginning of the Magnificat (no.13) for which Du Mont employed a *symphonie* of twenty-one measures long (see Example no.1) (Anthony 1997, 219–220).

Lully composed twenty-six motets between 1664 and 1665, twelve of which are *grands motets*. These are *Miserere* (1664); *Plaude laetare* (1668); *Te Deum* (1667); *Dies irae* (1683); *De profundis* (1683); and *Benedictus Dominus* (1685) printed by Ballard in 1684 and six more in manuscript copies : *Domine salvum fac regem* (date unknown); *Jubilate Des* (date unknown); *Notus in Judaca* (date unknown); *Olachrymae fideles* (1664); *Quare fremuerunt* (1685); and *Exaubiat te Dominus* (1667).

He used a six-part orchestra including first and second violins, three *parties de remplissage* (*haute-contre*, *quinte*, and *taille*), a *basse de violon* and continuo. The distribution of parts for the *grand* and *petit chœur* with its two sopranos, *haute-contre*, tenor and bass, emphasizes the higher voices; the *grand chœur* includes a baritone (*basse-taille*) and eliminates the second soprano (Anthony 1997, 221).

The most impressive of all the *grands motets* by Lully is the *Miserere* of 1664. It was performed in 1666 and again in 1672 at the Church of the Oratoire. It is true that the supple melodic line found in his *récits* of this motet owes something to the vocal solos and ensembles of *Le Mariage force*, *Les Amours déguisés* and *La Princesse d'Elide* of the same year (Anthony 1997, 221).

Lully's *Te Deum*, first heard at Fontaineblau on eight September 1677 to celebrate the baptism of his eldest son, later in October 1679 at Versailles and again on eight January 1687 at the Paris chapel of the Feuillants

was famous for causing his death, as beating the measure with a long stick to keep hundreds of performers, together, received the injury on his foot that resulted in his death from blood poisoning two months later.

Like Du Mont, Lully composed his *grands motets* in loosely organized sections. They are not totally devoid of harmonic interest. His borrowing of chords from the opposite mode results in a type of bi-modality common in French music of the Baroque period. The four-measure *Sanctus* from the *Te Deum* is a good example (see Example no.2). An entire section may exploit a region of the opposite mode. When combined with a dramatic tempo change, this is an effective means of underscoring the text (Anthony 1997, 222–224).

Like H. Du Mont, Pierre Robert (1610–1669), sub-master of the Royal Chapel he has engaged there. His motets differ little from those by Du Mont and Lully. The *grand* choir has the same distribution of voices and the orchestra has the six-part division found in the Lully motets. He is different from his contemporaries in his organization of the *petit choir*, which he formed into ensemble combinations, labeled *recits*, from the following eight solo voices : first and second soprano, first and second *haute-contre*, first and second tenor, baritone and bass. Like that he exploited the contrast of sonorities more than either Lully or Du Mont. For example, in the verse *Testimonium in Joseph* from *Exultate Deo adjutori nostro* (Number 9 of the motets), he juxtaposed solo, duo, trio, and quartet, with soloists including the baritone, first *haute-contre*, first tenor and first and second soprano (see Example no.3).

The *petit motets* of Lully and Robert are more musical than their *grand motets*. Both composers are more sensitive in their *petits motets* to the expressive power of dissonance, affective intervals and modulation. Robert was more concerned with contrasting sonorities. He scored four of his motets for variant combinations of three voices, five for combinations of two voices and one, for a second tenor, two violins, and a continuo while Lully scored seven of his motets for three high voices (*dessus*) and three for two high voices and bass (Anthony 1997, 223–225).

It was evident that the *grand motet* with an accompaniment of an orchestra was already defined before the reorganization of the Royal Chapel by Louis XIV in 1663.

The next generation, M.-A. Charpentier (1643–1704) and M. R. Delalande (1657–1726), whose works represent the apogee of this genre of music, was influenced by the motets of Du Mont. The work of Charpentier was forgotten after his death, probably because he had not official charges at the Court. The same thing did not happen to the work of Delalande who served Louis XIV and Louis XV for forty-three years and published forty of his seventy-seven *grands motets* between 1729–1734.

