The Sacred Motets of Henry Du Mont (1610-1684):
Aspects of Classification, Dating and Performance.

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on

The sacred motets of Henry Du Mont (1610-1684):
Aspects of classification, dating and performance

The music of Henry Du Mont fell into oblivion soon after his death. Although the rediscovery of his life and music began with Quittard’s 1906 publication, it is only in the last twenty years that Du Mont’s importance in the development of sacred music in seventeenth-century France has been acknowledged by academics and performers alike.

The present study begins by drawing together from scattered musicological writings the current state of research into Du Mont’s biography. Much of this material appears here in English for the first time, and provides a useful frame of reference for the subsequent discussion of his music.

The dissertation continues by examining three aspects of Du Mont’s sacred motets which were written throughout his career as organist of St Paul’s in Paris and as composer and director of music at the chapel of the court of Louis XIV. Firstly, it looks at the classification of the sacred motet, detailing the hitherto unreported variety of small-scale formats encompassed by the modern term petit motet, and investigating the development of the larger-scale grand motet.

Secondly, the study questions the validity of evidence currently available for the dating of the sacred motets, including a comparison of multiple extant sources of some of the grands motets. Finally, it looks at previously unexplored issues of performance practice, in particular the distribution of voices between the two choirs in the grands motets and aspects of Du Mont’s use of instruments in his sacred works. Arising from this is a clarification of the number of singers and instrumentalists serving under Du Mont at the royal chapel and the consequent implications on performance practice.
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TERMINOLOGY AND ABBREVIATIONS

The following occur throughout the dissertation and for ease of reference are explained here.

The term ‘motet’ is defined in Chapter 2. Throughout the present study the term ‘petit motet’ is applied to small-scale pieces, with or without instruments, and ‘grand motet’ to larger works containing soloists (the ‘petit chœur’), chorus (‘grand chœur’) and instruments.

In France at this time there were four basic registers of voices or instruments:

- **dessus** equivalent to soprano or treble
- **haute-contre** alto
- **taille** tenor
- **basse** bass

Each register can be raised by the addition of the prefix *haut/haute* (e.g., *haut-dessus, haute-taille*), or lowered by the addition of *bas/basse* (e.g., *bas-dessus, basse-taille*), and designated as ‘first’ (*premier/première*) or ‘second’ (*second/seconde*). These terms are written out in full in the main text of the dissertation, but abbreviated in the footnotes and tables, following the conventions listed below.

<table>
<thead>
<tr>
<th>Code</th>
<th>Term</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td><em>dessus</em></td>
<td><em>superius</em></td>
</tr>
<tr>
<td>BD</td>
<td><em>bas-dessus</em></td>
<td><em>cantus</em></td>
</tr>
<tr>
<td>HC</td>
<td><em>haute-contre</em></td>
<td><em>altus</em></td>
</tr>
<tr>
<td>HT</td>
<td><em>haute-taille</em></td>
<td><em>contra-tenor</em></td>
</tr>
<tr>
<td>T</td>
<td><em>taille / tenor</em></td>
<td><em>quinte</em></td>
</tr>
<tr>
<td>BT</td>
<td><em>basse-taille</em></td>
<td><em>basse-continue</em></td>
</tr>
<tr>
<td>B</td>
<td><em>basse / bassus</em></td>
<td><em>petit chœur</em></td>
</tr>
</tbody>
</table>

For example: Dpc = *dessus du petit chœur*; 1Dv = *premier dessus de violon*. Other terms are explained fully in the course of the text.

All French terms appear in italic type, as do titles of musical publications. However, titles of individual pieces are underscored, in a departure from usual practice. This makes them easily differentiated from the publication title and from items such as extracts of text in single quotation marks.
The following international library sigla have been used throughout:

- **B-Bc**: Belgium, Brussels, Conservatoire Royal de Musique
- **D-Mbs**: Germany, Munich, State Library
- **D-WD**: Germany, Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
- **F-Dm**: France, Dijon, Bibliothèque Municipale
- **F-LYm**: France, Lyons, Bibliothèque Municipale
- **F-Pa**: France, Paris, Bibliothèque de l'Arsenal
- **F-Pc**: France, Paris, Bibliothèque du Conservatoire (housed in F-Pn)
- **F-Pn**: France, Paris, Bibliothèque Nationale
- **F-Psg**: France, Paris, Bibliothèque Sainte-Geneviève
- **GB-Cmc**: Great Britain, Cambridge, Magdalene College
- **GB-Lbl**: Great Britain, London, British Library
- **GB-Lcm**: Great Britain, London, Royal College of Music
- **GB-Och**: Great Britain, Oxford, Christ Church Library
- **M-Md**: Malta, Museum of M'dina Cathedral
- **S-Uu**: Sweden, Uppsala, University Library
- **US-Cn**: United State, Chicago, Newberry Library
- **US-WC**: United States, Waco, Baylor University Music Library (F L Carroll Library)

Other abbreviations used in the course of this dissertation are:

- **CMBV**: Centre de Musique Baroque de Versailles
- **DM**: System of numbering for Du Mont's extant works (= 'Du Mont' number: my own designation)
- **PRMA**: Proceedings of the Royal Musical Association
- **Recherches**: Recherches sur la musique française classique
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For one of the most talented and respected musicians of his generation, surprisingly little documentary evidence is left to commemorate the life and music of Henry Du Mont. What we know of his life remains incomplete and only a fraction of his music survives – and not a single piece in his own hand. Although one or two of his plainchant Masses have remained familiar to church-goers on both sides of the Channel (and were still in regular use until recent times), it is only now that we are rediscovering the wealth of his music and through this gaining an understanding of his importance in the development of the French sacred motet in particular.

The heads of Louis XIV's musical institutions, including the Chapelle and Chambre, have since become associated with the establishment of a distinctive French style. As Surintendant de la Musique de la Chambre du Roi, Jean-Baptiste Lully was the highest ranked of the King's musicians and as such steered the course of secular music at court. An Italian by birth, Lully pioneered the grand entertainments (ballets, operas, divertissements) so characteristic of the early years of Louis' personal reign. He reformed and ruled over the Petits Violons, prescribing a style and uniformity of playing that became the envy of Europe. In spite of his tight rein on the music of the Chambre, there was one area of music at court over which Lully held little sway – the sacred music performed daily at the King's Mass. The credit for the development of music used at the Chapelle must go to another foreigner, the Walloon Henry Du Mont, and to his colleague as sous-maître, Pierre Robert. Whilst Robert's contribution to the development of the French sacred motet has yet to be fully evaluated (his works remain mostly unpublished and unrecorded in spite of several articles and an edition of two grands motets by Hélène Charnassé), over the course of the last century we have begun to regard the music of Henry Du Mont as both pivotal and pioneering.

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1 See the following articles on Robert's grands motets:
Both Du Mont and Robert were rewarded handsomely by the King. However, after their retirement from the Chapelle, their fame was soon forgotten and their music replaced at the daily Mass by that of a new generation of composers. The only acknowledgment of their achievement was in an anthology of 50 grands motets (comprising works by Du Mont, Robert and Lully), published by Ballard on the express orders of the King. Although Lully was not a member of the Chapelle Royale in any official capacity, his status at court gave him the right to compose and direct music for major religious celebrations at court, including births, marriages, deaths and military victories. Possibly on account of their extravagant performances, with over a hundred musicians, these grands motets achieved great fame, often eclipsing the motets of his colleagues: the Te Deum in particular, although not Lully’s best work, has achieved widespread popularity in modern times. The volumes dedicated to Robert and Lully appeared in 1684, but for some reason the publication of Du Mont’s was delayed until 1686, two years after his death. Three exemplars of Du Mont’s published set of grands motets survive today, all housed in Paris in the collections of the Bibliothèque Nationale de France and the Bibliothèque Sainte-Geneviève.

The only music by Du Mont to have continued to be performed regularly are the plainchant Masses – including the erroneously nicknamed Messe royale – thanks to their popularity in both the Catholic and Anglican traditions of church music. Du Mont’s other publications, containing petits motets, airs, chansons and instrumental works, are preserved mainly in the libraries of France and England, and often only a single complete exemplar survives. The majority of his music remained largely

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2 MOTETS POUR LA CHAPELLE DU ROY, MIS EN MUSIQUE, Par Monsieur DU MONT Abbé de Silly, & Maistre de la Musique, de ladite Chapelle. A PARIS, Par CHRISTOPHE BALLARD [. . .] M.DC.LXXXVI. Imprimez par exprès Commandement de Sa Majesté. (Three complete exemplars: two in F-Pn, Vm1.977 and Rés.Vm1.98, and one in F-Psg Vm.112.)

MOTETS POUR LA CHAPELLE DU ROY, mis en musique par Monsieur l’abbé Robert, Maistre de la Musique de ladite Chapelle. A Paris. Par Christophe Ballard [. . .] M.DC.LXXXIV. Imprimez par exprès Commandement de Sa Majesté. (One complete exemplar in F-Psg Vm.118.)

MOTETS A DEUX CHŒURS POUR LA CHAPELLE DU ROY, MIS EN MUSIQUE Par Monsieur DE LULLY Escuyer, conseiller Secretaire du Roy, Maison, Couronne de France & de ses Finances, & Sur-Intendant de la Musique de Sa Majesté. A Paris, Par CHRISTOPHE BALLARD [. . .] M.DC.LXXXIV. Imprimez par exprès commandement de Sa Majesté. (One complete exemplar in F-Pn Rés.Vm1.99.)
unknown and unperformed until recent decades, in part due to its inaccessibility: all the published music survives only in part-books and so requires assembling into modern score before it can be adequately assessed.

The first recognition of Du Mont’s importance was by Louis Terry in the *Biographie Nationale de Belgique* of 1878. This was followed nearly thirty years later by Henri Quittard’s biography of Du Mont, to date still the only published book on Du Mont. Quittard, an experienced archivist and historian with a special interest in French composers of the sixteenth and seventeenth centuries, managed to piece together a large proportion of biographical material (including accounts of the people and the places surrounding Du Mont), nearly all of it still valid today. Also included in the book are descriptions and commentary on the music of the *Cantica Sacra*, ‘*les motets recitatives*’, the plainchant Masses and the *grands motets*. A supplement includes published transcriptions of four pieces: *Ave gemma Virginum* (from the 1652 *Cantica Sacra*), *Laisse moy soupirer* (1657 *Meslanges*), *Dialogus de anima* (fragment only) and the *grand motet Quemadmodum desiderat* (1686 *Motets pour la Chapelle du Roy*).

Quittard’s seminal work was followed by a trickle of articles in academic journals as various aspects of Du Mont’s life were rediscovered: details of Du Mont’s tombstone and epitaph (Vitry, 1909), information about his life as organist of St Paul’s (Dufourcq, 1955), and a facsimile of his will and transcription of the inventory made of his possessions after his death (Collard, 1975).

Further studies and early editions of a small number of motets followed, notably by Denise Launay (with particular reference to the psalm paraphrase airs) and Madeleine

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Garros. The latter likened Du Mont’s position in the history of the *grand motet* to that of Haydn and the symphony, a phrase that has often since been repeated.

Over the next two decades, several Belgian scholars sought to awaken interest in their compatriot, among them José Quitin, who was responsible for several transcriptions of *petits motets* issued by the *Bulletin de la Société liégeoise de musicologie* (1985 and 1988). However, it was not until Philippe Herreweghe’s 1981 recording of three *grands motets* (*Memorare*, *Magnificat* and *Super flumina Babylonis*) and the *Dialogus de anima* that the music of Henry Du Mont was again heard by a wider audience. Further recordings by a variety of artists followed. However, the wide range of performing styles adopted on these recordings suggested to me that further investigation of appropriate performance practice was required: several aspects of this are covered by the present study.

The 1980s also saw an increasing number of academic studies on the music of the French Baroque, beginning with the 1984 symposium on *Le Grand Motet français*. This was followed five years later by Laurence Decobert’s doctoral dissertation on Henry Du Mont, the most detailed study of his life and music (*the grands motets* in particular) since Quittard’s 1906 biography. During her research Decobert uncovered

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8 A discography relating to Henry Du Mont is included in Appendix 4.


additional biographical information and this has since been presented in various subsequent articles.\textsuperscript{11}

Invaluable though this material has been, and still is, important gaps remain. This study aims to examine Du Mont’s sacred motets, with particular reference to the \textit{grands motets}, in order to provide new information in the areas of classification, dating and performance practice. Only the sacred motets have been discussed in any detail in this study – hence the wording of my title. Not included are the French chansons (which, although referred to as ‘motets’ by Du Mont himself, are part of the secular repertoire), the paraphrase psalms (which do not come into the category of motets, since they have French texts), and the plainchant Masses (again, because they fall outside the scope of the motet). However, some instrumental works and various secular vocal pieces have been mentioned, but only in reference to aspects of performance practice.

Whilst the present study did not set out to uncover any new biographical material, I felt it valuable to draw together for the first time all the existing information into a coherent narrative in the English language (Chapter 1). Not only does this supply a useful resource for future researchers, it also provides a context for a study of the music. In addition to this is the first English translation of Du Mont’s will and the inventory taken of his belongings after his death (Appendix 2).

To date, very little research has been carried out on Du Mont’s \textit{petits motets}: the only study to discuss these works in any detail and compare them with contemporary examples is by Potter (1992).\textsuperscript{12} The variety of formats employed by Du Mont in his \textit{petits motets} is analysed in greater detail here, and I have highlighted links with the \textit{grands motets} where they exist. This aspect of classification is covered in Chapter 2.

Although the \textit{grands motets} have been the subject of studies by Decobert and others, there are several aspects which have not hitherto been adequately examined. New observations on the dating of both \textit{petits} and \textit{grands motets} from the chronology of the

\textsuperscript{11} Full details of these articles are cited in Chapter 1.

Livres du Roi are provided in Chapter 3. Comments on the relationship between printed and manuscript sources of the grands motets can be found in a comprehensive comparison of duplicate sources (Chapter 4), followed by a detailed assessment of Du Mont’s use of the voices of the petit chœur (Chapter 5). This chapter uncovers three trends in the development of Du Mont’s grands motets and reaches fresh conclusions with regard to performance practice in relation to these works. Following on from this is a re-evaluation of the number of musicians employed by the Chapelle Royale, both singers (Chapter 6) and instrumentalists (Chapter 7). The evidence concerning which instruments were used by Du Mont in his sacred motets is also examined in Chapter 7.

The two comprehensive histories covering the period of this study (Anthony’s French Baroque Music and Launay’s La Musique religieuse en France) have proved a valuable starting point for putting Du Mont’s music into context. Acknowledgement is also given to other scholars who have contributed to the corpus of learning in the course of their writings on related subjects (including Benoit, for the collation of learning in the course of their writings on related subjects (including Benoit, for the collation of invaluable information on the court musicians and their activities, and Sawkins, for his study of the Livres du Roi), whose work has enabled me to reach further conclusions with regard to the music of Du Mont.

None of my work on the sacred motets of Henry Du Mont would have been possible without access to the music in score. At the point of embarking on the present study few modern editions were available, and I therefore transcribed and assembled an edition of my own. Since then, the Centre de Musique Baroque de Versailles has begun its monumental series of complete editions of French Baroque composers, including Du Mont: to date, they have published 16 of the grands motets and two volumes of the smaller-scale pieces (Cantica Sacra and Airs à quatre parties). However, these editions are not readily available in this country and their chosen format of reduced score layouts

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has made them unsuitable for use in illustrating the points made in the course of this dissertation. Therefore, all of the examples in modern score included in the course of the text are from my transcriptions. To further enable easy identification of the pieces, I have appended a DM number to all of the extant works: a complete listing of the pieces, their sources and DM numbers can be found in Appendix 1.

Finally, two of Du Mont's self-borrowings, which appear to have gone unmentioned until now, have been fully detailed in Chapter 3. In addition, I have been able to identify further borrowings by two nineteenth-century composers, Thomas Attwood Walmisley and Franz Liszt. Both are described in Appendix 3.
CHAPTER 1
THE LIFE AND TIMES OF HENRY DU MONT

Henri Quittard revealed a great deal of the information regarding Du Mont’s life in his biography of 1906 (which, although reissued in 1975, is now out of print). The corpus of knowledge was added to throughout the twentieth century with the discovery of additional archive documents, culminating with Laurence Decobert’s detailed biography in her 1989 doctoral dissertation (and subsequent scholarly articles). The aim of this chapter is to draw together the information contained in these and other subsidiary sources scattered throughout a variety of publications (some of which are fairly obscure): nearly all of this information appears here in the English language for the first time. An understanding of Du Mont’s career and the circumstances surrounding his compositions is fundamental in any subsequent evaluation of the music itself and the manner in which it is to be performed.

Where possible, quotations are provided in their original language (usually French), and appear with original spellings, accents and punctuation. Foreign language quotations are followed by an English translation and, unless otherwise credited, these are my own.

Du Mont in Liège

Henry Du Mont was born Henry de Thier in the Dutch-speaking region of Liège at the end of 1609 or the early months of 1610. There are no surviving records of his birth, and the date has to be deduced from a single sentence on his tombstone, as noted by Vitry in 1909.\(^\text{15}\)

Il y est mort bienfaicteur le 8\(^\text{me}\) May 1684, âgé de 74 ans

He died here a benefactor on 8 May 1684, aged 74 years

For many years his birthplace was identified as Villers-l’Évêque, an assumption made by Terry that first appeared in print in 1878.\(^\text{16}\) This was subsequently ‘confirmed’

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\(^{15}\) Vitry, ‘Le Tombeau de Henry Du Mont’, 922. The tombstone was lost some time after 1815 and is only known to us today by way of a drawing by Roger de Gaignières now preserved in F-Pn.

\(^{16}\) Terry, ‘Henri Dumont’, 295.
by Quittard in his 1906 biography, where he supports this assertion by quoting from a manuscript containing a list of the canons of St Servais, Maastricht.

Henricus Du Mont, filius Henrici de Thier, ex Villers-l’Èveque, et Elizabetheæ Orbaen de Faloys, filiæ Henrici Orbaen de Faloys, et Mariæ Thiri, filii [blank space] factus canonicus per resignationem 23 martii 1676.17

(Rijksarch. te Maastricht, Kapittel van St-Servaas, reg.105, f.220v.)

Henry Du Mont, son of Henry de Thier of Villers-l’Èveque and of Elisabeth Orbaen of Faloys, daughter of Henry Orbaen of Faloys and of Marie Thiry, son of [the names of de Thier’s parents seem to be missing here] was appointed canon by resignation 23 March 1676.

In fact, as Laurence Decobert points out, this merely confirms the birthplace of Du Mont’s father, and not of Du Mont himself.18 However, this assumption had by now become ‘fact’, and was repeated in the standard musical literature until recently, when further research by Decobert uncovered documentation indicating that Henry was actually born in Looz (also known as Borgloon).19

As the above extract shows, there is no surviving information on Du Mont’s paternal grandparents. We do know that his maternal grandmother, Marie Thiry, was born in the middle of the sixteenth century. Her second husband was Henry Orbaen (the name of her first husband is not known) and they had three children: Elisabeth (Du Mont’s mother), Anna-Johanna (known as Johanna) and Marie (the subject of the document cited below).

17 Quittard, Henry Du Mont, 6. See also Decobert, ‘Henry Du Mont’, 72, where the quotation has different spellings. I have not been able to check which is correct.


Marie Orbaen alt ontrent die tachtentich Jaeren [. . .], verklaert ende attesteert [. . .], als dat haeren vaeder was van naeme Hendrick Orbaen ende haere moeder Marie Thiry, die welche hebben achtergelaten diversche kinderen, te weeten dese voorst, attestante, item Anna-Johanna ende Elisabeth.

(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.791, f.324, 324v, dated March 1666)

Marie Orbaen, aged about 80 [. . .] declares and attests [. . .] that her father was called Hendrick Orbaen and her mother Marie Thiry, [and] that they had several children, namely the aforementioned attestant, and also Anna-Johanna and Elisabeth.

Since Elisabeth was married a good ten years before either of her sisters, it has been assumed that she was the eldest.20

It is presumed that Henry Orbaen died some time after the birth of their third child, as Marie Thiry is known to have subsequently married Jan Montelet.

[. . .] verclaeren ende attesteren [. . .], dat sij hebben gekent Marie Orbaen, getrouwt sijnde mett Jan Montelet haeren derden man, hebbende verwecht in haeren tweeden houwelyck diversche kinderen ende onder andere een dochter genaempt Elisabeth.

(source as above)

[The witnesses] declare and testify [. . .] that they have known Marie Orbaen to be married to Jan Montelet, her third husband, and as having several children from her second marriage, among them a daughter named Elisabeth.

20 This information on Du Mont's early life has been collated from the following sources: Decobert, 'Henry Du Mont', 70-104; Decobert, 'Henry Du Mont et le Pays de Liège', 105-107; Laurence Decobert, 'Quelques nouveaux éléments biographiques concernant Henry Du Mont (1610-1684), sous-maître de musique de la Chapelle de Louis XIV', Modus: Revista do Instituto Gregoriano de Lisboa, 3 (1989-1992), 59-72. I am grateful to Peter Derveaux and Maria Mirck for their help with Dutch translation.
The couple lived near Ulbeek (south of Hasselt and west of Maastricht) where Montelet was a 'métayer' (tenant farmer) of the Aldenhoven estate, providing them with a good income. Jan adopted the three children from Marie's second marriage. He died in 1622.

Du Mont's father, Henry de Thier, is thought to have come from Villers-l'Évêque, west of Liège.

[.. .] lesdists comparants et un chacun d'eulx nous ont déclaré et attesté avoir cognu ledit Henry de Thier pendant sa vie pour homme de bien [.. .] le temps qu'il at résidé audit Villers
du temps qu'il at résidé audit Villers
(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.791, f.323v.)
[.. .] the said signatories each and every one declare and testify to having known the said Henry de Thier during his life to be an honourable man [.. .] throughout the time that he lived at the said Villers [-l'Évêque]

He had a brother, Lambert, and a sister, also Elisabeth. The only mention of Elisabeth comes in 1682 when Du Mont sent financial help to his three cousins in Villers-
l'Évêque, 'daughters of Elisabeth, late sister of Monsieur l'Abbé's father'.

Shortly after their marriage (by about 1608), Henry de Thier and Elizabeth Orbaen moved to Looz in the Dutch-speaking province, not far from Elisabeth's family.

[.. .] welche voorst Elisabeth naer ten houwelych heeft beghenen met Hendrick a Monte, ende hebben eenighen tydt tot Borgloon gewoent.
(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.791, f.324, 324v, dated March 1666)

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21 This document contains declarations of legitimacy presented by Du Mont's brother at the time of his admission into the Chapter in 1667. Decobert, 'Henry Du Mont et le Pays de Liège', 106. The original document is reproduced in Decobert, 'Henry Du Mont', Appendix 2.

22 Rijksarch. te Maastricht, hs.344, f.10 (Decobert; 'Quelques nouveaux éléments biographiques', 62-63). The original text is not cited by Decobert. It is this document, indicating the home of Du Mont's cousins, that provides the evidence of the origins of the de Thier family being in Villers-l'Évêque.

23 Decobert, 'Henry Du Mont'. 75.
[... ] which above named Elisabeth has married Hendrick a Monte and has lived in Borgloon [Looz] for some time.

As this document attests, the family were now using the Latin equivalent of their name: a Monte. This is the surname adopted by both their children, Henry (our composer) and Lambert (born about two years later). Henry subsequently translated the surname again, this time into the French – Du Mont.

Figure 1: Du Mont's family tree

We have no details of the baptism of either child: Henry's birthplace is only confirmed as Looz in a financial statement sworn by him in 1655.

Furent présent en leurs personnes Henry Du Mont organiste de l'église paroissiale de Saint-Paul à Paris et Mechtel Loyens sa femme, [...] demeurant en ceste ville de Paris dans le cloistre et parroisse dud. St-Paul, natifs savoir led. Du Mont de la ville de Loz et lad. de Loyens de la ville de Mastricht pays de Liège.


25 A more extensive family tree appears in Decobert, 'Henry Du Mont', 66-67. The illustration above is based on the information she cites in her various articles on the subject, and includes only Du Mont's close family.

26 Decobert, 'Henry Du Mont', 80. The records of the parish church are incomplete for the period in question: they begin in September 1613, but are missing from August 1614 to June 1616.
Present in person were Henry Du Mont organist of the parish church of St Paul in Paris and Mechtel Loyens his wife, [...] living in this town of Paris in the cloister and parish of the said St Paul, being natives Du Mont of Looz and Loyens of Maastricht in the region of Liège.

A few years later (we do not know precisely when) the family moved to Maastricht. Decobert speculates that this relocation might have been precipitated by a desire to provide the young Du Mont brothers with a better education in a potentially safer environment: the region was going through a period of civil unrest following the death of Prince Ernest of Bavaria. Maastricht might also have been a preferred choice because Henry senior’s brother was already living there. Lambert de Thier, otherwise known as Lambert Juliart, had been a chaplain at the church of St Servais in the city since 1613. Lambert Du Mont attests to his uncle’s involvement in their education in a sworn statement from 1667.

Singularem habui notitiam cum Rdo Dno Lamberto du Mont alias Juliart capellano Sti-Servatii, et cum fratre illius Henrico du Mont marito legitimo Elisabethae Urbani.

(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.791, f.323v)

I received my private education from the Reverend Father Lambert Du Mont, otherwise known as Juliart, Chaplain of St Servais, and from his brother, Henry Du Mont, legitimate husband of Elisabeth Urbani.

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27 Decobert, ‘Henry Du Mont’, 83-84.
28 Ibid., 84.
29 Ibid., 84. I am grateful to Annette Thornton for her assistance with these Latin translations.
In 1621 we have a record of young Henry being enrolled at the cathedral school of Notre-Dame there, joined a couple of years later by his brother. Henry and Lambert were apparently two of six choristers being educated there (three seniors and three juniors). There was also an organist (Herman Pamel), a basson player and a bass viol player. Alongside a thorough musical grounding provided by the cathedral and more general studies at the nearby Jesuit College, both brothers were also taught instruments: Henry the organ and viol, Lambert the organ and basson. Both children seem to have prospered at the cathedral as their names are often found at the top of lists of commendations and they were in receipt of regular bonuses in addition to their rather meagre stipends. These payments were usually in the form of a share of the crops from the cathedral estates (for example, the choristers would each receive a few sacks of grain), which the recipients would then have to sell on in order to receive their money. In addition, the Chapter recognised the musical talents of the 16-year-old Du Mont by awarding him the prebend of St Anne in August 1626, an honorary title reserved for one of the cathedral’s musicians which entitled the recipient to further financial reward.

The cathedral was going through unsettled times: the Master of Choristers, Jean Saucin, was imprisoned in October 1623 after being implicated in the theft from and

30 The first mention of one ‘Henricus de Thier’ in the cathedral records is on 14 June 1621 (Quittard, Henry Du Mont, 10). Decobert thinks that Henry’s brother, Lambert, joined at the same time, but the evidence of this comes from a single document sworn by Lambert some 40 years later (Decobert, ‘Henry Du Mont’, 88). The earliest record bearing his name is actually 13 June 1623 (Quittard, Henry Du Mont, 10). Note the use of ‘de Thier’ here: Quittard points out that both versions of the surname appear in the cathedral documents.

31 The information regarding Du Mont’s time at Maastricht is largely taken from the ‘Notes biographiques’ by José Quitin on a recording (no longer available): Henry Du Mont: L’Œuvre pour orgue, Musique en Wallonie MWL 505, 1976 (and subsequently repeated by Decobert in her doctoral dissertation). Quittard refers to eight choristers (Quittard, Henry Du Mont, 10).

32 Quitin, ‘Le Livre des Meslanges’, 2. Presumably, Henry and Lambert were taught by the cathedral’s musicians.

33 For a summary of the payments made to Henry and Lambert, see Decobert, ‘Henry Du Mont’, 91-93.

34 Quittard points out that the holder actually went by under the title of St Nicolas (Quittard, Henry Du Mont, 11). Quitin mentions that, as part of the award process, Du Mont presented the Chapter with a copy of his baptism records and ‘lettres de tonsure’, implying he had already been admitted into minor Holy Orders (Quitin, ‘Le Livre des Meslanges’, 1-2).
desecration of the nearby church of St Evergiste. He was later reinstated on condition that he worked diligently and avoided further scandal. He must have failed on at least one of these counts, since he was summarily dismissed the following year and replaced on 1 August 1624 by Nicolas Haccour.

Henry, however, continued to work diligently and was rewarded with the post of organist in September 1629 at the age of only 19.

\[\ldots\] Domini promoverunt Henricum a Monte ad officium organista mediante stipendio quatuor florenorum singulis mensibus ea tamen conditione, quod quando non erit in organis diligenter se exerceat in cantu, et bene frequenter chorum.\textsuperscript{35}

(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.788, f.356v)

\[\ldots\] The Reverend Fathers have appointed Henry a Monte to the post of organist, in return for a stipend of 4 florins per month, on the condition that when he is not playing the organ he diligently sings with the choir and frequently rehearses them.

The following year, Du Mont was permitted leave of absence from his duties at the cathedral in order to study further afield.

\[\ldots\] Domini annuerunt Henrico a Monte absentiam usque ad festum Annuntiationis Beate Mariae Virginis, ut intereat addiscat arcana organorum \[\ldots\] \textsuperscript{36}

(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.789, f.4, dated 30 January 1630)

The Reverend Fathers have granted Henry a Monte leave of absence until the Feast of the Annunciation [25 March] in order that he may advance his organ playing during this time \[\ldots\]

Du Mont continued to be paid his usual salary with an additional payment of two patagons towards his expenses.\textsuperscript{37} He was also allowed to retain the prebend of St Anne,

\textsuperscript{35} Decobert, 'Henry Du Mont', 93.

\textsuperscript{36} Ibid., 93.

\textsuperscript{37} The patagon was a silver coin of the Spanish Netherlands: 1 patagon was worth 18 sols (20 sols = 1 livre).
the Chapter thereby waiving the clause stipulating residence in Maastricht. Quitin comments that such leniency on the part of the Reverend Fathers was rare, indicating just how highly they regarded their protégé.  

It is probable (though not proven) that he travelled to Liège, only a day’s journey away, to study with Léonard Hodemont, maître de musique at the cathedral of St Lambert. Hodemont (c.1575-1636) was a talented composer, one of many musicians in Liège adopting the principles of the new Italian style based on the use of a continuo bass. We know Du Mont was familiar with Hodemont’s music from a copy of the latter’s Armonica recreatione which has the words ‘ad usum H. a Monte’ written on the title page. Hodemont’s publications, containing music for voices and continuo with optional parts for violins may well have had an influence on Du Mont’s own motet writing. Quitin goes as far as saying that some of the pieces in Du Mont’s Meslanges (published in 1657), with their similarity to Hodemont’s style, could well have been written as early as the 1630s in Liège.

There are two other pieces of evidence which suggest that Du Mont studied in Liège. Firstly, Brossard, when cataloguing Lambert Pietkin’s Sacris concentus of 1668 (containing motets for 2-8 voices and instruments), makes the following comment:

Il étoit contemporain et compatriote d’un autre illustre : je veux dire de M. Du Mont [. . .] Je n’oserois assurer que ce M. Pietkin ait esté le maistre de M. Du Mont ; mais leur stille est si semblable que du moins on peut croire qu’ils ont, pour ainsi dire, succé le même lait et travaillé sous le même maistre.

He was a contemporary and compatriot of another illustrious [musician]: I mean of M. Du Mont [. . .] I would not dare to

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38 Quitin, ‘Notes biographiques’, 2.
39 Ibid., 2. The writing is on the cover of the Cantus part-book of the first edition (Anvers, 1625), now preserved in F-Psg. Decobert has compared the hand-writing with that known to be Du Mont’s, and comments on their similarity (Decobert, ‘Henry Du Mont’, 101).
41 Sébastien de Brossard, Catalogue des livres de musique théorique et pratique, quoted in Quittard, Henry Du Mont, 13-14.
suggest that M. Pietkin was the teacher of M. Du Mont, but their style is so similar that at the very least one might think that they had, to put it this way, sucked the same milk and studied under the same teacher.

Pietkin sang in the choir of St Lambert, and was later to become organist and maître de musique there. In 1630, Du Mont was 20 and Pietkin 17.

Secondly, a document from 1632 suggests that Du Mont's mother was well acquainted with Pietkin's mother, Marie Thorette, thereby providing a link between the two families. This document, a codicil to Marie Thorette's will, is signed by 'Lisbeth a Monte, relicte de feu Henry de Thier, de Mastriech' ('Lisbeth a Monte, widow of Henry de Thier of Maastricht'). This confirms that Du Mont's mother was in Liège in July 1632, and that by this time his father had died. Decobert speculates that Elisabeth might have taken both her sons with her to escape the siege of Maastricht by the Dutch army in the summer of that year. The Du Mont family might even have lodged with Marie Thorette. Whilst it seems likely that Du Mont may have accompanied his mother to Liège (for a period of further study?), Lambert might well have remained in Maastricht since he had only just been appointed joueur de basson (May 1632) at the cathedral. Indeed, Quitin indicates that Lambert was receiving payment for acting as organist the same year. Du Mont certainly seems to have been absent from the cathedral as a new organist, not Lambert, but one Joannes Silvius, was appointed in October 1632. It is not known what happened to Silvius, but he was replaced by Lambert only two months later.

The following year Henry Du Mont was granted another period of absence.

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42 Decobert, 'Henry Du Mont', 97.

43 Arch. de l'Etat à Liège, greffe Bernimolin, 1626-1656, No.12.708. See Decobert, 'Henry Du Mont', 98, for comments following.

44 He had already received his lettres de tonsure (28 April 1627) and a share of the prebend of St Anne (10 July 1630). Decobert, 'Henry Du Mont', 92, 97.

45 Quitin, 'Notes biographiques', 2.

46 Decobert, 'Henry Du Mont', 100.
Absencia Henrici a Monte: Domini annuerunt Henrico a Monte absentiam usque ad festum Sancti Joannis proximum.\(^{47}\)

(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.789, f.39v, dated 3 February 1633)

Absence of Henry Du Mont: the Reverend Fathers have authorised the absence of Henry Du Mont until the next Feast of St John [24 June].

We do not know if Du Mont returned to Maastricht, but he was no longer carrying out any duties at the cathedral since his name is not to be found amongst the lists of payments to the serving musicians. Du Mont apparently survived solely on the income from the prebend of St Anne, which he continued to enjoy despite his extended absences from the cathedral in contravention of the terms of the award. The Chapter could not allow this situation to continue indefinitely and issued Du Mont with a warning.

\[
\text{Domini decreverunt per citationes ad valvas Ecclesiae assignandae et ad domum Matris Henrici a Monte mittendas, ut ad residentiam veniat.}^{48}\]

(Rijksarch. te Maastricht, Kapittel van O.L.V., reg.789, f.126, dated 23 July 1638)

The Reverend Fathers have ordered by means of notices at the church doors and at the house of Henry a Monte’s mother, that he must resume residence.

Du Mont failed to heed the caution, and a second notice had to be issued the following month (11 August). This too was ignored, and a third and final notice appeared on 22 December. Despite their best efforts, the Chapter failed to persuade Henry to return to Maastricht and finally, after a period of two years, they rescinded the award in favour of Thomas Natalis. Whilst his brother Lambert stayed on at the cathedral (and was appointed a canon in 1667), it seems that Du Mont, now a fully fledged musician, had decided to leave the principality to seek his fortune abroad.

\(^{47}\) Decobert, ‘Henry Du Mont’, 100.

\(^{48}\) Ibid., 102.
Du Mont in Paris

The next time we hear of Du Mont, he is the Organist at St Paul’s church, rue Saint-Antoine in the Marais district, then one of the most important parishes in Paris. There is some debate amongst scholars as to the exact date Du Mont first appeared here. In his will, Du Mont states that he was appointed organist in 1640:

\[\text{iay este reçeu organiste de l’Eglise de St Paul a Paris en 1640 et en cette qualité iay servi iusqu’a present.}\]

I was appointed organist of the church of St Paul in Paris in 1640 and have served as such until the present day.

but the information on his tombstone puts the date at 1639 or earlier.

\[\text{C’estait un charme que de l’entendre toucher l’orgue, ce qu’il a fait en cette église pendant plus de 45 ans avec l’admiration de tous les plus illustres de son temps.}\]

It was a delight to hear him play the organ, which he did at this church for more than 45 years [until 1684] with the admiration of all the most illustrious of his time.

To further confuse matters, the date of his formal contract of employment is April 1643. We know that the last holder of the post, one Jean Belet, was killed in a tragic accident in 1635 (he fell into the Seine and drowned) after 25 years service at the

\[\text{\footnotesize 49 For more details about the clergy of St Paul’s, see Quittard, Henry Du Mont, chapter 2.}\]

\[\text{\footnotesize 50 Terry (‘Henri Dumont’, col. 296) speculated that Du Mont was encouraged to visit Paris by a French colonel, who, on hearing Du Mont play the organ in Liège, had been so impressed by his talents that he persuaded Du Mont to return with him to the French capital, maybe as early as 1630. Quittard and Decobert put the date nearer to 1640.}\]

\[\text{\footnotesize 51 Arch. Nat. Min. Centr. étude de M. Langé LXXXIX, 70, dated 9 May 1684.}\]

\[\text{\footnotesize 52 Vitry, ‘Le Tombeau de Henry Du Mont’, 922. It is interesting to note that Du Mont’s successor, Jean-Baptiste Buterne, served for 43 years – an equally long period (Quittard, Henry Du Mont, 25).}\]

\[\text{\footnotesize 53 Arch. Nat. Min. Centr. étude de M. Baudoin, CVII, 160. Dufourcq gives the date as 14 April (Norbert Dufourcq, ‘De l’emploi du temps des organistes parisiens’, 41); Decobert notes that this is a transcription error and should in fact be 4 April (Decobert, ‘Henry Du Mont’, 116). For a translation of this document, see Appendix 2.}\]
church. His duties were assumed by Pierre Morbois, a priest attached to the parish, but he was never officially named as Organist. It may be that Du Mont first served as a ‘deputy’ before being appointed to the title in 1643: it was common for several years to elapse between the date a musician joined an institution and the official ratification of their position. A single phrase in the contract of employment appears to confirm this possibility: ‘Henry Dumont, organiste à Paris, y demeurant rue proche, paroisse dedict saint Paul’ (‘Henry Dumont, organist in Paris, there living close by in the parish of the said St Paul’) implies that Du Mont was already living near to the church. We know he was given free lodgings in the house reserved for the organist in the passageway St-Pierre that ran between the church and rue St-Antoine. This contract also confirms that by this time our composer had adopted the French equivalent of his name: Henry Du Mont.

The organist’s duties are prescribed by the Chapter in this contract. Firstly, he was required to be present at all major Feast and Solemn days (on the eve and the day itself), though Du Mont’s contract does not always give a full list of which services the organ should be played at. Decobert has noted that the Chapter was more specific when it came to Du Mont’s successors (Raymond Bailly in 1684 and Jean-Baptiste Buterne from 1685). They were expected to play at first Vespers on the evening before, and Matins, Solemn Mass, second Vespers and Salut on the Feast day. It is possible that this was a continuation of the custom in Du Mont’s time, though Dufourcq suggests a different set of services: first Vespers and Compline on the Eve; Matins, Lauds, Solemn Mass, second Vespers and Compline on the day. Secondly, the organist played at first Vespers (Eve) and Solemn Mass and second Vespers for Lesser Feast days (such at St

54 Quittard, Henry Du Mont, 21.
55 We shall see a similar system operating for the staff of the Chapelle Royale during Du Mont’s time as sous-maitre (Chapter 6).
57 Decobert, ‘Henry Du Mont’, 117-119, including a table proposing all the services at which Du Mont played. See also the duties of other Parisian organists in Martin Sonnet, Ceremoniale parisiense ad usum omnium ecclesiarum, Collegiarum, Parochialium & Alliarum Urbis & Dioecesis Parisiensis (Paris: the author, 1662), as described in Dufourcq, ‘De l’emploi du temps des organistes parisiens’, 36-41.
John the Baptist, the Feast of the Circumcision, etc.) and, thirdly, at Mass and Salut every Thursday. All in all, this amounts to one or more services on a total of 120 days of the year, not including baptisms, weddings and extra services as required by the 'confraires' (professional bodies who had chapels within the church). For complying with these duties, Du Mont was paid 400 livres a year in quarterly instalments (plus the fees from the extra services, not paid by the Chapter), and received free lodgings and gifts of 'œufs de Pasques' (Easter eggs) and 'estrennes' (presents given at the end of the year). Comparing this with the situation at other churches in the district, Du Mont had one of the lightest workloads for one of the most generous salaries.59

The main service of the church was the Solemn Mass, founded on plainsong. The organ was usually heard during the Kyrie, Gloria, Alleluia, Offertory, Sanctus, Benedictus, Elevation, Agnus Dei, Deo Gratias and also sometimes during the Domine Salvum and Recessional. Verses in plainsong (first and last Kyries, Et in terra pax, Suscipe deprecationem, In Gloria Dei Patris, Amen, first Sanctus, Agnus Dei and Domine Salvum) alternated with improvised passages on the organ (in the accepted forms of duo, trio, plein jeu, etc.) and choral settings.60 We do not know whether Du Mont followed these conventions at St Paul's, but he certainly wrote hymns and motets in this style.61 'Alternatim' settings were a dominant feature of music in the Parisian churches, but as much of the organ music was improvised only a small amount was ever written down or published. A few single pieces of organ music by Du Mont survive scattered amongst the collections of vocal pieces, most in the form of an Allemande. However, these pieces could equally have been performed in the fashionable salons of Paris as in church. The only specific Mass music by Du Mont to survive are the five 'plain-chant' Mass settings. First published in 1669 and subsequently labelled as 'suitable for both monks and nuns', they are freely composed modal chants, bearing only a passing resemblance to their Gregorian cousins.62 These Masses proved very

59 Decobert, 'Henry Du Mont', 126.
60 I am grateful to Dr David Ponsford for information on the French Organ Mass. See also Edward Higginbottom, 'French Classical Organ Music and the Liturgy', PRMA, 103 (1976-1977), 19-40.
61 See Chapter 2.
62 Cinq messes en plain-chant, composes et dediees aux reverends pores de la Mercy du Couvent de Paris (Paris: Robert Ballard, 1669). By the time of the third edition (Paris: Christophe Ballard, 1685), the
popular — indeed, there are surviving prints issued by Ballard as late as 1701 and 1711. At some point in their life they became known as the *Messes Royales* (somewhat of a misnomer as they were never associated with the King’s Mass), and continued in use under this name until recent times. These pieces were certainly familiar in English churches during the Victorian and Edwardian eras, where the underlay was changed to fit the anglicised version of the text and organ accompaniment was added. The English organist and scholar Thomas Attwood Walmisley (1814-1856) credits Du Mont with part of the bass line of his Evening Service in D minor (c.1855) which he had borrowed from one of the plainchant Amens.

Du Mont was also required to maintain the fabric of the organ at St Paul’s. Luckily for us, he arrived at the church to find the organ in a bad state of repair and in need of urgent restoration and enlargement. The report made to the Chapter by the organ builder, Pierre Thierry, confirms this.

Premièrement, il faut demonter tous les jeux de l’orgue et les netoier et bien faire parler et refaire tous ceux quoy seront rompeus ou en faire d’aultres à la plasse.

(Arch. Nat. Min. Centr. CVII, 169, dated 24 August 1644)

Firstly, it is necessary to strip down all the ranks of pipes on the organ and clean them, and to refurbish and make speak better all those which are broken or provide new ones in their place.