Charpentier's motets were more variant concerning their text and were composed for four or eight parts instead of five. Characteristic of his style that influenced Delalande as well, were the use of chromaticism (particularly in the end of the sleep of *Judicium Salomonis*), special rhythms and melodic patterns usually repeated and always serving the text, used in a convincing way in *Laudate Dominus omnes gentes*. Although we notice an influence of Carissimi in many characteristics of his music style, Charpentier has his own instantaneous recognizable style in which he puts together all the ideas that are totally and exclusively his (Sawkins 1988).

His motets group naturally into four categories : hymns of praise to the Virgin or a Saint; psalms and Te Deums; Elevations, Lessons and Responses of Tenebrae; and miscellanea. Unfortunately, we don't know the date of many of them. Technically they lie in the middle ground between those by Du Mont and Lully, on the one hand, and those by Delalande, on the other. Sometimes he organized his motets in rondo form, something rare in French religious music of the period.

In vocal and instrumental distribution of parts, Charpentier uses more imagination and sense of color than his predecessors. As we mentioned, he avoids the a5 vocal and instrumental texture so prevalent in French music of his day. In many of his double chorus motets, the *grand* and *petit choir* are both a4, favoring the soprano, *haute-contre*, tenor and bass combination. His motets *Miserere des Jésuites* (H. 193) in its second version and the antiphon *Salve Regina à trios choeurs* (H. 28) is a rare example of an a capella motet in the late seventeenth century. In addition, he was more of a colorist in his use of harmony than any other French composer of his generation. He uses different keys for the expression of different passions and he includes a list of keys in his *Règles de Composition par Mr Charpentier*, each followed by its corresponding affection (Anthony 1997, 229–231).

In Charpentier's two motets, *Salve Regina* (H. 24) scored for triple chorus and orchestra and *Salve Regina* (H. 23), a *petit motet* for three like voices, we observe a striking example of his use of harmony to dramatize the text (see Example no.4 : a, b, c). Perhaps nowhere in French Baroque music is there such an example of text painting than Charpentier's setting of this last phrase in the *grand motet* version (see Example p. 233).

In his six-part *Miserere des Jésuites* (H. 193) shows a typical use of his harmony with the 97#5 chord reserved for the words *a peccatis meis* (see Example no.5) (Anthony 1997, 231–236).

Charpentier was never more Italian than in his use of harmony to dramatize the texts of his motets. However, his harmonic palette is richer and more varied than that of his teacher, Carissimi. His Italianism was tempered and restrained by the French tradition which embraced a melodic style derived from the court air and the dance (Anthony 1997, 236).

Delalande composed his *grands motets* between 1680 and 1721. His pieces were usually short parts in exuberant ones, in contrast with the text, many changes in tempo and concertino effects between the small and the big choir. He wanted to give a more independent role to the orchestra and, most important to soloists. In his collection of *grands motets* printed by Philidor around 1704 for the comte of Toulouse we can see tempo changes, a contrapuncting style in many choir pieces and instrumental obligati inrasing soloists' narrations. We mention all the above in *Confitebor tibi Domine*. The flourishing of his style is in *Miserere* (with contra tenor's solo part, *Domine labia mea aperies*), the *De Deum* (with solo and duo parts for soprano, probably written for his daughters) and *De profundis* (with a remarkable contrapuncting strength in last *Requiem aeternam*). In his last motets like *Cantate Domino*, *Dixit Dominus*, *Sacris Solemnis*, *Exultate justi* and *Exaltabo te, Deus meus*, we can see different tonalities even though do flat minor. *Cantate Domino* was the motet the most played in *Concert Spirituel* (65 performances) (Sawkins 1988).

Like the music of Bach, the motets of Delalande are imbued with an overall spirituality. Nevertheless, none of his seventy-one extant motets (seven are lost) was printed during his lifetime. That means that a composer of his stature, completely secure in the paternalism of the regime, had no need to publish. In form, his later motets remind us of the German church cantata at the time of Bach. Most include autonomous movements, which are a succession of airs and ensembles interspersed between choral sections. Most have opening symphonies and in some of them the use of a Gregorian hymn treated in cantus-firmus style in the opening chorus resembles a chorale "fantasia" typical of the opening movement of a Bach cantata (Anthony 1997, 237–238).

He placed solo instruments in dialogue with vocal solos and ensembles more than any other composer of *grand motets*. For example, an air accompanied by a solo recorder and solo violin, a *récit* juxtaposing transverse flutes and recorders, another *récit* using a bassoon line independent for the continuo, another air in which a solo *haute-contre* supports melodic material scored for two flutes and violins.

His use of counterpoint, both melodic and rhythmic, was not pedantic. A favorite device of his was to present the subject and counter-subject separately, in the *symphonie* and following solo *récit*, and then to confine them in a large fugal chorus. In the example below (see Example no.7) two ideas of an hymn's verse are combined in a double chorus setting often different voice parts; the first choir is predominantly homophonic and the second one polyphonic.

Delalande's use of harmony owes something to the music of Charpentier like the use of the 97#5 chord. Furthermore, more than any other French composer before Rameau, he viewed the diminished seventh chord as vested with a compelling dramatic quality (see Example no.8) (Anthony 1997, 238–240).

His orchestra plays both a supportive and an independent role in his *grands motets*. Usually, it functions in both capacities at the same time. Some of them double the choral lines, while others weave an independent counterpoint around the voice parts. And as they were probably destined for his daughters or his wife he uses such graceful melodies.

Delalande often made changes to his earlier motets. And soon after the turn of the century, he suffered a crisis of conflicting styles caused, at least in part, by his exposure to the Italian music. In his revised and new motets after 1710 we can see changes in structure, *récits*, choral texture, the use of the orchestra and a greater economy in the use of some material while other is expanded.

In a figurative and literal sense, it was the *grands motets* of Delalande that gave to the new Chapel of Versailles its most eloquent voice. The bond between Michel-Richard Delalande and his King was a strong one even concerning the death of Delalande's daughters and the death of the Dauphin (Anthony 1997, 242–246).

In eighteenth century France secularization was more of a symptom than a cause of the decline of religious music. It was inevitable, especially in a religion that used all its musical resources to parade its opulence and to orchestrate its power. Lacking any firm liturgical base, deprived of a ruling monarch, dependent upon a disinterested Regency, and on purely stylistic grounds, the *grand motet* should never have survived the *Grand siècle*.

Grands motets, written for the most part in the early and middle years of the eighteenth century by composers who had mastered the old style, dominated the repertory of the Royal Chapel up to the very eve of the

Revolution (Anthony 1997, 247–249). The two successors of Delalande at Versailles were Nicolas Bernier (1665–1734) and André Campra (1660–1744). They had both composed *grands motets* with the *Exaudiat te, Dominus* as the most known one (Sawkins 1988).

The most impressive of Campra's fifty one *grands motets* were composed late in his life and formed part of the repertory of the Royal Chapel. They include two books of *Psaumes à grand chœur* and borrow indiscriminately from the style of the composer's own *tragedies en musique*. In his first four books of motets (*petits*) he provides the best material for studying the effect of the Italian cantata upon the French motet. As the eighteenth century progressed, the *petit motet* and the *cantata française* tended to differ only in subject matter and language.

The motets by Nicolas Bernier are more important musically. He composed eleven *grands motets* for the Royal Chapel, where he was employed with Campra, Delalande and Gervais from 1723. They lie clearly in the tradition of the Versailles motet. His forty-five *petits motets* which were printed in three volumes widely spaced in time (1703, 1713, 1741) had an Italian influence (Anthony 1997, 254–257).

Outside Versailles we meet two other contemporary composers, Henry Desmarest (1661–1741) and Jean Gilles (1668–1705) whose motets *Beati quem elegisti*, *Lamentations* and *Diligam te, Domine* were performed for a long time in Concerts Spirituel in Paris. The first one was a student and follower of Du Mont, Robert and Lully. He composed more polyphonically than any other composer of his generation in France. The second one was far away from the direct influence of the Royal Chapel (Aix-en Provence, Agde, Toulouse). His motets were more personal and intimate, heavy with ornament but with a melodic line of the *récits* often popular in nature, reflecting the irregular phrase length of Provençal melody (Anthony 1997, 249–250).