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rubric had been changed to indicate their suitability for all religious orders, both monks and nuns: ‘Cinq messes en plein-chant, propres pour toutes sortes de Religieux et Religieuses, de quelque Ordre qu’ils soient [ . . . ]’. See Quittard, *Henry Du Mont*, 177. Terry speculates as to the existence of a sixth Mass setting following the discovery in 1855 by Maurice Ardant of two manuscript sheets dated 1690 containing a copy of an anonymous plainchant Mass entitled ‘Messe papale’. As the opening bars of the following piece were also preserved and identified as one of Du Mont’s published Masses, this juxtaposition and various similarities led Terry to believe that the first piece was also by Du Mont. Terry, ‘Henri Dumont’, col. 305.

63 The British Library holds more than twenty different editions of these Masses, mostly spanning the period 1850 to 1950.

64 Detailed in Appendix 3.

65 Decobert, ‘Henry Du Mont’, 130.
Du Mont therefore had the opportunity to specify all the additions and adjustments that he wanted, including fashionable extras such as the Rossignol (a device that made the sound of a nightingale). From the estimates and invoices provided by Thierry and preserved in the parish records, it is possible to gain an idea of the specification of the instrument that Du Mont played on for over 40 years (Table 1).^66^

**Table 1: Suggested specification of the organ at St Paul's**

<table>
<thead>
<tr>
<th>GRAND ORGUE</th>
<th>POSITIF</th>
<th>ECHO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Montre 16</td>
<td>Montre 8</td>
<td>Cornet 5 ranks F to D</td>
</tr>
<tr>
<td>Montre 8 (restored)</td>
<td>Montre 4</td>
<td>(added)</td>
</tr>
<tr>
<td>Bourdon 16 (added)</td>
<td>Bourdon 8</td>
<td></td>
</tr>
<tr>
<td>Bourdon 8</td>
<td>Bourdon 4</td>
<td>PEDALE</td>
</tr>
<tr>
<td>Bourdon 4</td>
<td>Prestant 4</td>
<td>extended to 29 (C to F)</td>
</tr>
<tr>
<td>Prestant 4</td>
<td>Flûte 4</td>
<td>Flute 8 (replaced)</td>
</tr>
<tr>
<td>Flûte 4</td>
<td>Doublette 2</td>
<td>Trompette 8</td>
</tr>
<tr>
<td>Doublette 2 (replaced)</td>
<td>Fourniture 4 ranks</td>
<td></td>
</tr>
<tr>
<td>Flagolet 1</td>
<td>Cymbale 3 or 4 ranks^67^</td>
<td></td>
</tr>
<tr>
<td>Fourniture 5 ranks</td>
<td>Nasard</td>
<td>2 Rossignols</td>
</tr>
<tr>
<td>Cymbale 4 ranks (replaced)</td>
<td>Grosse Tierce (added)</td>
<td></td>
</tr>
<tr>
<td>Cornet 5 ranks (C to F)</td>
<td>Cromorne 8 (replaced)</td>
<td></td>
</tr>
<tr>
<td>Nasard</td>
<td>Musette 4 (added)</td>
<td></td>
</tr>
<tr>
<td>Grosse Tierce (replaced)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Petite Tierce (replaced)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trompette 8 (replaced)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clarion 4 (replaced)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voix humaine 8 (restored)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

66 Taken from Dufourcq, 'De l'emploi du temps des organistes Parisiens', 43-44, and Decobert, 'Henry Du Mont', 128-134. The information supplied by Dufourcq and Decobert differs slightly in the detail; I have attempted to reconcile the two.

67 The information in the documents is conflicting: 'un jeu de simballes de quatre thuyaux sur chaque marche' ('cymbal of four ranks on each keyboard') and 'pour le positif [...] un jeu de simballe de trios thuyaux sur marche' ('for the Positif, cymbal of three ranks on keyboard'). See the list of works in Decobert, 'Henry Du Mont', 131-133.
The work took three years at a cost of 7300 livres (including refurbishing of the cases and galleries of the organ), but the Chapter was rewarded with a handsome instrument on which their increasingly eminent organist could display his talents.68

The choir at St Paul’s had four cantors, six clerks and eight choristers (who resided with the priests). Most parish churches had only two or four choristers.69 One of the stalwarts of the church was Robert Mercier, a chorister (from 1633), then a priest and finally Maître des enfants (from 1668). He became a loyal friend to Du Mont, and was appointed executor of his will (see later).

In 1647 Du Mont was granted French nationality: the legal papers authorising this were found amongst his possessions after his death.70

Premièrement les lettres de naturalité obtenues par ledit deffunt sieur Dumont de Sa Majesté, signées Louis et sur le reply par le Roy la Reyne regente sa mère, Phelipeaux et scillé en lacs de soie de cire verte, par lesquelles Saditte Majesté a permis audit deffunt sieur Dumont de resider en cette ville de Paris ou en tel autre lieu du royaume que bon luy semblera, y posséder tous biens, meubles et immeubles, en jouir et disposer par testament et ordonnance de dernière volonté [. . .] lesdittes lettres de naturalité données à Paris au mois de septembre, l’an de Grâce mil six cens quarente sept, sur le reply desquelles est l’enregistrement d’icelle en la Chambre des Comptes le dix huit septembre 1647

Firstly, the Letters of Naturalisation obtained by the said deceased Du Mont from His Majesty, signed Louis and on the fold by the

68 According to Ranum’s study of the archives of the Pères de la Mercy, both Du Mont and Thierry were consulted in 1674 regarding the refurbishment of their organ. Patricia M Ranum, “Il y a aujourd’hui Musique à la Mercy”: Mademoiselle de Guise et les Mercédaires de la rue du Chaume’, Bulletin du Société Marc Antoine Charpentier, 13 (1996), 1. Interestingly, Du Mont bequeathed 1000 livres to the monks of this establishment in his will (see Appendix 2, item 7), and the plain-chant masses were also dedicated to this institution.


70 Arch. Nat. Min. Centr. LXXXIX, 70 (Items 1 and 2). Transcription of the French text taken from Collard, ‘Quelques documents’, 250-251. For the full inventory, see Appendix 2.
King, his mother the Queen Regent, Phelippeaux,71 and sealed with silk laces and green wax, by which His Majesty allowed the said deceased M. Du Mont to live in this town of Paris or anywhere in the kingdom that he so pleases, there to own any effects, furniture and fittings, to enjoy and dispose of them by order of his last will and testament [. . .] these said letters of naturalisation given at Paris in the month of September in the year of grace 1647.

Three months later a royal decree entitled Du Mont to receive money from a benefice up to the sum of 2000 livres a year – a privilege endorsed by Parlement on 9 January 1648 (also preserved amongst the papers noted in the inventory).

Item l’original en parchemin des lettres patentes obtenues par ledit defunt sieur du Mont de Sa Majesté le quinziesme decembre mil six cens quarente sept [...] par lesquelles [sic] et pour les causes y contennes Sa Majesté a permis audit du Mont de tenir et possedder tous benefices dont il poura estre canoniquement pourveu à bon et juste tiltre, non derogeant aux Saints decrets et privileges de l’esglise galicanne, jusques à la somme de deux mil livres de revenu annuel

The original parchment Letters Patent obtained by the said deceased M. Du Mont from His Majesty on 15 December 1647 [...] by which and for the reasons therein contained, His Majesty has granted the said Du Mont to hold and own all benefices to which he shall be appointed, awarding good and true entitlement, not contravening the sacred laws and privileges of the Gallican church, up to the sum of 2000 livres annual income

Shortly afterwards (the precise date is not known), Du Mont was duly appointed curate of the parish of Saint-Germain-d’Alisay in the diocese of Rouen. The system of benefices allowed the recipient to be ‘rewarded’ with a position within a church community (such as a curacy or canonry) and thus receive any income associated with

71 Louis Phelippeaux, comte de Pontchartrain, was Louis XIV’s Secrétaire d’État à la Maison du Roi.
the post (in the form of a share of the crops from the church estates). If the recipient was unable to fulfil the duties of the job (for example, he was not a priest or not in residence), he would use some of the income from the benefice to pay another cleric to take his place (or lease the position to someone else). Du Mont, neither a cleric nor able to live in the diocese, subcontracted his new position to a priest, Antoine Julien, in exchange for an annuity of 400 livres – not much less than Julien himself would have received in income from the benefice. Although the arrangement began in November 1648, the first payment was not until 24 June 1649. However, it seems that Du Mont did not profit very long from this exchange as on 9 November 1650 Julien resigned from his post, thereby revoking the agreement between the two men, and the benefice passed to Jean Morisset.

Over the course of the next decade, Du Mont became well known throughout Paris, both as performer and composer. In addition to his post at St Paul’s, there is evidence he also played in the fashionable salons of the city, accompanying groups of voices on the harpsichord or organ (and maybe on occasion the viol).

En d'autres concerts qu'on m'a fait l'honneur d'assembler ailleurs, Messieurs Bertaut, Lazarin, Hautement, Henry et Estier y ont tellement excellé, qu'il est impossible de pouvoir mieux faire.

In the other concerts that I have had the honour of assembling elsewhere, MM Bertaut [Blaise Berthod, haute-contre], Lazarin [a member of the Vingt-quatre Violons], Hautement [dessus de viole and theorbo player], Henry [our composer] and Estier [Jean Itier, basse de viole] so excelled there that it is impossible for them to do any better.

It is thought that 'Henry' refers to Du Mont, as it was common for celebrated musicians to be known by their first names only: Jean-Baptiste Lully, for example, was often referred to as 'Baptiste'. Further evidence in support of this was uncovered by Quittard, who cites

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72 Decobert, 'Quelques nouveaux éléments biographiques', 65.

a manuscript in the Bibliothèque Nationale containing a piece by ‘Sieur Henry’. The piece in question is Du Mont’s motet Que es ista, the first piece of his first printed collection, the 1652 Cantica Sacra.

Despite his reputation as an instrumentalist, Du Mont’s output as a composer was largely for voices. His first opus – the Cantica Sacra mentioned above – was published in 1652. The collection contains 33 sacred Latin motets, a setting of the Magnificat, the Marian Litanies, and five instrumental pieces. It is dedicated to Charlotte d’Ailly, widow of the Duc de Chaulnes (and a patron of music), who apparently paid for its publication. Decobert describes a document dating from 1653 in which the Duchess loans Du Mont the not inconsiderable sum of 4750 livres. Whilst there is no proof that it went towards the publication of the Cantica Sacra, the proximity of the dates and the dedication make it likely.

In the Preface to this collection, Du Mont claims to be the first in France to have printed music with a continuo bass.

Quoy que l’on compose & entende à Paris d’aussi excellente Musique qu’en aucun lieu du monde, neantmoins voyant que peu de personnes faisoient imprimer, & mesme qu’on avoit pas encore imprimê en France de cette sorte de Musique avec la Basse-Continuë, & que cette composition est la plus advantageous pour faire paroistre ceux qui font profession de bien chanter.

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74 The so-called ‘Dezlauriers’ manuscript, listed by Quittard as Vm.1071 (Henry Du Mont, 28) but now catalogued under Rés.Vma.ms.571: La Collection Sébastien de Brossard 1655-1730, ed. Yolande de Brossard (Paris: Bibliothèque Nationale de France, 1994), 415-421.

75 CANTICA / SACRA / II. III. IV. CUM VOCIBUS / TUM ET INSTRUMENTIS MODULATA. / Adjectæ itidem Litanæ 2. vocib. ad libitum / 3. & 4. voc. / CUM BASSO CONTINUO. / Auctore HENRICO DU MONT, Leodiensi, / insignis Ecclesiae S. Pauli Parisiis Organista. / LIBER PRIMUS. / SUPERIUS / PARISIIS, / Ex Officina ROBERTI BALLARD, unici Regiae / Musicae Typographi. / M.DC.LII. / Et se vendent chez l'Auteur, rue Saint Anthony, / proche l'Hostel de Sully / Avec Privilege de sa Majesté. (The other part-books are Contra, Tenor, Bassus and Bassus-Continuus.)

Music as excellent as any in the world is composed and heard in Paris. Yet despite the fact that few people have had this music published and that no one in France has hitherto printed this sort of music with continuo bass, this [manner of] composition is the most advantageous for showing off those who profess good singing.

This declaration is not altogether accurate since the first music to be published in France with a continuo part was in fact Constantin Huygens' *Pathodia Sacra* issued by Ballard in 1647 (and therefore predating Du Mont’s collection by several years). However, Du Mont was indeed the first in France to print a figured bass part in a separate partbook. Du Mont’s familiarity with this type of music, dating from his time in Liège, would have made him aware of the practical implications of using a continuo bass. Indeed, in his next opus, the 1657 *Meslanges*, Du Mont makes a point of providing an additional part-book for the bass violist, to avoid the awkward sharing with the keyboard player.

Et comme il est difficile que le Livre de la Basse-continué puisse server à plusieurs qui se pourroient recontrer pour toucher le Clavecin, Theorbe, & la Basse-violle, j’ay fait une autre Basse-continué pour la Basse-violle seule

And because it can be difficult when the continuo book is to be used by several [people] joining together to play the

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77 From 1655 Du Mont established a friendship with Huygens (and his son, Christian) and the two men are known to have exchanged letters, though no letters from Du Mont to Huygens survive today. See Décobert, ‘Henry Du Mont’, 169-173.

78 Preface to *MESLANGES* / A II. III. IV. ET V. / PARTIES, / AVEC LA BASSE-CONTINUÉ. / CONTENANT / Plusieurs Chansons, Motets, Magnificats, / Preludes, & Allemandes pour l’Orgue / & pour les Violes. / Et les Litanies de la Vierge. / Par le Sieur DU MONT, Organiste de son Altesse / Royale le Duc d’Anjou, Frere unique du Roy; & en l’Eglise S. Paul. / LIVRE SECOND. / DESSUS. / A PARIS, / Par ROBERT BALLARD, seul Imprimeur de Roy / pour la Musique, rue S. Jean de Beauvais, / au Mont Parnasse. / M. DC. LVII. / AVEC PRIVILEGE DE SA MAIESTÉ. (The other part-books are *Haute-Taille, Basse, Dessus de Viole ou Bas-Dessus, Basse de Viole ou Basse-Taille and Basse-Continue.*)
harpsichord, theorbo and the bass viol, I have provided another continuo part for the bass viol alone

The *Meslanges* contain a mixture of secular and sacred motets. The first 18 pieces are *chansons* with French texts: drinking songs, love songs, arcadian in spirit. There is also a setting of *Quand l'esprit*, a psalm paraphrase that was an obvious favourite, since it reappears in the 1663 collection. Also included are three instrumental pieces, three Magnificats (in the first, second and fifth tones), three settings of the *Domine salvum fac Regem*, a setting of the Marian Litanies, and five Latin motets (including three antiphons for the Feast of St Cecilia).79

The French *chansons*, all for three voices (*dessus*, *haute-taille*, *basse*) are prefaced by instrumental preludes for *dessus de viole* and *basse de viole* (the latter largely playing with the keyboard continuo) ‘lesquelles se pourroit jouer seules, ou avec la Basse-Continuë si l’on veut, devant et après chaque piece’ (‘which can be played alone, or with the continuo if one so desires, before and after each [vocal] piece’). These preludes proved so popular that in 1661 Du Mont was asked to add a third viol part, published separately, designed to provide ‘grander harmony’.80

Terry (following the writings of Fétis) also lists a first volume of *Meslanges*, published in 1649, although there is no evidence for this today (and none is cited in the article).81 The supposition that there may have been an earlier volume of *Meslanges* seems to have been based on the 1657 volume’s being marked ‘Livre Second’, but

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79 It may have been these very antiphons which Loret refers to in his account of the celebrations for the Feast of St Cecilia on 22 November 1659: ‘Dans l’Eglize des Célestins, / Par des accords presque divins, / Par de saints et sacrez Cantiques / Et divers Motets Angéliques, / Que Du Mont avoit composez’ (‘In the church of the Célestins, With harmonies almost divine, Through the saints and sacred songs, And several angelic motets, That Du Mont had composed’). Jean Loret, *La Muze historique* (Paris: Chenault, 1650-1665) as recounted in Quittard, *Henry Du Mont*, 46.

80 *TROISIEME PARTIE / ADJOUSTEE / AUX PRELUDES / DES MESLANGES / DE HENRY DU MONT. / Pour un Dessus de Viole, ou Taille, ou pour / une Basse de Viole touchée / à l’Octave. / Avec la Basse-continué des Motets à plusieurs / Parties, pour la commodité / des Instruments. / A PARIS, / Par ROBERT BALLARD, seul Imprimeur de Roy. / pour la Musique, rue S. Jean de Beauvais, / au Mont Parnasse. / M. DC. LXI. / AVEC PRIVILEGE DE SA MAISTE. See Chapter 7: The instruments of the petits motets.

ignores the fact that the earlier *Cantica Sacra* is marked ‘Liber Primus’. However, once one realises that Terry believed the *Cantica Sacra* to date from 1662 (actually the date of a subsequent edition), it becomes clear how this misapprehension arose.

Du Mont’s first entrée into court circles came in the early 1650s, with an appointment as harpsichordist to the King’s brother, Philippe, Duc d’Anjou (known as Monsieur). It is not known precisely when Du Mont joined Monsieur’s staff. Quittard supposes that it was at the creation of Philippe’s personal household in 1652 (at the time of the King’s majority).\(^{82}\) Decobert puts it at 1655, the date of the earliest document mentioning Du Mont as the holder of this post.\(^{83}\) He was certainly on the staff before 1657, as the appointment is listed on the title page of the *Meslanges*: ‘Par le Sieur Du Mont, organiste de son Altesse Royale le Duc d’Anjou, Frere unique du Roy; & en l’Eglise S. Paul’ (‘By Du Mont, organist of his Royal Highness the Duc d’Anjou, only brother of the King; and at the church of St Paul’). Although this refers to him as ‘organist’, it appears Du Mont was expected to play both keyboard instruments for the duke, the harpsichord in the private concerts, and the organ for sacred offices. *L’Etat des officiers* from 1655 (when Monsieur was only 15 years old) lists the following musicians on the staff: two *hautes-contre*, two *tailles*, two *basses-tailles*, two *basses*, a *dessus de viole* / theorbo player (Nicolas Hotman), a *basse de viole* player (Jean Itier), and a harpsichordist (Du Mont).\(^{84}\) If these names seem familiar it is because they are the same musicians Gouy named as performing in the Parisian *salons*. They were paid 600 *livres* a year plus living expenses, taking the total to nearer 1000 *livres*.

About this time, Du Mont returned to Maastricht for his marriage at the church of St Nicolas on 21 August 1653 to Mechtel Loyens, a local magistrate’s daughter.\(^{85}\) Henri Loyens and Anna Lombaerts had seven children, of which Mechtel, born on 17 February 1612, was the youngest. The couple returned to live in Du Mont’s house in the courtyard adjacent to the church. Quittard describes how Du Mont had previously been sharing the accommodation with the two church ‘bedeaux’ (vergers) – Du Mont the upstairs, the

\(^{82}\) Quittard, *Henry Du Mont*, 36.


\(^{84}\) Ibid., 156-157.

\(^{85}\) Ibid., 160. One of the witnesses at the wedding was Du Mont’s brother, Lambert.
vergers the basement – who were now required to move out and leave the married couple on their own. 86 On 24 April 1655 Du Mont and Mechtel signed a sworn statement in front of the notaire formalising various financial settlements. 87 In the event of either of them dying, everything would pass to the surviving partner, including all their possessions both in Paris and the Pays de Liège. In addition, Du Mont wished to make provision for his mother, Elisabeth, should she survive him, and decreed that Mechtel should pay her 200 livres each year for the rest of her life. The following year (1656) Du Mont took possession of a house in Maastricht, an inheritance from Mechtel’s family, which he kept until his death, although it is unlikely that he ever lived there. 88

The couple returned to Maastricht in 1658 to clarify the arrangements for the care of Du Mont’s mother. A further sworn settlement (in Du Mont’s hand) was made before a local notaire, dated 16 October 1658. 89 In this Du Mont and his wife granted Elisabeth the use of the inherited house in Maastricht. On the first of the two pages Du Mont lays out the exact terms of this bequest. He specifies that whilst he and his wife were in Paris Elisabeth was to occupy the house rent free. Should they ever return to live in Maastricht, then they would all live together in the same house. If Du Mont died first, then the house was Elisabeth’s for the rest of her life, and on her death would pass to his brother, Lambert. If Mechtel ever wished to return to Maastricht then mother and daughter-in-law would share the house.

On the second sheet are listed the financial arrangements Du Mont wished to make for his mother. He granted her an allowance of 100 livres a year, to commence in 1659. In the eventuality that Du Mont and his wife should return to live in Maastricht, then they would support Elisabeth but not pay her this annual sum. If at this time Elisabeth wished to live elsewhere, then she would continue to receive 100 livres for the rest of her life. On Du Mont’s death, if Elisabeth was still alive, then a pension of 200 livres would replace the previous arrangements.

86 Quittard, Henry Du Mont, 37.
87 Decobert, ‘Quelques nouveaux éléments biographiques’, 66.
88 Decobert, ‘Henry Du Mont’, 164-166. It is possible that Du Mont intended to retire to Maastricht.
These financial provisions had not long been put into place when Mechtel died, some time during the year 1660. From the information in Du Mont’s will we know she was buried in St Paul’s.

je prie monsir Mercier mon susdit fidelle amis d’avoir soin de payer les fraix de mon enterrement que ie veux estre simple sans aucune tenture desirant estre enterré dans la mesma fosse pres la chapelle des fonts ou feu ma femme a esté enterre.

I ask Mr Mercier, my said faithful friend, to take charge of paying the expenses of my funeral which I would like to be plain, without any hangings, wishing to be buried in the same grave as my late wife near the Chapelle des Fonts

By the royal droit d’aubaine, all Mechtel’s estate automatically reverted to the king, as she had never taken French nationality. However, Louis XIV revoked his right in this case and awarded Du Mont the inheritance. The papers confirming this were found in Du Mont’s possession after his death.

l’original en parchemin des lettres patentes de Sa Majesté données à Fontainebleau au mois de Juillet 1660 signées Louis, et sur le reply par le Roy Phelipeaux, par lesquelles et pour les causes y contenues Sa Majesté a donné, cédé, quitté et transporté audit Dumont tous et chacuns les biens meubles appartenant à deffuncte Mathilde Loyiers vivante femme dudit Dumont, native de la ville de Mastrick au pays de Liège et par elle delaissez au jour de son deceds, appartenans à Sa Majesté par droit d’aubaine, pour en jouir et disposer par ledit Dumont comme de sa propre chose.\(^1\)

The parchment original of Letters Patent from His Majesty given at Fontainebleau in the month of July 1660 signed Louis and on the fold by the King and Phelippeaux, by which and for the reasons contained therein His Majesty has given, transferred,

\(^1\) Arch. Nat. Min. Centr. LXXXIX, 70 (Item 3). Transcription of the French text is taken from Collard, ‘Quelques documents’, 251. Full the full inventory, see Appendix 2.
bestowed and conveyed to the said Du Mont each and all of the
goods and effects belonging to the deceased Mathilde Loyens, in
life the wife of the said Du Mont, native of the town of
Maastricht in the region of Liège and relinquished by her on the
day of her death, and belonging to His Majesty by droit
d'aubaine, for the enjoyment and disposal by the said Du Mont
as his own property

Shortly after her death, Du Mont was invited to become Organist to the Queen,
Louis XIV's new bride, the Infanta Marie Thérèse. He shared this post with a fellow
Parisian organist, Etienne Antoine: Antoine served for the first half of the year, Du
Mont the second half. The Maison de la Reine contained a similar number of
musicians to that of Monsieur: a maître, two choristers, two hautes-contre, two tailles,
two basses, a bass violist and a harpsichordist per semester.

The 1660s saw five more publications issued by Ballard devoted to the music of Du
Mont. In addition to the 1661 supplement to the Meslanges, Ballard also reprinted the
Cantica Sacra in 1662. Initially, Decobert thought that this might have been in order
to correct 'the numerous errors' that had occurred in the first edition, a viewpoint
apparently supported by Brossard's entry for this collection in his Catalogue.

L'exemplaire de cette œuvre qui est dans mon cabinet est fort
defectueux. Je le garde cependant, pour prouver 1° qu'en 1652
Henri Du Mont commença à faire imprimer [sic] quelques uns de
ses ouvrages, et 2° qu'en ce temps là il estoit simplement organiste
de St Paul de Paris. Par bonheur, j'ay lieu de me consoler de la

91 Decobert, 'Henry Du Mont', 182-184. However, the opposite arrangement is indicated in Decobert,
'Quelques nouveaux éléments biographiques', 68 ('[... ] le musicien est nommé organiste de la Reine
pour le semestre de janvier, l'autre semestre étant tenu par son collègue Etienne Antoine').

92 CANTICA / SACRA / II. III. IV. CUM VOCIBUS / TUM ET INSTRUMENTIS MODULATA. /
Adjectæ itidem Litanìæ 2. vocib. ad libitum / 3. & 4. voc. / CUM BASSO-CONTINUO. / Authore
HENRICO DU MONT, Leodiensi, / insignis Ecclesie S. Pauli Parisiis Organista. / LIBER PRIMUS. /
SUPERIUS / PARISIIS, / Ex Officina ROBERTI BALLARD, unici Regiae / Musicæ Typographi. /
M.DC.LXII. / CUM PRIVILEGIO REGIS. (Other part-books as before.)

93 Decobert, 'Henry Du Mont', 189.
defectuosité de cet exemplaire, puisque 10 ans aprez (en 1662) ledit Robert Ballard fit une 2e edition de ces cantiques, beaucoup mieux conditionnée, et qu’elle est dans mon cabinet.94

The exemplar of this work [the 1652 Cantica Sacra] which is in my library is greatly defective. I have kept it, however, to prove firstly that Henry Du Mont began to have some of his works printed in 1652, and secondly, that at that time he was merely organist of St Paul’s in Paris. Luckily, I have reason to be consoled about the shortcomings of this exemplar, since ten years later (in 1662) the said Robert Ballard produced a second edition of these sacred songs, in much better condition, and that is in my library.

However, it has since been established by Lionnet that Brossard was describing his 1652 exemplar as ‘greatly defective’ not because it was inaccurate, but because he had managed to acquire only two of the five part-books, a situation he was able to correct with the acquisition of a complete copy of the 1662 edition.95 According to Lionnet, the 1652 edition is in fact the more precise; the 1662 publication reproduces some of the errors of the original edition, but also introduces several new ones. The music remains the same in both exemplars.

There were also three new collections in print: the 1663 Airs on the popular psalm paraphrases of Antoine Godeau, a 1668 volume of Motets for one and two voices, containing pieces using such fashionable devices as the dialogue and echo, and the Messes en plain-chant of 1669 (mentioned earlier).96

94 Yolande de Brossard, La Collection Sébastien de Brossard, 195-196.

95 Jean Lionnet in the Introduction to: Henry Du Mont, Cantica Sacra, ed. by Jean Lionnet (Versailles: CMBV, 1996), xxxv-xxxvi. This Introduction also cites a previously unknown copy of the 1652 edition (see page xxxvii): RISM lists one complete source in F-Pn; Lionnet says the only complete exemplar is in fact in Malta (in the museum of M’dina Cathedral).

96 AIRS/ A QUATRE PARTIES / avec la basse continue / et / quelques-uns à trios en forme de Motets / à la fin du Livre / sur la Paraphrase / de quelques Pseaumes et Cantiques / de Messire Anthoine Godeau / evesque de Vence / composez par HENRY DU MONT, organiste de la Reyne / et de l’Eglise Saint-Paul.
Although he was by now in his 50s, Du Mont’s star was still in the ascendant and in 1663 he received his most important promotion yet – to sous-maître of the Chapelle Royale.

**Du Mont at Court**

France in the second half of the seventeenth century was emerging from a prolonged period of instability.⁹⁷ The reign of Louis XIV began under a regency (the king aged only 4), just as it had with his father, Louis XIII. From 1643 until 1661 (when Louis assumed his personal reign), the country was governed by his mother, Anne of Austria, and the Chief Minister, Cardinal Mazarin. A period of political manoeuvring ensued, with Anne and Mazarin despising each other, culminating in the civil uprising centred on Paris known as the Fronde (1648-1653). Once peace had been restored, Mazarin found himself in a position of absolute power, which he continued to exploit until his death in 1661, his aggressive style of government almost bankrupting the Treasury. With Mazarin gone, Louis assumed power, vowing to rule alone according to the divine right of kings. The period of conflict during his childhood may have contributed to Louis’ desire for centralisation of government and order and excellence in everything. This extended even to his own daily ritual, which was precisely laid out with ostentatious ceremony. Louis’ extravagant patronage of the arts was less about encouraging

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excellence than about subjugating the power of the nobles and demonstrating the
greatness of France to the outside world.

The French court was therefore dominated by a system of politics, patronage and
privilege. It was ordered around a complicated hierarchical ranking structure, where job
titles (and the status and prestige that went with them) were traded like commodities –
being bought and sold or passed down the family line. Musicians at court were divided
into three main groups: the Chapelle Royale, the Chambre and the Grande Écurie. Working for these three organisations were musicians known as officiers, i.e. they were
awarded official titles such as ‘Chantre de la Chapelle’. To become an officier, the
musician had to be of good character, a practising Catholic, and have enough money to
purchase the title or inherit it en survivance from a relative or colleague.98 Below the
officiers was another tier of musicians known as the ordinaires. They in turn could be
supplemented by extraordinaires, who were musicians not regularly employed by the
court, but brought in only for special occasions. Although a musician’s title tied him to
either the Chapelle, Chambre or the Écurie, in practice there was much exchanging of
resources between the three groups, especially as many of the musicians played more
than one instrument and so could fulfil several different roles.

The staff of the royal chapel were headed by the maître, in this case not a musical
post, but an honorary appointment awarded to a high ranking cleric. The day-to-day
running of the chapel was carried out by the sous-maître, who was also responsible for
the education of the choristers. In addition to the singers and instrumentalists were a
maître de luth (one of the tutors for the choristers), an organist, and a compositeur (a
title usually awarded to the serving sous-maître, even though composing music was
already part of his job).99 The chapel staff also included three clerks, a scribe and printer
for the music, a sommier (operating the organ bellows), a fourrier (quartermaster), a

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98 Obtaining a title ‘en survivance’ seems to indicate that the buyer performed the duties and received the
salary, but the seller kept the use of the title. In some cases both men shared the salary. See Chapter 6
below and also: Anthony, French Baroque Music, 19; Marcelle Benoit, Versailles et les musiciens du roi
1661-1733: étude institutionnelle et sociale, La Vie musicale en France sous les rois Bourbons 19 (Paris:
Picard, 1971), 120-128.

99 A detailed discussion of the officiers of the chapel can be found in Chapters 6 and 7 below.
lavandier (laundryman), two ‘pour le luminaire’ (‘for the lighting’) and a ciergeur (candle maker).

The death in 1663 of one of Louis XIV’s previous sous-maîtres, Jean Veillot, led to a reorganisation of the resources of the Chapelle. The king appointed Du Mont as one of four holders of the post, each serving for three months of the year: Thomas Gobert, January to March; Pierre Robert, April to June; Gabriel Expilly, July to September; Du Mont, October to December. This division of labour was quite common amongst the higher ranking officers at court and enabled Du Mont to carry out his duties at St Paul’s as well as continuing to serve the Maison de la Reine. By 1669 both Expilly and Gobert had retired, leaving Du Mont and his colleague Pierre Robert each to serve for six months of the year.¹⁰⁰ This was allocated in three-month periods, Du Mont being at the chapel during January to March and July to September. On 30 September 1672, after the death of Gobert, the king appointed both Du Mont and Robert to the post of Compositeur, to be served quarterly, concurrent with their time as sous-maître. To add to all these responsibilities, Du Mont was promoted to the position of Maître de la Musique de la Reine in 1673.¹⁰¹

Louis XIV regarded himself as God’s representative on Earth, and as such often side-steped the authority of the Pope. He deemed the simple alternatim Mass settings commonly used in the parish churches and regional cathedrals an inappropriate form of worship at court. He therefore designated a special form of the Mass, the Messe basse solennelle (Solemn Low Mass), to be celebrated at ten o’clock each morning.¹⁰² Whilst the king was ‘entertained’ by music, the priest quietly spoke the words of the Mass at the altar, the music only stopping for key moments in the Mass such as the Elevation of the Host. The arts for Louis XIV were a useful means of expressing his power and authority, creating a symbol of the greatness of the state of France by encouraging the very best in

¹⁰⁰ Terry states that Expilly (cited here as Spirli) died at the end of 1666 or the beginning of 1667 and his duties must therefore have already been assumed by Du Mont and Robert by the time of the official confirmation in 1669. Terry, ‘Henri Dumont’, col. 298. In fact, Expilly had only resigned from the Chapelle but continued to serve the Chambre as a bass viol player until 1689, the year of his death.

¹⁰¹ It seems that Du Mont was no longer in the employ of Monsieur at this time (Decobert suggests he was replaced in March), having reached a more elevated position at court. Decobert, ‘Henry Du Mont’, 159.

¹⁰² See Benoit, Versailles et les musiciens du roi, 46-47; Launay, La Musique religieuse en France, 315.
music, arts and crafts, sculpture and architecture, with the building of the palace at Versailles forming the pinnacle of this vision. Music for the Chapelle Royale was required to play its part in the grand scheme, since Louis was keen to impress the visiting ambassadors, dignitaries and members of the nobility who would accompany him to the daily ritual. The attending courtiers would sit and listen to three motets: one grand motet, a simpler and shorter petit motet (sometimes called an élévation), and finally a setting of Domine salvum fac Regem. The service would always end with a setting of this text, from Psalm 19, verse 10 (the equivalent to 'O Lord, save the King and mercifully hear us when we call upon thee' in the Book of Common Prayer), another indication that the Mass was as much about the glorification of the Sun King as a devotional act before God.

L'Abbé Du Mont

Both sous-maîtres, Du Mont and Robert, were held in high esteem by the king, who rewarded them handsomely, making them amongst the highest paid musicians at court. On 6 April 1667 Louis XIV granted Du Mont the benefice at the abbey of Notre-Dame de Silly in Normandy, as described in the paperwork noted in the inventory.103

[... ] Sa Majesté a accordé et fait don audit deffunt sieur Dumont de l'abbaye de Nostre Dame de Silly de l'ordre des Prémontré au dioceze de Séz, vacante par le deceds de Maître François Le Veneur, dernier paisible possesseur d'icelle, à la charge de huit cens livres de pension annuelle franche et quitte de touttes charges quelconques que Sa Majesté a accordée,
scavoir quatre cens livres à Maître Robert Mercier, prestre, et autres quatre cens livres à Maître Joseph Malavaleti, clert [sic] du dioceze dudit Sez leur vie durant, sur les fruits et revenue de laditte abbaye

[... ] His Majesty has granted and gifted to the said deceased M. Du Mont the Order of Prémontré at the Abbey of Notre Dame de Silly in the Diocese of Sees, vacated by the death of Master François Le Veneur, last peaceful owner of it, with the payment

103 See Item 4 of the inventory (Appendix 2). For a description of the abbey, see Decobert, 'Henry Du Mont', 224-231.
of an annual pension of 800 *livres* free and absolved of all charges that His Majesty has granted, to wit 400 *livres* to Master Robert Mercier, priest, and another 400 *livres* to Master Joseph Malavaleti, clerk of the said Diocese of Sees, for the duration of their lives, from the crops and revenue of the said Abbey.

It seems that the possibility of awarding Du Mont a benefice had been under discussion for some time. Hugues de Lionne, Louis’ *Secrétaire d’Etat aux Affaires Etrangères*, wrote to Constantin Huygens in December 1666 asking if he knew of ‘something good to give to the honest M. Du Mont’ (‘quelque bonne à donner au brave M. Du Mont’), apparently seeking information about any vacant positions closer to Du Mont’s homeland in the Pays de Liège. However, Huygens replied that he knew Du Mont ‘would like to settle amongst us, but it would be better that he stay in France and secure the favour of the King’ (‘voudrait bien s’établir chez nous. Mais il vaut mieux qu’il reste en France et obtienne la faveur du Roi’). Whatever the reason, Du Mont’s second benefice was once again in France. Although it was common for these titles to be held *in absentia*, Du Mont is known to have made several trips to Silly in order to oversee the smooth running of the abbey, and in return he received an income of 800 *livres* a year, plus a share of the abbey revenues. However, he still needed the services of an agent to represent him and oversee the collection of the revenues: in April 1667 he employed François Burnel. Du Mont leased his entitlement to the proceeds from the abbey estates to Burnel in return for an annual rent of 2400 *livres*. By 1674 the payment had reduced to 2250 *livres* (from which Du Mont was obliged to pay both Robert Mercier and Joseph Malavaleti a ‘pension’ of 400 *livres*).

Decobert speculates that it was in order to devote more time to the abbey that Du Mont decided to relinquish his duties as Organist to the Queen: on 26 June 1667 he

105 Visits were made in May 1676 and June 1680 (Decobert, ‘Quelques nouveaux éléments biographiques’, 69).
107 In 1676 the lease passed to Thomas Le Cerf, and in 1680 to an unidentified lessee, although Du Mont retained ownership of the benefice until his death.
sold the position ‘en survivance’ to Antoine Foucquet (another Parisian organist) for the sum of 3000 livres.¹⁰⁸

[...] ledict Dumont a présentement passé sa desmission par devant les notaires soubsignez de sadicte charge d’organiste de la Reyne au nom et profit dudict Foucquet auquel il a icelle mise es mains pour par luy s’en faire pourveoir et recevoir à ses frais diligences en ladicte charge et en jouir comme de choze luy appartenant, aux gages deubz et proffitz attribuez, à commencer du premier juillet prochain et ce à condition de survivance seulement soubz le bon plaisir de Leurs Majestez, moyennant la somme de trois mil livres.

[...] the said Du Mont has presently submitted before the undersigned notaries his resignation from his said duties as organist to the Queen in favour of the said Fouquet to whom he entrusts these [duties], for him to assume all [Du Mont’s] responsibilities and be in receipt of the appropriate pay and privileges granted unto him, commencing the first July next and with the condition of survivance only at the discretion of their Majesties, in return for the sum of 3000 livres.

Foucquet was obliged to fulfil all the duties associated with the job.

[Foucquet] sera tenu et s’oblige de faire entièrement le service de ladicte charge pendant sa vie et celle dudict Dumont sans prétendre autre chose que l’exécution des conditions cy dessus

[Foucquet] will be obliged to carry out in full the duties of the said office during his lifetime and that of the said Du Mont without claiming anything but the execution of the conditions above

However, it appears that Foucquet paid Du Mont only 1000 *livres*, and they subsequently took equal shares in the 600 *livres* annual salary.\(^{109}\)

In 1671, Louis XIV rewarded Du Mont with the sum of 1200 *livres* from the income of the abbey of St Evroult in the diocese of Lizieux.\(^{110}\) However, the papers found amongst Du Mont’s possessions on his death recount the difficulties Du Mont encountered in retrieving this money from the *abbé*, the Prince of Fürstenberg.\(^{111}\) A decree was issued by the *Grand Conseil* to the Prince in June 1673 ordering him to settle the debt, but this too was ignored. Finally, in October 1673, a summons was granted. Du Mont did not receive his money until January 1683.

Du Mont was finally awarded a benefice in his homeland in 1676, as an honorary canon at the church of St Servais in Maastricht where his uncle had once served (his brother was still serving as a canon at the cathedral of Notre-Dame).\(^{112}\) This position became available as three years earlier Louis XIV’s army had held siege to the city and it had fallen into French hands. The terms of the benefice stated that the canon must be in residence at the abbey for a minimum of six months and a day in order to be eligible for financial benefit, a sum amounting to half the income from the Chapter’s estates. Traditionally, a canon would forgo this payment for the first two years of his appointment.\(^{113}\) Du Mont was unable to adhere to the rule of residency and consequently would not have been eligible to receive any income from the benefice. However, as this appointment was at the behest of the king for the sole purpose of financial reward, the

\(^{109}\) Decobert, ‘Quelques nouveaux éléments biographiques’, 69.


\(^{111}\) See item 7 of the inventory (Appendix 2). Wilhelm Egon, Prince of Fürstenberg, was an ally of Louis XIV. He may have been unable to comply with the request because he spent much of the 1670s in exile for supporting the French monarchy.

\(^{112}\) Their mother had died ten years earlier, shortly after Du Mont’s appointment to the Chapelle Royale. She was buried in the church of St Martin under the name of Elisabeth Juliart (the surname of her brother-in-law). Decobert, ‘Henry Du Mont’, 262.

\(^{113}\) Decobert, ‘Henry Du Mont et le Pays de Liège’, 109. Quittard reports that the first year’s income was reserved by the Chapter to cover debts and funeral expenses, the second year’s income went towards the fabric of the church (Quittard, *Henry Du Mont*, 69).
Chapter seem to have been willing to waive such formalities in the hope that Du Mont would represent them favourably at court.

Considerante quod R. Adm. Dominus du Mont, Abbas de Silli, eorum confrater continuo resideat apud Christianissimam Suam Majestatem Capellaque Regia presideat, ac quaedam huius Ecclesie et Capituli negotia promoverit, et in futuro promovere poterit, annuerunt eidem Domino suo confratio pro hoc anno 1677.114

(Rijksarch. te Maastricht, Kapittel van St-Servaas, inv. 6, f.42, dated 27 September 1677)

Considering that the Very Reverend Father H. Du Mont, Abbé de Silly, their colleague, continues to reside at the court of His Most Christian Majesty, directing the Royal Chapel, and because he has advanced the affairs of this church and chapter and may so do in future, the aforesaid canons accept him for the year 1677.

One of the church chaplains, Father Jean Renier Cousin, was appointed to carry out Du Mont’s religious duties in his stead.115

Du Mont seems to have been able to argue on behalf of the Chapter at court, since in January 1678 ‘he is raised to the rank of Sub-Deacon of Paris, admitted under the title of Abbé de Silly’.116 The Chapter must have been exceptionally pleased with the outcome of Du Mont’s intercessions, since they backdated the award of his share of the prebend to April 1677, allowing him to receive an income for his second year of service. Decobert comments that this was happening against the background of negotiations towards the Nijmegen peace treaty, in which France transferred Maastricht to Dutch rule on the condition that Catholicism remained (although it seems unlikely that Louis’ elderly sous-maître played any part in this process).

115 Ibid., 271.
Thanks to the record-keeping of Pierre Fabri, a family friend and a chaplain at Notre-Dame who looked after Du Mont’s affairs in the city following the death of Lambert in November 1678, we know that Du Mont received substantial sums from the benefice of St Servais. Not only did Fabri represent Du Mont in his dealings in the city, but he also kept meticulous accounts detailing all Du Mont’s income and expenditure in the region. Most of Du Mont’s revenue came from the crops produced on the church estates – rye, oats, barley, peas and so on. They were stored after harvest, before being sold on. In total this yielded Du Mont several thousand livres: for the years where there is sufficient information, his income from this source can be estimated as follows.

<table>
<thead>
<tr>
<th>Year</th>
<th>Livres</th>
</tr>
</thead>
<tbody>
<tr>
<td>1678</td>
<td>1000</td>
</tr>
<tr>
<td>1679</td>
<td>650</td>
</tr>
<tr>
<td>1680</td>
<td>1200</td>
</tr>
<tr>
<td>1681</td>
<td>1700</td>
</tr>
</tbody>
</table>

Quittard wonders whether Du Mont sought out this benefice because of the wealth it afforded him. If this is so (and it seems unlikely, since he was already a rich man), then Du Mont’s reasoning was not to keep this wealth for himself, but to distribute nearly all of it amongst family, friends and various charitable causes in the region. Fabri dutifully records all these transactions.

Etat et spécification des donations faictes aux parents de Monsieur l’abbé Dumont chanoine de S. Servais, tant par ses ordres et commandement que par le pouvoir qu’il m’at donnez par lettres pour assister les plus nécessiteux de ses parents avec

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117 These accounts were fortuitously copied out by an archivist in the 1920s (and are now housed in the city archives). The original has since disappeared. The accounts start in 1678, but it is probable that Fabri was already looking after Du Mont’s interests due to the increasing infirmity of Lambert. Decobert, ‘Henry Du Mont et le Pays de Liége’, 110.