Among the last composers of *grands motet* and the most important ones we sit J.Ph. Rameau (1683–1764) in particular for his *In convertendo* with his eloquent story and his colorful orchestration and H. Madin (1698–1770) whose gallant style in his *Misericordias Domini* of 1762 was a real innovation for Versailles Royal Chapel and his twenty-six *grands motets* show some of the same technical workmanship found in those by Delalande and Rameau.

They follow Ch.H. Gervais (1672–1744) whose forty *grands motets* reveal a composer sensitive to the meaning of the text and adept at achieving contrast through shifts of texture (see Jean-Paul Montagnier 1994); J.B de Boismortier (1689–1748) and E. Blanchard (1696–1770) who accorded more importance to the orchestra of the *grand motet*; and J.J.C. de Mondonville (1711–1772) as the *dernier cri* in the *grand motet* idiom (Anthony 1997, 263–269).

Among the composers who contributed to the development of the *petit motet* in the seventeenth century and not mentioned yet are G.G. Nivers (1632–1714), D. Danielis (1635–1696), S. de Brosard (1635–1730) and the most important one, François Couperin (1668–1733). Between his so refined motets we mention the three series of psalm verses, published under the King's order in 1703, 1704 and 1705 and his three *Leçons de Ténèbres*. He succeeded better than all his contemporaries in the creation of a musical language compounded of French and Italian elements as we can see in his *petits motets*, the *gouts réunis*. His three collections of psalm verses and his *Leçons des Ténèbres* for Holy Thursday where the only sacred works by the composer to be printed in his lifetime. The last one is his best religious work was composed between 1713 and 1717. The style of the Tenebrae Lessons was born of a synthesis between Italian monody of the early seventeenth century and the French *air de cour* with its melismatic *doubles*. Couperin in his works united French and Italian practices (Anthony 1997, 251–263).

The most productive composers of the next generation were L.N. Clérambault (1676–1749), N. Bernier (1665–1734) and A. Campra (~1660–1744) whose contribution to the development of the *petit motet* in the eighteenth century was more important than the others. Sixty pieces were published in five books (1699–1720) and two collections until 1735. We can mention an Italian influence even in his two first books. In his last books the motets were very similar to the style of the secular cantata (Sawkins 1988).

It is important to mention the existence of the *Motets pour la Chapelle Royale* which were books with motet's texts (without music) published every trimester-semester from 1666 to 1792. This precious collection, unfortunately fragmented permits us to know the years that were sung at the Royal Chapel from the regency of Louis XIV till the Revolution and despite its missing points, it still remains an important guide to the repertory (Decobert 1989).

Mass

The character of the Mass in France during the seventeenth century was conservative as we can see from the *Catalogue des messes imprimées en musique* printed in 1707 by C. Ballard, which contains a list of hundred and eighteen masses *a capella* of forty three composers from Lassus to Campra for 4, 5, 6 voices without basso continuo and some of them in two choirs. Until the death of Mazarin in 1661 the Ballards preferred to publish psalm adaptations translated from Desportes, psalm paraphrases of Godeaux and religious parodies of *air de cour* instead of masses of the first half of the seventeenth century, like those of Du Caurroy (1549–1609), H. de Fontenay (late sixteenth century–1635), J. Titelouze (1563–1633), N. Formé's which were lost.

During the seventeenth century French composers preferred the franco-flamand *a cappella* style and the roman one with many choirs like the masses of E. Du Caurroy, J. V. de Bournoville (1585–1632), P. Lauerjat (~1575–1625), E. Moulinié (~1599–1676), A. Aux Cousteaux, H. Frémart (~1590–1645), F. Cosset (1610–1664), C. d'Helfer (~1664), A. Gantez (1600–1668), P. Chenevillet (fl 1652–72) and N. Métru (1610–1663). Nevertheless, on some occasions instruments like viols and violons were used until 1680 when they were officially introduced in the Royal Chapel.

The masses of N. Formé were among the first ones to use a concertante style instead of a double choir one. As well, the *Messe à 7* and the mass for two upper voices to alternate with an organ of G. Bouzignac and the three masses for 3, 4 or 5 voices with basso continuo (viols and organ) of J.-B. Boësset.

Louis XIV preferred to attend low mass so the composers engaged at the Royal Chapel were almost never composing polyphonic masses. However, we mention the two masses of A. Campra, one *Missa protempore Nativitate* of G. Minoret (1618–1684), another (lost) of N. Bernier and Five of H. Maudin as those.

A great number of masses from composers not engaged at the Royal Chapel was lost. We can seat F. Charperon (~1698), D. Danielis (1635–1696), P. Bouteiller (1655–60–1717), J. Mignon (1636–1710), S. de Brossard, P. Tabart (1650–1711), J.F. Lalouette (1651–1728), H. Desmarest (1661–1741), J.-B. Moreau (1656–1733), N. Pacotat, C. Mielle, P. Hugard (1725–1765), G. Poitevin (166–1706) and Montéclair (Anthony 1982).

But the composer most important at this kind of music was Marc-Antoine Charpentier. He composed twelve polyphonic masses for voices and instruments instead of organs. His masses comprise every type of mass in vogue in Baroque era: from the *Messe pour le Port Royal* (3solists, choir in unison and basso continuo) to the *Messe à 4 choeurs* with an orchestra of strings and basso continuo. He also composed three funeral masses for voices and instruments, one *Messe de minuit pour Noël* for four voices, flutes and violins, one *Messe à 8 voix, 8 violons et flutes et 2 hautbois* for Mr. Mauroy, one *Messe à 4 voix et violins* and one mass *Assumpto est Maria Missa sex vocibus, cum symphonia*. In his works we can see Charpentier's late years best compositional skills. A balance is achieved between chorus and orchestra, polyphony and homophony and prayerful introspection and a dramatic sense of musical characterization (Anthony 1997, 275). The *Domine salvum fac regem* for the tribute to the king follows the *Agnus Dei* in five of his masses. The *Messe pour le Port-Royal* contains the prayers of the Propre. On the contrary, in the *Messe pour le samedi de Pasque* he misses the *Credo* and the *Agnus Dei*. And like in his motets he uses lot of chromatisms for dramatizing the text in his masses as well (see Example no. 9).

It is worth mentioning that some composers wrote masses in plain-chant for convents. We sit below the five *Messes Royales* of H. Du Mont and the names of A. Campra, J.F. Lalouette (1651–1728), C. Piroye (1665–1730), M.R. Delalande and F. David (eighteenth century) who composed this kind of masses reassembled in a collection at the National Library of France (Anthony 1982).

Another type of mass in French Baroque religious music was *Requiem* (*Missa pro defunctis*, *Messe des trépassés*, *Messe de Requiem*). The first *Missa pro defunctis* for five voices was E. Du Caurroy's composed around 1636 by Ballard. Follows the *Missa pro defunctis* for five voices of E. Moulinié published in 1636 and the *Missa pro defunctis* for four voices of C. d'Helfer, published in 1659. Like almost every mass in seventeenth century France they were *a capella*. Instruments were introduced at the end of the seventeenth century and the beginning of the eighteenth.

M.-A. Charpentier composed three *Requiem*, *Messe pour les Trepassés* for eight voices, *Messe des morts* for four voices and *Messe des morts à 4 voix et symphonies*. None of them contains the offertorium but all of them contain the elevation *Pie Jesu* or the *Bone pastor*. The *Dies irae* is only in *Messe des morts à 4 voix et symphonie*. Charpentier and Lully composed an autonome *Dies irae* organised like a *grand motet* in which there is an alternance between choirs and solists.