118 Referred to as ‘grossos fructus’ in the documents and ‘gros fruits’ by Decobert (i.e., ‘large fruits’).

119 Quittard, *Henry Du Mont*, 68-70. Quittard estimates Du Mont’s total annual income as being nearly 7500 livres, then (1906) equivalent to 37,000 francs. Decobert thinks it was probably well over 8000 livres (Decobert, ‘Henry Du Mont’, 318-319) – a substantial amount of money.
discrétion et selon mon sentiment, depuis l'an 1679 iusque l'an 1683 inclus.\textsuperscript{120}

(Rijksarch. te Maastricht, Hs.344, 9)

Statement and specification of the donations made to the relatives of Monsieur l'abbé Du Mont, canon of St Servais, not only by his orders and commandments but also by the power of attorney he gave to me in writing for assisting the most needy of his relatives with discretion and according to my judgement, from the year 1679 to the year 1683 inclusive.

One of the relatives benefiting from Du Mont's generosity was one Elisabeth (or 'Lysbeth'), sister of Marie Louvrix, who received a sum of money each year. Her exact relationship to Du Mont is not known, but the two sisters are mentioned in Lambert's will on account of their kindness to him during his illness. Cousins from both sides of the family are also mentioned regularly in the lists of donations: for example, Michiel de Thier, living in Villers-l'Évèque; three sisters, Elisabeth, Margueritte and Johanne de Thier (first cousins of Du Mont, see Fig. 1), also of Villers-l'Évèque; and Lisbeth Elbrecht (probably a daughter of Libert or Henri Elbrecht) from Hoepertingen.\textsuperscript{121} Du Mont's charity also extended to worthy causes outside his family and friends, and increased in number during those times when Du Mont was visiting Maastricht.

28 August 1683. Item: gave to M. the Abbé Du Mont 2 \textit{escus} \[= 12 \text{ livres}\] for him to give to a nun of the hospital.\textsuperscript{122}

These accounts together with documents from St Servais also inform us of Du Mont's visits to the city. Unsurprisingly, Du Mont journeyed to Maastricht towards the end of 1678 (presumably at some time between September and December when he was not required at the Chapelle), to sort out the details of his late brother's estate. He returned again in April the following year, when he was officially received by the Chapter. For some reason Du Mont appears to have neglected to keep in contact with the Abbey in 1680, necessitating a written reminder from his colleagues. However, it

\textsuperscript{120} Decobert, 'Henry Du Mont et le Pays de Liège', 112.

\textsuperscript{121} Ibid., 112-113.

\textsuperscript{122} Ibid., 113. (Decobert omits the original text.)
was obviously not a serious transgression, as he was still awarded his share of the income for that year.123

Du Mont’s final collection of motets published during his lifetime was the 1681 Motets a II, III et IV parties.124 It contains seven motets for one voice (all with instrumental accompaniment), eight motets for two voices and fifteen for three voices (some with instruments), and seven motets for four voices (some of which are ‘two-choir’ motets).

In 1683 both Du Mont and Robert asked the King for permission to leave their posts due to their increasing frailty — Du Mont had relinquished his post as Maître de la Musique de La Reine two years previously.125 The King agreed and granted each of his sous-maîtres a generous pension of 1500 livres. In the summer of 1683, Du Mont visited Maastricht, accompanied by his friend Robert Mercier. The Chapter register records his presence:

Eadem die praetacti Domini ad petitionem R. Dni Abbatis du Mont eorum confratris presentis, admiserunt eumdem si veniam a Rege Christianissimo obtenire possit, alias ex nunc prout ex tunc annuunt eidem absentiam et habent pro residente, uti adhuc existente in famulatu Regis Christianissimi, et intuitu bonorum officiorum huic ecclesie perquam utiliter prestitorum praetactam gratiam eidem ultero concedunt.126

(Rijksarch. te Maastricht, Kapittel van St-Servaas, inv. 6, f. 63)


124 MOTETS / A II. III. ET IV. / PARTIES, / POUR VOIX ET INSTRUMENTS, / AVEC / LA BASSE-CONTINUE. / De Mr DU MONT, Abbé de Silly, Maistre / & Compositeur de la Musique de la Chapelle / du Roy & de la Reyne. / DESSUS, & DESSUS DE VIOI: / A PARIS, / Par CHRISTOPHE BALLARD, seul Imprimeur du Roy, / pour la Musique, rue S. Jean de Beauvais, / au Mont Parnasse. / M. DC. LXXXI. / AVEC PRIVILEGE DE SA MAIESTE. (Other part-books are: Haute-Contre, Dessus de Viol: et la seconde partie des Motets a 2; Taille, et les parties adjoustees pour le Dessus de Viol: et le Basson; Basse, et recits de voix seule avec symphonie; Basse-Continue.)

125 Decobert, ‘Henry Du Mont’, 312-313.

126 Ibid., 281-282.
This day, at the request of the Reverend Father Abbé Du Mont, their brother here present, the said Fathers did admit him in residence, dependant upon being granted permission by the Most Christian King, otherwise now, as previously, they consent to his absence and consider him as resident in the service of the Most Christian King, and moreover they grant him the aforesaid payments in consideration of the good deeds which he has always shown in respect to this church.

As in all the other surviving testimonies, Du Mont was obviously highly regarded by his colleagues, having always dealt honestly and conscientiously with those around him.

This was to be his last visit to his homeland. By November he was back in Paris, writing his will, one of only a few documents known to be in Du Mont's hand (see Fig. 2).127

Figure 2: Facsimile of Du Mont's will showing his handwriting128

In it he asks his 'faithful and close friend', Robert Mercier, to administer his estate, dividing his fortune between various charitable and religious foundations in the parish, his friends and his servants. He bequeaths a sum of 3000 livres to the church of St Paul's for the establishment of a weekly Mass in honour of Mechtel and himself plus a

127 The will is dated 6 November 1683 (Arch. Nat. Min. Centr. étude de M. Langé, LXXXIX, 70). A complete transcription and translation of this document can be found in Appendix 2.

128 Reproduced from Collard, 'Quelques documents', 246.
'Solemn Service each year like that for Monsieur Versogne'. A payment of 1000 livres is bequeathed to the Reverend Fathers of the Monastery of La Mercy, the same monks for whom Du Mont wrote his *Messes en plain-chant*. Robert Mercier is rewarded with a lump sum of 2000 livres, all of Du Mont's silverware, his books on music, musical instruments and all the furniture, paintings and tapestries in the house. One touching bequest is to Charlot, who receives 200 livres for pumping the bellows of the organ at St Paul's. Du Mont's family had already been bequeathed his estates and income from Maastricht; all Du Mont's revenue from the Abbey at Silly is left to the monks there.

Du Mont died on 8 May 1684 at his home next door to the church where he had been organist for over 40 years. The inventory taken after his death shows a man of modest tastes. Amongst the musical instruments were a small organ, two harpsichords and a bass viol ('without strings, bow or bridge'), a reminder of his days playing in the fashionable salons of the city. Amongst Du Mont's books were 17 on musical subjects, *La Vie des Saints*, a history of the Greeks and a history of the Romans. There were at least eight beds in addition to Du Mont's own and '17 pairs of clean small threadbare linen sheets for making the children's beds', an indication that the choristers of the Chapelle lived alongside their sous-maître.

A marble monument was erected in Du Mont's honour at St Paul's. Vitry describes the monument as a tomb of white marble, decorated with golden ornaments. A profile of Du Mont, in priestly robes, was carved on a medallion, fixed above a pyramid on the base of which was a relief showing a representation of Music (see Fig. 3). The Epitaph was carved on the base of a long marble table containing a skull and crossbones. Unfortunately, the church of St Paul's was closed in 1790 and demolished in 1799, at which time the monument was taken down. Part of it was acquired by the collector Alexandre Lenoir (a man known for rescuing works of art

129 See Appendix 2 for full text.
130 Collard also describes ten packets of music in his article, but these are not mentioned in his transcription of the inventory (Collard, 'Quelques documents', 245).
131 They could not have been for the choristers at St Paul's, since we know they resided with the priests.
132 Although he does not say so, this information appears to come from Evrard Titon du Tillet's account of the tomb in *Le Parnasse français* (Paris: J-B Coignard, 1732). My description is based on that of Vitry, 'Le Tombeau de Henry Du Mont', 919, including the reproduction of the bas-relief depicting Music.
during the Revolution), but when the contents of his museum were dispersed in 1815 very little care was taken with his precious collection. It is thought that parts of the monument found their way to the storerooms of the Petits Augustins and a few years later the white marble relief turned up in the vaults of St Denis. A fragment is now housed in the Louvre. On this the figure of Music is depicted with a bass viol beside her and an organ in the background; she is holding a manuscript of some music to the text ‘Suspendimus organa nostra et versa est in luctum modulatio’ (‘We have silenced our organs and our song is tinged with sadness’).

The only remaining evidence of the rest of the monument is contained in a document discovered by Quittard in the Bibliothèque Nationale, consisting of a rather indistinct drawing of the medallion and epitaph by Roger de Gaignières. Vitry describes Du Mont’s expression as ‘grave et bienveillante, le sourire mélancolique et doux’ (‘serious but kindly, with a melancholic but gentle smile’). He was able to transcribe the text of the epitaph, reproduced and translated below.

Figure 3: Reproduction of the bas-relief on Du Mont’s tombstone

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Here lies Monsieur Henry Du Mont, from the Diocese of Liège, Abbé de Notre-Dame de Silly, composer, Master of Music for the chapels of the King and Queen, who by his works has left on posterity the mark of his exceptional merit and devotion. The glory and praise of God were always his concern. He was of humble mind, gentle, genial, benevolent and religious in everything. It was a delight to hear him play the organ, which he did at this church for more than 45 years with the admiration of all the most illustrious of his time. He died here a benefactor on 8 May 1684 aged 74 years and founded a solemn memorial Mass each year. Finally, his charity was demonstrated by the generous gifts and alms, pious legacies and institutions founded in several places, and it is by his Christian virtues that the path to immortality will be opened.
The commemorative collection of twenty of Du Mont's *grands motets*, published by Ballard 'par exprès Commandement de Sa Majesté' ('by express command of His Majesty') should have appeared in 1684, at the same time as the volumes dedicated to the works of his colleagues, Robert and Lully. However, for some reason, publication of Du Mont's volume was delayed by two years: it was finally issued in 1686. Judging by the numerous errors in the part-books, very little care had been taken in their printing: they were more likely destined for the King's library than for use in performance (see Chapter 4). In only a few years following his death, Du Mont's music was already falling into oblivion, the motets by Louis XIV's new *sous-maîtres* (Michel-Richard de Lalande in particular) now being favoured. Even some of the popular *petits motets*, still being performed (and lauded by writers such as Titon du Tillet and Lecerf de la Viéville) in the early decades of the eighteenth century, gradually faded from memory. With one notable exception – the plainchant masses – this was to remain the case for the next three hundred years.

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134 Decoët, 'Henry Du Mont', 336-337. For example, Viéville praised the dialogue *Peccator ubi es* (DM 117), which was sung 'with pleasure' in 1705; du Tillet lauds Du Mont as 'de nos plus grands Musiciens' ('among the best of our musicians') in 1732.
CHAPTER 2
ASPECTS OF CLASSIFICATION AND FORM

This chapter examines the terminology used to describe sacred motets in seventeenth-century France, and how this relates to the terms 'petit motet' and 'grand motet' now in modern usage. Following on from this is a description of the various formats used by Du Mont in his small-scale motets, demonstrating the wide variety of pieces now classified under the heading 'petit motet'. Although there are several studies on the petit motet from this period, there has been very little research on the works of Henry Du Mont. 135 Of the two major twentieth-century works on the composer, Quittard limits his discussion to a general commentary on just two prints (the Cantica sacra and the Motets à deux voix), whilst Decobert concentrates on the grands motets. The present study also considers how, if at all, the elements of the petit motet relate to the larger-scale grand motet (the development of which is dealt with in Chapter 5).

What is meant by the terms 'petit motet' and 'grand motet'?  
The terms 'petit motet' and 'grand motet' are both of modern invention: Du Mont refers to both his small-scale and large-scale sacred pieces simply as 'motet'. Unlike most other European Catholic countries at this time, where the motet was usually regarded as a sacred cantata with an extraliturgical Latin text, in France this term was applied to a diverse number of layouts and included both sacred and secular works: contemporary definitions are consequently somewhat vague. Although Latin motets had long been performed during the French Mass of the cathedrals and parish churches, these pieces only acquired a specific format and use from the time of Louis XIV and the music of the Chapelle Royale. Pierre Perrin, the author of many of the religious texts used by the Chapelle composers, defines the sacred motet in terms of length and the position of the piece in the King’s Mass.

135 For a survey of the current literature on the petit motet, see Potter, 'The Petit Motet in Parisian Printed Sources'. This study includes a chapter on 'Stylistic Analysis', including reference to and transcriptions of several of Du Mont’s works.
Pour la longueur des Cantiques, comme ils sont composez pour la Messe du Roy, où l'on en chante d'ordinaire trois: un grand, un petit pour l'élévation & un Domine salvum fac Regem: J'ai fait les grands de telle longueur qu'ils peuvent tenir un quart d'heure, estans bien composez & sans trop de repetitions, & occuper depuis le commencement de la Messe jusqu'à l'élévation. Ceux d'élévation sont plus petits & peuvent tenir jusqu'à la Post-communion, que commence le Domine.136

As to the length of the songs that are composed for the royal Mass, where one usually sings three: a 'grand' [motet], a 'petit' [motet] for the Elevation and a Domine salvum fac Regem: I have made the grands [motets] of such length that they will last for a quarter of an hour, provided they are well constructed without too much repetition, so that they may continue from the start of the Mass until the Elevation. Those of the Elevation are shorter and may last until the Post Communion, when the Domine begins.

Although Perrin uses the terms 'petit' and 'grand' (which might well be the origin of our modern terminology), they are merely an indication of length of the piece and not the form. All the pieces sung are motets: one longer motet designed to last about fifteen minutes, one shorter piece for the Elevation of the Host, and the requisite Domine salvum fac Regem.

In contrast, Brossard's definition of the motet in his Dictionaire de musique approaches the form from the perspective of performing forces and the language of the text: any sacred Latin composition for voices and instruments with continuo accompaniment can be called a motet.

MOTET. C'est une composition de Musique, fort figurée, & enrichie de tout ce qu'il y de plus fin dans l'art de la composition, à 1. 2. 3. 4. 5. 6. 7. 8. & plus encore de Voix ou de Parties, souvent avec des Instrumens, mais ordinairement &

presque toujours, du moins avec une Basse-Continuë, &c. [. . .]
On étend plus loin à présent la signification de ce terme à toutes les pièces qui sont faites sur les Paroles Latines sur quelque sujet que ce soit, comme sont les loîlanges des Saints, les Élévations, &c. On fait même des Pseaumès entiers en forme de Motet.137

MOTET. This is a highly complex musical composition, enriched with all that is finest in the art of composition, for 1, 2, 3, 4, 5, 6, 7, 8, and even more voices or parts, often with instruments, but usually and nearly always with a continuo at least, etc. [. . .] Nowadays, the meaning of this term is extended to all pieces with Latin texts on whatever subject, such as the hymns of the Saints, Elevations, etc. Even entire psalms are composed in the form of a motet.

Brossard makes no mention of the terms petit and grand in this context. The term ‘motet’ also appears in Brossard’s definition of the Élévation:

Ce mot signifie aussi des Motets à 1. 2. 3. 4. &c. Voix [. . .] Ordinairement seules, quelquefois avec des Violons ou des Flûtes, presque toujours avec une Basse-Contin. qu’on chante pendant qu’on lève le Corps de Nostre Seigneur à la messe, d’où l’on a formé ce nom.138

This word also denotes motets for 1, 2, 3, 4 and more voices [. . .] usually alone, but sometimes with violons or flutes, and almost always with a continuo bass, that is sung during the raising of the Body of Our Lord during the Mass, from where it has taken its name.

137 Sébastien de Brossard, *Dictionnaire de musique contenant une explication des terms Grecs, Latins, Italiens & François les plus usitez dans la musique* (Paris: 1705). The exemplar I consulted was of the Troisième edition (Amsterdam: 1708), 71-72.

This defines an *élévation* as a motet, but one with a specific place in the Mass, as established previously by Perrin: in modern terms it is therefore a *petit* (i.e., short) *motet*.

Settings of Latin motets with continuo bass had been common in Italy and the Low Countries since the beginning of the seventeenth century. They were characterised by contrasting sections using different performing forces, sometimes with instruments (as in the Venetian tradition practised by composers such as Monteverdi and Grandi). This style would have been familiar to Du Mont during his time at Maastricht and Liège. Indeed, his (probable) teacher, Léonard de Hodemont, published a collection of *Sacri concentus* in 1630, and these have an optional violin part. Such a style was gradually being adopted in France, as evident by the first printed collection of Latin motets of this kind in Paris in 1647 (Huygens’ *Pathodia sacra*). Even though Du Mont wrote this sort of sacred motet throughout his career, he never refers to such works as ‘*petits motets*’: the published collections label these pieces ‘*motet*’, and sometimes ‘*antienne*’ (antiphon); the manuscript sources often use the term ‘*élévation*’. Moreover, the French *chansons* of the Meslanges (1657) are also called ‘*motets*’, thus blurring the distinction between sacred and secular pieces. Du Mont also describes his larger-scale works as ‘*motets*’ (*Motets pour la chapelle du Roy*): Robert uses the same terminology; Lully ‘*Motets a deux chœurs*’. It is difficult to track down any modern definition of the terms *petit motet* and *grand motet*: whilst the *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* cites Perrin’s definition of the motet (i.e., in terms of length), its interpretation of the terminology concentrates more on the performing forces required for these pieces.

On les distinguait généralement plus en termes d’orchestration que de longueur: les *grands motets* faisaient appel à des solistes (généralement regroupés au XVIIe s. dans un petit chœur), à un grand chœur à 5 ou 6 et à un orchestre, alors que les *petits motets* étaient écrits pour une, deux ou trois voix et bc, quelquefois avec violons ou flûtes obligés.

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One generally distinguishes them more in terms of orchestration than of length: the *grands motets* call for soloists (in the seventeenth century generally grouped together in a *petit chœur*), a five- or six-part *grand chœur* and an orchestra, whilst the *petits motets* are written for one, two or three voices and continuo, sometimes with obligato violins or flutes.

A similar approach can be found in *The New Grove*, where the *grand motet*, 'musically arranged as a series of episodes, incomplete in themselves, for solo voice, ensemble and chorus' is contrasted with the one-to-a-part concertato style of the *petit motet*.¹⁴¹

However, neither the contemporary nor the modern view is satisfactory when applied to Du Mont's works. Perrin's categorisation by length does not hold true in all instances: there are both long 'petits motets' (e.g., *O sponse mi* DM69, 151 bars) and short 'grands motets' (e.g., *Domine quid multiplicati* DM201, 166 bars). In addition, Perrin associates the term 'petit motet' with function, i.e., either as an *élévation* or a *Domine salvm*: Du Mont's settings are much more varied in this respect (as he was composing small-scale motets long before he joined the Chapelle Royale). Equally, classification purely by performing forces cannot be justified: several of the *petits motets* are choral in nature (see in particular the hymn-like settings of motets such as *Panis angelicus* DM36) and some even specify performance by two choirs (e.g., *Cantate Domino* DM191); the performing layouts demonstrated by the *grands motets* also vary greatly.

For ease of reference, the present study reserves the term 'grand motet' for the larger two-choir works of the 1686 volume and associated manuscript scores; all the remaining Latin sacred pieces are therefore 'petits motets'. As will be seen from the following discussion, Du Mont employed a variety of formal approaches to the *petit motet* in addition to the concertato style now regarded as the standard format.

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Aspects of form

The development of both the petit motet and grand motet seems to have been influenced by their varied function and the changing musical fashions of the time. Whilst the grand motet, with its close association with the music of the Chapelle Royale, was always written for two choirs and orchestra, there is a great variety of formats and scorings embraced by Du Mont in his petits motets, reflecting their use in both court and city, in religious and secular contexts.

The petits motets of the publications 1652, 1657, 1663, 1668 and 1681 are scored for combinations of one to six voice parts with continuo accompaniment: some have additional parts for one or more string instruments (see Chapter 7). Du Mont frequently provides alternative vocal scorings for individual pieces, for example, alto and tenor instead of two sopranos. In most cases, this can be accomplished by a simple octave transposition; some combinations require reading as if from a different clef, in which case the continuo player(s) may need to transpose up or down a tone. 142 Du Mont's intention at all times is to make the music as accessible as possible.

Although the majority of Du Mont's petits motets are through-composed in imitative polyphony (following the Italian model), any attempt at classification must acknowledge the variety of other formats employed by the composer. These are described in greater detail below. Some of the characteristics displayed in these petits motets are also present in the grands motets, and any such correlation has been highlighted. The nine petits motets for two choirs, with their close links to the layout of the grand motet, are dealt with in Chapter 5.

- Alternatim settings

Motets written in alternating verses can be found in the 1652 Cantica Sacra (8 examples) and 1657 Meslanges (3) and 1668 Motets à deux voix (2); this layout is used mainly for hymns (such as Veni creator Spiritus and Iste Confessor) and settings of the Magnificat.

In the simplest form of this type of motet, passages of polyphony alternate with sections marked for organ or chorus. 143 The verses in polyphony are shown in full on the

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printed page; passages for organ or chorus (voices singing in monophonic chant) are not notated. Du Mont indicates these verses by means of the first words of the text followed by the words 'Chorus', 'Org.', or 'Chorus, vel Org.' (Ex. 1).  

Example 1: Du Mont, *Veni creator Spiritus* (DM139), *Motets a deux voix*, A f.22

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144 The word ‘vel’ translates as ‘or’, in this case ‘chorus or organ’.
The only occasions when this is not the case are the settings of the Magnificat, where only alternate verses appear written out on the page: there is no mention of the ‘missing’ verses (i.e., those beginning ‘Et exultavit’, ‘Quia fecit’, ‘Fecit potentiam’, ‘Esurientes’, ‘Sicut erat’), presumably intended to be sung in plainsong.

Du Mont leaves no indication as to how these pieces should be performed: the format must therefore have been familiar to those using these volumes, and any explanation deemed unnecessary. This is not the situation today, and reconstructing these motets presents more of a problem. The simplest solution is to regard these motets as equivalent to the organ Mass. Verses marked for organ should therefore be improvised, either incorporating the plainsong or using one of the recognised styles of the time (duo, trio, plein jeu, etc). Chorus passages should be chanted to the appropriate plainsong, using the correct tone (sometimes indicated by Du Mont, Ex. 2).

Example 2: Du Mont, Credidi propter (DM22), Cantica Sacra, bc f.13

145 Identifying the appropriate plainsong for reconstructing these pieces is not a straightforward task, as there were some differences between Roman and Parisian practices. This is confirmed by occasional variations between Du Mont's texts and those of the Vulgate or Liber Usualis. One source of chant is the Graduale Romanum juxta Missale ex decreto sacro-sancti Concilii Tridentini, Pii V. Pontif. Maxim. Jussu editum, et Clementis VIII primum, nunc denvo Urbani papæ octavi auctoritate recognitum (Paris: Robert Ballard, 1655); see also the work of Guillaume Gabriel Nivers, a contemporary organist and theorist.
In these uncomplicated *alternatim* motets, it is not clear whether the verses set as polyphony are to be performed one voice to a part. The only marking occurs in *Magnificat* (DM61, 1657) where the verse 'Et misericordia' is stipulated for 'Dessus seul' (solo dessus).\(^{146}\)

A more complex version of the *alternatim* style is shown by the *petits motets* which use a three-way pattern of improvised organ verses, chanted 'chorus' sections, and verses for voice(s) and continuo. *O felix Roma*, a setting of the hymn for the Feast of St Peter and St Paul (29 June) is one example (Ex. 3).

Example 3: Du Mont, *O felix Roma* (DM10), *Cantica Sacra*, bc f.6

\(^{146}\) The problems of performance practice regarding the use of the word 'seul' are discussed in Chapter 5.
Du Mont also composed *alternatim* motets which do not contain any plainsong or improvised organ verses. However, these motets do retain the strict alternation of verses, but this time between differing numbers of voices. Settings of this type range from the straightforward (using a pattern of two different voice combinations) to the more elaborate (with different scorings for each verse). All these hybrid motets are contained in the 1652 *Cantica Sacra*. At the simpler end of the scale are motets such as *Laudate Dominum* (DM33), which alternates sections marked ‘a2’ and ‘a4’. There are no verse or chorus designations: each line could therefore be performed by either solo or multiple voices. Slightly more complicated are the two hymn settings, *Laudibus cives* (DM30) and *Bernardus doctor* (DM31): their layout is described below using the terminology of the printed source.

**Laudibus cives**
- Hymn for the Feast of St Benedict, 21 March
- Verses 1, 5 [same music] à 2
- Verse 3 *Voce sola*
- Verses 2, 4, 6 [same music] *Chorus à 4*

**Bernardus doctor**
- Hymn for the Feast of St Bernard, 20 August.
- Verses 1, 3, 5 [same music] à 4 Omnes
- Verses 2, 6 [same music] *Voce sola*
- Verses 4, 8 [same music] à 2
- Verses 7, 9 [same music] à 4

Passages for solo voice(s) are equivalent to the written-out sections of the straightforward *alternatim* motets described above; passages marked ‘chorus’ or ‘omnes’ equate with the chanted sections. These chorus sections are further highlighted by their use of hymn-like chordal writing (as opposed to the melodic or imitative writing of the verses). Repeated sections of music are also a feature. 147

The terminology used in the printed source seems interchangeable: surely ‘chorus à 4’ means the same as ‘à 4 omnes’. Du Mont explains the term ‘omnes’ in the Preface to the 1652 edition:

> J’ay mis en quelques endroits ce mot Omnes, pour chanter tous, quand il y a deux personnes à une mesme partie; & le mot de Solus, afin qu’un chante seul.

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147 Repeated music is also a feature of another hymn, *Veni creator Spiritus* (DM34). The grand motet *Sacrís solemniis* (DM214), yet another hymn setting, also contains repeated sections of music, an unusual feature in the context of the larger-scale works.
In several place I have put the word *Omnes*, for everyone to sing when there are two people to the same part; and the word *Solus* so that one sings alone.

Whilst this is probably intended to explain how to perform two-choir *petits motets*, the same procedure could also apply to these hymns. In this case, ‘a 2’ and ‘a 4’ refer to the number of voice parts singing: this would normally be solo voices if the motet is being performed one-to-a-part. The chorus passages are then performed by all voices (‘*Omnes*’), with the optional addition of extra voices if they are available.

**Christus natus est** (DM38) is the longest and most complex of all these *alternatim* motets, with a total of 13 different sections. The layout of alternating sections and repeated material is shown below. In this instance Du Mont uses text to refer to the different verses, so I have added numbering for ease of reference.

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<tbody>
<tr>
<td>[1.]</td>
<td>Christus natus est</td>
<td>omnes</td>
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<tr>
<td>[2.]</td>
<td>Venite exultemus Domino</td>
<td>à 2</td>
</tr>
<tr>
<td>[3.]</td>
<td>Christus natus est [= v.1]</td>
<td>à 4</td>
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<tr>
<td>[4.]</td>
<td>Quoniam Deus</td>
<td><em>voce sola</em></td>
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<tr>
<td>[5.]</td>
<td>Venite adoremus [=second half of v.1]</td>
<td>à 4</td>
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<td>[6.]</td>
<td>Quoniam Ipsi</td>
<td><em>bassus solus</em></td>
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<td></td>
<td></td>
<td><em>cum violino si placet</em></td>
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<tr>
<td>[7.]</td>
<td>Christus natus est [= v.1]</td>
<td>à 4</td>
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<tr>
<td>[8.]</td>
<td>Hodie si vocem</td>
<td><em>tenor solus</em></td>
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<tr>
<td>[9.]</td>
<td>Venite adoremus [= v.5]</td>
<td>à 4</td>
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<tr>
<td>[10.]</td>
<td>Quadragesinta</td>
<td>à 2</td>
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<tr>
<td>[11.]</td>
<td>Christus natus est [= v.1]</td>
<td>à 4</td>
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<td>[12.]</td>
<td>Gloria</td>
<td>à 4</td>
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<tr>
<td>[13.]</td>
<td>Christus natus est [= v.1]</td>
<td>à 4</td>
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The solo sections of this motet are more developed, especially the verse for solo bass, in which the voice part even achieves fleeting moments of independence from the continuo – rare in Du Mont.

Plainsong plays a much smaller part in the *grand motet* repertory of this time. The only work to allude to it is the *Magnificat* (DM207, 1686), where the *basse du petit chœur* sings the opening text (‘Magnificat anima mea Dominum’) to the familiar

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melody of the Gregorian chant. However, Du Mont keeps to the alternatim pattern established in the petit motets, with chorus passages taking the place of the chanted sections and the petit chœur soloists singing the sections written in polyphony.

It seems that Du Mont composed the alternatim motet only in the period before his entry into the Chapelle Royale and subsequently abandoned this type of motet: by the time of Du Mont's appointment as sous-maître, alternatim motets using plainsong were too closely associated with the music of the parishes to be considered suitable for use at the King's Mass. However, the backbone of this format, that of a series of contrasting episodes between soloists and chorus, could be considered to have found its way into the format of grand motet.

- **Motets using repetition**

Du Mont uses elements of repetition in several different ways. The simplest of these is to immediately repeat whole sections of a piece: this happens in 14 of the petits motets. In many cases it appears that this is merely a means of extending a very short motet text, as for example in the three antiphons for the Feast of St Cecilia from the 1652 Cantica Sacra:

- **Cantantibus organis (DM15)** 31 bars, last 16 bars repeated
- **Est secretum Valeriane (DM16)** 27 bars, last 16 bars repeated
- **Virgo gloriosa (DM17)** 34 bars, last 18 bars repeated

The repeat is indicated by means of a small sign, the equivalent of the modern \( \text{\ding{167}} \) (Ex. 4).

Example 4: Du Mont, *Cantantibus organis* (DM15), *Cantica Sacra*, S f.14
Another three antiphons for St Cecilia in the 1657 Meslanges also use repetition to extend their length: Cantantibus organis (DM70) and Est secretum Valeriane (DM71) again repeat the second section; Caecilia (DM72) repeats all 25 bars.\textsuperscript{149}

Du Mont’s two hymn-like settings of Panis angelicus (DM144 and 145, 1668) both use repeated sections, but in each case the markings are ambiguous (Ex. 5). This time they are indicated by a double bar line with dots. This could be interpreted as a double bar line: in which case the piece would need to be sung through twice to incorporate the text of the second verse (‘Te trina’ / ‘Per tuas’). Alternatively, they could indicate that each section of text is to be sung twice, thus doubling the length of the motet.

Example 5: Du Mont, Panis angelicus (DM145), Motets a deux voix, S f.26

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example5.png}
\caption{Example 5: Du Mont, Panis angelicus (DM145), Motets a deux voix, S f.26}
\end{figure}

The interpretation of these repeat marks is further confused by the 1681 setting of this text (DM185). This petit motet shows repeats marks for each section (once again

\textsuperscript{149} Other petits motets with this sort of repetition are: O salutaris hostia (DM19, 1652), Laudemus Domino (DM20, 1652), Domine salutum (DM21, 1652 and DM66-68, 1657), Miserere mei (DM118, 1668), O precelsum (DM169, 1681), O bone Jesu (DM170, 1681), Desidero te millies (DM183, 1681) and Salve Maria (DM192, 1681).
with a double bar line plus dots) but, at 33 and 38 bars respectively, this piece hardly needs extending. The words of the first verse only appear in the printed source, and it might be that the repeats indicate that the second verse may also be sung (it was a popular hymn, so the words would have been familiar to all the singers). It is interesting to note that the repeat marks are absent when this setting is used in the grand motet Sacris solemniis (see under ‘Self-Borrowings’, Chapter 3).

Repeated sections are also used in two grands motets. Both O dulcissima (DM210, 1686) and Quemadmodum desiderat (DM213, 1686) have opening symphonies with repeats marked. In both cases the repeats are not there to lengthen the pieces, but are a feature of the ‘French overture’ style adopted by Du Mont in these pieces. Both are in four parts (the two dessus de violon combining) and feature running semiquaver passages and dotted rhythms.\(^{150}\) O Dulcissima has two repeats marked (AABB), Quemadmodum desiderat just the one (AAB).

Another simple type of repetition used by Du Mont is that of bringing back the music of an earlier section to end the piece (Ex. 6: Cantate Domino, 1652).

Example 6: Du Mont, Cantate Domino (DM28), bars 1-5, 90-94

\(^{150}\) It is not uncommon for Du Mont to combine the two dessus de violon in chorus sections of the grands motets, but there is only one other example of this happening in an opening symphonie (Dum esset Rex, DM220, a passage not in the French overture style).
This device can also be seen in Tristitia vestra (DM5, 1652), Alleluya Hæc dies (DM8, 1652), Quam pulchra es (DM128, 1668) and Cantate Domino (DM191, 1681). In two cases the repeat is not written out, but indicated by the wording in the part-books, for example, ‘Cantate ut supra jusqu'à Omnis terra’ (‘Cantate as previously until Omnis terra’) in Cantate Domino (DM191). Tristitia vestra (DM5) uses two methods: the superius and continuo parts contain the instruction ‘CONVERTETUR, ut supra’, whilst the cantus part merely restates the first bar of the section to be repeated at the end of the piece.

There are also several variants of this procedure. For example, in O Domine Deus (DM29, 1652) it is bars 50-61 which are repeated at the end of the piece. In Duo Seraphim (DM157, 1681), Du Mont brings back material later in the piece, but adds a new extension: bars 18-26 are repeated at 68-76 with a different continuation. In turn this new material, bars 77-94, is restated at 117-135 (with minor alterations) with a new concluding 5 bars (Ex. 7).151

151 Further examples can be found in O sponsa mi, (DM69, 1657) and Jubilate Deo (DM158, 1681).
Example 7: Du Mont, *Duo Seraphim* (DM157), bars 85-96, 126-136

A Bars 85 to 96

B Bars 126 to 136
The final type of repetition used by Du Mont is that of a recurring refrain, mostly seen in conjunction with hymn-like motets, many of which have already been described under ‘Alternatim motets’ above. Two other petits motets use this device. In Congratulamini (DM7, 1652) the motif of the opening phrase recurs throughout the piece, even in a different time signature (Ex. 8).

Example 8: Du Mont, Congratulamini (DM7), bars 1-3, 12-15, 28-31, 45-48, 69-74
In *O gloriosa Domina* (DM26, 1652) it is an instrumental *symphonie* which is repeated later in the piece (bars 38-49 restated with minor variants at bars 71-82). It is this last sort of repetition (a recurring refrain) which Du Mont employs in the *grands motets*. *O flos convalium* (DM218, Rés.Vma.572) has a repeated chorus (bars 25-32 at 45-52). In *Cantemus Domino* (DM197, 1686) Du Mont treats the opening *petit chœur* passage (bars 14-24) as a refrain and brings it back several times during the piece (bars 89-99; a shortened variant at bars 178-181; bars 202-205 in the *violons*; bars 281-291). *O aeternae misericors* (DM209, 1686) has both a repeated *symphonie* (bars 1-16 at 118-135) and a repeated chorus (bars 156-173 at 223-240). *Sacris solemniis* (DM214, 1686) has the most repeated sections: the chorus passage at bars 49-60 comes back at 239-250 and again at 335-346, both times with different text; the *symphonie* at bars 81-104 is repeated at 215-238, with the two *dessus de violon* lines exchanged; the continuation of the chorus refrain at bars 251-263 is used with different text at the end of the piece, bars 347-359. The use of a refrain effectively stitches together a series of disparate *petit chœur* solos, a duo and an extended passage taken directly from a *petit motet* (see ‘Self-borrowings’ below).
Dialogue motets

Du Mont attaches the label ‘Dialogus’ to several of his sacred motets. These motets are so defined because of the layout of the text, which is constructed in the form of a conversation (or dialogue) between two or more ‘characters’.

DIALOGUE. Composition au moins à deux Voix, ou deux Instrumens, qui se répondent l’un à l’autre & qui souvent se réunissant sur la fin [...] [152]

DIALOGUE. Composition for at least two voices or instruments who answer one another and often join together at the end [...] [152]

This type of motet first appears in the 1668 Motets à deux voix, where there are six examples, and there is a further single example in the 1681 Motets.

- Peccator ubi es (DM117, 1668): ‘Dialogus: Angeli et Peccatoris’ (between an Angel and a Sinner)
- O gloriosa Mariae viscera! (DM120, 1668): ‘Dialogus Virgini’ (to the Virgin)
- Dic mihi O bone Jesu (DM121, 1668): ‘Dialogus inter sponsum et sponsam’ (between Bride and Bridegroom)
- Te timeo (DM124, 1668): ‘Dialogus’
- In lectulo meo (DM130, 1668): ‘Dialogus: Sponsæ cum sponso cælesti’ (between the Bride and the Heavenly Bridegroom)
- In te, Domine (DM162, 1681): ‘Dialogue’

As can be seen by the labels (taken from the printed sources), nearly all of these motets specify the characters involved. Only Te timeo and In te, Domine are lacking such a description. These two motets are settings of texts by Perrin and are prayers to God. Du Mont has chosen to emphasise the personal nature of the words by setting them

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in dialogue form. *Te timeo* is a straightforward setting with the two voices praying to God in turn (lines 1 and 3 by the *bassus*; lines 2 and 4 by the *tenor*) and then together (same text, but stated in a different order 3, 4, 1, 2). *In te, Domine* is unusual in that it is the only one of the *petit motet* dialogues to use three voices, but again the setting is uncomplicated: the voices take the first six supplications in turn before joining together for the last entreaty ‘Serva nos, salva nos, [...] ama nos Domine’ (‘Preserve us, save us, [...] love us, Lord’). The only other *petit motet* with a prayer-based text (again by Perrin) is *O gloriosa Mariae viscera*, where the two voices are addressing their praises to the Virgin Mary.

*Peccator ubi es* takes the form of a series of questions and answers between a sinner and an angel, following the established pattern of alternating phrases before joining together for the final section of the piece. Du Mont’s version seems to have been a late addition to the 1668 publication, since it is not listed in the contents, and the following motet (*Miserere mei Domine*) is on the page numbered as 1. *Quare tristis es* and *Die mihi O bone Jesu* also follow a similar pattern of question and answer.

*In lectulo meo* has the longest text of all these dialogue motets.\(^\text{153}\) It also has longer sections for the two alternating voices. Unusually, when the two voices come together in bar 54 they have slightly different words: ‘Veniat dilectus meus in hortum suum’ (‘Let my beloved come into his garden’) and ‘Veni in hortum meum, soror mea sponsa’ (‘Come into my garden, my bride’). The text variants continue until bar 77, when the two voices finally – and perhaps symbolically – join with the same text: ‘Averte oculos tuos a me, quia ipsi me avolare fecerunt’ (‘Turn away thine eyes from me, for they have overcome me’).

The dialogue format is not found in the extant *grands motets*, presumably because the texts are generally not structured as a conversation. However, an isolated section in *O dulcisssa* (DM210, 1686) does show some resemblance to the dialogue format with two *petit chœur* voices pleading in turn to the Virgin Mary.

A more complete and developed example of a larger-scale Du Mont motet using dialogue is found in a manuscript of Sebastian Brossard Vm\(^1\).1303. The *Dialogus de anima* (DM221) was described by Brossard in his *Catalogue* as a type of oratorio:

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\(^{153}\) This text is a popular one with Du Mont, with two other extant settings, both echo motets.
[... ] une espèce d'oratorio tres excellent, ou dialogue entre Dieu, un pecheur et un ange, etc, a la fin duquel il y a un tres beau chœur a 5 voc. C A T T B cum 2 violinis et organo necessariis.

[... ] a type of most excellent oratorio or dialogue between God, a sinner, an angel, etc., at the end of which is a very fine five-part chorus C A T T B with two violins and obbligato organ.

The violins provide symphonies interspersing the various dialogues and accompany the final chorus. According to Lionnet, it is 'probably the very first example of an oratorio to be found in France before Charpentier's Histoires sacrées'. None of the voice parts are labelled, except for the initials CATTB in the title line at the top of the manuscript page. The voice designations are implied by the clefs, and the corresponding 'character' can be ascertained from the text. A tenor voice (the Sinner) opens the dialogue, answered by the bassus (God). Unusually, the bass voice maintains some degree of independence from the continuo line. The other three voices, cantus, altus and tenor, form a chorus of angels singing together (not individually part of the dialogue, but as a unit). As is usual, all the voices and instruments come together in an extended final chorus (bars 330-378), praising God and rejoicing in the repentance of the Sinner.

- **Echo motets**

Du Mont's use of the echo varies from isolated passages to whole pieces designed to show off the virtuosity of the singer.

Several motets have examples of echo passages. O gloriosa Domina (DM188, 1681) has a single instance of an echo phrase at bars 122-123 in the two voices and continuo. The dessus is marked 'Echo' and the bas-dessus and continuo 'doux', although the desired effect is the same. In Quid est hoc (DM189, 1681) the echo is in the violins. Here both parts echo themselves, exchanging lines, although only the premier dessus is marked 'doux' (Ex. 9). Du Mont's use of 'doux' to mean 'echo' is distinct from his application of

154 Yolande de Brossard, La Collection Sébastien de Brossard, 466.

the same term as an instruction for instruments to play quietly when accompanying a voice or voices (see Chapter 7). In neither circumstance is there an instruction to mark the end of the 'doux' passage: it seems it is deemed obvious to the performers.

Similarly, Du Mont uses the echo effect in his earliest collection of petits motets. The instruction in Litanie B. Mariae Virginis (DM39) from the Cantica Sacra is unambiguous as the word 'Echo' is printed in all the vocal parts, bars 173-175. Another instance occurs in bar 196, but here the echo is not only set to different text, but ornaments the vocal lines as well. In addition, the instruction 'fort' appears in the continuo part at bar 198 to indicate the end of the echo, but it is not present in the vocal parts.

Example 9: Du Mont, Quid est hoc (DM189), bars 23-30

The sign in the second dessus bar 27 indicates an optional octave transposition. Such alternatives can be found throughout Du Mont’s sacred motets, both petit and grand.

There is just one example of an echo passage in the grands motets (Ex. 10).156

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156 In Pulsate tympana (DM212, 1686), the symphonie at bars 156-158 contains the marking ‘doux’ in the two dessus de violon (with a corresponding ‘fort’ two bars later). However, this is not a true echo, since these bars are not actually a repeat of the previous material.
Example 10: Du Mont, Magnificat (DM207), bars 84-90

In this piece (Magnificat DM207) the two dessus de violon, basse de violon and continuo are marked 'doux' (with a corresponding 'fort') and the taille de violon 'Eccho' (and no 'fort').

There are three examples of petits motets which Du Mont has actually titled 'Eccho' (or 'Echo'): two settings of In lectulo meo (DM11, 1652 and DM161, 1681) and Paratum cor meum (DM129, 1668). The earlier settings are both for two soprano voices, with the second voice being used exclusively as an echo, repeating the ends of phrases. The echo usually matches the first voice note for note, but occasionally Du Mont has to adjust the notes to accommodate a harmonic change (Ex. 11).
Example 11: Du Mont, *In lectulo meo* (DM11), bars 73-75

Sometimes the echo is at a different pitch (Ex. 12), and it can occur at varying time intervals (Ex. 13).