G. Poitevin (1646–1706) composed one *Messe des morts* for four voices with basso continuo and four more of which only fragments have survived. He formed and inspired composers like J. Gilles, A. Campra, J. Cabassol, L. Belissen (1693–1762), C.M. Pellegrin (1682–1763) and E. Blanchard (1696–1770). Among them Gilles

and Campra composed a *Requiem* for five voices and an orchestra of strings and winds (*Messe des morts*) the first one and a reputation until our days and for five voices and an orchestra (*Requiem*) the second one. In the gradual of Campra's mass we mention some characteristics of the opera's choirs like the dramatical repetition of *non* in the *In memoria aeterna erit Justus abantatione mala non timebit* (see Example no.10) (Anthony 1982).

Another type of mass in French Baroque music was the mass for the organ. A continuation of verses for the organ, composed or improvised, played in alternance with the singing verses during a mass. In the 17th century six composers were well known for their organ masses: Nivers (1632–1714), N. Lebègue (1678–1751), N. Gigault (1627–1707), A. Raùson, F. Couperin and N. de Rigny.

Nivers was the first one to use sonorities of the classical French organ in sacred melodies (duo of cromornes, bass trumpet etc.). Lebègue composed a mass with short and easy verses. Gigault composed very short pieces (five measures for example) and very long ones. Raison was influenced a lot by the dance in his five masses. With Couperin and de Grigny the mass for organ reached it's pick. In both offertoriums of his two masses Couperin created the vastest musical structures. And de Grigny in the following example (no.11) shows a rare independence in the contrapuncting style of French music of the period.

At last, the *Messe pour plusieurs instruments au lieu des orgues* de M.-A. Charpentier has not many previous examples. Due to its orchestration (4 block flutes, 3 flutes, 4 bass flutes, 2 oboes, a cromorne and 4 parts for strings) that tries to imitate the sonority of a french organ, we assume that it was probably composed for a church or a covent without one (Anthony 1982).

Oratorio

The term *oratorio* was rarely used in France during the 17th century. M.-A. Charpentier, the father of the French oratorio called it *historia, canticum, motet, dialogue*. Other people in France called it *histoire sacrée*. French oratorios were not like Italian ones. They were more like *grands motets* that is pieces in latin for soloists, instrumental groups, small and big choirs to be sung during the mass. The oratorios of Charpentier were in reality *motets dramatiques* (Hitchcock 1982).

M.-A. Charpentier studied with Carissimi during his stay in Italy and he was the one that introduced Carissimi's oratorios in France (1670). Hitchcock (1982) sits thirty five *motets dramatiques* of Charpentier from 1670 to 1702 with Italian and French elements. He uses choirs and double choirs. Even though most of them are homophonic and in a Versailles style of the *grand motet*, some show a rare polyphonic aspect for the French music of this period like in *flevit amare* of the *Reniement de Saint Pierre*. Some of his recitative look like an Italian *arioso* like *Domine Deus meus* singed by Salomon in *Judicium Salomonis*. The airs are more rare and some of them remind of an Italian *aria da capo* like the air of Salomon *Benedictus es* in *Judicium Salomonis*. We can see his dramatic style in dialogues and vocal ensembles like in the scene of *Le Reniement de Saint Pierre* with Pierre's denials (see Example no.12) in the dialogue of *vera* and *falsa* mother in *Judicium Salomonis* (see Example no.13).

In Charpentier's instrumental parts of his oratorios we can observe a great difference of those of Carissimi's *Caecilia, Virgo* and *Martyre* who uses two string orchestra with a concertante part for organ. In *Judicium Salomonis* the string orchestra is full of (stifled, suffocates) of flutes, oboes and bassoons. Two trumpets are used in *Extremum Dei Judicium* to announce the last judgement. In *Judicium Salomonis* we can see *sommeils* borrowed from the French opera.

There are five oratorios between 1700 and 1750 composed in France. These of J. Lochon (1660), L.N. Clérambault (1676–1749), S.de Brossard and an anonymous one.

The development of the French oratorio before Charpentier is difficult to redraw. We can mention four *histories en musique* de René Ouvrard that were lost, some *dialogues dramatiques* of Th. Gobert (ca 1661), G. Bouzignac (after 1641) and Henry Du Mont (1668).