Example 12: Du Mont, *Paratum cor meum* (DM129), bars 53-58

Example 13: Du Mont, *Paratum cor meum* (DM129), bars 64-77

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157 See also bars 94 to 102.
The other setting of *In lectulo meo* (DM161) requires a greater degree of vocal dexterity. It is designed to be sung by a single *dessus* voice, with the word ‘*fort*’ over passages to be sung normally and ‘*doux*’ where the same voice should act as the echo.\footnote{This instruction is reinforced by the word ‘ECHO’ printed above the first occurrence of ‘*doux*’.}

Example 14: Du Mont, *In lectulo meo* (DM161), *Motets a II. III. et IV. parties*, D f.9

However, Du Mont makes provision for an alternative method of performance in the rubric at the head of the piece:
[...ou à 2. voix si l'on veut. Un des deux chantera où il est écrit doux pour faire l'Echo

[...] or for two voices if desired. One of the two voices should sing where doux is written to achieve the Echo

This seems to indicate that the piece can be sung with a second dessus voice acting as the echo, which could arguably be seen as a more effective manner of performance. However, the wording could also be interpreted as an instruction for two voices to sing together with one voice dropping out at the points marked 'doux', a less likely alternative given the evidence of the other echo motets.

- **Récit de basse**

As with the other elements of form discussed previously, Du Mont uses the solo basse voice with instrumental accompaniment both for single sections within a motet and for whole pieces. Unlike in Italy, where the bass soloist often had completely independent melodic lines, French composers generally restricted their bass soloists to following the continuo line, with its distinctive leaps and harmonically driven outline. This doubled continuo bass air was common in secular compositions, such as ballets and tragédies en musique; for its use in a sacred context, I have termed it récit de basse.

The use of the solo basse voice in Du Mont's sacred motets is not remarkable in itself, but the fact that the composer always adds an accompaniment of at least one treble instrument sets it apart from motets for the other solo voice ranges. There also appears to be some association between the text and Du Mont's choice of the bass voice, with solemn or warlike texts a favourite.

The only complete solo basse motet is the setting of Sub umbra (DM178) from the 1681 collection. The accompaniment is for two dessus de viole/violon. However, the vocal line exhibits very little independence from the continuo.\(^{159}\) The text, by Perrin, is solemn and penitent: 'Sub umbra noctis profundæ, languemus in silentio. Animæ misæræ, fontes et immundæ; nos opprimit afflictio, et criminum compunctio' ('In the shadows of deepest night let us languish in silence. Wretched souls, corrupt and impure, we are oppressed by affliction and tormented by remorse for sin').

\(^{159}\) Though even when it does, the notes of the basse line are included, cue-size, in the continuo part.
Similar procedures are followed by Du Mont in the two examples of solo sections within a multiple-voice piece. The first of these, *Christus natus est* (DM38) from the 1652 *Cantica Sacra*, contains a single solo *basse* passage. In this case the instrumental accompaniment (in addition to that of the continuo) is provided by a violin ('Bassus solus cum Violino si placet'). Although mostly following the outline of the continuo, the solo voice does have a few moments of independence. The fact that the *basse* voice nearly always follows the continuo line provides a reason for Du Mont’s addition of one or more instruments (always in the treble range) in these passages. The melodic interest of a solo line following the continuo bass is severely limited (due to the harmonic nature of the part), and therefore musical interest can be provided by adding one or more independent instrumental lines.

The second example is an isolated passage, again with a single additional instrumental line (for viol or violin), in *Jubilate Deo* (DM158, 1681): ‘Scitote quoniam Dominus ipse est Deus: ipse fecit nos, et non ipsi nos’ ('Be ye sure that the Lord he is God: it is he that hath made us and not we ourselves'). The link between *basse* solos and additional instrumental lines is further reinforced by the following section for *dessus*, which has only continuo accompaniment.

There are many more passages for solo *basse* voice in the *grands motets*, and all have instrumental accompaniment of varying combinations. This is in contrast with solo passages for the higher voices, which most often have only continuo accompaniment (as shown in Table 2 below). The *basse* solo sections are further detailed in Table 3 following.

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160 There are also sections for solo *altus* and *tenor* voices.

161 For comments regarding the use of violin in the *petits motets*, see Chapter 7.

162 Psalm 99 (100).
Table 2: The solo passages for the individual petit chœur voices\textsuperscript{163}

<table>
<thead>
<tr>
<th>Voice</th>
<th>No. of solos with only continuo accompaniment</th>
<th>No. of solos with continuo and violon accompaniment</th>
</tr>
</thead>
<tbody>
<tr>
<td>dessus</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>haute-contre</td>
<td>10</td>
<td>1 x (2 dessus, basse)</td>
</tr>
<tr>
<td>haute-taille</td>
<td>7</td>
<td>3 x (1 dessus)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 x (2 dessus)</td>
</tr>
<tr>
<td>basse-taille</td>
<td>12</td>
<td>3 x (1 dessus)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 x (2 dessus)</td>
</tr>
<tr>
<td>basse</td>
<td>0</td>
<td>13 x (1 dessus)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 x (2 dessus)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 x (2 dessus, basse)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 x (2 dessus, taille, basse)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 x (2 dessus, haute-contre, taille)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 x (2 dessus, haute-contre, taille, basse)</td>
</tr>
</tbody>
</table>

Table 3: The solo basse du petit chœur passages in Du Mont’s grands motets

<table>
<thead>
<tr>
<th>Motet</th>
<th>Bar nos / Orchestration</th>
<th>Translation of Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benedict anima mea (DM195, 1686)</td>
<td>Bars 93-112, 1Dv, 2Dv</td>
<td>Who redeemeth thy life from destruction; who crowneth thee with loving kindness and tender mercies.</td>
</tr>
<tr>
<td>Benedictus (DM196, 1686)</td>
<td>Bars 104-118, T (for first 4 bars) then 2Dv</td>
<td>The oath which he swore to our Father Abraham, that he would grant unto us.</td>
</tr>
<tr>
<td>Cantemus Domino (DM197, 1686)</td>
<td>Bars 74-89, 1Dv, 2Dv</td>
<td>The Lord is a man of war: the Lord is his name. Pharoah’s chariots and his host hath he cast into the sea.</td>
</tr>
<tr>
<td></td>
<td>Bars 130-139, 1Dv, 2Dv, B</td>
<td>The depths have covered them: they sank to the bottom as a stone.</td>
</tr>
</tbody>
</table>

\textsuperscript{163} Only solo sections of eight bars or more have been included here. Solo passages which appear in more than one part (i.e., they could be sung by only one voice, or by more than one voice in unison) have not been included here. Of these problematic passages four have no instrumental accompaniment other than the continuo and two have the addition of a single dessus de violon.
<table>
<thead>
<tr>
<th>Motet</th>
<th>Bar nos / Orchestration</th>
<th>Translation of Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Domine quid multiplicati</td>
<td>Bars 46-55, 1Dv, 2Dv, T (for 5 bars only), B</td>
<td>Many there be which say of my soul: there is no help for him in God.</td>
</tr>
<tr>
<td>(DM201, 1686)</td>
<td>Bars 127-142, 2Dv</td>
<td>Arise, O Lord, Save me, O my God: for thou hast smitten all mine enemies upon the cheek bone; thou hast broken the teeth of the ungodly.</td>
</tr>
<tr>
<td>Magnificat</td>
<td>Bars 136-148, 1Dv, 2Dv, HCv, Tv</td>
<td>He hath put down the mighty from their seats, and exalted them of low degree.</td>
</tr>
<tr>
<td>(DM207, 1686)</td>
<td></td>
<td>But what error is this? Why do you sing the praises of so great a Trinity? Set down your lyres and psalteries, be silent and adore the Holy Mystery.</td>
</tr>
<tr>
<td>O mysterium venerabile</td>
<td>Bars 104-118, 1Dv, 2Dv, HCv, Tv, Bv</td>
<td>[The old withdraws, all is new.] Hearts, voices, deeds.</td>
</tr>
<tr>
<td>(DM211, 1686)</td>
<td></td>
<td>The last supper is recalled, the night when Jesus is believed to have given lamb and unleavened bread to his brethren, like those granted by the law to their ancient forefathers.</td>
</tr>
<tr>
<td>Sacris solemniis</td>
<td>Bars 61-68, 1Dv, 2Dv, Tv, Bv</td>
<td>As arrows are in the hand of a mighty man, so are children of the youth.</td>
</tr>
<tr>
<td>(DM214, 1686)</td>
<td>Bars 104-119, 1Dv, 2Dv</td>
<td>What man is he that desireth life, and loveth many days, that he may see good? Keep thy tongue from evil, and thy lips from speaking guile.</td>
</tr>
<tr>
<td>Nisi Dominus</td>
<td>Bars 115-148, 1Dv, 2Dv</td>
<td>Fortunate my soul and forever fortunate, if after the dissolution of this poor body I survive to hear these songs which are sung to the praise of the eternal King.</td>
</tr>
<tr>
<td>(DM215, F-Pn)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Benedictam Dominum</td>
<td>Bars 264-289, 1Dv, 2Dv</td>
<td></td>
</tr>
<tr>
<td>(DM216, F-Pn)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mater Jerusalem</td>
<td>Bars 77-116, 1Dv, 2Dv</td>
<td></td>
</tr>
<tr>
<td>(DM219, F-Pn)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Looking at the texts in the table, it is worth noting the number of basso solos which include war-like words and phrases ('destruction', 'cast into the sea', 'smitten mine enemies', 'put down the mighty') and text referring to the Almighty, though it should be
noted that this characterisation is not unique to Du Mont. A similar association between the bass voice and the text can also be found in Charpentier (e.g., the récits de basse in Quare fremuerunt H168, Dixit Dominus H190, Notus in Judea H206), Lully (e.g., De profundis, Te Deum) and Robert (e.g., Deus noster refugium, Quare fremuerunt).

Word painting is rare in Du Mont’s output, but amongst these solos are two prime examples. The first occurs in Cantemus Domino (DM197, 1686), where the text from Exodus 15 (‘descenderunt in profundum quasi lapis’ / ‘they sank into the bottom as a stone’) is set to an appropriate descending semiquaver motif, gradually lowering in pitch.

Example 15: Du Mont, Cantemus Domino (DM197), Motets pour la Chapelle du Roy, Bpc f.11

The second is the solo from O mysterium venerabile (DM211, 1686), where the word painting involves the accompaniment for the violons. For the opening two questions in the voice (‘But what error is this? Why do you sing the praises of so great a Trinity?’) the four violon parts (the basse de violon has rests) are marked ‘doux’. However, at the point where the voice sings ‘Ponite Lyras et Psalteria’ (‘Set down your lyres and psalteries’), the second dessus de violon is marked ‘fort’ – a marking which presumably applies to the subsequent entries of the other violons, this time including the basse de violon. The voice then sings ‘Silete’ (‘Be silent’), and all the violons are indeed silent before the two dessus de violon rejoin, ‘doux’, to accompany ‘Et adorate Sacrosancta Mysteria’ (‘and adore the Holy Mystery’).
Example 16: Du Mont, *O mysterium venerabile* (DM211), bars 104-118

In nearly all these *basse* passages, the solo line follows that of the continuo bass, with embroidered rhythms (to accommodate the text) and ornamental embellishments (such as the filling in of an interval jump).

Example 17: Du Mont, *Domine quid multiplicati* (DM201), bars 130-141
The most decorated basse solo is that in *Benedicam Dominum* (DM216, Rés. Vma.572).

Example 18: Du Mont, *Benedicam Dominum* (DM216), bars 264-275

Only Bpc and the instrumental staves are shown
Passages with a higher degree of independence in the *basse* voice include *Benedictus* (bars 104-118), *Cantemus Domino* (bars 130-133), and *O mysterium venerabile* (104-118). Whilst one might think this to be a feature of later motets, it is not the case: these motets appear to have entered the chapel repertoire in 1670, 1677 and 1666 respectively.\(^{164}\)

The most independent of the *basse* solos is in *Mater Jerusalem* (DM219, Rés.Vma.572), where the voice is entirely separate from the continuo line for 10 bars (Ex. 19).

\(^{164}\) See Chapter 3.
Example 19: Du Mont, Mater Jerusalem (DM219), bars 75-86

Example of a musical score with annotations.
There is, however, a plausible reason for this. Although not marked as such in the manuscript score, this motet has an extra basse line in the petit chœur, which I shall call the première basse. This voice part has independent passages in the chorus sections (though not exclusively so). When a solo basse voice enters in bar 77, this could be for the première basse, in keeping with the independent lines elsewhere. When the solo basse line reverts to following the continuo in bar 87 (after a cadence and a crotchet rest), this could indicate that the following passage is for the seconde basse. At this point the accompaniment also changes from a single dessus de violon to two dessus. The two main features of Du Mont's solo basse motets are now present.

**Conclusion**

In Du Mont's time the title 'motet' was applied in France to any piece for one or more voices with a continuo bass, which could sometimes also have instrumental accompaniment. It was Pierre Perrin who appended the words 'petit' and 'grand', but only in the context of the motets composed for Louis XIV's messe basse solennelle: in this case he was merely sub-dividing the body of sacred motets according to their length. Modern definitions are instead based on the performing forces required, contrasting the one-to-a-part concertato style of the petits motets, with the soloists, chorus and orchestra of the grands motets. Both methods of classification are unsatisfactory when applied to the music of Henry Du Mont: the many variants on the petit motet have been described in this chapter, and the different formats employed in the grands motets will be demonstrated in Chapter 5.
CHAPTER 3
DATING EVIDENCE FOR DU MONT’S SACRED MOTETS

In order to fully appreciate Du Mont’s involvement in the development of the French sacred motet, it is beneficial to examine his musical output in chronological order. However, without surviving autograph manuscripts, the main indicators for dating Du Mont’s petits and grands motets are the publications issued by Ballard in the period 1652 to 1686. This chapter questions the validity of a further source of dating evidence, that of the motet texts contained in the Livres du Roi, a series of hymn-book-like volumes issued to the King and courtiers and containing the words to the music performed at the daily Mass.

Related to the issue of dating are two cases of self-borrowing: not only do they illustrate that the same material could cross the petit/grand divide; they also confirm that such motets could undergo re-working and revision. Both instances are examined more closely to determine whether there are any indicators to support the dating evidence of the Livres du Roi.

The evidence for dating Du Mont’s petits motets

The sacred Latin motets of the printed publications of 1652, 1657, 1668 and 1681 contain pieces in several different formats (as demonstrated in Chapter 2). Since those pieces published before 1663 could not have been conceived for use at the royal chapel, it is by no means certain that all were suitable for performance there. Prior to his appointment as sous-maître, Du Mont was writing motets with a different purpose: for use at the concerts in the fashionable salons of Paris (some of which he himself performed in), ‘to oblige the public, and particularly the dames religieuses’,¹⁶⁵ and maybe even for use during his tenure as harpsichordist to the King’s brother. Some of the formats he uses for these small-scale or petits motets were in direct response to the demands of the prevailing fashion of the time (for example, the use of echo and dialogue). Motets from those publications issued during Du Mont’s time as sous-maître could be regarded as more closely associated with the music of the chapel (Du Mont dedicates both volumes to the King), and it is noticeable that some formats (e.g. alternatim motets) are not represented

¹⁶⁵ From the Preface to the Cantica Sacra of 1652.
in these volumes. However, such a conclusion can be reached only if we have more precise dating for the *petits motets* in these volumes: the publication date only gives us the latest possible date of composition; these works could have been written at any previous time during Du Mont's career.

In order to answer this question, recent research has turned to the evidence of the *Livres du Roi*, and in particular the information gathered by Sawkins. The *Livres* were published quarterly, and contained all the texts of the music by the serving *sous-maître* to be performed at the chapel during that three-month period. The volumes were cumulative: 'new' motet texts were added at the back of the book each time, following on from those already in the repertoire. From 1670 onwards, an updated index was provided with each new issue to make it easier for the congregation to find the appropriate text. There are sixteen extant volumes for the period 1666 to 1683, of which fourteen contain the words to motets by Du Mont. Whilst these books give the date at which a setting of a particular text was first performed at the chapel, any connection to Du Mont's extant motets is conjectural: currently there is no evidence directly linking the two pieces of information. Indeed, the CMBV edition of the *grands motets* points to several minor differences between the text printed in the *Livres* and that of Du Mont's setting. For example, in *Cantemus Domino*, 'Quis similis tui, magnificus est in sanctitate' in the *Livre* appears as 'Quis similis tui, magnificus in sanctitate' in Du Mont's motet. The *Livre* also omits one of the refrains. Whilst many of these discrepancies could be put down to printer error, it does suggest that the texts were not prepared directly from the composer's setting, and may even have been assembled in advance of the composition being ready. The fact that each newly-published volume of the *Livres* retained all previously performed texts by that composer suggests that the repertoire continued to be performed for some time after its first hearing in the chapel. However, it does not tell us whether a particular setting of a text remained the same throughout, or whether it was revised (or completely rewritten) for subsequent performances and publication.

166 Lionel Sawkins, 'Chronology and Evolution of the *Grand Motet*', 41-79.

167 The other two volumes are devoted to the works of Expilly (for July quarter of 1666) and Robert (April 1678).

If one assumes that there is indeed a link between the texts printed in the *Livres du Roi* and Du Mont’s surviving motets, then in the case of the *petits motets* it is possible to match 55 titles to existing pieces (listed in Table 4). Furthermore, the information listed by Sawkins shows that only 17 from a total of 72 Du Mont *petits motets* performed at the chapel do not correspond to an extant piece of the same title. It also tells us that 39 of Du Mont’s *petits motets* were not performed at the King’s Mass.¹⁶⁹

Table 4: The possible link between the texts of the *Livres du Roi* and extant Du Mont *petits motets*¹⁷⁰

<table>
<thead>
<tr>
<th>Date of Livre</th>
<th>Text listed in the Livre</th>
<th>DM number and publication date of Du Mont extant work</th>
<th>Format of motet</th>
</tr>
</thead>
<tbody>
<tr>
<td>October to December 1666</td>
<td>O salutaris hostia</td>
<td>19 (1652) or 122 (1668)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td></td>
<td>Quam pulchra es</td>
<td>128 (1668)</td>
<td>Dialogue</td>
</tr>
<tr>
<td></td>
<td>Ave virgo gratiosa</td>
<td>181 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td></td>
<td>Dic mihi O bone Jesu</td>
<td>121 (1668)</td>
<td>+ viol.</td>
</tr>
<tr>
<td></td>
<td>Jesu Rex admirabilis</td>
<td>172 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td></td>
<td>Tota pulchra es</td>
<td>126 (1668)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gloriosissima Maria</td>
<td>131 (1668)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Doleo super te</td>
<td>163 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ecce ferculum charitatis</td>
<td>164 (1681)</td>
<td>+ symphonie</td>
</tr>
<tr>
<td></td>
<td>O dulcedo amoris</td>
<td>135 (1668)</td>
<td>+ viol.</td>
</tr>
<tr>
<td></td>
<td>Quid est hoc</td>
<td>189 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td></td>
<td>Quid commissisti</td>
<td>167 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>O quam suavis es</td>
<td>176 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Miserere mei Domine</td>
<td>118 (1668)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quare tristis es</td>
<td>119 (1668)</td>
<td>Dialogue</td>
</tr>
<tr>
<td></td>
<td>Sub umbra noctis</td>
<td>178 (1681)</td>
<td><em>Air de basse</em></td>
</tr>
<tr>
<td></td>
<td>Memorare</td>
<td>125 (1668)</td>
<td>+ viol.</td>
</tr>
<tr>
<td></td>
<td>Quis mihi det Domine</td>
<td>127 (1668)</td>
<td>Echo</td>
</tr>
<tr>
<td></td>
<td>Per fœminam mors</td>
<td>175 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paratum cor meum</td>
<td>129 (1688)</td>
<td></td>
</tr>
</tbody>
</table>

¹⁶⁹ Sawkins, ‘Chronology and Evolution of the *Grand Motet*’, 56-57; figures are my calculations. The totals are for texts not pieces, as it is not possible to differentiate between multiple settings of the same piece. These figures do not include liturgical music (e.g., alternatim settings of the *Magnificat* and the *Litanies*). The seven versions of *Domine salvum* are also omitted.

¹⁷⁰ All the small-scale motets in the *Livres* are listed under the heading ‘Elévations’. As explained earlier, this terminology is due to the placement of the *petit motet* in the Mass at the Elevation of the Host.
<table>
<thead>
<tr>
<th>Date of Livre</th>
<th>Text listed in the Livre</th>
<th>DM number and publication date of Du Mont extant work</th>
<th>Format of motet</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Venite ad me</td>
<td>180 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td></td>
<td>O gloriosa Mariae</td>
<td>120 (1668)</td>
<td>Dialogue</td>
</tr>
<tr>
<td></td>
<td>Te timeo</td>
<td>124 (1668)</td>
<td>Dialogue</td>
</tr>
<tr>
<td></td>
<td>In te, Domine</td>
<td>162 (1681)</td>
<td>Dialogue</td>
</tr>
<tr>
<td></td>
<td>O tu quis es</td>
<td>190 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td></td>
<td>Ego enim accepi</td>
<td>123 (1668)</td>
<td>part Dialogue</td>
</tr>
<tr>
<td></td>
<td>Jesu dulcedo cordium</td>
<td>173 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Non amo te</td>
<td>134 (1668)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Venite ad me</td>
<td>117 (1668)</td>
<td>Dialogue</td>
</tr>
<tr>
<td></td>
<td>O nomen Jesu</td>
<td>155 (1681)</td>
<td></td>
</tr>
<tr>
<td>July to</td>
<td>Desidero te millies</td>
<td>183 (1681)</td>
<td></td>
</tr>
<tr>
<td>September</td>
<td>O sponsa mi</td>
<td>69 (1657)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td>1670</td>
<td>Panis angelicus</td>
<td>36 (1652) or 144/145 (1668) or 185 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Regina divina</td>
<td>179 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td></td>
<td>In lectulo meo</td>
<td>11 (1652) or 130 (1668) or 161 (1681)</td>
<td>Echo</td>
</tr>
<tr>
<td></td>
<td>Benedictique Deum</td>
<td>156 (1681)</td>
<td>Dialogue</td>
</tr>
<tr>
<td></td>
<td>O bone Jesu</td>
<td>170 (1681)</td>
<td>Echo + viol.</td>
</tr>
<tr>
<td></td>
<td>Adoro te</td>
<td>171 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Quam dilecta</td>
<td>6 (1652)</td>
<td></td>
</tr>
<tr>
<td>July to</td>
<td>Media vita in morte</td>
<td>234 (incomplete m/s source)</td>
<td></td>
</tr>
<tr>
<td>September</td>
<td>Sancta et immaculata</td>
<td>184 (1681)</td>
<td></td>
</tr>
<tr>
<td>1674</td>
<td>O praeclsum</td>
<td>169 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ad te levavi</td>
<td>193 (1681)</td>
<td>2 choirs</td>
</tr>
<tr>
<td></td>
<td>Cantate Domino</td>
<td>28 (1652) or 191 (1681)</td>
<td>2 choirs</td>
</tr>
<tr>
<td></td>
<td>Jubilate Deo</td>
<td>158 (1681)</td>
<td>2 choirs</td>
</tr>
<tr>
<td></td>
<td>Unde tibi</td>
<td>186 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td>July to</td>
<td>Quae est ista</td>
<td>1 (1652)</td>
<td></td>
</tr>
<tr>
<td>September</td>
<td>Converte Domine</td>
<td>18 (1652)</td>
<td></td>
</tr>
<tr>
<td>1677</td>
<td>In lectulo meo</td>
<td>[see entry in 1670]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Duo Seraphim</td>
<td>157 (1681)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nil canitur</td>
<td>187 (1681)</td>
<td>+ symphonies</td>
</tr>
</tbody>
</table>

171 The text of DM130 differs from the other two (which possibly explains the different format): closer inspection of the Livres in question should determine which version(s) is printed in 1670 and which in 1677. This is not possible to establish from Sawkins' article.
<table>
<thead>
<tr>
<th>Date of Livre</th>
<th>Text listed in the Livre</th>
<th>DM number and publication date of Du Mont extant work</th>
<th>Format of motet</th>
</tr>
</thead>
<tbody>
<tr>
<td>January to March 1679</td>
<td>O gloriosa Domina</td>
<td>26 (1652) or 188 (1681)</td>
<td>+ symphonies + symphonies</td>
</tr>
<tr>
<td>January to March 1680</td>
<td>Sit Gloria Domini</td>
<td>160 (1681)</td>
<td>+ symphonies</td>
</tr>
<tr>
<td>January to March 1681</td>
<td>Stella cæli</td>
<td>168 (1681)</td>
<td></td>
</tr>
<tr>
<td>January to March 1682</td>
<td>Ave Regina cælorum</td>
<td>165 (1681)</td>
<td></td>
</tr>
</tbody>
</table>

The information in Table 4 above highlights some of the problems with dating the petits motets. Sawkins states that the chronology suggested by the Livres ‘probably corresponds to the order of composition, at least for those works written after the composer took up his appointment as sous-maître’. Whilst there is corroborative evidence to support this claim in the case of Lalande (one of Du Mont’s successors at the chapel), the evidence of Du Mont’s printed petits motets challenges this supposition. Texts of pieces with corresponding settings in the 1652 Cantica Sacra appear in greatest number towards the end of the sequence of Livres, in the 1670s. Only one of the motets from the 1657 Meslanges makes it into the chapel repertoire, and again not until 1670. It could be argued that Du Mont, by this time in his sixties, was recycling material from earlier in his career rather than composing anything new. If this were the case, one wonders whether it would have been acceptable to reuse ‘old-fashioned’ pieces – or was Du Mont obliged to revise them?

The Livres du Roi also tell us that nearly all the motets performed in the chapel during or before 1666 have equivalent examples in the 1668 (14, possibly 15 motets) and 1681 (13 motets) publications. If indeed the texts in the Livres do correspond to the works we know today, the implication is that a significant proportion of Du Mont’s output had already been composed by 1666, and no later. According to


173 Jean Duron expresses similar concerns regarding this dating evidence in: Henry Du Mont, Grands Motets, vol. 5, ed. by Jean Duron (Versailles: CBMV, 2003), xxxvii. This information became available to me only at the last moment. Duron nevertheless confirms the opinion of this present study that a given text from the Livres cannot be definitely linked with a particular Du Mont setting.
Sawkins, ‘This is to be expected as Dumont was fifty-three at the time of his appointment, with a long and distinguished career as composer and performer, and several publications already behind him’.\(^{174}\) In 1666 Du Mont had only been at the chapel for three years, serving only three months of each year (October to December). If Du Mont was indeed making use of music he had composed prior to his time as sous-maître, then why do none (or maybe just one) of these pieces not appear in the printed collections of 1652 and 1657? He may indeed have written all twenty-eight new petits motets in the space of his three years as sous-maître, but it seems more likely that some of the music is a product of the years between 1657 and 1663.

This information also puts a new perspective on the 1681 Motets a II. II. et IV. parties, since half the pieces in this volume would appear to have been composed over fifteen years prior to publication. Quitin sums up the volume thus:

[Quittard] seems to consider them to be a sort of continuation of the Cantica Sacra [. . .] but a more complete examination is more likely to make us see them as a summary of the different motet models which DU MONT had adopted throughout his career. [. . .] It is certain that DU MONT had compiled pieces for his Motets of 1681, which he had written at different times. For this last homage to the King and Queen of France, the composer [. . .] seems to have wanted to offer them a bouquet which contained all the different nuances of his art. This is why DU MONT’s Motets of 1681 give this impression of being a kind of résumé of the whole of his production [. . .]\(^{175}\)

Whilst conceding that Du Mont had probably written these motets over a period of time, Quitin implies that they are a summary of his best work, a tribute to Du Mont’s time as sous-maître. This view is supported by the fact that only five of the 33 motets in the 1681 volume do not equate with any texts in the Livres, their excellence reflected by their inclusion in the chapel repertoire. However, the evidence in the


\(^{175}\) José Quitin, Introduction (in English only) to the facsimile edition of: Henry Du Mont, Motets a II. III. et IV. parties (Paris: Christophe Ballard, 1681; reprinted Peer: Alamire, 1989).
Livres also tells us that many of these works were being performed before 1666. The composer, in the Dedication to the King, views the succession of motets in a slightly different light.

Il y a quelques années que j’eus l’honneur de presenter à V.M. mes Motets à deux Voix, comme une petite marque de la grandeur de ma reconnaissance pour tant de bien-faits que j’ay receus de sa Bonté, je me suis depuis apperceu que deux voix estoient asseurement trop faibles pour me faire entendre sur un sujet que je voudrois en peu mieux exprimer; & je me suis imaginé que V.M. me permettroit bien d’employer pour cela trois & quatre Voix qui parleront plus fortement pour moy dans ces Motets que j’ose prendre la liberté de luy offrir. Mais, SIRE, je commence à voir que je ne réussiray gueres mieux que je n’ay fait avec mes Motets à deux voix.176

It has been several years since I had the honour of presenting to Your Majesty my Motets à deux Voix [1668], as a small mark of the depth of my gratitude for all the good things I have received from your largesse. It has since become apparent to me that two voices are surely too feeble for me to be heard on a matter that I would like to articulate better; I imagine that Your Majesty would surely allow me to employ three or four voices for this purpose, which would speak my cause more forcibly in these motets that I dare to take the liberty of offering to you. But, Sire, I begin to see that I will hardly succeed better than I did with my Motets à deux voix.

The nature of such dedications aside, Du Mont seems to imply that the techniques employed in these pieces were a deliberate attempt to improve on the two-part motets of the 1668 publication (phrases such as ‘It has since become apparent’ and ‘I will hardly succeed better than I did with my Motets à deux voix’). Yet, the Livres du Roi suggest that motets from both publications were being performed at the chapel in the period 1663 to 1666: the King would therefore already be familiar with these works. In

addition, six of the motets in the 1681 collection are for two voices (of which three have optional instrumental parts) and similar in style to some of the motets included in the 1668 volume.\footnote{A further seven pieces are for solo voice, but these all have instrumental symphonies, unlike the solo motets in the 1668 Motets.}

This conflicting information tells us that any proposed system of dating for Du Mont's \textit{petits motets} based on the \textit{Livres du Roi} must be approached with caution. Whilst the \textit{Livres} tell us when a setting by Du Mont of a given text was first performed at the Chapelle Royale, it is not possible to tell whether it is the same motet as appears in the extant sources: it could be a revised version or even a different setting. If the published \textit{petits motets} are indeed the same as those listed in the \textit{Livres}, then it follows that Du Mont had composed a large proportion of these pieces before and during his first three years at the chapel. Even if this is true, a more precise dating sequence has yet to be established.

\textbf{Dating Du Mont's \textit{grands motets}}

One problem with assessing Du Mont's \textit{grands motets} is that we do not know any dates of composition. All the extant sources, both printed and manuscript, date from after Du Mont's death. The only indication of chronological order, therefore, is the evidence presented by the \textit{Livres du Roi}. As before, assuming the texts printed in the \textit{Livres} refer to the extant pieces, the following sequence can be established (Table 5 below). However, one should remember that this only gives us the latest possible dates for composition, and does not allow for any subsequent revisions of the motet.

In addition to the 26 motets listed in the table, the \textit{Livres} also contain texts for another 42 motets for which there is no surviving music, taking Du Mont's total of \textit{grands motets} to at least 68 (there are no extant \textit{grands motets} whose texts do not appear in the \textit{Livres}).
Table 5: Suggested chronology of Du Mont’s two-choir motets

<table>
<thead>
<tr>
<th>Date of Livre</th>
<th>Text listed in the Livre</th>
<th>DM No. of corresponding motet</th>
</tr>
</thead>
<tbody>
<tr>
<td>October to December 1666</td>
<td>Exultat animus</td>
<td>205</td>
</tr>
<tr>
<td></td>
<td>O mysterium venerabile</td>
<td>211</td>
</tr>
<tr>
<td></td>
<td>Mater Jerusalem</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>Domine in virtute</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>Magnificat</td>
<td>207</td>
</tr>
<tr>
<td></td>
<td>Congratulami</td>
<td>199</td>
</tr>
<tr>
<td>July to September 1670</td>
<td>Confitebimur tibi</td>
<td>198</td>
</tr>
<tr>
<td></td>
<td>O æternæ misericors</td>
<td>209</td>
</tr>
<tr>
<td></td>
<td>O flos convalium</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>Benedictus Dominus Deus</td>
<td>196</td>
</tr>
<tr>
<td></td>
<td>Pulsate tympana</td>
<td>212</td>
</tr>
<tr>
<td></td>
<td>Domine quid multiplicati</td>
<td>201</td>
</tr>
<tr>
<td>July to September 1674</td>
<td>Sacris solemniis</td>
<td>214</td>
</tr>
<tr>
<td></td>
<td>Memorare</td>
<td>208</td>
</tr>
<tr>
<td></td>
<td>Nisi Dominus</td>
<td>215</td>
</tr>
<tr>
<td></td>
<td>Super flumina Babylonis</td>
<td>202</td>
</tr>
<tr>
<td></td>
<td>Exaltabo te Deus</td>
<td>204</td>
</tr>
<tr>
<td>January to March 1675</td>
<td>Ecce iste venit</td>
<td>203</td>
</tr>
<tr>
<td>July to September 1677</td>
<td>Cantemus Domino</td>
<td>197</td>
</tr>
<tr>
<td></td>
<td>Beati omnes</td>
<td>217</td>
</tr>
<tr>
<td></td>
<td>Benedictam Dominum</td>
<td>216</td>
</tr>
<tr>
<td></td>
<td>Exaudi Deus</td>
<td>206</td>
</tr>
<tr>
<td></td>
<td>Dum esset Rex\textsuperscript{179}</td>
<td>220</td>
</tr>
<tr>
<td>July to September 1678</td>
<td>Quemadmodum desiderat</td>
<td>213</td>
</tr>
<tr>
<td>July to September 1679</td>
<td>O dulcissima</td>
<td>210</td>
</tr>
<tr>
<td>January to March 1680</td>
<td>Benedic anima mea</td>
<td>195</td>
</tr>
</tbody>
</table>

\textsuperscript{178} Extracted from Sawkins, ‘Chronology and Evolution of the Grand Motet’, 56-57.

\textsuperscript{179} Sawkins lists this as Dum esset in acubitu, in all probability the same motet.
The texts in the Livres du Roi are arranged in groups marked 'motets' and 'élévations', corresponding to their function in the King's Mass. It should be pointed out that there is nothing to say that the first group have to be in the format of a grand motet as currently understood: Perrin only specifies that the 'grands motets' should be 'of such length that they may last for a quarter of an hour', lasting 'from the start of the Mass until the Elevation [of the Host]'\footnote{See Chapter 2. The shortest of Du Mont's grands motets, Domine quid multiplicati sunt, is only 166 bars long and takes approximately seven minutes in performance: few of Du Mont's grand motet settings last the full fifteen minutes.}. Listed in the Livre for October 1666 under 'motets' is the text for Jubilemus: a petit motet with this text (DM64) can be found in the 1657 Meslanges. Scored for three voices, four instruments and continuo (and with symphonies interspersing the vocal passages) it lasts 121 bars, not long enough by Perrin's calculation. It is interesting to speculate whether this piece might have formed the basis of a grand motet setting, expanding the music in the same manner as O aeternæ misericors (described later in this chapter). The same might be true of the motets Regina divina (July 1674) and Cantate Domino (January 1682): these texts appear in both motet and élévation sections but only petit motet settings survive. However, they might also have been performed as they stand but in addition to a grand motet, in order to make up the requisite fifteen minutes of music (even though Perrin specifies a total of only three motets for the whole of the Mass).

As is the case with the petits motets, Table 5 shows that a significant proportion of Du Mont's grands motets were already in the chapel repertoire by 1666: a total of 30 motets of which only six survive. From this Sawkins surmises that Du Mont had been at work in this genre long before his appointment at the royal chapel, and that the orchestral motet was a product neither of the influence of Louis XIV nor of Lully, but rather, a natural evolution of a form already familiar in cathedrals and large churches outside the court.\footnote{Sawkins, 'Chronology and Evolution of the Grand Motet', 61.} If this is true, then it significantly alters our understanding of the grand motet as being a genre whose development was governed by the activities of the Chapelle Royale: Decobert has estimated that Du Mont had written at least fifteen of these large-scale
pieces before his appointment in 1663. However, the lack of surviving musical examples of grands motets from the mid-seventeenth century by composers other than the chapel sous-maîtres makes it difficult to substantiate this assertion. In support of this theory Decobert comments that some of the grands motets in the pre-1666 group are for Feast days that fall outside of Du Mont’s quarter and must have therefore been written at an earlier date for such festivals elsewhere. She refers in particular to the motet O mysterium, intended for the Feast of the Trinity, which falls in either May or June. However, her statement does not hold true. Prior to 1666 Du Mont had only ever served the chapel from October to December: the evidence of the Livres tells us that a motet by Du Mont to the text O mysterium was performed some time in that quarter during the years 1663-1666, regardless of liturgical propriety. The only conclusion one may draw from this is that motets were being performed outside of their designated Feast days. It certainly does not tell us when this motet was composed.

**Self-borrowings**

Given the demands of providing music for the same six months each year, it is not surprising that Du Mont should set some texts more than once, or even re-use existing music, and it is likely that many more examples have not survived. With the changing fashions at court, it may be that Du Mont was required to provide new settings of popular texts during the 20 years he was employed at the chapel. Several examples of multiple settings of a text can be found throughout Du Mont’s extant works (see below).

<table>
<thead>
<tr>
<th>Text</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benedictam Dominum</td>
<td>DM136 (1668); DM216 (unpub.)</td>
</tr>
<tr>
<td>Cantantibus organis</td>
<td>DM15 (1652); DM70 (1657)</td>
</tr>
<tr>
<td>Cantate Domino</td>
<td>DM28 (1652); DM191 (1681)</td>
</tr>
<tr>
<td>Domine in virtute</td>
<td>DM133 (1668); DM200 (1686)</td>
</tr>
</tbody>
</table>


184 On two occasions the same piece has been printed twice in different volumes. Cæcilia famula (DM72/142) appears in both the 1657 and 1668 publications in identical format. Quand l’esprit accablé, one of the psalm paraphrases, appears in 1657 (DM60) and 1663 (DM113), although with some differences between the two (see Chapter 7).
An examination of these pieces shows that there is very little in common between the different settings of the same texts. Occasionally, the same phrase is set to the same rhythm (probably due to the inherent word quantities, i.e., the different lengths of syllables), but the number of times when the word setting differs greatly outweighs this. Sometimes settings are set in the same format (e.g. the two settings of Cantate Domino are both double-choir motets with seul and tous indications), but this is not necessarily the case. All the petit motet settings of the Magnificat are written in alternatim style (as was common enough), but that is their only similarity.

In spite of this propensity towards composing new settings, there are two occasions when Du Mont re-uses his music, with the same material appearing in both a petit and a grand motet. The first of these is O æterneæ misericors. The petit motet version is referred to by Du Mont in the Preface to the 1657 Meslanges:

\[\textit{O æterneæ misericors}\]

\[\text{DM148 (1668); DM209 (1686)}\]

\[\textit{O gloriosa Domina}\]

\[\text{DM26 (1652); DM188 (1681)}\]

\[\textit{O salutaris hostia}\]

\[\text{DM19 (1652); DM122 (1668)}\]

\[\textit{Panis angelicus}\]

\[\text{DM36 (1652); DM144, DM145 (1668); DM185 (1681)}\]

\[\textit{Quemadmodum desiderat}\]

\[\text{DM138 (1668); DM 213 (1686)}\]

\[\textit{Veni creator Spiritus}\]

\[\text{DM34 (1652); DM139 (1668)}\]

\[\text{It is hardly surprising that there are multiple settings of this text, since it was required to be sung at every service.}\]
Enfin, j’ay mis pour finir, un motet ou recit de l’Eternité à une Voix, avec la Basse-Continué, que les plus illustres de Paris; c’est à dire, ceux qui font profession de chanter par excellence, honorent bien souvent de leur Voix: Je l’ay depuis augmenté, et adjousté une Basse à chanter, afin mon cher Lecteur, que vous trouviez en cette Piece la mesme satisfaction que possible vous pourrez recontrer dans tout le reste de mon Livre, qui n’est mis au jour que pour vostre contentement.

Finally, I have placed at the end a motet or Song of the Eternity for one voice and continuo, which the most illustrious [singers] in Paris – that is to say, those who make a profession of singing above all – frequently honour with their voices. I have since enlarged it, and added a basse for singing, in order that, my dear reader, you might find in this piece the same satisfaction that you will hopefully find in all the rest of my book, which is published purely for your pleasure.

However, for reasons unknown, this petit motet was never printed in the Meslanges: a motet with the text O æterne misericors Deus (DM148), and subtitled 'De æternitate', is included in the 1668 collection, set for solo voice (cantus or tenor) and continuo; the version with a vocal bass described by Du Mont has not survived. Although this text does not appear amongst the élévations listed in the chapel Livres, a grand motet of the same name is listed for the first time in the July quarter of 1670. It appears likely in this case that the petit motet came first, as it was already well known in Paris prior to its mention in 1657. Given that substantial sections of the grand motet are identical to the petit motet version, it seems reasonable to suppose that the popularity of the solo motet was reason enough to adapt the material into the expanded format.

The grand motet contains nearly all of the petit motet music in its petit chœur sections, and most of these récit passages are set for two or more voices in unison (see detailed comparison in Table 6 below). The fact that the music relates directly to a solo voice motet (the petit motet is quite clearly marked for ‘voce sola’) suggests that Du Mont may have intended these passages to be sung by only one of the voices, but which singer sang which section may have varied from day to day (see Chapter 6). All the
alternatives written out in the individual chapel part-books might then have been transferred to the printed edition without further explanation.\footnote{It is worthwhile noting that the printed edition did not appear until after Du Mont's death, so the composer was unable to correct any errors. See also Chapter 5.} Although the petit motet is scored for cantus or tenor, all the solos in the grand motet are given to the lower voice ranges (haute-taille, basse-taille, basse).

Table 6: A detailed comparison of the two versions of \textit{O æternæ misericors}

<table>
<thead>
<tr>
<th>\textbf{O æternæ misericors (DM148, 1668)}</th>
<th>\textbf{O æternæ misericors (DM209, 1686)}</th>
</tr>
</thead>
<tbody>
<tr>
<td>D minor, C</td>
<td>D minor, C</td>
</tr>
<tr>
<td>1 bar opening for continuo alone.</td>
<td>Bars 1-18 opening symphonie ending with last bar bass line as bar 1 of DM148.</td>
</tr>
<tr>
<td>Bars 2-14 opening section ‘O, o æternæ misericors’ etc.</td>
<td>Bars 19-31 opening section for HT, BT, B using the same music but with an additional accompanying line in 1Dv marked ‘seul’.</td>
</tr>
<tr>
<td></td>
<td>Bars 31-52 grand chœur and orchestra enters on the cadence of the previous section. Repetition of ‘O, o æternæ misericors’ etc. Imitation of opening theme in HT/Tv otherwise new material.</td>
</tr>
<tr>
<td>Bars 15-39 ‘Cæcitati nostæ sic medere’ etc. Section cadences in A minor.</td>
<td>Bars 53-67 uses the same text and music to begin with (solo written in BT, B), but with an additional bar at the beginning of the phrase. The ‘scotch snap’ rhythms of DM148 bar 20 are written as equal quavers in DM209. In bar 61 HC enters with a new counter-melody and by bar 62 the music is moving away from DM148 to cadence in F major (‘ne amittamus æterna’)</td>
</tr>
<tr>
<td></td>
<td>Bars 67-94 grand chœur and orchestra enters, restating the text from ‘Duc nos’ onwards and continuing to the end of the verse. Different material to that used for the same text in DM148, cadencing in F major.</td>
</tr>
<tr>
<td>Bars 40-57 ‘Sic nos geramus in hospitio’ etc. cadencing in D minor. Bars 44-45 melody cadences a g f, and should perhaps be amended to match the f e d of DM209.</td>
<td>Bars 94-108 the melody and bass line once again matches DM148 (melody notated in BT, B), but with an additional accompaniment, marked ‘seul’, in 1Dv. Some small differences in rhythm.</td>
</tr>
<tr>
<td><strong>O æternæ misericors (DM148, 1668)</strong></td>
<td><strong>O æternæ misericors (DM209, 1686)</strong></td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td><strong>The ‘scotch snaps’ match those of DM148.</strong>&lt;br&gt;The section cadences early (at the equivalent to bar 54 of DM148) in F major.</td>
<td><strong>Bars 108-117 grand chœur and orchestra enters with a repetition of ‘Sic progrediamur in via’ etc. New material cadencing in D.</strong></td>
</tr>
<tr>
<td><strong>Bars 118-134 symphonie – repeating the music of the opening symphonie (with the two dessus de violon parts exchanged).</strong></td>
<td><strong>Bars 135-156 Time signature change to 3.</strong>&lt;br&gt;The four-note descending scale is missing, the voices entering on the cadence of the symphonie. The melody and bass line are identical to DM148 (HT, BT voices), with an additional accompaniment in 2Dv, again marked ‘seul’.</td>
</tr>
<tr>
<td><strong>Bars 57-82 Time signature change to 3.</strong>&lt;br&gt;The entry of the voice prefaced by a four-note descending scale in the continuo alone. ‘O, o æternitas! O profundal!’ etc.</td>
<td><strong>Bars 82-138 This section is once again prefaced by the four-note descending scale in the continuo, which is repeated under the entry of the voice. ‘Quam raro versaris’ etc.</strong></td>
</tr>
<tr>
<td><strong>Bars 173-223 BT enters for an extended solo passage with the same music as the petit motet (from the upbeat to bar 90 of DM148). Additional accompaniment (‘seul’) in 2Dv. An additional bar inserted at the cadence, with a single statement of the text of the following section ‘O momentum’.</strong></td>
<td><strong>Bars 138-end ‘O momentum’ etc, ending with a two-bar plagal cadence in C.</strong></td>
</tr>
<tr>
<td><strong>Bars 223-end grand chœur and orchestra enter with a repeat of the music of bars 156-173 (different to DM148), with an additional ending of a four-bar plagal cadence in C.</strong></td>
<td><strong>Bars 138-end ‘O momentum’ etc, ending with a two-bar plagal cadence in C.</strong></td>
</tr>
</tbody>
</table>

The only other grand motet to relate to a petit motet is Sacris solemniis (DM214), the text of which first appears in the chapel Livres in July-September 1674 and is included in the 1686 posthumous publication. This grand motet also uses music from chorus passages more than once: the music of the opening chorus ‘Sacris solemniis’ (bars 49-60) occurs three times within the motet (each time to a different text) and the passage starting at bar 251 (‘Ut sumant et dent cæteris’) is restated at the end of the piece (‘Ad lucem quam in habitas’). In addition, the symphonie at bars 81-104 is repeated at bars...
215-238 – and again the two dessus de violon parts are exchanged (i.e. the premier dessus music is in the second dessus and vice versa). 187

In the middle of the work is the music of one of the petit motet settings of Panis angelicus (DM185), set here for the petit chœur soloists. This petit motet appears in Du Mont’s 1681 publication of motets. There is no way of knowing when, or if, this version was performed at the chapel, since there are several extant pieces set to this text (DM36, 144, 145 and 185), but we do know that the text is first listed in the chapel Livres in July-September 1670. DM185 is scored for two hautes-contre, taille and basse (with continuo). The version in the grand motet is reduced to three parts, haute-contre, haute-taille and basse, with the top line of the petit motet absent. This is puzzling for two reasons. Firstly, it is the première haute-contre which begins the petit motet with a statement of the rising scale theme (imitated by the basse two bars later). As this first entry is missing in the grand motet, the passage begins with two ‘empty’ bars of continuo. Secondly, the figuring in the continuo part of the grand motet sometimes refers to suspensions in the ‘missing’ line, indicating that the notes were present in Du Mont’s mind if not on paper (Ex. 20). 188 The harmony is therefore much richer in the petit motet.

It may be that the grand motet version was composed first, and Du Mont later rewrote it as a petit motet with the extra voice part ‘for grander harmony’. 189 However, it might have been that the petit motet was composed first and became so popular that Du Mont was persuaded to include it in a grand motet setting – in a similar manner to O eternæ misericors. 190 If this is the case, then the première haute-contre line was for some reason missed out in the printed publication. This may have been due to the necessity of re-arranging the layout, since this part is too low to have been sung by any of the dessus. Either an additional haute-contre would have been required in the petit motet.

187 Once again there are slight variants in the rhythms, illustrating the flexible attitude towards equal and dotted quaver figuration.

188 The figuring between the two versions is not identical: however, figures are never changed, but only added or omitted.

189 From the Preface to the 1661 Troisième Partie.

190 It is interesting to note that both of these grands motets make extensive use repeated symphonies and choruses, a feature not seen in any of the other extant grands motets.
chœur (a precedent set in Benedictus) or the parts should have been shifted down a line (i.e. haute-contre, haute-taille, basse-taille and basse). Without further dating evidence, the reasons for the different versions remain purely speculative.

Example 20: Du Mont, Sacris solemniis (DM214), bars 264-274

The 'missing' petit motet line is shown in cue-size notes on the top stave: note how the continuo figures in bars 269 (with a 6 missing), 270 and 273 apply to this part.
Conclusion

There are only two sources of dating evidence for Du Mont’s motets currently available. The first, the collections of his petits motets published between 1652 and 1681, tells us only the latest possible date of composition, but gives no idea of chronology within a volume. This simple grouping of motets by publication date does not apply to the grands motets, as all surviving sources date from after the composer’s death. The second piece of dating evidence is provided by the Livres du Roi. Although this gives a more precise chronology for the years 1666 to 1682, it only indicates when a particular text set by Du Mont was performed at the Chapelle Royale. There is currently no evidence connecting a text printed in the Livres with a particular extant setting by Du Mont. Even if one assumes that the two are directly linked, the resulting information still does not provide a precise sequence of dating for either petits or grands motets other than to suggest that a large proportion of Du Mont’s sacred motets had been composed prior to 1666. Subsequent chapters of the present study will examine whether evidence in the music of the grands motets helps validate the chronology suggested by the Livres du Roi.
CHAPTER 4
THE EXTANT VERSIONS OF THE GRANDS MOTETS: COMPARING SOURCES

The majority of Du Mont's works are known to us today from a single type of source, that of the printed collections issued by Ballard. In contrast to the petits motets, which were published in collections regularly throughout his career, Du Mont never saw his grands motets in print. It was not until 1686, two years after Louis XIV commanded Ballard to publish a selection of grands motets by his three eminent court composers, that twenty of Du Mont's works were preserved for posterity (unfortunately, only a fraction of Du Mont's total output in this medium). Furthermore, there is little indication that these works continued to be performed after his death, certainly not from the printed edition, which is littered with mistakes and inconsistencies without any sign of manuscript correction; the chapel presumably performed from its own (manuscript?) copies. That Ballard's publication was a commemorative edition is not altogether surprising, since four new sous-maîtres were now providing the music for the King's Mass; in other words, this was a retrospective rather than a working repertoire.

In addition to the surviving printed exemplars, there are also 21 pieces which survive in manuscript alone, including six grands motets. Also in manuscript are additional sources for seven of the grands motets contained in the 1686 publication. A detailed comparison of these manuscript scores with the corresponding printed part-books has not previously been carried out. All are examined and assessed here, with the aim of determining the relationship between manuscript and printed sources.

191 Other pieces surviving only in a manuscript source are: Dialogus de anima; 5 allemandes, 2 courantes and 1 pavane for keyboard from the 'Bauyn' manuscript; a further 3 allemandes for keyboard; Pièce du 1er ton for organ; and the incomplete petit motet Media vita in morte. For full details of sources, see Appendix 1. Terry cites a manuscript copied by Philidor containing five grands motets 'à grand chœur et symphonie', which seems to be the source now known as F-Pn Rés. F.927; another containing 35 Psaumes, cantiques et motets à quatre voix, avec basse continue does not appear to match any known source (Terry, 'Henri Dumont', col. 303-304).
Motets pour la Chapelle du Roy

The Livres de Roi reveal that Du Mont wrote nearly 70 grands motets for use at the Chapelle Royale, of which only 26 survive. They can be found in just five sources.

Table 7: Sources of Du Mont’s grands motets

<table>
<thead>
<tr>
<th>Title of grand motet</th>
<th>Paris: Ballard, 1686</th>
<th>F-Pn Vm1.1249</th>
<th>F-Pn Vm1.1302 (7) – (9)</th>
<th>F-Pn Rés.F.927</th>
<th>F-Pn Vma.572 (3) – (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beati omnes</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Benedicta anima mea</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Benedictam Dominum</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Benedictus Dominus Deus</td>
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<td></td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Cantememus Domino</td>
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<td>✓</td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>Confitebimur tibi</td>
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<td></td>
<td></td>
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</tr>
<tr>
<td>Congratulamini</td>
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<td></td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Domine in virtute tua</td>
<td>✓</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Domine quid multiplicati</td>
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<tr>
<td>Dum esset Rex</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>✓</td>
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<tr>
<td>Ecce iste venit</td>
<td>✓</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Exaltabo te Deus</td>
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<tr>
<td>Exaudii Deus</td>
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<td>Exultat animus</td>
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<td>Memorare</td>
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<td></td>
<td></td>
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<td>Nisi Dominus</td>
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<td></td>
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<tr>
<td>O æternæ misericors</td>
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<td>O dulcissima</td>
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<td>O flos convalium</td>
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<td>O mysterium venerabile</td>
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<td>Pulsate tympana</td>
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<td></td>
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<tr>
<td>Quemadmodum desiderat</td>
<td>✓</td>
<td>✓</td>
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<td>Super flumina Babylonis</td>
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<td></td>
<td></td>
<td>✓</td>
</tr>
</tbody>
</table>

The 1686 publication of *grands motets* is part of a commemorative edition of sacred works by Du Mont, Robert and Lully issued by Christophe Ballard ‘par exprès Commandement de Sa Majesté’. All three composers use various vocal and orchestral combinations in their *grands motets*, as shown by the different number of part-books issued for each collection and the varying names for the voice parts therein (Table 8).

Table 8: The part-books of the printed *grands motets* by Du Mont, Robert and Lully

<table>
<thead>
<tr>
<th>Henry Du Mont</th>
<th>Pierre Robert</th>
<th>Jean-Baptiste Lully</th>
</tr>
</thead>
<tbody>
<tr>
<td>dessus du petit chœur</td>
<td>premier dessus du récit</td>
<td>premier dessus du petit chœur</td>
</tr>
<tr>
<td>haute-contre du petit chœur (also seconde haute-contre; bas-dessus)</td>
<td>second dessus du récit</td>
<td>second dessus du petit chœur</td>
</tr>
<tr>
<td>haute-taille du petit chœur (also seconde haute-taille; bas-dessus)</td>
<td>première haute-contre du récit</td>
<td>haute-contre du petit chœur</td>
</tr>
<tr>
<td>basse-taille du petit chœur (also taille)</td>
<td>basse-taille du récit</td>
<td>taille du petit chœur</td>
</tr>
<tr>
<td>basse du petit chœur</td>
<td>haut-concordant du récit</td>
<td>basse du petit chœur</td>
</tr>
<tr>
<td>dessus du grand chœur</td>
<td>dessus du grand chœur</td>
<td>dessus du grand chœur</td>
</tr>
<tr>
<td>haute-contre du grand chœur</td>
<td>haute-contre du grand chœur</td>
<td>haute-contre du grand chœur</td>
</tr>
<tr>
<td>haute-taille du grand chœur</td>
<td>taille du grand chœur</td>
<td>taille du grand chœur</td>
</tr>
<tr>
<td>basse-taille du grand chœur</td>
<td>basse-taille du grand chœur</td>
<td>basse-taille du grand chœur</td>
</tr>
<tr>
<td>basse du grand chœur</td>
<td>basse du grand chœur</td>
<td>basse du grand chœur</td>
</tr>
<tr>
<td>premier dessus de violon</td>
<td>premier dessus de violon</td>
<td>premier dessus de violon</td>
</tr>
<tr>
<td>second dessus de violon</td>
<td>second dessus de violon</td>
<td>second dessus de violon</td>
</tr>
<tr>
<td>haute-contre de violon</td>
<td>haute-contre de violon (also taille)</td>
<td>haute-contre de violon</td>
</tr>
<tr>
<td>taille de violon (also basse-taille; quinte)</td>
<td>quinte de violon</td>
<td>quinte de violon</td>
</tr>
<tr>
<td>basse de violon</td>
<td>basse-continue pour les instruments</td>
<td>basse de violon</td>
</tr>
<tr>
<td>basse continue pour l’orgue</td>
<td>basse-continue pour l’orgue</td>
<td>basse continue pour l’orgue</td>
</tr>
</tbody>
</table>


194 Where extra soloists are designated in the *petit chœur*, two voice parts share the same part-book, the music set on facing pages.
Whilst the distribution of voices in the grand chœur remains the same for all three composers, Robert’s petit chœur differs greatly (and he terms it the ‘récit’); the distribution of instruments in the orchestra also varies.

There are three known surviving exemplars of Ballard’s edition of Du Mont’s grands motets: two in the Bibliothèque nationale de France, Paris, the other at the Bibliothèque Sainte-Geneviève, Paris, all apparently from the same impression. The twenty motets in each part-book have been arranged in alphabetical order, with two exceptions: for some reason Super flumina Babylonia appears as number 8 and not as the last piece, and Exaudi Deus and Exultat animus have exchanged places. Unlike the printed collections of petits motets and other small-scale pieces issued during Du Mont’s lifetime, this posthumous publication has many errors: for example, bars printed twice or missed out, up-side-down type, incorrect clefs, inconsistent or conflicting rhythms, a large number of missing or incorrect rests, wrong titles and even pages bound into the wrong part-book. With such a large number of errors throughout the part-books (in stark contrast to the high standard of accuracy achieved in the publications of petits motets), it is unlikely that this edition can have been used for performance, and certainly the surviving exemplars, as noted above, have no hand-written corrections or annotations.

More probably, the chapel’s part-books were sent to Ballard after Du Mont’s death – perhaps the King had selected his favourite pieces for inclusion in this collection destined for his Library – and without the composer to oversee the publication no checks were made on accuracy or consistency. The challenge when assembling these pieces into score is to identify these errors and omissions, and attempt to correct them. Despite this, these part-books represent the only surviving complete version of the majority of Du Mont’s grands motets, and as such must form the basis of any modern edition.

\[195\] F-Pn Res.Vm.1.98(1-16) and Vm.1.977; F-Psg Rés.Vm.112.


\[197\] The edition of Robert’s grands motets, on the other hand, contains a large number of written annotations, which Decobert takes as proof that ‘des chanteurs et des instrumentistes ont eu ces volumes entre les mains’ (‘the singers and instrumentalists had these volumes in their hands’). See Decobert, ‘Henry Du Mont’, 377 (from the work of Charnassé).
The seven surviving grands motets that appear in more than one source are listed in Table 7 above. In addition to the 1686 edition, the grand motet Cantemus Domino also appears in a handwritten score Vm$^1$.1249, a manuscript dating from c.1690 in the collection of Sébastien de Brossard. The manuscript is in two hands, one belongs to Brossard himself, the other remains unidentified. The piece is entitled ‘III Motet Canticum Moysis Exod. 15’ but lacks Du Mont’s name. The score is almost complete, unusually for the Du Mont manuscript sources, with grand chœur and orchestral parts shown in full (except towards the end of the piece where the copyist has tired of duplicating lines: ‘Tutti’ is indicated but not every grand chœur and violon part has been filled in). The first symphonie even contains an unnamed instrumental bass part written out on a separate stave (i.e., in addition to the continuo), a practice found in the 1686 collection, where it is marked basse de violon, but which is absent in all the other manuscript scores. The parts are for the most part unlabelled, but the clefs correspond to those of the 1686 edition. This score is often difficult to read – the notation is cramped, the voice underlay is often omitted or appears in very small writing in a different hand, and in one case a mistake has been amended by means of a collette (paste-over). However, the copyist has included some ornamentation in both the vocal and instrumental parts (represented by a cross, ‘x’) that is not found in the edition: the ornamentation in the printed part-books (represented by the letter ‘t’) is sparse. A comparison of the two sources of this motet is shown in Table 9 below.

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199 Indeed, this motet was classified under ‘anonymous’ in F-Pn until modern times when it was identified by Massip. See Decobert, ‘Henry Du Mont’, 379.

200 This part is present only in the first symphonie, but its existence is an important indication that a separate part, distinct from that of the continuo string part, was intended for the basse de violon.
Table 9: A comparison of the sources of *Cantemus Domino* (DM197)

In the following tables bar numbers are taken from my edition, clefs and notation are as in the source (unless otherwise indicated) and part names have been abbreviated according to the system on page 4. Items in square brackets marked 'should/could be' are editorial suggestions made after reference to the context of the passage. Examples appear following the table in which they are cited.

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Vm1.1249</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Tv and BTv share the same part-book.</td>
<td>These two parts have been copied out on the same stave.</td>
</tr>
<tr>
<td>MS [p.2]</td>
<td>Seven part-books have the opening <em>symphonie</em> incorrectly marked as 14 bars' rest (although some compensate by having 28 instead of 29 bars for the opening <em>récit</em>).</td>
<td>One of the voice staves has been labelled with the number of bars rest, 13 for the opening <em>symphonie</em>.</td>
</tr>
<tr>
<td>Bars 5-14 BTv</td>
<td>Part has been printed a third too low: this error occurs in the middle of a stave.</td>
<td>Part also written out a third too low (even though it obviously conflicts with the <em>taille</em> on the same stave) starting at the same point.</td>
</tr>
<tr>
<td>Bar 15 Dpc</td>
<td>A small g' appears under the first note of this entry, probably a lower alternative for the singer. This occurs again in the equivalent entry bar 90.</td>
<td>The alternative note is present, but both notes are the same size. However, in bar 90 the alternative note is missing.</td>
</tr>
<tr>
<td>Bars 18-19 HCpc</td>
<td></td>
<td>The cadential figure from 4 bars later has inadvertently been copied out here. See Exx. 21, 22 below.</td>
</tr>
<tr>
<td>Bar 24 2Dv</td>
<td></td>
<td>Identical error.</td>
</tr>
<tr>
<td>Bar 43 2Dv</td>
<td>‘Tous’ always for chorus sections (<em>R</em> for <em>petit chœur</em> sections).</td>
<td>‘Tutti’ indication is used for chorus sections, ‘Soli’ for <em>petit chœur</em> sections.</td>
</tr>
<tr>
<td>Bar 46 2Dv</td>
<td></td>
<td>Identical error.</td>
</tr>
<tr>
<td>Bar 52 BTpc</td>
<td>Printing error</td>
<td>Different error</td>
</tr>
<tr>
<td>Bar 74 2Dv</td>
<td>‘Legerement’; bc ‘Gayement’</td>
<td>1Dv ‘gay’</td>
</tr>
</tbody>
</table>
The most significant of the differences between the two sources occurs in bars 18-19 where Brossard has miscopied the cadential figure. From the crossing out in the third bar of the bottom system of the manuscript of the first three notes of the next entry (Ex. 22 marked C), it appears that the copyist has accidentally skipped a few bars, an understandable mistake given that both phrases start with identical material (and they appear one line under the other in the printed edition, Ex. 21). This strongly suggests that the score was copied out from the printed part-books.

Example 21: Du Mont, Cantemus Domino (DM197), Motets pour la Chapelle du Roy, HCpc f.10
The error in bars 234-239 may have occurred if the scribe was copying out the solo part first (Ex. 23). This would explain the appearance of a new time signature after only five bars’ rest. On copying out the other parts, it would have become apparent that the printed basse-taille part was incorrect and that in fact six bars’ rest were required, hence an extra bar has been squeezed in and the time signature is restated in the following bar.

The remaining differences between the two sources are minor, suggesting that they are closely related. Either both versions stem from a common source, now lost (maybe the chapel’s own part-books), or one source was copied from the other. Assuming the chapel had an accurate version of this motet, the duplication of errors (for example, bars 5-14, 24, 46 and 275) make it improbable that both sources were separately copied from the chapel part-books: it is highly unlikely that the printer (Ballard) and
the copyist (Brossard) would have made the same mistakes in the same places. However, the error duplication does not rule out the possibility that both sources stem from another, corrupt, source. This leaves us with the possibility that the 1686 part-books and the score Vm1.1249 are directly related in some way. It is perhaps most likely that the score was copied out directly from the part-books, a conclusion that is strengthened by an examination of Vm1.1302 (below).

**Manuscript score Vm1.1302**

The manuscript score Vm1.1302 contains the *grands motets* Quemadmodum desiderat, Congratulamini and Magnificat; the scribe has again been identified as Brossard and the watermarks date it to the 1690s. The writing is untidy and difficult to read, with sometimes up to twenty bars crammed on to a single system of the oblong format score. This time the score is in a reduced format, with the *grand chœur* parts only alluded to by means of the word ‘Tous’ placed above the top stave; ‘Seul’ and ‘R’ (meaning Récit) are used to indicate *petit chœur* sections.

The title of the second motet in Vm1.1302 is shown as ‘Congratulamini mihi fideles. Motet de M’ Dumont. Pro omni Tempore. a5.voc. CATTB. cum 2. violinis 2. violis et organo’. The *basse de violon* is not mentioned here and is absent throughout, even though in the 1686 edition it does have a semi-independent line in the *symphonies* (e.g., bars 48-53). The two versions of the motet Congratulamini are assessed in Table 10 below: the other two motets in this source, Magnificat and Quemadmodum desiderat, will be dealt with under the section on the manuscript score Rés.F.927.

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201 This manuscript also contains several of Du Mont’s *petits motets* (some marked ‘Elévation’). They are listed here in the order they appear in the manuscript (the *grands motets* appear at the end) and I have shown in square brackets the DM number and the date of the corresponding printed source:

- *O nomen Jesu* [DM155, 1681]; *Benedicite Deum* [DM156, 1681]; *Duo Seraphim* [DM157, 1681]; *Jubilate Deo* [DM158, 1681]; *Sit Gloria Domini* [DM160, 1681]; *In te Domine* [DM162, 1681]; *Doleo super te* [DM163, 1681]; *Ecce ferculum* [DM164, 1681]; *O salutaris hostia* [DM122, 1668]; *Quis mihi det Domine* [DM127, 1668]; *Jesus Rex admirabilis* [DM172, 1681]; *Jubilemus* [DM64, 1657]; *Paratum cor meum* [DM129, 1668]; *Quemadmodum desiderat* [DM138, 1668]; *In lectulo meo* [DM130, 1668]; *Ave verum corpus* [DM132, 1668].

Table 10: A comparison of the sources of Congratulamini (DM199)

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Vm 1.1302 (8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C in all parts.</td>
<td>C 2 indicated in 1Dv followed by C ‘a4’ in bar 10: all the other parts are just marked C.</td>
<td></td>
</tr>
<tr>
<td>Bar 22 Dpc</td>
<td>Identical error. Although this is a chorus section in 1686, the word ‘Tous’ appears 2 bars later and not over this entry.</td>
<td></td>
</tr>
<tr>
<td>Bar 41 HCV</td>
<td>Bar missing.</td>
<td>See Exx. 24, 25 below.</td>
</tr>
<tr>
<td>The grand chœur part is different to that of the petit chœur.</td>
<td>The copyist has tried to indicate the separate grand chœur line by the addition of small notes on the same stave that are difficult to decipher (see also Magnificat). This occurs elsewhere in this piece (e.g., HT bars 95-96).</td>
<td></td>
</tr>
<tr>
<td>Bars 114-115 HCpc</td>
<td>Identical error.</td>
<td></td>
</tr>
<tr>
<td>The parts have ended up in octaves, unusually for Du Mont. This may be a mistake and the Tv should instead be doubling the BT voice.</td>
<td>The parts correspond exactly to those in the 1686 version.</td>
<td></td>
</tr>
</tbody>
</table>

In this instance also there is some duplication of errors between the two sources, but in addition new errors have appeared in the manuscript score, where Brossard appears to have been amending errors. For example, when putting the orchestral parts of the 1686 edition into score, it becomes clear that bar 41 is missing in the haute-contre de violon. Instead of supplying the missing notes, which can be found in the basse-taille du grand chœur (the voice being doubled during this chorus), Brossard has inserted one note and three rests (Ex. 25). This once again seems to lead us to the conclusion that the score was copied out from the printed part-books of the 1686 edition.
Example 24: Du Mont, Congratulamini (DM199), Motets pour la Chapelle du Roy, HCv f.14

Example 25: Du Mont, Congratulamini (DM199), Vm1.1302(8) [p.4 extract]
Manuscript score Rés.F.927

Perhaps the most revealing manuscript source is that of Rés.F.927 from the Philidor collection formerly in the Bibliothèque du Roi. Following identification by John Hajdu Heyer of a similar manuscript containing Lully’s motets, we now know this to have been copied by anonymous Scribe E. Decobert dates this source to around 1697. This source is almost complete, with generally both petit chœur and grand chœur, and all the orchestral parts (except that of the basse de violon). The exceptions to this are Benedic anima mea and Quemadmodum, where not only is the grand chœur missing throughout but there are no seul or tous indications to mark out the different sections.

For three of the five Du Mont grands motets contained in Rés.F.927, this represents their only manuscript source. The main errors and differences between the printed part-books and the manuscript score are shown in Tables 11, 12 and 13 below. For the purposes of this evaluation, minor discrepancies (such as  as opposed to ) have been ignored.

Table 11: A comparison of the sources of Benedic anima mea (DM195)

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars 55-56 HTpc / Bpc (transcribed onto one stave)</td>
<td>HTpc Be-ne-die Be-ne-die a-ni-ma HTpc Be-ne-die a-ni-ma</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(grand chœur parts duplicate these.)</td>
<td>Bpc Be-ne-die Be-ne-die a-ni-ma</td>
</tr>
<tr>
<td>Bar 75 Dpc(gc) have a minim plus minim rest; all other parts a semibreve (Du Mont’s usual way of marking the end of a section).</td>
<td>Minim plus minim rest in all parts except bc. This cadential difference occurs again in bars 141 and 234.</td>
<td></td>
</tr>
</tbody>
</table>

---


205 Benedic anima mea, Benedictus Dominus Deus and Confitebimur tibi: the other two motets in the manuscript, Magnificat and Quemadmodum desiderat, can also be found in Vm1.1302.
<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 136 Tv</td>
<td>The ( f'' ) clashes with ( f'' ) in 1Dv: it could either be marked # or perhaps altered to ( a ).</td>
<td>Identical error.</td>
</tr>
</tbody>
</table>
| Bar 180 Tv  | According to the general practice of the 1686 edition, the \# does not apply to the second \( c' \), although the context implies that it should be marked \#.
   (It may even be intended as \( a \) to match the pc/gc parts). | Same notation. |
| Bar 184 2Dv | The first note of the entry \( (a'') \) follows in strict imitation of 1Dv, but does not fit as well with other parts. | |
| Bars 182-195 HCpc | The 8 bars’ rest during the \textit{symphonie} should be only 7 bars in order to fit with the bc of the solo section
   See Ex. 26 below. | The score retains the 8 bars’ rest, but then the solo line does not fit with the continuo. Instead of correcting the rests, the scribe has repeated bar 195 in the continuo in order to bring the parts back together again.
   See Ex. 27 below. |
| Bars 207-208 2Dv | Crotchet rest missing, but it can be corrected by looking at Bgc and Bv. | |
| Bar 219 Bpc | The missing rest has been incorrectly supplied \textit{after} the first note of the bar. | |
| Bars 234-239 HCv | Stave is blank with no rests.
   See Ex. 28 below. | |
| Bar 256 BTpc (transcribed onto one stave) | (Either version could be correct) | |
It can be seen from Table 11 and the examples below that the two sources are similar, with common errors. As was the case with the manuscript scores previously examined, where an attempt has been made to rectify an error identified in the 1686 edition, the copyist has often made a different mistake instead.

Example 26: Du Mont, *Benedic anima mea* (DM195), *Motets pour la Chapelle du Roy*, HCpc f.4

The 8 bars shown should be 7 for the solo to fit with the continuo part.

Example 27: Du Mont, *Benedic anima mea* (DM195), Rése.F.927, f.15

The copyist has stated the same bc bar twice in order to correct the misalignment of parts.
Example 28: Du Mont, *Benedic anima mea* (DM195), Rés.F.927, f.20

Note the blank orchestral line. The absence of rests in this HCV part (when compared to the vocal lines) suggests incomplete copying.

Whilst errors such as the ones highlighted in examples 27 and 28 do not provide conclusive evidence that the score was copied from the 1686 part-books, they strongly suggest this. So far we have assumed that the surviving exemplars of the 1686 printed edition could not have been used for performance, since there would be some evidence of written-in corrections or annotations: a singer would surely need to write in missing bars of music or correct wrong notes. However, errors regarding solo entries could be regarded as somewhat ambiguous in this respect: if the singer knew the piece well enough, he would also know where to come in, without the aid of rests. This is borne out by the fact that the 1686 edition does not always include the number of rests for a tacet section: it was assumed the singers and players knew where the section began and ended (Ex. 29).
Example 29: Du Mont, *Benedic anima mea* (DM195), *Motets pour la Chapelle du Roy*, HTpc f.3

The second motet in this manuscript source is *Benedictus* (DM196). A comparison of this score with the printed part-books is shown below.

**Table 12: A comparison of the sources of *Benedictus Dominus Deus* (DM196)**

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars 37-38 Tpc</td>
<td>The extra <em>petit choeur</em> parts do not appear in the part-books as expected: 2HC shares with HT (and not 1HC); T shares with BT. A second <em>basse du petit choeur</em> part is implied by the split stave notation, although it is not named as such. See Ex. 30 below.</td>
<td>The <em>petit choeur</em> is written out on 6 staves to begin with. The extra stave is not required until bar 36 as 1HC and 2HC have the same notes for the opening chorus. See Ex. 31 below.</td>
</tr>
<tr>
<td>Bars 53-55 HCgc</td>
<td>Text follows Dgc (<em>Sicut locutus est</em>)</td>
<td>Text follows 1HCpc (<em>per os sanctorum</em>)</td>
</tr>
<tr>
<td>Bar 68 1Dv</td>
<td>Editorial correction for imitative entry.</td>
<td>Same notation.</td>
</tr>
<tr>
<td>Bar 72 2Dv</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 116-117 Bpc</td>
<td></td>
<td>Different word setting.</td>
</tr>
<tr>
<td>Reference</td>
<td>1686 edition</td>
<td>Rés.F.927</td>
</tr>
<tr>
<td>-----------</td>
<td>-------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Bar 118</td>
<td>The solo line is printed in both Tpc and BTPc. It seems most likely that this is intended as an alternative and is not meant to be sung by both soloists.</td>
<td>The solo line is only written out on one stave (C4 clef, equivalent to, but not named as, \textit{taille}).</td>
</tr>
<tr>
<td>Bar 243</td>
<td>One bar’s rest missing. The copyist may have omitted this rest in order to allow 1Dv to cadence with the other orchestral parts, when in fact it plays through the cadence. See Ex. 32 below.</td>
<td></td>
</tr>
<tr>
<td>1Dv</td>
<td>Entry is written in after only 6 bars’ rest: this mistake should have been obvious to the copyist as Tv is doubling HCv, an unusual situation for Du Mont, but one which occurs frequently in this piece.</td>
<td></td>
</tr>
<tr>
<td>Bars 247-253 Tv</td>
<td>7 bars’ rest</td>
<td></td>
</tr>
<tr>
<td>Bars 299-300 HTpc/Tpc</td>
<td>Entry is written in after only 6 bars’ rest: this mistake should have been obvious to the copyist as Tv is doubling HCv, an unusual situation for Du Mont, but one which occurs frequently in this piece.</td>
<td>This error is unlikely to have been made if copying from part-books, but would occur if copying from a score.</td>
</tr>
<tr>
<td>(transcribed onto a single stave)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 302-end</td>
<td>See Ex. 33 below.</td>
<td>There are several changes to the word underlay in this last chorus: it is difficult to tell whether or not these are errors.</td>
</tr>
</tbody>
</table>

Example 30: Du Mont, \textit{Benedictus Dominus Deus} (DM196), \textit{Motets pour la Chapelle du Roy}, Bpc f.6

This shows the presence of a divisi ‘solo’ bass part.
Example 31: Du Mont, *Benedictus Dominus Deus* (DM196), Rés.F.927, f.28

The divisi line also appears in the score, although the scribe could easily have made use of the stave below.

Decobert states that these small notes are merely a cue for the *petit chœur* singer, telling him when the *basse-taille du grand chœur* enters so ‘that he should switch parts as soon as is convenient’. However, given that this piece contains the only two instances of such notation in all the extant *grands motets* (and that Du Mont usually manages such overlapping entries by providing the *petit chœur* singer with a rest followed by an adapted entry), this seems unlikely. As will be argued in Chapter 5, the already increased number of *petit chœur* singers in this motet and the nature of the writing make it possible that two *petit chœur* singers were intended on the *basse* line.

Although the evidence is by no means conclusive, the version of this motet in Rés.F.927 displays a similar range and distribution of differences to the printed source as those already noted in *Benedic anima mea* above. Similarly, the copyist has created further errors by trying to correct mistakes present in the part-books; however in the example below the version in the 1686 edition is in fact correct (Ex. 32). This might also indicate that the manuscript score was copied from another, unknown source, and this line of reasoning is strengthened by the unusually large number of differences in text setting between the two sources (Ex. 33).

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Example 32: Du Mont, *Benedictus Dominus Deus* (DM196), Rés. F. 927, f. 52-53

IDv should have one bar's rest at the marked point and therefore continue beyond the cadence.
Example 33: Differences in text setting in the final chorus of *Benedictus Dominus Deus* (DM196)

Bars 302-304
The text of Rés.F.927 does not fit in with the other two solo lines (T and B) set to 'ad dirigendos pedes nostros'.

Bars 305-306
The altered text of Rés.F.927 in the basse-taille now matches that of the *dessus du petit chœur* (which has the same rhythm) and arguably makes more sense than the text of 1686.

Bars 314-318
Either 1686 or Rés.F.927 could be correct.
There are very few notable differences between the printed and manuscript versions of Confitebimur tibi Deus. Most of the variations arise from straightforward errors, be it changes in rhythm, isolated wrong notes, or places where two parts exchange staves (which becomes obvious only through the differences in clefs). In the 1686 printed source the extra orchestral part (quinte de violon) appears in the taille part-book, with the two parts on facing pages. In the manuscript score the taille and quinte parts are initially written on separate staves, although, as with all the manuscript scores, none of the lines is labelled; they later share the same stave when they have the same music (this too happens without any indication). In Rés.F.927 there is no separate grand chœur in the opening chorus (bar 46→): the copyist has included only the basse du grand chœur, the one chorus part not doubling any of the petit chœur lines at this point. This seems to have been merely a space-saving device, as the grand chœur appears in full on the next page. Other items of note are included in Table 13 below.

Table 13: A comparison of the sources of Confitebimur tibi Deus (DM198)

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 70 Tv</td>
<td>![Musical notation] should be</td>
<td>Identical error</td>
</tr>
<tr>
<td>Bars 77 &amp; 79 Qv</td>
<td>‘Seul’ and ‘Tous’ are marked in the printed part, perhaps indicating that only one player plays in bars 77-78 and the other (others?) should join in at bar 79. This would balance the texture. (See also bars 97-102 where Qv is again marked ‘Seul’.)</td>
<td>These markings are not included in the manuscript score.</td>
</tr>
<tr>
<td>Bars 205-215 HTpc / BTpc</td>
<td>Another of the instances where one of the petit chœur ‘solos’ is doubled: the same music appears in both haute-taille and basse-taille part-books. This is either a printing error, or Du Mont has provided an alternative voicing for this solo.</td>
<td>The manuscript score has the solo line on the haute-taille stave, and rests on the stave below.</td>
</tr>
</tbody>
</table>

The remaining two motets in Rés.F.927, Magnificat and Quemadmodum desiderat, are the only two grands motets to appear in three sources. Errors apparent in the 1686 printed part-books sometimes appear in both manuscript scores, but at other times only in one source and occasionally in neither. This inconsistent pattern of similarities makes it difficult to establish the exact relationship between all three sources: it is curious that
obvious mistakes (obvious to the eye of the editor at least) appear in all three sources. One might have thought that this sort of error, more transparent in score than in the part-books, would have been corrected at some stage.

The 1686 version of Quemadmodum desiderat is unusual in that it is the only one of Du Mont’s printed grands motets where the basse de violon plays throughout and never differs from the basse-continue. There is nothing in either of the manuscript sources of this motet to support or contradict this. It is possible that the inclusion of a basse de violon part throughout the printed edition is a mistake: perhaps the chapel’s part-book had been lost and the printer, rather than reconstruct this orchestral line, simply duplicated the continuo.

Table 14: A comparison of the sources of Quemadmodum desiderat (DM213)

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
<th>Vm¹.1302 (7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 3</td>
<td>1Dv and 2Dv have the same music for the opening symphonie but are distinct thereafter.</td>
<td>The orchestral parts are included in full, again with only one dessus line in the opening symphonie. The grand choeur does not appear in the score.</td>
<td>Four violon parts are shown in the opening symphonie (containing more ornamentation than the other sources) but then disappear, except for a few bars of 1Dv in a couple of the symphonies. The repeat in the symphonie is not shown and therefore the first time bar is omitted. The grand choeur is not written out, but there are ‘R.’ and ‘Tous’ indications to show where it should be singing.</td>
</tr>
<tr>
<td>Bar 6</td>
<td>should be quavers</td>
<td>correct notation</td>
<td>correct notation</td>
</tr>
<tr>
<td>Hv</td>
<td>should be g’ (a’ is discordant with the surrounding harmony)</td>
<td>identical error</td>
<td>identical error</td>
</tr>
<tr>
<td>Tv</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reference</td>
<td>1686 edition</td>
<td>Rés.F.927</td>
<td>Vm¹.1302 (7)</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------</td>
<td>-----------</td>
<td>-------------</td>
</tr>
<tr>
<td>Bar 7</td>
<td>rest missing</td>
<td>correct notation</td>
<td>correct notation</td>
</tr>
<tr>
<td>HCV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 19</td>
<td>the circled note is correct</td>
<td>error</td>
<td>correct notation</td>
</tr>
<tr>
<td>1/2Dv</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 20</td>
<td>g' is correct</td>
<td>error</td>
<td>correct notation</td>
</tr>
<tr>
<td>HCV</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 22</td>
<td>F should be D</td>
<td>identical error</td>
<td>correct notation</td>
</tr>
<tr>
<td>Bv/bc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 28</td>
<td>'servus'</td>
<td>'servus'</td>
<td>'cervus' (note: all pronounced the same in French)</td>
</tr>
<tr>
<td>BTpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 49</td>
<td>bc figures suggest a suspension</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 65-69</td>
<td>'et apparebo ante faciem Dei'</td>
<td>'et apparebo ante faciem Dei'</td>
<td>'et apparebo ante faciem tuam'</td>
</tr>
<tr>
<td>HCpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 78-81</td>
<td>The HTpc doubles the BTpc and BTgc: should it double the HTgc instead?</td>
<td>HTpc follows the HTgc of 1686 edition.</td>
<td>The notation is rather unclear, but appears to include both HT and BT notes, although the BT music also appears on the stave below.</td>
</tr>
<tr>
<td>HTpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 143–</td>
<td>Symphonie for 1 &amp; 2Dv accompanying HTpc.</td>
<td>Bar 147 is missing in 1Dv and therefore the next 5 bars do not fit. The copyist adjusts by adding an extra bar's rest before the next entry. See Ex. 34 below.</td>
<td>An initial mistake occurs in bar 144 and thereafter corrections are written over the top, making the line very difficult to interpret (including an oddly placed #). By bar 147 it is correct again. See Ex. 35 below.</td>
</tr>
<tr>
<td>1/2Dv</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reference</td>
<td>1686 edition</td>
<td>Rés.F.927</td>
<td>Vm(^{1}.1302) (7)</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------</td>
<td>------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>Bar 181-192</td>
<td></td>
<td></td>
<td>Very badly copied, with crossings out, entries in the wrong place and 3 bars omitted altogether (188-190).</td>
</tr>
<tr>
<td>Bar 201 Dpc</td>
<td><img src="image" alt="Musical notation" /></td>
<td><img src="image" alt="Musical notation" /></td>
<td>identical error</td>
</tr>
<tr>
<td>Bar 242 HTpc</td>
<td><img src="image" alt="Musical notation" /></td>
<td><img src="image" alt="Musical notation" /></td>
<td>identical error</td>
</tr>
</tbody>
</table>

Example 34: Du Mont, *Quemadmodum desiderat* (DM213), Rés.F.927, f.146

Arrow indicates the point at which a bar has been omitted; note how the following five bars of 1Dv do not fit with the surrounding music.
Example 35: Du Mont, Quemadmodum desiderat (DM213), Vm\textsuperscript{1}.1302 [p.11]

Note the crossings out in 1Dv as the copyist endeavours to correct this part.

Example 36: Du Mont, Quemadmodum desiderat (DM213), Vm\textsuperscript{1}.1302 [p.15]

The dissonance in the bar marked with a figure 5 is present in all three sources and is surely unintended. Vm\textsuperscript{1}.1302 is the only source with any figures in the continuo at this point: although no sharp is indicated in the bass (chord on d'), the dessus should most likely be singing f' \#.
Example 37: Du Mont, Quemadmodum desiderat (DM213), Vm¹.1302 [p.18 extract]

Note the additional sharp in HT (third stave down, third bar from end) that is not present in either of the other sources.

The version of the Magnificat in Rés.F.927 is almost complete, containing all the vocal parts (both petit and grand chœurs are written out in full) and all the instrumental lines (with the usual exception of the basse de violon). It is necessary for all the parts to be written out in full as there are several passages of antiphonal writing where the two choirs are independent of one another: in these cases the grand chœur parts are released from their role of doubling the petit chœur.²⁰⁷ As the grand chœur is not included in the source Vm¹.1302, the antiphonal effect is merely hinted at by means of cue-size notes in the score, highly misleading if one is unaware that this refers to a grand chœur line (Ex. 38).

In both manuscript scores the second line down in the petit chœur is notated with a C₁ clef (as opposed to the standard C₃) and is therefore intended for bas-dessus rather than haute-contre: it is labelled as such in the 1686 printed part.

²⁰⁷ The other motets in this manuscript with the grand chœur staves in full (Benedictus and Confitebimur) also have independent writing for the two choirs.
Example 38: Du Mont, Magnificat (DM207), Vm¹.1302 [p.3]

The Magnificat of Rés.F.927 contains significant variants to the piece in the 1686 edition. Firstly, the roles of the two violon parts have been reversed: the premier dessus of the 1686 edition (and also Vm¹.1302) is written here as the second line down, with the second dessus from the printed part-books set out on the top orchestral stave. It is hard to find a satisfactory explanation of why the copyist has changed Du Mont’s layout.²⁰⁸ Even more significant is that the two dessus de violon parts in the Rés.F.927 score have separate musical lines in the choruses. This means that there is a five-part orchestral texture in the choruses, and therefore all the vocal lines are doubled by a violon. This is not the case in the 1686 version, where the two dessus de violon are in unison in the choruses. If this were unique, one might think that an error had been made

²⁰⁸ See also the comments in Chapter 7 regarding the relationship between 1Dv and 2Dv in the grands motets.
in the printed edition, but the Magnificat is one of ten grands motets in the 1686 collection to do this.²⁰⁹ Du Mont’s method of doubling between voices and instruments is by no means systematic and can vary several times even within a single work. The manuscript score Vm¹.1302 is no help in this respect since the instrumental lines in question are missing from most of the score. Interestingly, six of the nine other grands motets (i.e., not including the Magnificat) which employ unison violons first appeared in the chapel repertoire during the period 1677-1680 and there are only two other grands motets in the Livres du Roi for these dates.²¹⁰ The remaining three examples date from 1670 and 1674. However, we know a Magnificat by Du Mont was first performed at the chapel in 1666 and therefore belongs to the earliest group of his works to enter the chapel repertoire. Could there possibly have been two versions of this work? The evidence of the doubling suggests that the first version to enter the chapel repertoire on Du Mont’s appointment as sous-maitre is most likely the version contained in Rés.F.927, and a later, simpler, reworking was used as the basis for the 1686 edition.