As we can see French religious music in the seventeenth and early eighteenth century was mostly under the rule of His Majesty, Louis XIV, who was responsible for the flourishing of the *grand motet* as it was his favorite type of French religious music.

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Santrauka

Prancūzų religinė muzika Liudviko XIV dvare (1643–1715): motetas, mišios, oratorija

Pirminių šaltinių apie sakralinę polifoniją Prancūzijoje pirmoje XVII a. pusėje stoka, susidariusi dėl Ballard šeimos spaudos monopolio, leidžia mums sutelkti dėmesį į Liudviko XIV valdymo laikotarpį.

Tačiau kai kurie šaltiniai (žr. Mersenne, 1936; rpt. 1965, 3:61) leidžia manyti, kad bažnytinę muziką kūrę prancūzų kompozitoriai XVII a. pirmoje pusėje buvo konservatyvūs (žr. Jonckbloet ir Land 1982, ccxvii; Launay 1957, 179) panaudodami chorus ir jiems akompanuojančius instrumentus (žr. Launay 1963, 191), pritaikydami *basso continuo* ir *stile antico* ordinarinėse mišiose.

Norėdami pasekti *stile modern* raidą Prancūzijoje, pirmiausia turime panagrinėti motetus, psalmes, bažnytinius himnus ir odes bei *airs de cour* kalėdines giesmes ir mišių parodijas. Nicolas Formé (1567–1638) buvo pirmasis, kuris dvigubo choro motetą ir mišias nukreipė baroko *concertante* moteto kryptimi (Anthony 1997, 205).

Ankstyviausią *petit motet* spausdintą pavyzdį pateikė Henry Du Mont (1610–1684) savo *Cantica Sacra*. Jis taip pat buvo atsakingas už *grand motet* klasikinio modelio sukūrimą, kuris labiausiai vertinamas tarp visų religinių žanrų *grand siècle* periodu.

Henry Du Monto, Pierro Roberto (ca. 1618–1690) ir Jeano-Baptisto Lully (1632–1687) sukurti ir 1684–1686 m. „specialiu jo Didenybės įsakymu“ Ballardo atspausdinti 50 *grand motets* iki pat revoliucijos sudarė pagrindinį Karališkosios Kopyčios, Concert Spirituel ir provincijos muzikos akademijų repertuarą.

Du Mont atsistatydinus kaip *sous-maitre*, *grand motet* suklestėjo Prancūzijoje Michelio-Richardo Delalande (1657–1726) ir Marco-Antoine'o Charpentier (1643–1704) iniciatyva, jie parašė daugiau kaip 300 motetų, sudariusių Royal Chapel, Concert Spirituel, the Dauphin Chapel, Saint-Louis Jesuit Church ir Sainte-Chapell pagrindinį repertuarą (Anthony 1997, 211–227).

Vienas iš Marco-Antoine'o Charpentiero pirmtakų, davusių pradžią oratorijai Prancūzijoje, buvo Guillaume Bouzignacas (prieš 1587– ca. 1643), pirmasis sakralinės muzikos kompozitorius, kurio muzika skleidžia tikrą dramatinę aurą su itališka ir galimai kataloniška įtaka.

Tačiau kompozitorius, kuris įnešė didžiausią indėlį į mišių ir oratorijų muziką baroko periodu Prancūzijoje, buvo Marcas-Antoine'as Charpentieras. Dvylika jo mišių pateikia savotišką baroko periodo mišių tipų glosarijų. Trisdešimt penkios oratorijos, jo pavadintos „dramatiškais motetais“, atsiskleidžia kaip „vidurys tarp Carissimi ir Händelio motetų“ (Hitchcock 1954, 384).

Nors Charpentieras niekada negavo tiesioginių dvaro užsakymų, jis drauge su kitais minėtais kompozitoriais išliko kaip vienas žymiausių prancūzų *grand siècle* sakralinės muzikos atstovų.

Appendix

Example 1. H. Du Mont: Opening of Magnificat (after ed. of 1686).