There are other major differences between the sources of the Magnificat which make it possible that certain alterations were made to the piece some time after its original composition. The manuscript score Rés.F.927 includes an additional eight bars, inserted (between bars 102 and 103 of the 1686 version) during the petit chœur section ‘Et misericordia ejus’, an additional phrase for the basse du petit chœur in bars 129-131, an extra orchestral part for the haute-contre de violon in the symphonie at bar 187, an additional basse-taille solo (bars 243-251) and an additional part for basse du petit chœur (bars 248-249) at the beginning of the ‘Gloria’. There are also numerous changes to the word underlay and far more rhythmic variants than in any of the other manuscript

²⁰⁹ The other motets are: Cantemus Domino (but an extra violon part in the orchestra means that the vocal doubling can be completed); Confitebimur (in one chorus only; however in the symphonies it is the haute-contre de violon and taille de violon which play in unison due to the extra quinte de violon part); Exaudi Deus (no additional orchestral parts); Memorare (Hcv and Tv are doubling in the choruses); O aeternae misericors, O dulcissima and Quemadmodum desiderat (where the two dessus de violon double up in the opening symphonie but not thereafter); Beati omnes: Dum esset Rex (the two dessus de violon are in unison in the opening symphonie and thereafter except for one symphonie and a passage accompanying a petit chœur section).

²¹⁰ There are unison dessus de violon in Cantemus Domino, Beati omnes, Exaudi Deus, Dum esset Rex, Quemadmodum desiderat and O dulcissima. The only other motets in the Livres for this period are Benedictam Dominum and Benedic anima mea.
sources. Several ‘errors’ in the 1686 edition do not appear in Rés.F.927, and there are a couple of additional alterations: the word setting of the opening ‘Magnificat’ is different only in this version, and the final chord of the section ‘Ecce enim’ (bar 83) appears as a major, not a minor chord. This evidence leads to a different conclusion from that above regarding the relationship between the sources: it does not seem reasonable to omit these extra passages in a later re-working, especially as some of them appear to be an integral part of the piece (for example, the passage for basse du petit chœur at the beginning of the Gloria). A detailed comparison of the three sources of this motet is given below.

Table 15: A comparison of the sources of Magnificat (DM207)

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
<th>Vm¹.1302 (9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The only printed motet where Bv does not play in the opening symphonie – is this an error?</td>
<td>The two dessus de violon parts are ‘exchanged’.</td>
<td>Incomplete: no grand chœur, no Hcv, Tv or Bv and only one page of Dv (=1Dv of 1686).</td>
<td></td>
</tr>
<tr>
<td>Bars 7-8</td>
<td><img src="image1" alt="Diagram" /></td>
<td><img src="image2" alt="Diagram" /></td>
<td><img src="image3" alt="Diagram" /></td>
</tr>
<tr>
<td>1Dv²¹¹ (my notation)</td>
<td>None of these alternatives is entirely satisfactory: Rés.F.927 makes sense, but is bland; the bc figures of Vm¹.1302 make it clear that a 4/2 dissonance is intended, but the execution of this in the 1686 source has the violon parts uncomfortably close.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 10</td>
<td><img src="image4" alt="Diagram" /></td>
<td><img src="image5" alt="Diagram" /></td>
<td>Part is not in the score.</td>
</tr>
<tr>
<td>Tv</td>
<td>Either version is acceptable.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 11-14</td>
<td><img src="image6" alt="Diagram" /></td>
<td><img src="image7" alt="Diagram" /></td>
<td>Rés.F.927 has the more traditional text underlay, but both other sources are quite clear in their slurring and word layout. See Ex. 39, 40, 41 below.</td>
</tr>
<tr>
<td>Bpc</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

²¹¹ Any reference to 1Dv denotes the premier dessus of the 1686 version (i.e. 2Dv of Rés.F.927).
<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
<th>Vm¹.1302 (9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars 12-13 2Dv</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Either version is acceptable: could the minim rest have been misread as a dot extending the note over the bar line, or vice versa?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 20-21 Tv</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The 1686 version gives better spacing, as HCv is already playing the upper octave notes.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 23 HTpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 39 Dpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The previous note in this part is marked with a ♭ followed by two rests; in the printed edition rests usually cancel accidentals.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 60 BTpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The bc figures suggest that c' ♭ should indeed be on the last beat of the bar.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 82-83 BDpc / HCgc (transcribed onto one stave)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>There is no ♭ indicated by the bc figures.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 83− Symphonie</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1Dv, 2Dv, HCv, Tv, Bv</td>
<td>1Dv, 2Dv, bc only with rests in the middle parts.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 87-88 2Dv</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part is not in the score.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See Ex. 43 below.
<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
<th>Vm\textsuperscript{1.1302} (9)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar 102</td>
<td>See Ex. 44 below.</td>
<td>An additional 8 bars of \textit{petit chœur} solo. See Ex. 45 below.</td>
<td>As 1686.</td>
</tr>
<tr>
<td>Bar 112</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
</tr>
<tr>
<td>HTgc</td>
<td>\begin{bmatrix} c' \text{ should be} d' \end{bmatrix}</td>
<td>\begin{bmatrix} a \text{ should be} g \text{ (Tv duplicates this mistake)} \end{bmatrix}</td>
<td>\begin{bmatrix} \text{The} \text{ petit chœur} \text{ line is correct.} \end{bmatrix}</td>
</tr>
<tr>
<td>Bar 116</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
</tr>
<tr>
<td>bc</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
<td>\begin{bmatrix} \text{should be} \end{bmatrix}</td>
</tr>
<tr>
<td>Bars 121-135</td>
<td>This section is substantially incorrect, including the entry of BD one bar early: the part remains one bar out for the rest of the section and an extra semibreve has been added to achieve the cadence.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 128-131</td>
<td>The word setting in BT/B differs. An extra B entry in bar 130 is not present in either of the other sources. See Ex. 46 below.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pc parts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 136</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>bc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 143-145</td>
<td>Part is not in the score.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tv</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 156-167</td>
<td>There are numerous differences in text underlay between the sources.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bars 161-162</td>
<td>Not enough beats in the bar.</td>
<td>There is also an additional entry in Bpc. See Ex. 47 below.</td>
<td>Same error as 1686.</td>
</tr>
<tr>
<td>BTpc</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bar 187–-Symphonie</td>
<td>There is no HCv in this \textit{symphonie}.</td>
<td>The HCv plays in this \textit{symphonie}.</td>
<td>Part is not in the score.</td>
</tr>
</tbody>
</table>
 Bars 217-219
Dpc / HTpc (transcribed onto one stave)

<table>
<thead>
<tr>
<th>Reference</th>
<th>1686 edition</th>
<th>Rés.F.927</th>
<th>Vm¹.1302 (9)</th>
</tr>
</thead>
</table>
| Bars 217-219
Dpc / HTpc (transcribed onto one stave) | | | |
| Bars 240-241
Tv (transcribed onto one stave) | | | |
| Bars 242- ‘Gloria’ | There are numerous differences in word underlay between the 1686 edition and Rés.F.927. Rés.F.927 also contains additional *petit chœur* entries (bar 243 BT, bar 248 B). These ‘extra’ entries are not in Vm¹.1302, whose word underlay, although very difficult to decipher, appears to follow that of 1686. Surprisingly, the last chorus (‘Sicut erat’ bar 268—) contains very few differences between the sources (minor rhythmic errors excepted). |

Perhaps the most surprising variant between the sources is the word underlay of the opening vocal entry: only Rés.F.927 retains the traditional setting of the plainsong in which the syllable ‘Ma-’ is set to a single note and ‘gni-’ is allotted the next two notes. All three versions are shown below (Ex. 39, 40, 41).

Example 39: Du Mont, Magnificat (DM207), *Motets pour la Chapelle du Roy*, Bpc f.42
Example 40: Du Mont, Magnificat (DM207), Vm\(^1\).1302, title page
Example 41: Du Mont, *Magnificat* (DM207), Rés.F.927, f.95
Example 42: Du Mont, Magnificat (DM207), Rés.F.927, f.99

The accidental in Dpc (fifth bar of this page) should have been cancelled (compare with Dgc and continuo figuring)
Example 43: Du Mont, Magnificat (DM207), bars 87-90

This shows the alternative accidental from Rés.F.927 (2Dv, bar 87).

Example 44: Du Mont, Magnificat (DM207), bars 101-105

The additional eight bars supplied by Rés.F.927 (see example following) begins at the point marked A and rejoins at B.

The additional eight bars that do not appear in the printed source.
Example 46: Du Mont, Magnificat (DM207), bars 128-131, pc parts only

The differences in Rés.F.927 are shown in cue-size notes and italic font (normal size notes are a transcription of the 1686 edition).

Example 47: Du Mont, Magnificat (DM207), bars 160-163, pc parts only

The differences in Rés.F.927 are shown in cue-size notes and italic font (normal size notes are a transcription of the 1686 edition): I have altered the BT line in bar 161 to correct a mistake that appears in both the 1686 parts and Vm\textsuperscript{1}.1302 (quaver G is missing).
The major variants between the sources are unexpected, given the general consensus of the other multiple-source grands motets. The omissions in basse-taille and basse voices in the 1686 edition could have been due to printer error. It is also possible to see how the ‘extra’ eight bars could have been omitted from a single part-book during the printer’s preparation, but it seems highly improbable for the same eight bars to have been omitted from three different part-books. Nothing seems to explain the numerous rhythmic variants and changes to the word underlay in this motet when the other motets from the same source are more or less consistent with the printed parts. The list of variants in Table 15 points to two different versions of the Magnificat: Vm¹.1302 is either copied from the 1686 edition or stems from a common source, but Res.F.927 originates from a different source (now lost); the evidence is conflicting as to whether this was an earlier or later version of this motet.

**Manuscript score Res.Vma.572**

The final sources for Du Mont’s grands motets are the manuscript scores Res.Vma.572 (3) and (4), each containing three motets surviving only in this source. These manuscripts, like Vm¹.1249 and Vm¹.1302, are from the Brossard collection, although this time the copyist has been identified as Dupont.²¹² Vendrix points out that it was Brossard’s desire to own a complete collection of all Du Mont’s works (he apparently already owned all the printed editions) which led him to order copies of these six motets (Nisi Dominus, Benedictam Dominum, Beati omnes, O flos convalium, Mater Jerusalem and Dum esset Rex) to be made as an appendix to the Ballard printed edition. It was Brossard’s quest for a similar collection of Lully’s grands motets which has enabled the identification of Res.Vma.572 (3) and (4) and the ability to date them to between 1687 and 1694.²¹³

These manuscripts are clearly copied and very easy to read. All the parts are present except for the basse de violon. The evidence of the printed motets suggest that this part

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²¹² As with Res.F.927, it was the similarity with a manuscript of Lully’s motets described by John Hadju Heyer which has led to the identification of the copyist. See the Introduction by Philippe Vendrix in: Henry Du Mont, *Grands Motets*, vol. I (Versailles: CMBV, 1993), xxii-xxiii.

²¹³ Ibid., xxiv.
was present in Du Mont's time, and it can easily be reconstructed by following the *basse-continue* line in the *symphonies* and the *basse du grand chœur* in the choruses. The presence of a separate orchestral bass line is perhaps borne out by the inclusion of two bars marked 'Basson' in *Benedicam Dominum*, bars 56-57. Although there is no evidence of instruments other than *violons* in the other sources of the *grands motets*, Du Mont had previously used a *basson* in place of a string instrument in several of the *symphonies* and *petits motets* in the 1681 collection.214

The text underlay in this manuscript is often written underneath only one part, sometimes only in outline (Ex. 48); the editor therefore needs to supply text to the other vocal staves, but this is usually a fairly straightforward process. In general the staves are not assigned a part name: the clefs are meant to indicate the voice range or instrument, and a comparison with the other motet sources shows that they follow Du Mont's usual practice. The copyist appears to have been relatively accurate, as there are few apparent errors. Where he has inadvertently written the parts on the wrong stave, he indicates the correct stave either with the use of arrows or by writing in the part name (also Ex. 48). In doing so, the copyist has helped confirm the relationship between the clefs of the manuscript scores with the part names of the printed edition. Such errors also suggest that the scribe was copying from a score rather than part-books.

The continuo line is figured in only five of the six motets. There is no reason to suspect this is anything other than a careless omission on the part of the copyist (or simply an unfinished manuscript).

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214 The *petits motets* *Regina divina*, *Venite ad me*, *Ave Virgo gratiosa*, *Unde tibi*, *Nil canitur* and *O tu quis es* have a stave for *basson* (sometimes marked as optional); the *Symphonie* No.28 has a part for *basson* in place of the *basse de viole*. For further discussion, see Chapter 7.
Example 48: Du Mont, *Benedicam Dominum* (DM216), Rés.Vma 572(3), f.39r

Note the abbreviated text underlay and the addition of part names to the vocal staves where the parts have been incorrectly copied.
Conclusion

On comparing the various sources of Du Mont’s *grands motets*, many discrepancies between the printed and manuscript versions are uncovered. The number of errors is highest in the 1686 posthumous edition, leading to the supposition that these copies were never performed from at the Chapelle Royale. This edition might well have been compiled from the chapel’s copies, although there is no evidence to support this theory. The high number of errors is perhaps due to the lack of checking by the composer before publication.

There are numerous instances where an error in the music appears in both manuscript score and printed part-books, suggesting the two sources are closely related. In the case of the manuscripts Vm\(^1\).1249 and Vm\(^1\).1302, some of the errors and omissions have been ‘corrected’, which in turn has led to further mistakes. This evidence suggests that the manuscript scores were copied out from the 1686 edition, or that both drew on another, unknown source.

The case of the manuscript Rés.F.927 is more ambiguous. The evidence of some of the motets (e.g., *Benedic anima mea* and *Benedictus Dominus Deus*) suggests that this score may also have been copied from the 1686 part-books. However, the significant variants between the versions of the *Magnificat* appear to contradict this. It is possible that this motet, having entered the chapel repertoire early on in Du Mont’s tenure, went through one or more revisions during his lifetime. Thus the version in Rés.F.927 might well originate from a different source, though on the current evidence it is not possible to ascertain the sequence of changes in this piece.
CHAPTER 5
ASSIGNING VOICES TO THE PETIT CHŒUR

This chapter examines the grands motets of the 1686 edition, and in particular the problems regarding the interpretation of three markings peculiar to the two-choir motets: ‘R.’ (an abbreviation of Récit), ‘Seul’ and ‘Tous’. These difficulties mostly pertain to the part-books of the petit chœur, and raise interesting questions about how Du Mont’s grands motets were performed.

On first examination, even allowing for those occurrences where the markings (to the editorial eye) seem to have been placed incorrectly, there appears to be no consistent application for the terms R., seul and tous. In the absence of any further explanation on the printed page, this casts doubt on the practical interpretation of these terms: they seem to indicate different things in different places. It would be unwise to dismiss all such apparently contradictory indications merely as ‘printer error’, for although the part-books do contain plenty of inaccuracies, the majority of these can be attributed to mistakes by omission (for example, missing bars, rests, notes and accidentals) or simple misplacement. The inconsistencies of the petit chœur markings instead concern the interpretation of those items that have been added to the page. It is difficult to understand why these instructions were included if they were not meant to convey something to the performer. In trying to clarify the use of the terms R., Seul and Tous, I have come across many examples which appear to contradict the accepted belief that the voices of the petit chœur are always one to a part, i.e., solos.

This chapter aims to demonstrate that many of the problems with the petit chœur voicing stem from an assumption that all of the motets performed at the Chapelle Royale were scored and performed in the same manner. It will instead show that a method of performance established in one work does not necessarily confer the same rules on all the others.

It would appear that during his 20 years’ service at the Chapelle Royale Du Mont experimented with different methods of composing grands motets. One of these strands of development was the large scale ‘double-chorus’ motet, following in the footsteps of a former sous-maître, Eustache Du Caurroy (1549-1609). In these pieces I will argue that more voices are needed in the petit chœur in order to bring balance to the antiphonal writing between the two choirs.
Another group of motets requiring extra forces in the petit chœur comprises those where Du Mont specifies extra solo lines. In these pieces the composer is evidently allowing himself more flexibility in the Récit passages. Whereas some of the additional vocal parts are written out in full (first and second hautes-contre, for example), the divisi writing in other part-books suggests that the part was used simultaneously by more than one voice.

The chief strand of development, however, will be seen in those motets which require only one voice on each petit chœur line, and this is the format that was eventually to prevail. Increasingly elaborate solo writing is contrasted with large-scale homophonic choruses, where the force of extra voices is provided by the members of the grand chœur. It is these pieces which lead Decobert to comment: 'If nothing [on the page] seems to indicate that the voices of the petit chœur are alone on each part, the agility of certain passages and the lightness of the writing in certain ensembles confirms the singularity of each voice within each part'.

In order to assess properly the evolution of these three strands, it is helpful to consider the previous history of the two-choir motet in France.

The development of the grand motet before Du Mont

French sacred music in the first half of the seventeenth century has been labelled 'conservative' in its development, the practices of the Italian stile moderno being slow to gain a foothold. In tandem with the methods and devices of this new style being incorporated into the French taste was the development of the sacred motet, in both its small- and larger-scale manifestations. A major difficulty in tracing the development of this music is the tantalisingly small number of surviving sources. There are many motets and Masses described to us by contemporary commentators which have since been lost or destroyed, leaving the modern scholar merely to speculate about their

215 Decobert, 'Henry Du Mont', 497: 'Si rien ne semble indiquer chez Du Mont que les voix du petit chœur sont seules dans chaque partie, la mobilité de certains passages, la légèreté de l'écriture dans certains ensembles, confirme l'unicité de chaque voix au sein de chaque partie'.


217 Anthony, French Baroque Music, 199.
musical significance. Added to this, the few surviving manuscript and printed sources do not always tally with the descriptions of performances given at the time, implying a gulf between the written music and actual practice.\textsuperscript{218} Further confusion is added to the situation by the extravagant, often misleading claims made in the prefaces to printed editions. In this way Du Mont announced himself to be the first in France to issue 'this sort of music with the \textit{basse-continue}' when in fact the use of a continuo had already been established for some time.\textsuperscript{219}

Although two-choir motets had existed in France from very early in the century, they appear to have used an equal distribution of voices between the choirs, dialoguing in an antiphonal manner but joining together in many-voiced polyphony at points of climax. Examples of this can be seen in the music of Eustache Du Caurroy, \textit{sous-maître} at the chapel of Henri IV (Ex. 49).

Example 49: Eustache Du Caurroy, \textit{Victimae paschali}, bars 32-35, 39-42\textsuperscript{220}

\begin{center}
\begin{figure}
\centering
\includegraphics[width=0.7\textwidth]{example49.png}
\end{figure}
\end{center}

\textsuperscript{218} For example, in spite of the fact that no separate instrumental parts were printed in the first half of the century, there is no doubt that the musical forces were greatly supplemented by instrumentalists on special occasions. We know that for the celebration of the Peace of Vervins at the Cathedral of Notre-Dame in 1598 the musicians of the Chambre were drafted in to join forces with those of the Chapelle. The more progressive religious institutions began to employ instrumentalists on a regular basis from the 1620s (when the Cathedral at Rouen is known to have had viols, a serpent, basson, cornett, sackbut and violons available). See Anthony, \textit{French Baroque Music}, 201-202.

\textsuperscript{219} See Chapter 1.

\textsuperscript{220} The complete motet can be found in: Launay, \textit{Anthologie du motet latin polyphonique}, 22-27.
It is Du Caurroy’s successor, Nicholas Formé (1567-1638), who is credited with the first progression towards a more concertato style, adapted from the Venetian model, where a choir of soloists alternates with a second, larger choir. Some years later, Henri Sauval judged Formé to have invented this type of motet, although this view was perhaps unduly influenced by Formé’s own pretentious claims and the exclusive nature of the composer’s contract with the Ballard printing firm.221

[... ] il chanta la haute-conte [sic] avec une justesse admirable; & lors qu’il fut compositeur, il inventa les motets à deux choeurs, que chacun estime, & que les maîtres de la musique du Roi, imitent & copient si souvent. [... ] Le Roi estimoit tant ce qu’il faisoit, qu’après sa mort qui arriva en 1638 il fit enlever ses œuvres par un Exempt des ses Gardes, & les faisoit souvent chanter. Bien plus il les enferma depuis dans une armoire qu’il fit faire exprès, dont il avoit toujours la clef, & en prenoit plus de soin que des plus riches meubles de la couronne.

A la mort du Roi ils passerent avec tous les autres meubles de son appartement à Jean de Souvre; en qualité de Gentilhomme de la Chambre, qui étoit alors en charge, & peu de jours après ils

221 Formé allowed Ballard to publish his latest double-chorus Masses on the understanding that no other similar ‘new’ music would be printed during his lifetime (Anthony, French Baroque Music, 205). These works have since been lost. In the Dedication to a Mass of 1638, a work for 4-part petit chœur and 5-part grand chœur, Formé boasts (erroneously) that he was the first Frenchman to write for two choirs in the Venetian manner (Denise Launay/James R Anthony, ‘Nicolas Formé’ in The New Grove, VIII, 94-95).
tomberent entre les mains de Jean Villet, Sous-maître de la Chapelle, qui, à ce qu’on tient, en fit assés bien son profit.222

[Formé] sang haute-contre with admirable accuracy; and as a composer he invented the two-choir motets so admired by all, and which are often copied by the King’s [sous-]maîtres de Musique. [...] The King [Louis XIII] rated his works so highly that after his [Formé’s] death in 1638 he had these works removed from their custodians and had them sung frequently. What is more, he then locked them away in a specially made cabinet for which he always had the key, and took as great care of them as the most valuable of the crown’s pieces of furniture. At the death of the King they passed, along with the other pieces of furniture from his apartment, to Jean de Souvré, who, as Gentleman of the Chamber, was responsible for them, and shortly afterwards they fell into the hands of Jean Villet (?Veillot), who, it is said, did very well out of them.

Despite such elaborate precautions apparently being taken by the King, only two of Formé’s two-choir motets survive today: Domine salvum fac Regem and Ecce tu pulchra es (Ex. 50). Neither has any instrumental accompaniment or a written continuo bass.

Another composer writing motets in this new manner was Jean Veillot (d.1662), Formé’s colleague at the royal chapel. The three extant examples of his work, Alleluia O filii, Sacris solemniis and the incomplete Angeli archangeli, are notable for their use of instruments both in independent ritournelles and in doubling the voices of the grand chœur in the choruses.223

222 Henri Sauval, Histoire et recherches des antiquités de la ville de Paris, 3 vol. (Paris: 1724), I, 326-327. This work was published posthumously, some 50 years after Sauval’s death.

223 Among others composing two-choir motets at this time was Guillaume Bouzignac (c.1587-c.1643). His music is remarkable for its dramatic expression and musical language quite unlike any other in France at that time, maybe because he spent his working life well away from the influential centres of Paris and the royal court.
Example 50: Nicholas Formé, *Ecce tu pulchra es*, bars 75-end

The complete motet can be found in: Launay, *Anthologie du motet latin polyphonique*, 106-114.
This steady progression towards what we recognise today as the *grand motet* is confirmed by Thomas Gobert (c.1615-1672), a *sous-maître* at the Chapelle from 1638 serving alongside Veillot and subsequently Du Mont, in a letter to Constantin Huygens dated 17 October 1646.

> Je vous ay envoyé un Magnificat: le grand chœur, qui est à cinq est tousious remply de quantité de voix, aux petits chœurs les voix y sont seules de chaque partie.\(^{225}\)

I have sent you a Magnificat: the *grand chœur*, which is in five parts, is always sung by many voices; in the *petits chœurs* the voices are alone on each part.

At first sight, this statement seems unequivocal in its definition of the roles of the *petit* and *grand chœurs* (though it could be argued that this explanation applies only to this Magnificat). Yet, as we shall see, it is an over-simplification of the situation. Since none of Gobert’s motets survive, we are unable to assess how he put his own theory into practice.

Around two decades later, René Ouvrard allows for more variation in the layout of the voices.

> Quand on compose à 2 chœurs, ou à 3 chœurs ou plus, alors ces chœurs peuvent être pareils, c'est-à-dire avoir la même quantité et qualité de parties de part et d'autre; ou bien, il peut y avoir un chœur composé de parties ordinaires Dessus, Haute-contre, Ténor et Basse, qu'on renforcera par la multiplicité des voix, et pour cela, on l'appelle le *grand* ou le *gros chœur*, et l'autre, ou les autres [...] peuvent être composés de moins de voix ou, du moins, de parties simple et non redoublées, et, pour cela on appelle ces sortes de chœurs: le *petit chœur*, ou *voix de récit*.\(^{226}\)

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When one composes for two, or three or more choirs, then these choirs may be equal, that is to say, have the same quantity and quality of voice parts; or rather, one can have a chorus composed of the standard *dessus, haute-contre, taille* and *basse*, which is reinforced by a large quantity of voices, and one calls that the *grand* or *gros chœur*; and the other chorus or choruses [. . .] may contain fewer voices, or at the very least single not doubled parts, and hence one calls this sort of choir the *petit chœur* or *voix de récit*.

The first sentence of this quotation makes it clear that the *petit chœur* could be a chorus equal in size to that of the *grand chœur* (i.e., a double-chorus motet). If, however, the two choirs are unequal, then the choir with the greater number of voices is called the *grand chœur*. Ouvrard lists only four voice-ranges in the *grand chœur*, yet Du Mont and his colleagues, Pierre Robert and Jean-Baptiste Lully, all use a five-part texture. Only Marc-Antoine Charpentier (1634-1704), a contemporary working in Paris but not employed by the King, favoured the four-part layout, which he used for his orchestra as well.

Whilst there is some degree of agreement in the layout of the *grand chœur*, there is considerable variation when it comes to the *petit chœur*. Ouvrard gives two options: firstly that this chorus may have fewer voices, or secondly, that it be reduced to just solo voices, i.e., a single voice on each line. However, he gives no indication of the voice parts of the *petit chœur*. Lully prefers a five-part texture consisting of two *dessus, haute-contre, taille* and *basse*; both Robert and Charpentier work from a palette of eight voices (two each of *dessus, haute-contre, taille* and *basse*). Du Mont employs the middle ground, using between five and seven voice parts. A difference in layout can also be seen in the orchestral forces. The fact that there was no customary layout at this time strengthens the supposition that the *grand motet* was still in its formative years, an exciting melting pot of possibilities. It is not until the works of Michel-Richard de Lalande (1657-1726) that a prevailing standard model becomes apparent.

227 For a comparison of the performing forces of Du Mont, Robert and Lully, see Table 8 (Chapter 4).

228 Charpentier favours a four-part texture (two *dessus, taille* and *basse*), Du Mont generally uses a five-part layout (two *dessus, two tailles* and *basse*), and both Lully and Robert employ a six-part orchestra (two *dessus, three tailles* and *basse*).
It is against this background that Du Mont was writing his two-choir motets for the Chapelle Royale and, along with his colleagues Robert and Lully, was gradually refining the form: it was the contrasts offered by the juxtaposition of soloists, chorus and instruments that now inspired the King's composers. It is interesting to note that the development of the grand motet came at a time when the King was establishing his personal authority following his majority in 1661. The desire for a richer, grander, more varied musical language was possibly at Louis' own instigation, not only to entertain and impress those at the daily Mass but also to provide a suitable vehicle to reflect his personal 'gloire'.

The most popular choices of text for the motets were settings of the psalms, whose wording provided ample opportunity to praise the King of France at the same time as worshipping the King of Heaven. The text was musically interpreted in a series of seamless episodes made up of different combinations of voices and instruments (e.g., solo voice or voices, all the voices of the petit chœur, instrumental symphonies), each section culminating with the entry of the grand chœur and orchestra. Amongst the duties of Pierre Perrin, the court poet, was the requirement to supply additional religious texts for use by the chapel composers. Perrin makes it clear that his 'cantiques' are primarily designed with these contrasts in mind.

Et le Motet est une piece variee de plusieurs chants ou musiques liees, mais differentes. Ainsi les Phrases ou les Stances des paroles qui leur répondent peuvent estre variees en nombre & en longueur de vers, & mesme le doivent estre à la rigueur; car bien que sur des strophes egales on puisse faire des chants & des mouvemens differens, & faire chanter differentes parties; toutefois la variete de la piece sera encor plus grande & la composition plus facile pour le Musicien, quand il y aura une variete affectee dans les Stances & dans les versets, & qu’ils seront composez pour un changement continuel & des entreprises

229 It could be argued that this episodic format is not far removed from the alternatim layout of some of Du Mont's petits motets; both alternate soloists and chorus, but the grand motet is more highly developed and grander in style with the addition of purely instrumental sections. In the alternatim settings the sections are clearly defined in verses; in the grands motets the episodes are almost seamless, with only the ends of choruses clearly distinguishable.
suites & liées de chants, de parties, & de mouvements. C'est par cette raison qu'ayant à composer des paroles de motets pour la Messe de la Chapelle du Roy, j'ay suivy cette methode [...]

And the motet is a piece varied by several connected but contrasting melodies or musical sections. Thus the phrases or stanzas of text which make up these sections can be varied in number and in length of lines — and indeed should be. For while it is possible to create contrasting melodies and sections from equal-length stanzas, and to have different voice parts sing them, the diversity of the piece will nevertheless be still greater, and composing easier for the musician, if variety is provided by the stanzas and versets, and if they are written with continual change [in mind], each section developed and linked by their melodies, voice parts and rhythmic character. It is for this reason that I have followed this method when composing these motet texts for the Mass at the Royal Chapel.

As already stated, it would seem that the role of the petit chœur is pivotal in the development of the grand motet. The uncertain interpretation of the annotations R., seul and tous in the petit chœur part-books is at the core of this evaluation, as there seems to be no consistent explanation for them all. There are occasions where an apparent division of a ‘solo’ line is shown, récit passages where the melody (accompanied only by the continuo) is notated at the octave in two or more voice parts, occasions when a single voice of the petit chœur is seemingly overpowered by being pitted against the massed forces of the grand chœur and orchestra, bars marked tous where the voices of the petit chœur are not doubled in the usual manner by their grand chœur counterparts, and even tous indications where the grand chœur is not singing at all. This evidence suggests that there was not yet a standard method of voice allocation between the two choirs.

In order to evaluate any progression in the development of the grand motet, it is helpful to look at Du Mont’s surviving two-choir motets (both petit and grand) in approximate chronological order, following the dates of publication or, in the case of

the *grands motets*, the sequence indicated by the *Livres du Roi*. Although this method of analysis involves some repetition, it has the advantage of highlighting the point at which certain traits disappear from use and others recur, underlining the various parallel developments in the *grand motet*. As we shall see, Du Mont’s extant works fall into three basic categories. In the first, the *petit chœur* is made up of one singer per part; these ‘soloists’ sing throughout. The *grand chœur* has multiple voices per part; their role is to reinforce the *petit chœur* parts during chorus passages.

In the second type of motet, the two choirs are distinct, often singing separately in an alternatim or antiphonal style. I shall refer to this layout as a double-chorus motet: the two choirs are more evenly matched and may possibly contain equal numbers of voices. However, the term double-chorus does not imply any particular spatial arrangement in performance, as there is no evidence to suggest any physical separation of the singers.

The third and last type of layout used by Du Mont combines elements from both formats described above. In these motets the *petit chœur* sings throughout; however, the solo voices are sometimes doubled by the singers of the *grand chœur* and at other times in opposition to them, resulting in a more complex structure.

**Du Mont’s ‘early’ two-choir motets**

Both two-choral *petits motets* from the 1652 collection are very simple in their treatment of the voices. The works are a good example of Du Mont’s early writing, still very much influenced by his musical education in Liège and in particular his exposure to Italian music there. In *Cantate Domino* (DM28), passages for solo voices (marked ‘Solus’ in each part) alternate with passages for chorus (marked ‘Omnes’), as shown in Example 51. The writing is mainly homophonic with a sprinkling of imitative entries, in the tradition of the Italian antiphonal motets. The harmony, although leaning more...
towards the tonal than the modal, is also unsophisticated, with one or two abrupt modulations towards the dominant of a related key.

Example 51: Du Mont, Cantate Domino (DM28), bars 1-11
Du Mont's only indication on how to perform these motets is contained in the Preface:

J'ay mis en quelques endroits ce mot Omnes, pour chanter tous, quand il y a deux personnes à une mesme partie; et le mot de Solus, afin qu'un chante seul.

In several places I have put the word Omnes, in order for everyone to sing when there are two people to the same part; and the word Solus, showing that one person sings alone.

This indicates that if there are enough singers to perform 'two to the same part', then the motet can be sung following the instructions Omnes and Solus. Omnes tells 'everyone to sing' (in effect, acting as a chorus), and Solus shows that 'one person sings alone'. This alternation between solo and tutti sections forms the basis of all the two-choir motets.

Veni creator Spiritus (DM34), a mixture of the alternatim and two-choir formats, treats the voices in the manner of a cantor and choir, with solo verses answered by a chorus refrain. It is not clear whether the same instructions apply here too.

The doubling of the voices to create a chorus effect is repeated in three of the motets in the 1657 Meslanges. This time Du Mont is clearly thinking in terms of two choirs, and the method of indicating the different voicing has changed:

S'il y assez de voix pour doubler les Parties, on pourra chanter à deux Chœurs si l'on veut; j'ay distingue le Premier Chœur d'avec le Second, par la diversité des Lettres, la Lettre Italique signifie le petit Chœur, et la Lettre ronde pour chanter tous ensemble. 234

If you have enough voices to double the parts, you can sing as two choirs if you want to; I have distinguished the first choir from the second by the difference in lettering [of the text],

234 This explanation appears below the title of DM65, Litanies de la Vierge, in all the part-books. The two other motets in this format, Cantantibus (DM70) and Est secretum Valeriane (DM71), have no such commentary.
italic letters signify the *petit chœur* and the round [roman]
lettering for singing all together.

In addition, Du Mont adds the word ‘*seul*’ above passages in italic type and ‘*tous*’
against sections in round type. These instructions make it clear that the *petit chœur* (the
‘first choir’) is made up of one voice to a part, and the ‘second’ chorus is formed only if
one has enough voices to double each part; otherwise the motet can be sung one voice to
a part throughout (Ex. 52).

Example 52:  Du Mont, *Est secretum Valeriane* (DM71), *Meslanges*, D f.29v

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Brossard notes this way of distinguishing between the two choirs in his description of
the *Motets* of 1681, and confirms its interpretation. He also comments on how well it
works in practice.

[. . .] dont les quatre dernières peuvent être chantées a deux
chœurs en doublant les parties; voyla pourquoi (sans multiplier,
souvent fort inutilement, les parties ou les livres) le texte ou les
paroles sont imprimées partie en italique ou letters couches,
partie en letters romaines ou quarrées, de sorte que deux, trois et
plus de personnes peuvent chanter, par exemple la basse dans un
seul et même livre. La lettre italique signifie que c’est ce qu’on
apelle un recit, c’est a dire qu’une voix seule doit chanter, aussi longtemps que les paroles sont en italique; la lettre romaine ou quadrée signifie ce qu’on apelle le grand chœur c’est a dire que tous ceux qui composent le corps de musique doivent chanter tous ensemble etca. L’invention en est assés bonne et quelques auteurs s’en sont servis etca. 235

[. . .] of which the last four [motets] can be sung by two choirs doubling the parts; that is why (without increasing the voice parts or part-books, often pointlessly) the text or words are printed partly in italics (or slanting letters), partly in roman (or upright lettering), in such a way that two, three or more people can sing, for example the basse [part], from one and the same book. The italic lettering indicates that it is what one calls a récit, that is, one voice only should sing, as long as the words are in italics; the roman or upright lettering designates what is known as the grand chœur, that is to say that the full body of musicians should sing all together. This invention is excellent and several authors have made use of it.

This option of singing a two-choir petit motet with only one voice per part extends also to the grands motets, again described by Brossard in his Catalogue:

Il faut pour les executer cinq voix recitantes ou du petit chœur savoir CATTB, cinq voix du grand chœur CATTB et 5 instruments, savoir deux dessus de violon, une haute contre, une taille et une basse de violon et une basse continue. Ainsi il faut un aussi gros corps de musique que celle du Roy pour bien executer tout cela, cependant en rigeur [sic] les 5 parties recitantes, 2 violons, une basse de violon et la basse continue suffiroient. 236

235 Yolande de Brossard, La Collection Sébastien de Brossard, 198-199.

236 Brossard describing the 1686 Motets pour la Chapelle du Roy, from Yolande de Brossard, La Collection Sébastien de Brossard, 199.
In order to perform these [motets], one must have five solo voices from the récit or petit chœur, that is CATTB [cantus, altus, tenor, tenor, bassus], five voices in the grand chœur, CATTB, and five instruments, namely two dessus de violon, an haute-contre, a taille, a basse de violon and a basse-continue. One therefore needs as large a body of musicians as that of the King’s Music in order to perform all of this well; however, at a pinch, the five solo voices, two [dessus de] violon, a basse de violon and continuo will suffice.

Although Brossard does not specify the number of singers in the grand chœur, more than one per part is implied by the phrase ‘as large a group as the King’s Music’. Equally, these grands motets can be performed by just solo voices, three violons and continuo. However, this will not work for double-choir motets with antiphonal writing between the two choirs: if sung by the reduced forces described above, passages with just the grand chœur singing would be lost.

In the Litanies (DM65), the writing is now in five parts: dessus, bas-dessus, haute-taille, taille and basse. The divisions between seul and tous sections are less marked, with the entries of the voices more closely woven into the texture (for example, a soloist may enter before the chorus has cadenced), but the ends of sections are still clearly marked. Chorus sections are mostly homophonic, whilst solo sections are characterised by the imitative melodic cells which are so prevalent in the grands motets. Duos (especially pairs of answering voices) and trios are the most favoured formats amongst the solo sections; all five solo voices sing together as a quintet just once. In each case, the voice parts are labelled seul, confirming that this instruction is reserved to show that just one voice from a vocal range is to sing, whether or not any of the other solo parts

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237 The size of the chapel choir is discussed in Chapter 6.
238 See the discussion in Chapter 3 where some of the manuscript sources omit the grand chœur parts, and therefore lose the antiphonal passages.
239 The lowest part has been wrongly labelled as taille; the F4 clef shows that it is meant for basse and it is correctly marked as such in the first and third Agnus.
240 Bars 215-216.
are present. Conversely, not all the voices are necessarily present during *tous* sections.\(^{241}\) The *tous* designation is therefore used as an instruction to double the voices on each part: it does not mean that all the voices are singing. This distinction will become important later on.

None of these two-choir *petits motets* appears amongst the lists of *élévations* in the *Livres*, and were therefore probably not part of the chapel’s repertoire. Of the *grands motets* to appear in the first of the extant *Livres* (1666), there are six surviving examples. Here the standard number of voices in the *petit chœur* is five: *dessus, haute-contre, haute-taille, basse-taille* and *basse*. The indication *tous* is still in use, but *seul* has been replaced by ‘*R.*’, meaning ‘Récit’. These terms seem to have a broadly similar meaning to that seen in the *petits motets*: *R.* indicates the use of a single voice per part and *tous* multiple voices. However, these motets also clearly demonstrate that Du Mont is experimenting with different ways of utilising the *petit chœur* voices.

The first and simplest form of the *grand motet* is represented by the motets *Domine in virtute* (DM200), *Magnificat* (DM207) and *Congratulamini* (DM199). In these pieces Du Mont uses *R.* to indicate where one or more voice parts from the *petit chœur* sing alone; *tous* lets these singers know when they are being doubled by the *grand chœur* and orchestra (Ex. 53).\(^{242}\)

\(^{241}\) Bars 8-10 (no *basse*), 40-41 (no *basse*), 142-143 and 147 (no *taille*).

\(^{242}\) This is also the meaning of *seul* and *tous* as used by Charpentier in his music for the Hôtel de Guise to help in the preparation of the singers’ part-books. As Thompson points out, *Seul* indicates where the singers have a solo role, and *tous* where they are part of a full ensemble (but in this instance they remain one to a part). Shirley Thompson, ‘The Autograph Manuscripts of Marc-Antoine Charpentier: Clues to Performance’ (doctoral thesis, University of Hull, 1997), 274, 302.
Example 53: Du Mont, Domine in virtute (DM200), bars 25-30

Note the pattern of doubling: Dpc with Dgc and joined by 1Dv; HCpc with HCgc (after the initial few notes) and Tv; HTpc with HTgc (no violon); BTpc with BTgc and HCv at the octave; Bpc by Bgc and Bv; 2Dv independent. (The voices of the petit chœur are at the top of the score.)
Ex. 53 continued
There is usually no orchestral accompaniment to these *récits*, but on the occasions when one or more *violons* are present they play independent lines, as if they were another voice taking an equal part in the polyphony. However, when the *basse de violon* is present during the *récits*, it doubles the continuo line. Solos for *basse* voice also follow the outline of the continuo and are rarely independent of it.

In these motets, the *grand chœur* parts are almost always a direct doubling of *petit chœur* lines, and the orchestra in turn doubles the *grand chœur*: there are minor differences throughout the works, and in places independent lines do exist. The use of semiquaver patterns in the *récit* passages (which are unusual in the choruses) reinforce the idea that these *petit chœur* lines are intended to be sung by one singer (Ex. 54).

Despite their straightforward appearance, these early motets are not without their complexities. In *Domine in virtute*, bar 86, the *basse du petit chœur* sings in unison with the *basses* of the *grand chœur*, further doubled by the *basses de violon* (Ex. 55). The entry is marked *R*. This is an unusual coupling of a single *petit chœur* voice with the whole of the *grand chœur* and the phrase is echoed by the remaining four voices of the *petit chœur*. It may be that Du Mont felt the solo bass voice was not strong enough to take part in this exchange, but this cannot be so, since this voice is entrusted with a solo role elsewhere in the piece. The corresponding entry in bar 96 is marked *tous*. If *tous* tells the singer that he is being doubled by the *grand chœur*, why is the same passage a few bars earlier marked *R*? By this reasoning, the initial indication is a mistake. Although the *basse du petit chœur* is excluded from all the *petit chœur* interjections in this passage, in a subsequent antiphonal exchange (bars 176 to the end) it is singing alongside the other voices of this choir. In this final chorus the *petit chœur* is marked *R* where the two choirs are singing alternate phrases. The markings then change to *tous* when all the voices are singing together, even though the two choirs are singing different material (Ex. 56).

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243 For example, *Domine in virtute*, bars 42-49.

244 A notable exception is the opening of the *Magnificat*, where the *basse du petit chœur* sings the plainsong melody (bars 11-21). See Ex. 39-41 above.


246 Bars 12-13; 18-21; 25-26 in the first section alone.
Example 54: Du Mont, *Congratulamini* (DM199), bars 170-177

The decorative nature of some of the *petit chœur* lines mean they are better suited to solo (i.e., single) voices.
Example 55: Du Mont, Domine in virtute (DM200), bars 86-97

An antiphonal use of the two choirs, but with the basse du petit chœur put with the grand chœur singers – the first entry marked $R_1$, the next $tous$. 

\[ R_1 \]
Ex. 55 continued
Example 56: Du Mont, Domine in virtute (DM200), bars 181-188

The petit chœur entries are marked R. when the grand chœur is silent and tous when all the voices are participating, even though the two choirs are singing antiphonally.
In this last example R. tells the singer when he is part of the petit chœur, and tous indicates that the grand chœur is singing as well. However, the doubling remains unorthodox through to the end of the piece, the two choirs finally coming together only in the penultimate bar. This sort of antiphonal writing seems to hark back to the works
of previous sous-maîtres. There are similar passages in the Magnificat. From bar 200 the basse-taille (marked tous) joins with the grand chœur to be answered by the other four voices of the petit chœur. The passage concludes with the two choirs singing in opposition, the basse-taille now singing with the petit chœur, before uniting for the final phrase of the chorus (Ex. 57). The same antiphonal effect occurs at the end of the piece.

Example 57: Du Mont, Magnificat (DM207), bars 224-229

The cue-size notes show the additional violon line provided by Rés.F.927

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247 This has already happened briefly at bars 38-39; in a similar antiphonal passage in bars 78-80 the basse-taille du petit chœur remains silent.
Notwithstanding the intricate part writing and unusual doublings, there is certainly nothing in these motets to cause doubt regarding the solo role of the *petit chœur* voices. Antiphonal passages are rare (perhaps reserved for special effect) but Du Mont is careful to keep solo voices audible and not overwhelmed by the combined forces of the *grand chœur* and orchestra.

In contrast, another type of motet from this period uses the *petit chœur* in a somewhat different manner. *Exultat animus* (DM205) opens not with a *symphonie* but with a *basse* solo daringly independent of the continuo line. Like the *Magnificat*, it has a modified *petit chœur* layout, with a *bas-dessus* unusually replacing the *haute-taille*. However, unlike the *Magnificat*, this motet is characterised by the independence of the two choirs. The doubling is eccentric, with a shifting pattern of voices paired together and some parts not doubled at all (Ex. 58). It is not possible for a *grand chœur* singer to perform this motet simply by reading from the corresponding *petit chœur* part-books (singing only at the *tous* sections) since there are too many passages where the *grand chœur* is released from its normal role of merely doubling the *petit chœur* and is given a life of its own. In some places it even seems as if the tables have been turned and it is the *petit chœur* which is reinforcing the *grand chœur* (Ex. 59). Solo passages are rare: the *petit chœur* instead acts as a complete ensemble. The *petit chœur* parts are marked *tous* in the choruses, but as some of the voices are singing independent lines, the balance becomes sufficiently distorted to query Du Mont's intentions (Ex. 60), especially as he normally takes such care over matters of vocal doubling and contrasting textures (Ex. 61).

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248 In the *Magnificat*, the *bas-dessus* replaces the *haute-contre*.

249 Apart from the opening five bars for *basse* voice, the only other solo passage is an extended section for *haute-contre*, bars 46-103, which is curiously one of the longest in all the *grands motets*. 
Example 58: Du Mont, *Exultat animus* (DM205), bars 125-134

Notice the complex shifting pattern of doubling on some of the parts (indicated by the arrows) and independent lines on the others (e.g., BDpc).
Ex. 58 continued
Example 59: Du Mont, Exultat animus (DM205), bars 179-184

An independent passage for *grand chœur* and orchestra concludes with the *petit chœur* voices joining in doubling the *grand chœur* parts.
Ex. 59 continued

Excerpt from a musical score. The text is in Latin, with musical notation above and below the text.
Example 60: Du Mont, Exultat animus (DM205), bars 31-38

The *basse du petit chœur* entry in bar 31 is marked *tous* when singing an independent line alongside both the *grand chœur* and orchestra. When the other *petit chœur* parts are added in bars 34-35 they are again marked *tous*, but the *grand chœur* does not enter until the next bar.
Ex. 60 continued
Example 61: Du Mont, Exultat animus (DM205), bars 142-147

Note the complicated system of doubling which leaves independent lines in both the petit chœur (marked tous) and the grand chœur: BDpc bars 144→; HCpc bar 146; HCgc bars 146-147; 2Dv bars 143→.
Ex. 61 continued
If one were to think of this type of motet as belonging to the older tradition of double-chorus motets and therefore reinforce the *petit chœur* with extra voices in the *tous* sections to balance the two choirs, this would enhance the antiphonal effect and also enable independent lines to come through the texture. In this instance, *R.* would still indicate that one voice should sing that part (all the *petit chœur* ensembles are marked *R.*, so they remain unaffected and act like a sort of semi-chorus), but at *tous* sections one or more extra voices would be added to each *petit chœur* line, thus making two equal choirs.\(^{250}\) We shall see that this motet is not unique in benefiting from this adjustment.

The motet *O mystérium* (DM211) is a sort of half-way house between the two types of motet illustrated so far. This time there are six parts in the *petit chœur* (the *bas-dessus* is in addition to the regular line-up). This leads to a situation where, although there are six independent lines in the *récits*, two of the parts are forced to ‘double up’ in the choruses in order to match with the five parts of the *grand chœur*. Furthermore, it is not always the same lines which join together: for example in bars 32-33 it is the *basse-taille* and *basse* which sing together, but in bars 34-45 the *haute-taille* joins the *basse-taille*. The other voices drop in and out of the texture, sometimes independent, sometimes doubled by the *grand chœur*, leading to an even more complex pattern of doubling than seen previously (Ex. 62). On the other hand, in some choruses the doubling, though not strict, is more straightforward (Ex. 63). At the same time, the independence shown by the two choirs in *Exultat animus* above is again present, for example in a compelling passage (bars 81 to 96) where the ‘jubilate’ motif is tossed back and forth between the two choirs to dramatic effect (Ex. 64). Sections such as this, and also the final chorus where the parts are marked *tous* but are left entirely unsupported in the ensemble (Ex. 65), lead one to question whether one voice per part is adequate. This could be another motet which, despite Du Mont’s complex system of doubling, might be further enhanced in performance (and perhaps better balanced) by applying more voices to the *petit chœur* parts at the *tous* indications.

\(^{250}\) The *dessus* line in this motet (and some of the other motets) does not have any *R.* or *tous* markings. It may be simply due to a printer’s omission; it could also be significant and indicate that all the voices on this part should sing throughout. The *dessus* line was sung by a male soprano alongside the boys of the chapel. Perhaps the strength and technique of the boys’ voices was such that they always operated as a unit. See Chapter 6.
Example 62: Du Mont, *O mysterium* (DM211), bars 31-35

Note the change in the *petit chœur* doubling bar 34 and the Bpc dropping out in bar 35.
Example 63: Du Mont, O mysterium (DM211), bars 52-55

Apart from the independent 2Dv line, the doubling is fairly normal.
Example 64: Du Mont, O mysterium (DM211), bars 82-84, 94-96

A bars 82-84
Ex. 64 continued

B bars 94-96
Example 65: Du Mont, O mysterium (DM211), bars 138-141

The *petit chœur* voices are marked *tous*. Whilst this might imply the presence of the *grand chœur*, that is not the case: some of the parts are not even doubled by the *violons*. The next set of *grand chœur* entries are not doubling the *petit chœur*, but in opposition to them.
Similarly, Mater Jerusalem (DM219) also contains elements of both simple and complex doubling and passages where the two choirs perform separately before all the voices join together for the culmination of the section. Straightforward doubling can be found in the opening chorus (bars 47-58). In contrast, the passage from bar 164 onwards displays a much more complicated texture, with the *bas-dessus du petit chœur* and *second dessus du violon* remaining independent. Just as the *second dessus de violon* is probably to be played by more than one instrument in the choruses (see Chapter 7), it would make sense to apply this logic to the *bas-dessus* voice if it is to be heard. This would also benefit bars 173-175, where this voice part is singing against all the other parts, including the *violons*. Mater Jerusalem again has a six-part *petit chœur*, this time with the *bas-dessus* replacing the *haute-contre* and with an extra *basse* line. However, the writing for the *basses* means there are generally only five parts to the *petit chœur*. For the first four bars of the opening chorus the *première basse du petit chœur* sings an independent line, undoubled by either *grand chœur* or *violons* (Ex. 66). At the end of bar 39 it joins with the *second basse* and thereafter the two parts sing together (except for notes c and below, when the *première basse* either doubles at the octave or joins with the *basse-taille*). This use of a divided *basse* line suggests that Du Mont had already taken into account similar doublings in the rest of the *petit chœur*. I would argue that in the chorus sections an extra voice could be added to each *petit chœur* line, except for the *basses*, where the two voices have already been written out in full. The singers would then agree which of them sings the solo passages: bars 75 to 116 in the *basse(s)* and 126 to 150 in the *haute-taille*.

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251 Dpc is doubled by Dgc and outlined in 1Dv; HTpc is doubled by HCgc; BTpc by HTgc and HCv at the octave above; 1Bpc by BTgc and Tv; 2Bpc by Bgc and bc.

252 The manuscript motets do not have part names assigned to the vocal staves. Instead, the voices required should be inferred from the clefs employed, in this case G2 / C1 / C3 / C4 / F3 / F3.

253 These solos may have appeared in different part-books in the chapel copies, but the instructions as to which voice sings when were lost when the score was assembled. See the discussion on the solo passage at bars 75-116 under *Récit de basse* in Chapter 2.
Example 66: Du Mont, *Mater Jerusalem* (DM219), bars 36-41
Ex. 66 continued

quam glori-o-sa, quam glori-o-sa, quam gene-

de-co-ra, quam glori-o-sa, quam gene-

cor-a, quam glori-o-sa, glori-o-sa, quam gene-

sa, quam glori-o-sa, quam gene-ro-

ra, quam glori-o-sa, quam gene-ro-
o-sa, quam glori-o-sa, quam gene-ro-

quam glori-o-sa, quam glori-o-sa, quam gene-

cor-a, quam glori-o-sa, quam gene-

cor-a, quam glori-o-sa, glori-o-sa, quam gene-

sa, quam glori-o-sa, quam gene-ro-


Motets entering the chapel repertoire during the 1670s

Two of the motets which (according to the Livres du Roi) entered the chapel repertoire in the quarter July to September 1670 are straightforward in their treatment of the petit chœur. Domine quid multiplicati (DM201) conforms to the first type of motet described above, where récits are solos, and in the tous passages the grand chœur and orchestra simply double the petit chœur.²⁵⁴ O flos convalium (DM218) belongs to the third type of motet (showing elements of both solo/chorus and double-chorus motets): the two choirs exhibit some moments of independence but they are definitely made up of unequal forces. Here Du Mont is exploiting a three-tiered texture: the first, solo voice or voices; secondly, a group of solo voices set against a larger group of voices; and, thirdly, a chorus for everyone at the culmination of sections. It is interesting to note in this piece how Du Mont gives the solo voices a rest before they rejoin the chorus sections or begin new récit passages (Ex. 67).²⁵⁵

All the other motets have their own difficulties of interpretation for both editor and performer. The petit chœur in Confitebimur (DM198) has the usual five-part texture, but there is an extra violon in the orchestra, leading to various novel ways of doubling.²⁵⁶ There are several places in this motet which suggest that there may be problems in only having one voice on each petit chœur line. The basse du petit chœur often has independent phrases in the choruses: the part is marked tous, but would it be heard if only one voice was singing (Ex. 68)? The issue of balance is also present in the chorus at bars 115-129: it is not a problem if this passage is intended as an echo effect, but it could be interpreted equally well with equal-size choirs (Ex. 69).²⁵⁷

²⁵⁴ In this pieces there are also tous indications in the orchestra. See Chapter 7.

²⁵⁵ For example, basse-taille bars 89-91; haute-contre / basse-taille in bars 99→.

²⁵⁶ The quinte de violon is printed in the taille de violon part-book, although these two parts never share the same music in the symphonies or choruses: see symphonies bars 1-35, 73-82, 168-179 and the choruses bars 46-59, 65-73, 112-129 and 244-261.

²⁵⁷ It is interesting to compare this with the passage at bars 156-168 where the petit chœur and grand chœur sing alternate phrases; this time the petit chœur lines are marked R.
Example 67: Du Mont, *O flos convalium* (DM218), bars 83-95

The soloists are given rests in between entries: BTpc and Bpc bar 84; BTpc 88-90.
Ex. 67 continued

Et immortalis
Virgo sacra ta, Virgo fide lis,

Et immortalis
Virgo sacra ta, Virgo fide lis, Virgo be
Example 68: Du Mont, Confitebimur tibi (DM198), bars 47-50

Note the independent basse du petit chœur phrase during a chorus passage.
Example 69: Du Mont, Confitebimur tibi (DM198), bars 120-123

Is this intended as an echo effect, or should the two choirs be equal?
In addition to the questions of balance, it is also possible that some of the indications in *Confitebimur* are missing or incorrectly placed in the part-books: for example the *petit chœur* interjection in bar 67 is not marked *R.* in any of the parts, but it is in a similar passage at bar 255 (where conversely the *tous* indications are missing). There is also the addition of *seul* and *tous* indications in the *quinte de violon* (bars 77, 79, 97 and 173). Since the *haute-contre* and *taille de violon* mostly double each other in the *symphonies* (presumably one to a part), could it be that Du Mont intended for there also to be two players on the other inner part (*quinte*), sharing the same part-book?258 Both *quintes* would play all of the time except at the places marked *seul*, when only one player is required: the *tous* indication appears at the point where the other player should join in (Ex. 70). This also holds true for the passage starting at bar 97.259

Example 70: Du Mont, *Confitebimur tibi* (DM198), bars 74-81

Note the addition of 'seul' and 'tous' to the Qv line: does this imply the presence of two players on this part? This might balance the inner parts, as HCv is doubled by Tv.

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258 See Chapter 7.

259 This means that the *tous* in bar 173 is incorrect and should be at the entry in bar 168.
An intriguing passage occurs at bar 205-215, where the *haute-taille* and *basse-taille* have the same melody (Ex. 71). This seems curious, especially since there is only a single *haute-contre* voice above it. This is most likely an instance where it should be either one voice or the other, the instruction having been missed out by the printer; indeed, the same passage in the manuscript score of this motet has rests on the *basse-taille* stave.
Example 71: Du Mont, Confitebimur tibi (DM198), bars 203-215

The *haute-taille* and *basse-taille* voices have the same music in the printed part-books, but in the manuscript score (Rés.F.927) this solo appears in the *haute-taille* with rests on the *basse-taille* stave.
A dramatic example of voices singing in unison begins the motet *O aeternæ misericors* (DM209), where the *haute-taille, basse-taille* and *basse* are singing together for 13 bars (Ex. 72). Decobert suggests that it might have been due to a weakness in the *basse-taille* voices, which therefore necessitated some reinforcement during the solo passages. However, if this was the case, Du Mont would hardly have given this 'weak' voice range an extended solo passage later in the work (bars 173-223).²⁶⁰

Example 72: Du Mont, *O aeternæ misericors* (DM209), bars 19-23

A dramatic opening to the *grand motet* with unison voices of the *petit chœur*.

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²⁶⁰ Decobert, 'Henry Du Mont', 449, footnote (1): 'Il est intéressant de constater que ces deux motets datent [...] de 1670. Une défaillance des voix de basse-taille à la Chapelle, à une époque précise (vers 1667-1668) a pu contraindre Du Mont à renforcer les passages pour voix soliste'.

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Perhaps Du Mont deliberately chose to make a feature of unison singing; indeed, of the five *récits* in this piece, four contain voice parts singing in unison, often with a countermelody in another voice or instrument.\(^{261}\) On the other hand, all these *récits* could have been intended as solos, with several possible alternatives appearing in the part-books: the soloist would then change from performance to performance. If so, the printed edition is missing all Du Mont's instructions to this effect. For this reason, this option seems less likely.

Whilst the *récits* in this piece are unorthodox, the doubling between the choirs in the choruses is quite straightforward. However, the orchestral doubling is more complicated: the first and second *dessus* play together in all the *tous* sections, reducing the *violons* to a four-part texture and leaving at least one of the vocal lines unsupported by an instrument (Ex. 73).

In *Benedictus* (DM196), the *petit chœur* is enlarged to seven voices: *dessus*, two *hautes-contre*, *haute-taille*, *taille*, *basse-taille* and *basse*. Perhaps because of the increased number of parts, there are many anomalies in the *R.* and *tous* indications. The initial entries of the *petit chœur*, beginning with the *haute-taille* at bar 16, are missing their indications. The first problem of voice allocation occurs in bars 21-24 in the *basse*. A divided part is clearly printed in the source, showing, presumably, that the 'first' bass enters in bar 21, but an unspecified 'second' bass enters at bar 23, where, instead of duplicating the *basse* part, it doubles the *basse-taille* line (Ex. 74).\(^{262}\) At this point the two *hautes-contre* are singing the same notes as their *grand chœur* counterparts, as are the *haute-taille* and *taille*. The *basse-taille* and *basse* of the *petit chœur* join together in bar 25, giving a four-part texture in the *petit chœur* against the five parts of the *grand chœur* and orchestra (the *basse* being the independent part). A similar layout can be found in all the choruses.


\(^{262}\) See Exx. 30, 31 detailed in Chapter 4 above. A similar divided part occurs in bar 289 (and is also present in the manuscript score).
Example 73: Du Mont, *O æternae misericors* (DM209), bars 31-38

Although the vocal doubling in this motet is conventional, the orchestral doubling is not: the two *dessus de violon* play the same music in the choruses, and the HCv is not strictly following any of the vocal lines.
Ex. 73 continued
Example 74: Du Mont, Benedictus Dominus Deus (DM196), bars 20-26

The Bpc part-book contains a divided line in bars 23-24; at bar 25 Bpc sings the same music as BTpc. In the *petit chœur* at this point the two *hautes-contre* are singing together, as are HT and T. The *basse du grand chœur* is the only part not doubling a *petit chœur* line.
Ex. 74 continued
This appears unnecessarily complicated, until one recalls that Du Mont has previously used *divisi* parts written out in full in the part-books (see *Mater Jerusalem* and *Confitebimur*). It is also worth pointing out that the addition of a voice or *violon* part to the score does not necessarily mean there were extra singers/players available on the chapel staff.\(^{263}\) In this case it seems that all the parts of the *petit chœur* are intended to be sung two to a line; however, the two *haute-contre* parts and the two *tailles* (here designated as *haute-taille* and *taille*) have been written out in full, although for some reason in different part-books.\(^{264}\) This leaves a minimum of four voices on the bottom line of the four-part *petit chœur* texture in the choruses (two *basses-tailles* plus two *basses*), and significantly this is the line which is not doubled by any instruments.

In this *grand motet* the printer uses the indication ‘*seul*’ instead of ‘*R.*’ against a solo line (first *haute-contre* bar 42): presumably this is necessary to make it clear that only one of the two *hautes-contre* is to sing at this point. Decobert comments that the indication ‘*récit seul*’ is rare (Decobert, ‘Henry Du Mont’, 442): ‘Elle signifie que la voix, non seulement chante en soliste, mais surtout, chante seule – il ne s’agit pas d’un ensemble de solistes’. (‘It signifies that the voice not only sings as a soloist, but above all sings alone – and not as part of an ensemble of soloists’.) This does not hold true in this instance, as the *basse-taille* voice joins in two bars later. Unfortunately, this is the only marking until bar 61 (*R.* in the *basse*), so Du Mont’s intentions are far from clear. If one assumes that only one voice from each of the four parts should sing in *récit* passages (the editor would therefore need to supply a few missing indications) and that all the voices should participate in the choruses (*tous* being applicable unless otherwise indicated), then the problems of the written-out *divisi* passages and the unconventional doublings seem to take care of themselves.

The *seul* marking appears again in bar 80 against the first *haute-contre* part. Subsequent *petit chœur* entries from bar 87 are missing their indications. It is possible that *seul* appeared at the head of this solo section in the original copy of the score and was intended to apply to the whole *récit*, but when the printed edition was being prepared the printer only placed the marking beside the voice with the first entry. Therefore, when reassembling a score from the printed part-books, all entries in *récit*

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\(^{263}\) See Chapter 6.

\(^{264}\) The second *haute-contre* part is printed in the *haute-taille* part-book; the *taille* shares with *basse-taille*.
sections should be regarded as *seul*, even if they have not been marked as such. This also seems to apply to the *violons*: some of the orchestral entries in this section are also marked *seul*, for example in the *taille de violon* bar 104 (though the expected corresponding indication in the *second dessus* bar 108 is missing). The manuscript source does not shed any light on this problem, as the scribe has not supplied any of the *R.*, *seul* or *tous* markings.

*Benedictus* contains another example of unison singing during a *récit* passage. This occurs in bar 118: the *taille* and *basse-taille* have the same melody in unison, answered by imitative entries in the first *haute-contre* and *dessus* (Ex. 75). Following my previous argument, there would be only one voice on each of these parts (they are all marked *R.*). Even so, the use of two solo voices at this point seems unnecessary: in the manuscript source this line is given to the *taille* alone, even though it is fairly low in its range. This appears to have been another example of alternative voicing provided by Du Mont for performance but misinterpreted by the printer in the preparation of the part-books.

In *Pulsate tympana* (DM212) we again have examples of the inconsistent use of the indications *R.* and *tous*. In bars 50-54, if we accept the printed instructions of the 1686 edition as being correct, they are both conflicting and confusing (Ex. 76). At this point in the piece, some of the voice parts of the *petit chœur* are singing against the *grand chœur* and orchestra: one is marked *R.*, one *tous*, and the others are not marked at all. If there is only one voice per part, then it is not clear what *tous* implies to the *petit chœur* singer. One way of making sense of these and other contrary markings (for example, *tous* in the *basse-taille* bar 181) is to suppose that a large percentage of them are either incorrect, in the wrong place, or missing altogether. In such a piece as *Pulsate tympana*, if the *petit chœur* is to be performed with one voice per part, then there seems little point in adding markings at all: the *petit chœur* voices are often independent and not doubled by a *grand chœur* voice or a *violon* from the orchestra. It would be helpful if the *tous* indications told the singer that the whole ensemble is involved at that point, but then why are many of these places marked *R.*?

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265 This perhaps indicates that the *violons* were also two to a part, but in *récit* passages only one player should play.

266 In the choruses, the *taille* is doubled by the *haute-taille*, not the *basse-taille*; the *basse-taille* joins with the *basse* when it is not an independent line.
Example 75: Du Mont, Benedictus Dominus Deus (DM196), bars 118-123

Is the lowest line of this *petit chœur* ‘trio’ really meant to be sung by two voices in unison? This line is given to the *taille* alone in the manuscript score.
Example 76: Du Mont, Pulsate tympana (DM212), bars 50-53

Some of the petit chœur parts are marked R, some tous and some not at all.
If, however, one looks at this piece in a different light, allowing for the possibility of more than one voice per part, then a more subtle arrangement of the vocal forces emerges. *R.* becomes an instruction for only one of the singers to take that phrase, and *tous* shows that two singers should join together on that line. As pointed out before, *tous* seems to be the default state, so if there are no markings, that is what usually applies. If one follows this line of argument, far fewer of the markings need altering (although some still need adding) and those that are present begin to make more sense. The petit chœur is now equivalent to the two choirs of the petit motets described previously, with one voice singing récit passages and more voices doubling at the *tous* indications. The grand chœur is an additional independent choir, sometimes merely reinforcing in the chorus sections, at other times providing an opposing force to the petit chœur in antiphonal passages. Although there is nothing in the printed source which proves that this is the case, equally there is nothing which indicates that this cannot be so. Thompson in her study of the works of Marc-Antoine Charpentier discusses the possibility of additional unspecified singers being added to the named solo lines in the chorus sections of some of his works, ‘where the use of the soloists alone [. . .] would result in an unbalanced ensemble’. In other pieces, divided lines are clearly labelled in the plural, showing that multiple voices were required on both solo and choral parts.267

Of the grand motet texts added to the chapel Livres during 1674, Sacris solemniis (DM214) is perhaps the most simple in its treatment of the two choirs, with the grand chœur doubling the petit chœur in the choruses. There is nothing in either the doubling or the ‘*R.*’ and ‘*Tous*’ markings that indicate the petit chœur singers are anything other than one to a part.

The other motets of this period, Nisi Dominus (DM215), Memorare (DM208), Super flumina Babylonis (DM202) and Exaltabo te Deus (DM204), again seem quite straightforward in their use of the petit and grand chœurs, apart from one or two oddities. Although Nisi Dominus is straightforward in its doubling between the two choirs, it is interesting to note that the orchestral parts do not necessarily follow the vocal lines note for note, but can wander between one part and another (Ex. 77). The grand chœur displays none of the elements of independence, so instead of the two choirs answering one another, Du Mont uses pairs of petit and grand chœur voices (Ex. 78).

Example 77: Du Mont, Nisi Dominus (DM215), bars 178-181

In this passage the orchestral parts are not strictly following the vocal lines, but are more free in their doubling.
Example 78: Du Mont, Nisi Dominus (DM215), bars 36-39

Note the use of pairs of voices to create an antiphonal effect.
The récit passages in *Memorare* are marked *R.* (with a few markings missing). The writing in these *petit chœur* sections is noticeably more soloistic than previously, with running semiquavers and written-out embellishments. In the choruses the *grand chœur* and instruments simply double the *petit chœur* lines: there are no antiphonal passages. There are few *tous* indications: it seems that *tous* is implied if nothing else is stated. The *tous* shown in the *basse-taille* bar 138 is unexpected and would be better placed three bars later. As this is the only puzzling marking, it is perhaps simply a printing error.

Super flumina Babylonis is notable for the number and apparent accuracy of the *R.* and *tous* markings. The choruses are characterised by frequent short interjections by two or more members of the *petit chœur*. These are almost always marked *R.* (though one or two are missing) and when the *grand chœur* and orchestra re-enter, *tous* is indicated (Ex. 79). It therefore makes little sense to have more than one voice on each *petit chœur* line, as *tous* is only shown when the *grand chœur* and orchestra are doubling the soloists and are therefore singing the same notes anyway.

This motet contains another example of unison singing: from bar 197 the melody is sung at the octave by *dessus* and *basse-taille* (Ex. 80). Decobert uses this passage as evidence that the *dessus* line was taken by the boys of the choir, who with their poor mastery of their voices needed support ‘by a more powerful voice with a more reliable technique’.* However, this argument ignores the fact that the *basse-taille* is singing in the weakest part of his range (very high when compared with the tessitura of the rest of the motet, suggesting that this passage would be better suited to the *haute-taille*). This could be another place where the melody was intended for either *dessus* or *basse-taille* and the instruction to this effect is missing; or the lower voice should have had a counter-melody and this has been wrongly copied in the preparation of the 1686 part-books. However, the printed edition could be correct and this is indeed the scoring Du Mont wanted.

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268. "La voix de dessus est dédoublée, et soutenue par une voix plus puissante, et à la technique plus sure. Cela confirme la supposition selon laquelle la partie de dessus était tenue par des enfants du chœur, maîtrisant encore mal leur voix." Decobert, 'Henry Du Mont', 447. Decobert points out that Charnassé has made the same observation regarding Robert's motets: Charnassé, 'Contribution à l'étude du récitatif', 64. See also Hélène Charnassé, 'Un Aspect du grand motet à la fin du XVIIème siècle' in *Le Grand Motet français*, 43.

269. See a similar passage in *Exaltabo*, bars 61-69: this time the two voices duet in thirds and sixths.
Example 79: Du Mont, *Super flumina Babylonis* (DM202), bars 39-48

Note the frequent markings: *R.* denotes the *petit chœur* is alone (although here with the support of *violons*); *tous* indicates the *grand chœur* joins in.
Example 80: Du Mont, Super flumina Babylonis (DM202), bars 197-210

Another example of two voices singing the same melody, this time an octave apart.
In *Exaltabo te Deus* Du Mont introduces a second *haute-contre* voice into the *petit chœur*, and it is clear that he has done so in order to give more flexibility in the choice of mid-range voices for the solos, where the parts are answering one another in pairs (Ex. 81). However, in the choruses where one would expect the two *hautes-contre* to join together and the rest of the voices to follow their *grand chœur* counterparts, this is not always the case. As well as doubling up the two *hautes-contre*, Du Mont sometimes chooses to double the *basse-taille* of the *petit chœur* with the *haute-taille*, giving a four-part texture in the *petit chœur* (Ex. 82). This could be seen as a way of allowing for the extra voice on the *haute-contre* line, were it not for the fact that there are also two instances in this motet of a *divisi haute-taille* line. The first occurs in bar 123 (Ex. 83). It could be that the printer has made an error, and this entry should be in the second *haute-contre* (or the previous entry in the *basse-taille*). However, it is noticeable that there are extra *R.* indications in the *haute-taille*: they appear at the start of new solo phrases, and not just at the start of a section (Ex. 84). This might have been a way of indicating that the two singers should take alternate solo phrases.

The second occurrence of a *divisi haute-taille* line happens in bar 156, this time as part of a chorus (Ex. 85). The *basse-taille* of both choirs and unspecified second *haute-taille du petit chœur* enter with the same music, the *haute-taille du grand chœur* singing an independent line without any instrumental support. A further interesting passage occurs in the chorus bars 214-235, where Du Mont uses the second *haute-contre*, *haute-tailles* and *basses* of the *petit chœur* in a group set against all the other voices: the *haute-taille* line is quite clearly marked *tous* at this point (Ex. 86). These pieces of evidence taken together strongly suggest that there should be more than one voice on all the *petit chœur* parts, with the *hautes-contre* having been written out in full.\(^{270}\)

\(^{270}\) This time the two *hautes-contre* share the same part-book.
Example 81: Du Mont, Exaltabo te Deus (DM204), bars 68-82

Note the use of pairs of solo voices.
Example 82: Du Mont, Exaltabo te Deus (DM204), bars 162-165

Note the 4-part *petit chœur* against the 5-part *grand chœur*. 
Example 83: Du Mont, *Exaltabo te Deus* (DM204), bars 123-126

The occurrence of a 'divisi' *haute-taille* line.
Example 84: Du Mont, Exaltabo te Deus (DM204), bars 111-118

The use of repeated \( R \) indications in the *haute-taille* within a section (bar 116).
Example 85: Du Mont, Exaltabo te Deus (DM204), bars 155-158

The second occurrence of a divisi *haute-taille* line in this motet.
Example 86: Du Mont, *Exaltabo te Deus* (DM204), bars 214-220

A group of three *petit chœur* voices set against all the others.
Two *petits motets* in the two-choir format evidently entered the chapel repertoire in the same quarter as the motets described above (July to September 1674): *Cantate Domino* (DM191) and *Ad te levavi* (DM193), two of four such motets from the printed collection of 1681. Du Mont's instructions for using two choirs are clear, following the same procedure of lettering used in the 1657 *Meslanges*.\(^{271}\) The writing is far more subtle than the stark contrasts of the earlier *Cantate Domino* (DM28), with the changes between *seul* and *tous* carefully blended into the texture. In fact, these pieces look very similar to the *petit chœur* writing of the *grands motets* of this time.

Only one *grand motet* text is added in the quarter January to March 1675. *Ecce iste venit* (DM203) has several distinctive features. The opening vocal passage is for the *petit chœur* accompanied by full orchestra without the *grand chœur* voices, one of only two such instances in Du Mont's *grands motets* (Ex. 87).\(^{272}\) The parts are marked `R.`, so presumably are intended to be sung one to a part as a sort of semi-chorus: *tous* only appears when the *grand chœur* enters.

This motet also contains the only appearance of the term 'R. Seul' against one of the *petit chœur* entries (basse-taille, bar 65), though why it is used here and not elsewhere is not clear. The implication is that this section is not only a *récit*, it is a solo *récit*. However, this applies equally well to many other solo passages, which are not marked in this manner. There is very little evidence, apart from some odd markings in one of the choruses (bars 84-94), to suggest that more than one voice is required on any of the *petit chœur* lines, so there seems little need to stress the word 'seul'.\(^{273}\)

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\(^{271}\) 'Ces 4. derniers Motets se peuvent chanter à 2 Ch[œurs] quand on voudra, en doublant les Parties, la lettre italique signifie qu’une voix seule doit chanter, et la lettre ronde pour chanter tous ensemble.' This instruction appears in the Table (index) at the back of each part-book of the 1681 *Motets a II. III. et IV. parties*.

\(^{272}\) The other is in *Beati omnes*, bars 102-106, which may or may not have been a mistake by the copyist.

\(^{273}\) BT in bar 84 is marked `R.` when the entry is doubled by the *grand chœur* voice; *tous* appears in the next bar. The *tous* marking in HC bar 88 appears to be two beats too late. Given that a couple of other markings are most probably in the wrong place (*tous* in BT bar 36 and `R.` in HC bar 179, both misplaced by a few bars), it may be that the indications in bars 84, 85 and 88 are also inaccurate.
Example 87: Du Mont, Ecce iste venit (DM203), bars 15-22

A rare occurrence of the *petit chœur* accompanied by full orchestra without the presence of the *grand chœur*.
Ex. 87 continued

Exe-cc-e iste ve-nit sa-li-ens in mon-ti-bus tran-si-li-ens coles,
mon-ti-bus, in mon-ti-bus tran-si-li-ens coles, si-mil-is est di-le-ctus

Exe-cc-e iste ve-nit sa-li-ens in mon-ti-bus tran-si-li-ens coles,

Exe-cc-e iste ve-nit sa-li-ens in mon-ti-bus tran-si-li-ens coles, tran-si-li-ens coles,
The role of the petit chœur in Cantemus Domino (DM197) and Exaudi Deus (DM206), from the July quarter of 1677, appears fairly straightforward: récit passages are sung by soloists; in tous sections the petit chœur is doubled by both grand chœur and orchestra. It is Du Mont’s use of tous in the violon parts of Cantemus Domino that causes doubt. Not only does tous appear against the dessus de violon parts in the choruses, where first and second dessus play the same music in order to preserve the five-part doubling (because of an extra orchestral line, the basse-taille de violon), but tous is also used on several independent dessus lines and in the other violon parts as well (Ex 88). This demonstrates the difficulties associated with finding a practical interpretation of the term when faced with a specific context: we understand what it means, but not necessarily what this implies. Both the vocal doubling and the petit chœur markings in Exaudi Deus are unambiguous (with only a couple of incorrect indications), but tous again appears in the violon parts. Like Cantemus Domino, the two dessus de violon parts are doubled up in the choruses, but as there is no extra violon part in this motet, one vocal line is left unsupported in the orchestra.

The three motets from this period existing only in manuscript, whilst not containing any R. or tous indications, follow the same trends as their printed counterparts. In Beati omnes (DM217) the two dessus de violon play the same music in the choruses, this time leaving the haute-taille voices without a doubling in the orchestra. Antiphonal writing is rare, with only a brief hint of the two choirs answering one another in bars 154-165. Benedicam Dominum (DM216) also has independent, undoubled lines in the choruses, but this time it is due to Du Mont’s use of a four-part orchestra. This is the only motet to be divided into two distinct parts, marked by the instruction ‘L’on peut finir icy’ (‘One can finish here’) at bar 207. In Dum esset Rex (DM220) it is the hautes-contre who are not doubled by any violon part: this voice part is given all the solo sections in this piece.

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274 See bars 1, 208, 218, 231-2 and 243. The appearance of tous in other violon parts as well may be due to a copying error when duplicating the notes from the vocal parts, but it might convey some significance as to the number of players on the instrumental lines: see Chapter 7.

275 1Dv is marked tous in bar 28 (but not 2Dv, even though they are playing the same music). 1Dv and Bv both have tous in bar 247 (this time 1Dv and 2Dv are playing different music).

276 HCv is missing: this is the only time in the extant motets that Du Mont uses this reduced set-up. Dpc is doubled by Dgc and 1Dv; HCpc by HCgc only; HTpc by HTgc and Tv; BTpc by BTgc only; Bpc by Bgc (and Bv by implication); 2Dv is independent.
Example 88: Du Mont, Cantemus Domino (DM197), bars 242-247, 42-44

The use of *tous* in independent and tutti *dessus de violon* lines, bars 242-247
Ex. 88 continued

B The use of *tous* in other *violon* parts, bars 42-44
The ‘later’ grands motets

The role of the petit chœur singers in Quemadmodum (DM213, text in the Livre for July 1678) and O dulcissima (DM210, July 1679) is quite straightforward.\(^\text{277}\) Solo passages are almost always marked R.; it is the tous markings which are often missing. It may be that it was more important for the petit chœur voices to be able to recognise a solo line than to know they were being doubled by the grand chœur. The writing for both chorus and orchestra now contains elements of the florid passages characteristic of the récits, even though in the tutti sections both groups are confined to merely doubling the voices of the petit chœur. The only problematic passage occurs in O dulcissima, where from bars 159 to 167 the dessus and haute-contre have the same melody (at the octave), but the haute-contre line is slightly more ornamented and cadences differently (Ex. 89). As we have seen before, there is some doubt as to whether the two voices were really intended to sing in unison. Only a few bars later (171-175) the dessus and haute-contre are singing together again, but this time in imitation. Was the start to this récit mis-copied in the preparation of the part-books, and should the two parts in fact have different music?

Example 89: Du Mont, O dulcissima (DM210), bars 158-173

Notice how the two voices start this récit singing in unison (with one or two embellishments), but then separate at the next entry in bars 170-171.

\(^{277}\) Both these motets open with unusual four-part symphonies (first and second dessus de violon play together), similar to the preludes found in some of the petits motets from the 1681 collection. They are in simple binary form and the thematic material is unconnected with the vocal sections which follow.
Ex. 89 continued

pe-tus a-quar-um vi-ven-ti-un que flu-unt im-pe-tu de Li-ba-no, que

D flu-unt im-pe-tu de Li-ba-no.

H-C flo-unt im-pe-tu de Li-ba-no, de Li-ba-no.

Symphonic

Pul-chra es [R.] Ma-ri-a. O Ma-

Pul-chra es
In *Benedic anima mea* (DM195 from January 1680), the last of the extant motets to appear in the *Livres*, we find another example of a *divisi* solo line, although this time it occurs in the middle of a phrase (Ex. 90). The *dessus* entry in bar 141 is marked *seul*, which seems unequivocal in demanding only one voice. Decobert suggests that the lower line in this bar is an alternative in order that the soloist can avoid the high notes: ‘The writing in this passage suggests, for one bar, a divided vocal line, allowing a singer with a lower voice to avoid the very high notes’. However, this explanation seems unlikely since the melody goes even higher two bars later. It would make more sense for this to be interpreted as a higher alternative for a soloist without strength lower down in his voice, especially applicable if this line was intended for a boy soprano. The vocal writing in this motet further develops the soloistic nature of the *petit chœur* lines (for example, ‘Non secundum’ for *basse-taille*, bars 239-257). Soloists are now soloists, simplifying the *petit chœur* texture. The only time these singers form part of a chorus is when they are doubled by the *grand chœur* voices. *R.* is used to indicate when the solo voice is part of a *récit* (either alone or as part of a *petit chœur* ensemble) and *tous* is restricted to reminding the singer that the *grand chœur* and orchestra are present, doubling the parts.

**Example 90:** Du Mont, *Benedic anima mea* (DM195), bars 143-147

The use of a divided line giving an alternative to the soloist. Both parts have been engraved by hand in the printed part-book, with the notes the same size in both parts.

[1686 edition, *dessus du petit chœur*, f. 2]

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278 Decobert, ‘Henry Du Mont’, 447. ‘L’écriture de ce passage propose, durant une mesure, une ligne vocale dédoublée, permettant si le chanteur possède une voix plus grave, de ne pas atteindre des notes trop aigües.’ Decobert also suggests the alternative is necessary because of ‘the uncertainty in which the composer worked regarding the possible singers in the Chapelle with this vocal range’: ‘Cela montre l’incertitude dans laquelle se trouvait le compositeur, vis à vis des possibilités des chantres de la Chapelle (pour cette tessitura vocale).’
Du Mont’s earliest use of the two-choir motet layout, characterised by the instructions ‘seul’ and ‘tous’, can be found in the 1652 Cantica Sacra. Similar two-choir petits motets also appear in the 1657 Meslanges and 1681 Motets. However, only two of these petits motets are included in the texts of the Livres du Roi; the two-choir layout was generally reserved for the large-scale settings performed at the Chapelle Royale. By viewing the progress of the grand motet following the chronology suggested by the Livres du Roi, and examining in particular the markings ‘R.’, ‘Seul’ and ‘Tous’, one can see the various ways that Du Mont approached the grand motet.

Those grands motets from the period pre-1666 fall into three categories. The first type of motet (represented by Domine in virtute and Congratulamini) contains straightforward doubling patterns. ‘R.’ instructs the petit chœur singer to sing alone; ‘Tous’ indicates that the soloists are doubled by the grand chœur and orchestra.

The second type of motet (for example, Exultat animus) follows the more old-fashioned tradition of the double-chorus motet. It is characterised by the independence
of the two choirs and consequent antiphonal writing. It is possible that these motets were intended to be performed with equal numbers of voices in both the petit and grand chœurs.

The third type of motet (O mysterium, Mater Jerusalem) contains elements of both the formats described above, resulting in a three-tiered structure: one voice per part in the petit chœur récits; two voices per part in petit chœur passages marked tous (but without grand chœur doubling); and the whole ensemble for chorus sections.

Of the grands motets from the ‘middle’ period (1670 to 1677), the greatest number fall into the first category of motet, although it is noticeable that Du Mont is experimenting with different patterns of doubling between the voices and instruments. In these motets (for example, Domine quid multiplicati and Sacris solemniiis) there is nothing to suggest the presence of more than one voice on the petit chœur lines. In this period there are no simple double-chorus motets, but there are pieces (for example, Pulsate tympana) where it could be argued that the petit chœur parts should be doubled. Du Mont’s writing during this period is also characterised by his use of unison voices in récit passages (O æternae misericors, Benedictus, Confitebimur, Super flumina Babylonis) and the addition of extra voice and violon parts to the ensemble (Cantemus Domino, Confitebimur, Benedictus and Exaltabo te Deus).

The disappearance of antiphonal passages between the petit and grand chœurs from the ‘later’ motets (Quemadmodem, O dulcissima and Benedicta anima mea) is a testimony to Du Mont’s eventual preference for the greater contrasts provided by opposing passages for one or more soloists with large-scale choruses for all the voices and instruments. The fact that such an evolution can be seen in Du Mont’s grands motets seems to confirm the chronology suggested by the Livres du Roi, and leads directly into the form of the grand motet adopted by the next generation of Chapelle Royale composers. By the time of Du Mont’s death in 1684, the grand motet was firmly established as the foremost expression of sacred music at Versailles, designed to reflect the splendour of both God and King.
CHAPTER 6
THE VOICES OF THE CHAPELLE ROYALE

The question of how many singers and instrumentalists were involved in the performance of both *petits* and *grands motets* at the King's daily Mass is open to question, and modern-day scholars have had very little to say on the subject. Whilst Marcelle Benoit has published the results of painstaking research into the court archives, including documentation regarding the King’s music, the implications for performance practice in the sacred motets of Henry Du Mont have yet to be evaluated. Decobert, in her doctoral thesis, has compiled lists of musicians attached to the chapel throughout Du Mont's time as *sous-maître*, reaching a total of about 40 singers. This chapter re-examines the available evidence, concluding that there were in fact a smaller number of singers serving under Du Mont. (The situation regarding instrumentalists is dealt with in Chapter 7.) Taking this information into account, the present study then determines how these numbers may be applied in performance of the different types of Du Mont *grand motet* as discussed previously.

*The officiers*

Part of the problem in identifying the musicians of the Chapelle Royale is due to the complicated hierarchical ranking system employed throughout the court, where job titles (and the prestige and remuneration which accompanied them) could be bought and sold, or even passed on from one generation of a family to the next. As described previously, the King's musicians at court were divided into three main groups: the Chapelle, the Chambre and the Grande Écurie. The heads of these three groups were usually appointed by the King: Du Mont was selected following some sort of competition, and a similar procedure was followed in the case of Du Mont’s

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successors. Some of the official court documents naming the court musicians and their titles survive. Even though we have detailed lists of the names and numbers for the Chambre and Écurie, the information regarding the names of the chapel staff is often absent. Although a musician’s title apparently tied him to either the Chapelle, Chambre or the Écurie, some musicians held more than one post concurrently (for example, a Chantre de la Chapelle could also serve as a Chantre de la Chambre). Furthermore, these lists reveal that in practice there was much exchanging and sharing of resources between the three groups. For example, two musicians serving the chapel in 1670, Guillaume d'Estival and Claude Le Gros, are mentioned also in connection with the Chambre: d'Estival received 75 sols for serving as an ordinaire for half of both semesters in place of the deceased Brunault; Le Gros was paid 50 sols for the July semester (duties unspecified). The names of chapel musicians can also be found amongst the lists of singers employed for court entertainments. For example, amongst the lists of ‘musitiens’ for the performances of Lully’s ballet Le Triomphe de l'Amour in January and February 1680 can be found the following: Gaye, Morel, Thiphaine, Guingand, Desvelois, Feron, Delaforrests, Rebel, Dupré and de Ville. These names all match with singers we know were serving the chapel during that year.