The image displays a musical score for the opening of the Magnificat by H. Du Mont. It consists of two systems of staves. The first system features four staves: a vocal line (soprano) with a treble clef and a key signature of one flat, and three instrumental staves (violin, viola, and bass) with their respective clefs. The second system features five staves: a vocal line with lyrics, and four instrumental staves. The lyrics for the vocal line are: "Mag - ni - fi - cat A - nima me - a Domi - num". The score includes various musical notations such as notes, rests, and ornaments.

Example 2. J.B. Lully: Extract from Te Deum (After MS Rés. F. 666 in Bibliothèque Nationale).

The image displays a musical score for an extract from the Te Deum by J.B. Lully. It consists of two systems of staves. The first system features five staves: a vocal line with lyrics, and four instrumental staves. The lyrics for the vocal line are: "Sanc - tus, Sanc - tus, Do - minus De - us". The second system features five staves: a vocal line with lyrics, and four instrumental staves. The lyrics for the vocal line are: "Sanc - tus, Sanc - tus, Do - minus De - us". The score includes various musical notations such as notes, rests, and ornaments.

Example 3. P. Robert: Extract from *O Flamma* (after Philidor copy).



Examples 4–5. M.A. Charpentier: *Salve Regina* motets.

- (a) *Grand motet* version (after the *Meslanges*, vol. 3).
- (b) *Petit motet* version (after the *Meslanges*, vol. 2).
- (c) *Petit motet* version (after the *Meslanges*, vol. 2).
- (d) *Grand motet* version (after the *Meslanges*, vol. 3).



Example 6. M.A. Charpentier: Extract from *Miserere des Jésuites* (after the *Meslanges*, vol. 7).

averte fa-ciem tu-am a pec-ca tis me-is

a-ver-te fa-ci-em tu-am a pec-ca tis me-is

4 2 6 6 5 6 7 6

Example 7. M. Delalande: Extract from *Veni Creator Spiritus* (after Philidor copy).

pa-cem-que do-nes pro-ti-nus

pa-cem-que do-nes pro-ti-nus

pa-cem-que do-nes pro-ti-nus

pa-cem-que do-nes pro-ti-nus

do-nes que pa-cem pro-ti-nus

hos-tem re-pel-las longi-us

(re)-pellas longi-us hos-tem re-pel-

-us hos-tem re-pel-las longi-us

(re)-pel-las re-pel-las longi-us

(re)-pel-las re-pel-las longi-us hos-tem re-

Example 8. M. Delalande: Extract from *Pange lingua* (after the ed. of 1729).

Ve-ne-re-mur cer-nu-i vene-re-mur ve-ne-re-mur

Ve-ne-re-mur cer-nu-i vene-re-mur ve-ne-re-mur

8 9 4 2 5 9 8
5X 4X 2X 5X 8

Example 9. M.A. Charpentier: *Messe à 4 voix (Agnus Dei)*

[mun]di mi-se-re-re no-bis

1⁵ 2⁵ 9 7 1⁸ 7 6

Example 10. G. Poitevin: *Messe des Morts à 4 (Offertoire)*.

Hó-sti-as et pre-ces ti-bi, Dó-mi-ne,

Hó-sti-as et pre-ces ti-bi, Dó-mi-ne,

lau-dis of-fé-ri-mus:

lau-dis of-fé-ri-mus:

Example 11. N. de Grigny: *Fugue à 5*.

Cornet.

Cromorne.

Pedale.

Example 12. M.A. Charpentier: *Le Reniement de Saint-Pierre*.

Ostiaia Non - ne tu Ga - li - læ - us es? Ve-re tu

Ancilla Non - ne tu Ga - li - læ - us es?

Petrus Non, non, non

Cognatus Malchi Non - ne te vi - di in ho - ro cum e - o? Nonne tu per-cus-sis - ti

es, Ve-re tu es

sum, non sum, Ve-re non

Mal-chum? Ve-re tu e - ras

Example 13. M. A. Charpentier: *Judicium Salomonis*.

[Vera mater]

me-us vi - vit, tu-us au-tem, tu-us au-tem mor-tu-us est.

[Falsa mater]

tu - us mor-tu-us est, me-us au-tem, me-us au-tem vi - vit.