A further division of labour applied to the musicians of the chapel, where the year was divided into two semesters (a system that also applied to the Chambre, but not, it seems, to the Écurie). The maître served for the whole year, the two sous-maitres a semester each, in alternating periods of three months. The officiers were also appointed by semester, although at least half of them served for the whole year.

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283 Benoit, Musiques de cour, 30-31.

284 Ibid., 76.

285 In 1664 the maître was Cyrus de Villiers de La Faye, Bishop of Périgueux; he was succeeded some time before 1668 by Charles Maurice Le Tellier, Archbishop of Reims.

286 Guillaume Tissu, one of the tailles of the chapel choir, also served as a clerc throughout his time at the chapel. He resigned both posts in 1682 and was replaced by his nephew, Jean Charles Tissu (Benoit, Musiques de cour, 80).
Collating the information collected by Benoit and others, it is possible to assemble a list of the officiers serving the chapel during Du Mont’s tenure. Table 16 establishes that there were 19 officiers serving the chapel each semester, a number which remained constant throughout Du Mont’s time at the chapel. These officiers often served the chapel for many years. It is interesting to note that the largest number of changes in the chapel singing staff occurs in 1683, at the same time as the retirement of its two esteemed sous-maîtres, Du Mont and Robert.

The officiers formed the core of the choir. Each is listed under one of five headings in the État des Officiers de la Maison du Roi: either dessus muet, haute-contre, taille, basse-contre or chapelain. However, it is not certain whether a musician’s designation is directly related to the voice part they actually sang in the choir. Firstly, some of the singers are listed in different categories at different times (for example, Jean Louis Tiphaine is listed under both dessus muets and basses-contre; Jean Dassy as haute-contre and taille). Secondly, there is conflict between the information in Musiques de Cour and L’État de la France: Edmé Carlot appears under the basses-contre in the former, but as haute-contre in the latter. Thirdly, in the years 1668 and 1670, the names of the chapelains are accompanied by their voice range (for example, ‘Charles Tupin, basse contre’, ‘Pierre Nicole, taille’), but thereafter this information is omitted. Whilst this information confirms that the chapelains performed a singing role in the choir, it appears that they could be of any voice range.

287 Jean Duron, in the Introduction to Henry Du Mont, Grands Motets, vol. 5 (Versailles: CMBV, 2003), gives a list of singers for 1668 which differs slightly from my interpretation of the documents. He gives a total of 18 singers and 2 cornett players: this ignores the fact that two singers were sharing the same post (Edme Potenot and Jacques Aura), and one officier is shown serving en survivance for another. In addition, Duron makes no mention of ordinaires. See explanation following Table 16.

288 Benoit, Musiques de cour, 98; Brossard and Locevar, ‘États de la France’, 185.
<table>
<thead>
<tr>
<th>Date</th>
<th>1664</th>
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<td>January to June</td>
<td>July to December</td>
<td>January to June</td>
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</tr>
<tr>
<td></td>
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<td>Pierre Ferrier</td>
<td>Claude Le Gros</td>
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<td>Claude Ferrier</td>
</tr>
<tr>
<td></td>
<td>cornet</td>
<td>cornet</td>
<td>serpent</td>
<td>serpent</td>
<td>serpent</td>
</tr>
<tr>
<td></td>
<td>Jacques André cornet</td>
<td>Jacques André cornet</td>
<td>Jacques André serpent</td>
<td>Jacques Belard serpent</td>
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<td>Jean Amayenne</td>
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<td></td>
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<td>Louis Guigan</td>
<td>Louis Guigan</td>
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<td></td>
<td>[Jean Le Bœuf]</td>
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<td>Francois Langer</td>
<td>Edmé Pothenot</td>
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<td></td>
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<td>Guillaume Estival</td>
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<tr>
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<td>Guillaume Tissu</td>
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<tr>
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<td>Pierre Gabillard</td>
<td>Antoine Rousseau</td>
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<td>Germain de Romecan</td>
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<td>[dec]</td>
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<td>Jacques Vatelet basse contre</td>
<td>Jacques Vatelet</td>
<td>Jacques Vatelet</td>
<td>Jacques Vatelet</td>
</tr>
<tr>
<td></td>
<td>Pierre Nicole</td>
<td>Pierre Nicole</td>
<td>Pierre Nicole</td>
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</tr>
<tr>
<td></td>
<td>Charles Tupin</td>
<td>Charles Tupin</td>
<td>Charles Tupin</td>
<td>Charles Tupin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Michel Traversier</td>
<td>Michel Traversier basse contra</td>
<td>Michel Traversier</td>
<td>Michel Traversier</td>
<td></td>
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<tr>
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<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Other singers serving the chapel at this time</td>
<td>Blaise Berthold, Louis Femon, Guillaume de Guand, Simon Blondel, Pierre Develoy</td>
<td>Blaise Berthold, Louis Femon, Guillaume de Guand, Simon Blondel, Pierre Develoy</td>
<td>Simeon Péan [Pihan]; Louis Donc; Desprez</td>
<td>Louis Femon; Antoine Morel; Sulpice Vallemont</td>
<td></td>
</tr>
</tbody>
</table>

Original spellings of names have been retained throughout. Wind players are shown playing cornet and/or serpent, as they appear to have played both treble and bass instruments.
<table>
<thead>
<tr>
<th>Date</th>
<th>1678</th>
<th>1680</th>
<th>1683</th>
<th>1685</th>
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<td>January to June</td>
<td>July to December</td>
<td>January to June</td>
<td>July to December</td>
</tr>
<tr>
<td>Dessus muets et cornets</td>
<td>January to June</td>
<td>July to December</td>
<td>January to June</td>
<td>July to December</td>
</tr>
<tr>
<td>Francois Langier</td>
<td>Jean Gaye / Antoine Morel</td>
<td>Louis Langeais / Charles Le Maire</td>
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<td>Charles Le Maire</td>
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<tr>
<td>Claude Ferriere</td>
<td>Claude Legros</td>
<td>Claude Ferrier serpent</td>
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<td>Jean Amayenne / Michel Laforest</td>
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<td>Michel Laforest / Emdé Carlot</td>
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<tr>
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<td>Pierre Houidiart</td>
<td>Pierre Houdiart</td>
<td>Pierre Houdiart</td>
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<td>Jacques Aura / Sulpice Valmont</td>
<td>Pierre Dupré / Sulpice Valmont</td>
<td>Vincent de Puvigné</td>
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<td>Guillaume Estival</td>
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<td>Jean Dassy</td>
<td>Jean Rebel</td>
<td>Jean Dassy</td>
<td>Jean Rebel</td>
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<tr>
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<td>François de Sourdeval</td>
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<td>Nicolas Feron</td>
<td>Nicolas Feron</td>
<td>Nicolas Feron</td>
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<td>Pierre de Velloy</td>
<td>Louis Feron</td>
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<td>François Gendreau</td>
<td>François Gendreau</td>
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<td>Jean Poirier</td>
<td>Jean Poirier</td>
<td>Jean Poirier</td>
<td>Jean Poirier</td>
</tr>
<tr>
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<td>Jacques Aura; Antoine Morel</td>
<td>Jacques Aura; Antoine Morel</td>
<td>Jacques Aura; Antoine Morel; Claude [?=?Pierre] Ferrier serves an extra semester</td>
<td></td>
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</tbody>
</table>
The *dessus muets* (also spelt as 'muez' 'muetz' and 'mués') referred to the male sopranos – falsetti – who sang the top line of the ensemble.\(^{289}\) It is also thought that castrati (often known simply as *italiens*, an indication that nearly all of these singers came from Italy) sang on the *dessus* line. However, among the castrati listed by Sawkins as serving at court there is only one name, Blaise Berthod, that appears in the lists of *officiers* in Table 16, and, unusually, he was French by birth.\(^{290}\) It seems, therefore, that falsetti were preferred during Du Mont’s time at the chapel.

In addition to the total of nineteen adult *officiers*, one needs to add the eight boy choristers who also sang the *dessus* line. As noted above, they were looked after by the serving *sous-maître*, from whom they received a basic musical education, board and lodgings. Given their youth and inexperience, it seems probable that they sang with the *grand chœur*, leaving the *officiers* whom the King most admired to take the solo *petit chœur* parts.\(^{291}\) Although there is some evidence of female singers in the chapel during the eighteenth century (when their names begin to appear in the court records), there is certainly no mention of them during Du Mont’s time.

Also included in the lists of *officiers* were two cornett or serpent players. Even though they are listed in the *État des Officiers* under *dessus muets* (or occasionally with the *basses-contre*), they were indeed instrumentalists, not singers.\(^{292}\) The evidence suggests that these *officiers* performed on both treble and bass instruments: for example, both Pierre Ferrier and Jacques André are listed as cornettists one year (1668) and serpent players the next (1670). We know that Pierre Laurent was a serpent player from a document naming his replacement:

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\(^{290}\) Ibid., 319.

\(^{291}\) When performing three of Du Mont’s *grands motets* (*Magnificat*, *Super flumina Babylonis* and *Cantemus Domino*) at Ely Cathedral in March 2003, the choristers were able to sing a couple of the solo passages, but in general an adult trained voice was needed on the *dessus du petit chœur* line.

\(^{292}\) The cornett and serpent belong to the same family of wind instruments: the cornett is the treble of the family, the serpent the bass. The serpent, so called because of its twisting snake-like shape, was the instrument most often used in cathedrals and churches to accompany Gregorian chant.
Retenuë de joüeur de serpent en la Chapelle de Musique, pour Claude Ferriere [sic], vacante par le deceeds de Pierre Laurent.

(Secrétariat de la Maison du Roi, 4 September 1676, Versailles)²⁹³

Engaged as serpent player of the chapel, Claude Ferrier, vacant on the death of Pierre Laurent.

However, the documents show that it was a Pierre Ferrier who had been serving the chapel in the intervening time (1668, 1670, and again in 1683). Documents from the Écurie show that a Pierre Ferrier died on 11 December 1728 aged 66.²⁹⁴ This makes it unlikely that he was serving the chapel in 1668, aged only 6. Other documents make it clear that Pierre was Claude’s son:

Survivance de joueur de serpent de la Musique, pour Pierre Ferrier, sur la demission de Claude Ferrier, son pere.

(Secrétariat de la Maison du Roi, 10 June 1683, Bellegarde)²⁹⁵

Survivance as joueur de serpent in favour of Pierre Ferrier, on the resignation of Claude Ferrier, his father.

Ordonnance de descharge au Tresorier des Menus, pour payer a Pierre Ferrier, joüeur de basson de la chapelle de musique en survivance de feu Claude Ferrier, son pere [. . .]

(Secrétariat de la Maison du Roi, 15 December 1703, Versailles)²⁹⁶

Order of discharge from the Tresorier des Menus, to pay Pierre Ferrier, joueur de basson at the chapel en survivance for the late Claude Ferrier, his father [. . .]

²⁹³ Benoit, Musiques de cour, 50.
²⁹⁴ Ibid., 391.
²⁹⁵ Ibid., 86.
²⁹⁶ Ibid., 186.
This gives us two possibilities: either the Pierre Ferrier listed in 1668 and 1670 was in fact Pierre Laurent (the surnames having been muddled), or another relative of Claude Ferrier's was serving in his stead until 1677. Information from *L'État de la France* suggests the first option: in 1692, 'Claude Ferrier, père [sic]', is noted as having joined the chapel in 1661, and 'Pierre Ferrier, fils, servant en survivance' in 1683, confirming that Pierre inherited his father's post in 1683.\(^{297}\) The position passed further down the family line some 30 years later to Pierre's son, Louis: 'Louis Ferrier, hautbois et musette de Poitou en survivance de Pierre Ferrier son père'.\(^{298}\)

In the lists of *officiers* for 1668, the name Pierre Ferrier appears twice, both as a cornettist and an *haute-contre*. We have already established that Ferrier (or perhaps Laurent) was a cornettist, so the singer should most probably be Pierre Develoy: an *haute-contre* of this name served the chapel in 1670. Not only is the situation regarding the Ferrier names confusing, the same problem arises with Develoy. Nicolas Develoy (also spelt 'Denelay', 'Desvelloy' and 'de Veloy') appears in 1677, 1680 and then from 1688 until his death some time in 1691. Pierre Develoy is shown serving as an *ordinaire* from April to June 1664 in place of the deceased Le Mesnager. He subsequently served in 1668, 1670, 1678 and 1683. He is also listed in the *Comptes de la Maison du Roi* as receiving 450 *livres* for the January semester in 1685, although it is Nicolas who is shown as serving this period in the *État des Officiers*.\(^{299}\) We do not know how these two were related or why they alternate in the lists.

Some of the *officiers* are shown as serving 'en survivance'. This indicates that they inherited their position in the choir from a relative or colleague without being awarded the title, which remained with the senior musician until (or sometimes even beyond) his death. The reasons for this are not clear; it may be that the title holder was too old to serve regularly and this was the accepted way of nominating a successor, who would, in the meantime, perform the duties of the title holder. This 'deputy' could then succeed to the title on the holder's death, although the evidence of the documents in *Musiques de Cour* suggests that some singers had to wait several years beyond that before the King ratified their position. For example, in the semester of January 1677 amongst the

\(^{297}\) Brossard and Kocevar, *États de la France*, 186.

\(^{298}\) Benoit, *Musiques de cour*, 454, (c.1717).

\(^{299}\) Ibid., 98-99.
hautes-contre are listed 'Pierre Gabillard et Antoine Rousseau en survivance'. Yet in the list of salary payments in 1678 it is Pierre Gabillard who is named as receiving the 450 livres. Rousseau was not awarded the title until 1688 when he appears in the État des Officiers in his own right.

Other officiers are listed in combination with a colleague. For example, the July semester in 1670 lists 'Edmé Potenot et Jacques Aura' under 'basse contres' [sic]. The same period in 1677 groups together 'Sulpice Valmont et Jacques Aura'. The only other time the word 'et' appears in the lists is in connection with the term 'en survivance' (as above). It may be that the term 'en survivance' has been omitted, but a more likely explanation is that the two colleagues were sharing their duties, each serving for only a three-month period rather than the full six-month semester. This may have been a way of enabling them to combine their chapel duties with a position elsewhere in the court. For example, Edmé Potenot was also clerc de la Chapelle and Oratoire du Roi. On his retirement, some time before 1674, he was succeeded in two of these roles (but not as chantre de la Chapelle) by Nicolas Potenot (a nephew?).

The information presented by Benoit in Musiques de Cour is often contradictory and confusing. In order to obtain the information set out in Table 16, some reasoned assumptions have had to be made, and these are argued below.

The first difficulty occurs in 1664, the earliest year of Du Mont's tenure for which there is surviving information. The list of personnel in the État des Officiers de la Maison du Roi states only the number of singers per category: there are no names given. However, it is from the totals listed here (three dessus, four basses-contre, four tailles, four hautes-contre and four chaplains) that a total of 19 officiers is presumed for each semester. This procedure equates with the number of names listed in the documents for subsequent years. In order to place each of the names into a category, I have assumed the singers identified as receiving a wage (in the Comptes de la Maison du Roi for 1664) were serving in the same post as four years later (when a complete list is available).

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300 Benoit, Musiques de cour, 53.

301 Ibid., 111.

302 Ibid., 30, 54.

303 Secrétariat de la Maison du Roi, 3 June 1674, Camp de Dole (ibid., 43).
However, for four members of the choir (Jean le Bœuf, Jean Gendron, Claude Asselin and Guillaume Watelet) this does not apply. Their voice designation cannot be established from the surviving court documents; the position they occupy in the table is therefore purely arbitrary. These four singers subsequently disappear from the Chapelle records. Jean Gendron (the same person?) reappears the same year as ‘gentilhomme servant de la Reyne et ordinaire de la musique de la Chambre’. He was paid 1200 livres for that year’s service, a considerable increase on the 900 livres earned by the officiers of the Chapelle. Guillaume Watelet is replaced by a relative (relationship unknown), Jacques Watelet (spelt variously as Vuatelet, Vatelet and Watelet).

Further adjustments had to be made in order to keep to the total of 19 singers. For example, the records of salary payments for 1664 indicate that both Simon Péan and Edme Pothenot served for the whole year, but this gives a total of too many officiers for the year. To correct this, it has been assumed that they were in fact occupying the same positions as in 1668, therefore reducing the number of basses-contre to four.

The list for January 1670 mistakenly omits the category for dessus muets, and these officiers (plus two others) appear under designations that do not tally with previous or subsequent years. I have therefore rationalised the information in Table 16. Curiously, Jean Louis Tiphaine, a dessus muet for the January semester, is also listed as serving the July semester of 1670 as a basse-contre. This, too, may be an error, since we know that Simon Péan (Pihan), the previous holder of this post, was replaced by one Etienne Tiphaine. However, a Jean Louis Tiphaine is acknowledged as a chantre de la Chapelle on his death in 1698. It was not uncommon for several generations of one family to serve amongst the musiciens du Roi.

From the information in Musiques de Cour it appears that when a singer was replaced (on his retirement or death), his successor was not necessarily assigned the same title. For example, an entry in the Secrétariat de la Maison du Roi on 21 January 1671 appoints Pierre Dupré to the chapel staff:

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304 Benoit, Musiques de cour, 11.
305 Ibid., 35.
306 Ibid., 157.
Brevet de chantre de la Chapelle pour les semesters de janvier et de juillet, en faveur de Pierre Dupré, diacre du diocese de Rouen, successeur de Izaac Vigneron, décédé.307

Licence as chantre de la Chapelle for the semesters of January and July granted to Pierre Dupé, deacon of the diocese of Rouen, successor to Isaac Vigneron, deceased.

This entry is puzzling: in previous lists of personnel Vigneron is only ever listed as serving for the January semester. He is also listed as a taille and Dupré is assigned to the basses-contre in the documents from 1677. This is not the only instance of a successor being appointed to a different voice range from his predecessor: for example, Jean Gaye (taille) replaced Desjardins (basse-contre). In the case of Louis Fernon (haute-contre) replacing Jean Blondel (taille), the situation becomes even more complicated since at the same time Jean Dassy moved from haute-contre to taille.

The relationship between the name of the musician, his voice designation in the lists and the voice part he sang in the choir has previously been thought of as purely arbitrary.308 If this was the case, why are the chapelains given a voice designation in 1668 and 1670? There would also be no need for a successor to be listed under a different category from his predecessor. This evidence seems to imply that there was indeed some relevance to the voice range.

The ordinaires

It is not only those singers serving en survivance who had to wait for a title. Evidence from the 1692 État de la France suggests that the chapel ordinaires also had to serve a probationary period before being awarded a vacant position as an officier.309 This could last anything between a couple of years and a couple of decades. For example,

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307 Benoit, Musiques de cour, 34.

308 '[...] car le classement des officiers est le plus souvent arbitraire, et ne correspond pas aux voix réelles des chanteurs.' (Decobert, 'Henry Du Mont', 433.)

309 This document gives a list of serving singers along with the date they entered service of the chapel. As this evidence is some 20 years after the event, it cannot be regarded as entirely accurate for the period in question, and is not always corroborated by the other surviving documents.
François Gendreau is listed in *L'État de la France* as joining the staff in 1672, but he is not listed amongst the *officiers* in the *Comptes des Menus Plaisirs* until 1678. On the other hand, Charles Lemaire had to serve a much longer apprenticeship: one ‘Charle [sic] le Maire’ appears in *L'État de la France* (for 1692) as entering the King’s service in 1669, but ‘Charles Lemaire’ is not mentioned in connection with the Chapelle until 1680.

The documents in *Musiques de Cour* suggest that in the meantime (i.e., until his formal appointment) the *ordinaire* was treated as an *officier* and was being paid as such. Two examples suggest this. Firstly, we know that Louis Fernon was serving as an *ordinaire* to the chapel in 1664, as he is named as such and paid 300 *livres* for standing in for Pierre Le Mesnager.

A Louis Fernon, ordinaire, pour le service qu’il a rendu en lad. chapelle au lieu de defunct Pierre Le Mesnager

To Louis Fernon, *ordinaire*, for serving the chapel in place of the deceased Pierre Le Mesnager

The records show that Fernon had been sharing these duties with Jacques Aura, Guillaume de Guand, Simon Blondel and Pierre Develoy, all fellow *ordinaires*. However, it was Pierre Develoy who was appointed in Mesnager’s place, and Fernon did not find a permanent post until 1672. Secondly, Blaise Berthold is listed as an *‘ordinaire de la chapelle’* but was paid as a *chantre* (an *officier*?) for the first three quarters of the year (Jacques Aura served the remaining quarter).

Unfortunately, the terminology in the documents of *Musiques de Cour* is not always precise, and it is often difficult to determine whether a singer is an *officier* or an *ordinaire*. A prime example is the case of Etienne Tiphaine, mentioned earlier.

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313 The salary payments show that a total of 450 *livres* was paid to these *ordinaires* for the months of January to June – the same as an *officier* was paid. Aura was paid 75 *livres* for four months of the previous year; Fernon’s payment is not explained.
Retenue de chantre ordinaire de la Chapelle, en faveur d'Estienne Typhaine, successeur de Siméon Péan, décédé.

(Sécrétariat de la Maison du Roi, 5 August 1671, Fontainebleau)314

Engagement as ordinaire de la Chapelle in favour of Etienne Tiphaine, successor to Simon Péan, deceased.

The use of the word 'ordinaire' when referring to a titled appointment occurs regularly in these documents. The same confusion of rank occurs with other members of the choir; for example, Pierre Houdiart and François Gendreau, both priests. (It is clear from the surviving documents that members of the clergy and laymen served together in the chapel choir.) In the entry confirming Gendreau's appointment, not only is he referred to as an ordinaire but his predecessor is called 'maître'.

Survivance de chantre et chapellan ordinaire de la Chapelle de Musique, pour Francois Gendreau, prebstre, sur la demission de maître Charles Tuppin.

(Sécrétariat de la Maison du Roi, 29 April 1673, St Germain-en-Laye)315

Survivance as singer and chaplain ordinaire to the royal chapel in favour of François Gendreau, priest, on the retirement of maître Charles Tuppin.

Decobert argues that an officier could be an ordinaire, but an ordinaire could not be an officier, yet this does not explain why these so-called ordinaires are listed amongst the officiers in the État des Officiers de la Maison du Roi.316 One interpretation of the information in the surviving documents is that, once appointed, an officier would retain his title until his retirement – or even until after his death. Once he was unable to carry out his duties due to advancing years or ill heath, an ordinaire would be appointed to act as his deputy. Evidence in support of this argument is to be found in

314 Benoit, Musiques de cour, 35.
315 Ibid., 42.
an inventory taken the day after Louis XIV's death in 1715. This register of chapel personnel includes comments on the abilities of the singers: a few are assessed as 'bon' (good), but most of the officiers are either 'passable' (fair), 'vieux' (old) or 'infirm' (frail). One is shown to be 'hors d'état de servir' (in no condition to serve) and one was dead (Antoine Rousseau, an haute-contre in Du Mont's time – L'abbé Chuprel was singing in his place).

The ordinaires were therefore vital to the running of the chapel. Decobert has gathered a list of 22 ordinaires serving for the year 1680:

| Joseph Arnoulx | Frizon     | François Moreau |
| Florentin Aubert | Bertrand Gillet | Jean Borel de Miracle |
| Antonio Baniera | Léonore Gingant | Joseph Nardy |
| Michel Bernard | Jacques Godonnesche | Jean Pouyadon |
| Thomas Carly | André Guillegault | Vincent Puvigné |
| Bernard Clédières | Louis du Hamel | Fursy le Roy |
| Mathurin David | Jean Jonquet | Philippe Santony |
| Antoine Favally |

Decobert argues that these ordinaires were serving at the same time as the officiers, which gives a total choir of nearly 40 singers (including the choristers) by 1680. However, the evidence cited above seems to indicate that the ordinaires were there to deputise for absent officiers, or perhaps brought in on those occasions when the sous-maître needed the services of one or two extra singers (extraordinaires). For example, in the accounts for 1678 there is a section for 'Chantres extraordinaires' which notes payments to Antoine Morel, Sulpice Vallemont and Claude Ferrier for services carried out in addition to their regular appointments within the chapel hierarchy.

317 Benoit, Musiques de cour, 272-273.
318 Decobert, 'Henry Du Mont', 432. Of these, Antonio Baniera, Antoine [Antonio] Favally, Joseph Nardy [Nardi] and Philippe Santony [Filippo Santoni] can be found amongst the list of castrati employed at the French court (Sawkins, 'For and against the order of Nature', 319). This perhaps indicates the growing popularity of the castrato voice in the chapel choir.
319 Decobert, 'Henry Du Mont', 433.
320 Benoit, Musiques de cour, 62.
In addition, Decobert is of the opinion that the daily performance of the *grands motets* required a larger number of singers ‘and officiers alone were not enough’.

Given her estimate of a 40-strong choir, in motets with a *petit chœur* of five solo voices (as became standard with Du Mont), this leaves 35 singers in the *grand chœur* – that is 7 singers on each chorus part. This would be impressive on special occasions but hardly appropriate for the daily performance of a 10-15 minute piece, especially for a peripatetic band of musicians (as will be discussed below). Even if the listings make allowance for illness and other reasons for absence, the existence of such a large chorus also has implications regarding the performance practice of the smaller-scale *élévations*: are they sung by soloists alone (i.e., just the officiers of the *petit chœur*) or the whole choir?

**The chapel choir at Versailles**

At the time of Du Mont’s tenure, the chapel staff did not have a permanent base. Before settling on Versailles as his main residence (in 1683), the King would divide his time between the royal palaces in Paris (such as the Louvre and the Tuileries), Fontainebleau and St-Germain-en-Laye, taking all his courtiers and staff with him. In the case of sojourns outside of Paris, this would entail an arduous carriage journey for any elderly or infirm officiers. Indeed the documents contained in *Musiques de Cour* show the subsistence payments made to the musicians of the chapel on such occasions.

A Isaac Vigneron, chantre de la chapelle, ayant charge des autres pour le payement tant du logement et litz des chantres et sous chantres Durant le sejour que S.M. a faict a St Germain au mois de mars 800 lt

Isaac Vigneron, *id.* pour le sejour a Fontainebleau 1500 lt

*(Comptes de la Maison du Roi, 1664)*

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321 'Cependant, l'exécution des grands motets, désormais quotidienne, nécessite un plus grand nombre de chanteurs, et les officiers, seuls, ne suffisent pas.' Decobert, ‘Henry Du Mont’, 434.

To Isaac Vigneron, singer of the chapel, being responsible for the others for the payment of such board and lodgings of the singers and deputy singers during the sojourn at St-Germain-en-Laye that His Majesty made during the month of March 800 livres.

To Issac Vigneron, the same for the stay at Fontainebleau 1500 livres

Payement du logement des soubz maitres et chantres de la musique de ma chapelle et des frais extraordinaires qu’ils ont faits pendant les mois d’octobre et novembre 1668, may et juin 1669 que j’ay sejourné en ce lieu de St Germain en laye 1500 lt

(Comptes de la Maison du Roi, 1669)323

Payment for the lodgings of the sous-maîtres and singers of the music for my chapel and the additional expenses they incurred during the months of October and November 1668, May and June 1669, when I was staying at St-Germain-en-Laye 1500 livres.

At this time, the palace of Versailles was undergoing major renovation and expansion. The ‘chapels’ used for the daily Mass were situated in a series of small salons (see Figure 4 below).324 It is doubtful whether it was feasible to fit 40 singers, plus a conductor, organist and violon players into these rooms: compared with the royal chapel that survives today (dating from 1710), they are quite small.325

323 Benoit, Musiques de cour, 26-27.


325 Further research on the precise dimensions of these rooms during the period 1660-1680 is required in order to evaluate more fully the practicalities of performance.
Performance of this repertoire does not necessarily support the need for such a large choir. The motets can easily (and effectively) be performed by a modern cathedral choir of about 24 singers. This suggests that Du Mont could have used a choir of *officiers* alone, still giving numerous possibilities for allocation of the voices: in fact, the numbers are flexible enough to cope with any of Du Mont’s varied layouts (see Table 17 below). \(^{326}\)

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\(^{326}\) Until Robert’s *grands motets* have all been transcribed, it is not certain to what extent such a number and division of voices holds true for his compositions.
Table 17: Proposed vocal layouts for Du Mont’s *grands motets*

The numbers given below are based on a total of 19 *officiers*, in the following designations:

- 3 *dessus* (to include 1 or 2 cornett/serpent players) plus 8 choristers
- 4 *hautes-contres*
- 4 *tailles*, 4 *basses-contre*, 4 *chapelaains*: in 1668 the *chapelaains* numbered 1 *taille* and 3 *basses-contre*, giving a total of 12 singers to be divided amongst the *haute-taille*, *basse-taille* and *basse* parts.

In both examples, I have included one cornett player with the *dessus du grand chœur*: a serpent player with the *basse du grand chœur* is also a possibility, in which case the numbers should be adjusted accordingly.

<table>
<thead>
<tr>
<th>Example A: a ‘double-chorus’ motet (e.g., <em>Exultat animus</em>)</th>
<th>Example B: a ‘soloists plus chorus’ motet (e.g., <em>Super flumina Babylonis</em>)</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>petit chœur</em></td>
<td><em>grand chœur</em></td>
</tr>
<tr>
<td>1 x <em>dessus</em> plus 4 boys</td>
<td>1 x <em>dessus</em> plus 4 boys, 1 cornett</td>
</tr>
<tr>
<td>2 x <em>bas-dessus</em> (?= 1 D, 1 HC)</td>
<td>2 x <em>haute-contre</em></td>
</tr>
<tr>
<td>2 x <em>haute-contre</em> (?= 1 HC, 1 HT)</td>
<td>2 x <em>haute-taille</em></td>
</tr>
<tr>
<td>2 x <em>basse-taille</em></td>
<td>2 x <em>basse-taille</em></td>
</tr>
<tr>
<td>2 x <em>basse</em></td>
<td>2 x <em>basse</em></td>
</tr>
<tr>
<td></td>
<td>1 x <em>basse</em></td>
</tr>
<tr>
<td></td>
<td>3 x <em>basse-taille</em></td>
</tr>
</tbody>
</table>
Conclusion

From the surviving court documentation, it appears that there were nineteen *officiers* serving under Du Mont each quarter. Most of these *officiers* were singers, but the names also include one or two cornett (or serpent) players. This number of voices is sufficient for the performance of most of Du Monts *grands motets*, whether they are in the two-choir format or the layout of soloists versus chorus. Although the *officiers* were the mainstay of the choir of the Chapelle Royale, the performance of the daily *messe basse solennelle*, whatever its venue, also required the services of the chapel’s *ordinaires*. They could be employed to augment the *grand chœur* on occasions when Du Mont required extra *officiers* on the solo lines of the *petit chœur* (for motets such as *Benedictus Dominus Deus*, described in Chapter 5). More importantly, they were relied upon to keep the choir running by acting as deputies for elderly or infirm *officiers*, eventually acquiring a title for themselves. Those long-serving singers who came to the attention of the King on account of their abilities as a soloist merited special mention by contemporary commentators and were rewarded with generous benefices.\(^\text{327}\)

\(^{327}\) Decobert, ‘Henry Du Mont’, 433.
CHAPTER 7
QUESTIONS OF INSTRUMENTATION

Whilst it is possible to piece together evidence regarding the number of singers employed by the chapel for the years 1663-1683, the situation with regard to the instrumentalists is very different. The only instrumentalists mentioned in the État des Officiers de la Maison du Roi and the Comptes des Menus Plaisirs in connection with the Chapelle Royale are the cornett / serpent players, organists and the maître de luth. The violon players are conspicuous by their absence. We know they were present – not least because the sous-maîtres wrote music for them – but we have little incontrovertible information on their names or numbers. This chapter draws together the scant research in this area and acknowledges that, whilst information for the period following Du Mont is more abundant, the details of the chapel orchestra during his lifetime is at present informed speculation. The discussion then turns to the music itself and examines more closely the role that instruments play in Du Mont’s sacred motets.

The instruments of the Chapelle Royale

Whereas instrumental accompaniment other than the continuo is not necessarily present in the petit motet, the violon orchestra forms an integral part of the grand motet. When describing the minimum requirements for performing one of Du Mont’s grands motets, Brossard includes two dessus de violon and a basse de violon in the numbers.328 Whilst the importance of these musicians is evident in the music, their presence at the daily Mass remains unacknowledged in the surviving court documents. However, the presence of instruments at the messe basse solennelle is affirmed by Sebastiano Locatelli in his account of a visit to the Chapel at St Germain l’Auxerrois, Paris, in 1665.

La messe fut chantée à plein cœur par les musiciens de Sa Majesté avec accompagnement d’un grand nombre de basses de viole. Le Roi resta toujours debout, mais suivit l’office avec beaucoup d’attention.329

328 See Chapter 5.
The Mass was sung with a full choir by His Majesty’s musicians and accompanied by a great number of violons. The King remained standing throughout, but followed the service with great attention.330

If we go back to 1645, the period of Veillot and Gobert, the only instrumentalists listed on the staff of the Chapelle du Roi were two cornettists.331 Their title (cornet ordinaire) suggests that the chapel instrumentalists were not very highly regarded in the court hierarchy at that time. By Du Mont’s day, the cornettists are again the only instrumentalists regularly mentioned in the surviving court records, this time elevated to the rank of officier. As described previously, the cornett players are always classified amongst the dessus muets of the chapel choir. This suggests that these officiers played alongside the dessus voices in the grands motets, perhaps in order to strengthen their part. However, this cannot be true if they were playing the serpent (and these officiers are often referred to as ‘joueur[s] de serpent’). Indeed, the État des Officiers of 1670 shows different categories to other years, and this time the instrumentalists are included in the ‘Basse contres [sic] et Serpens’.332 In this case, the serpent most probably played with the bass line of the choir, an extension of its role accompanying the plainsong of the ordinary Mass.

Anthony suggests that it was only in the late 1660s that instrumentalists ‘labeled symphonists or concertants, infiltrated the Royal Chapel [. . .] due, perhaps, to the influence of early grands motets by Lully such as the Miserere of 1664, “which was particularly favored by the king’.333 Yet the evidence of Veillot’s motets, which use an

330 In previous translations there seems to have been a misunderstanding regarding the instruments being played. Vautier interpreted the ‘con assai instrumenti di violoni’ of the original as a group of bass viols, a misreading perpetuated in the English translation by Blunt: Wilfrid Blunt, Sebastiano: The Adventures of an Italian Priest, Sebastiano Locatelli, during his Journey from Bologna to Paris and Back 1664-1665 (London: James Barrie, 1956), 158. However, it might be that ‘violini’ would have been more appropriate in this context, meaning violons (of all sizes).


332 Benoit, Musiques de cour, 29.

orchestra not only for doubling the voices but also in independent symphonies, indicates the presence of an instrumental group prior to this date.

By the time of Du Mont's appointment to the chapel there were several string bodies at court, including the Vingt-Quatre Violons de la Chambre, the Petits Violons du Cabinet, and the various joueurs de violon (ordinaires?) who belonged to both the Chambre and the Écurie. It is assumed that the chapel instrumentalists came from amongst the ranks of one or more of these bodies, to be supplemented on special celebratory occasions by oboists, bassoonists and trumpeters from the staff of the Écurie. Such an occasion was a performance of Lully's Te Deum in October 1679 for the wedding of Marie-Louise d'Orléans, an account of which appeared in the Mercure galant:

Les Cent Suisses, les tambours, les fifres et les trompettes demeurèrent sous la tribune. La Musique estoit placée dans cette tribune sur un grand amphithéâtre élevé près de la vouste, celle de la Chambre estoit à droite et la Musique de la chapelle à la gauche. Il y avoit des Hautbois, des Flustes, des Trompetes et des Tymbales avec les Vingt-Quatre violons et du moins six-vingt personnes qui chantoient ou jouoient les instrumens [...]334

The Hundred Swiss [Guards], the drums, pipes and trumpets stayed below the platform. The musicians were placed on this platform in front of a large amphitheatre erected close to the vault; those from the Chambre were on the right, and those from the Chapelle on the left. There were oboes, flutes, trumpets, and drums along with the Vingt-quatre Violons, and at least 120 persons sang or played instruments.

However, it would be misleading to think that such an orchestra was common in the daily performances that took place in the various royal chapels. The Te Deum was a motet designated for special occasions, usually a court celebration, and as such called

for extravagant performing forces. Whilst we have the details (perhaps exaggerated) for such events, there is an absence of precise numbers playing for Du Mont at the daily Mass. We know that there must have been a minimum of five players, since this is the smallest number of orchestral parts in Du Mont's score.

Over the course of the second half of the seventeenth century the status of the chapel instrumentalists was apparently greatly enhanced within the court, and their names begin to appear in the lists of the *État de la France*. The list of personnel for 1692 (the first year in which these instrumentalists are named) shows the following players, "Symphonistes de la Musique de la Chapelle":

Quatre Dessus de Violon. Messieurs, Jâque de la Quièze, l’aîné. 1660.
Augustin le Peintre. 1679.
Jean Noel Marchand, l’aîné. 1686.
Jean Batiste Marchand, le cadet. 1691.
Deux Flûtes d’Allemagne. Messieurs,
Joseph Pièche, l’aîné. 1691.
Pierre Pièche, le cadet. 1691.
Trois Parties d’accompagnement. M.
Sebastien Huguenet, le cadet, Haute-contre. 1673.
Pierre Huguenet, l’aîné, Taille. 1661.
François Fossard, Quinte. 1681.
Basses de Violon, & autres. Messieurs,
Pierre Chabanceau de la Barre: aussi Valet de Chambre de Madame la Dauphine, joue de la grosse basse ou du Théorbe. 1663.
Prosper Charlot, aussi Sônier de la Fruiterie de Madame la Dauphine. 1661.
Jean Batiste la Fontaine. 1680.
Nicolas Hauteterre [Hotteterre], Basson. 1668.
André Danican-Philidor, l’aîné, Basse de Cromorne. 1682.
Jâque Danican-Philidor, le cadet, Basson. 1683.

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335 Brossard and Kocevar, 'États de la France', 187.
This corresponds quite closely to the numbers of instrumentalists for the year 1702:\(^{336}\)

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>dessus de violon</td>
<td>4</td>
</tr>
<tr>
<td>haute-contre</td>
<td>1</td>
</tr>
<tr>
<td>taille</td>
<td>1</td>
</tr>
<tr>
<td>quinte</td>
<td>1</td>
</tr>
<tr>
<td>basses de violon</td>
<td>3</td>
</tr>
<tr>
<td>grosse basse de violon or théorbe</td>
<td>1</td>
</tr>
<tr>
<td>basse de cromorne</td>
<td>1</td>
</tr>
<tr>
<td>basson</td>
<td>1</td>
</tr>
<tr>
<td>flûtes d'Allemagne</td>
<td>3</td>
</tr>
</tbody>
</table>

Although this information does not give us the numbers of players serving under Du Mont, it does provide an indication regarding the distribution of parts. In the 1702 orchestra there are multiple players on the top (dessus) and bottom (basse) lines, with only a single player on each of the middle violon parts. As in other institutions, including the Paris Opéra, these viola parts were never doubled by any of the wind instruments.

The information in *L'État de la France* for 1694 referred to above also gives the dates when these instrumentalists were appointed (although, as in the case of the singers, it is not clear whether this refers to the date they joined the chapel or the date of their first court appointment). Of those still serving in 1694, nine were possibly present some time during Du Mont's time at the chapel: de la Quiête and Le Peintre (dessus de violon); Sébastien Huguenet, Pierre Huguenet and François Fossard (inner parts); Charlot, Chabanceau de la Barre, Hotteterre and André Danican-Philidor (bass instruments). Jean-Baptiste la Fontaine and Jacques Danican Philidor were appointed the same year as Du Mont retired, so it is not certain whether they ever played under him.\(^{337}\)

\(^{336}\) Decobert, ‘Henry Du Mont’, 435 (Chapter 7 of this dissertation also includes a detailed description of all these instruments). See also the numbers cited by Anthony for the year 1708 (*French Baroque Music*, 26): ‘six violins and violas, three bass violins, one grosse basse de violon, one theorbo, two flutes, two oboes, one bass crumhorn, two serpents, and one bassoon’. According to Anthony, ‘the grosse basse de violon probably referred to the larger of the two types of bass violin in use at court […] rather than the contrabass’. Anthony, *French Baroque Music*, 526, with reference to John Morby, ‘Musicians at the Royal Chapel of Versailles, 1683-1792’ (doctoral dissertation, University of California at Berkeley, 1971).

\(^{337}\) Many of these instrumentalists belonged to important families of musicians serving the court. Nicolas Hotteterre was one of a family of woodwind players and instrument makers; similarly André and Jacques Danican Philidor – although André is perhaps better known as the king’s Librarian, a position he shared with the viola player, François Fossard. All three Huguenet brothers (Sébastien, Pierre, and their younger brother, Charles) were violinists; Jacques de la Quièze, Augustin le Peintre, and the Marchand brothers all came from families of string players. Jean Noël Marchand was married to Marie-Marguerite Hotteterre.
Most of these names coincide with the list of instrumentalists reported by Decobert from a document dated 21 November 1679 purporting to be signed by several of the serving chapel officiers. Of the signatures at the bottom of the document, seven belong to instrumental players: three have already been mentioned above (Jean Noël Marchand, Jacques de la Quièze and Pierre Chabanceau de la Barre). The others are Charles la Fontaine and Delafosse (possibly Jean Routy, known as La Fosse), violons; Gabriel Expilly, the former sous-maître and bass viol player; and [Pierre] Pièche, a flautist. This last signature is a puzzle: in the documents collected by Benoit, the Pierre Pièche mentioned in the period 1661 to 1688 served both the Écurie (‘taille de hautbois et joueur de cornemuse’ in the ‘hautebois et musette de Poitou’) and the Chambre (‘joueur de flûte ordinaire’); in addition he acted as ‘garde des instrumens’ (‘keeper of the instruments’). He was succeeded in this last post by his son, also a flute player named Pierre, some time before 1670. If indeed a Pierre Pièche was serving the chapel in 1679, he was either acting as a keeper of the instruments or playing the flute. If the latter is true, this is the first and only indication of flutes being introduced into the grand motet orchestra during Du Mont’s era. However, this is directly contradicted by the information in the État de la France: this records Pierre Pièche as having entered the chapel staff in 1691, eight years after Du Mont’s departure.

Combining the information from all these sources (Benoit, Decobert, Brossard and Kocevar), it is possible to extrapolate the names of those instrumentalists playing for the grands motets of Du Mont in 1679 (the date of the document cited above). Due to the conflicting dates given by the various pieces of evidence, this list can only be conjectural.

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339 Benoit, Musiques de cour, 4, 11, 12.
340 The Pièche family, another dynasty of famous woodwind players, were also members of the Dauphin’s Music: Patricia M Ranum, Portraits around Marc-Antoine Charpentier (Baltimore: Ranum, 2004), 200. Pierre senior’s daughter, Madeleine, was married to the violinist Sébastien Huguenet.
The two members of the Danican Philidor family are not included in this list since they appear to have joined the chapel orchestra after Du Mont’s departure.

Brossard and Kocevar, ‘États de la France’, 133. Where the voice designation or instrument differs from that noted previously, the musician’s chapel listing is given in square brackets after his name.
Instruments

*Jean Augustin le Peintre & *Jean ["Noël"] Marchand *dessus de violon
*Sebastien Huguenet *joueur de haute-contre
*Pierre Huguenet *joueur de taille
*Pierre de la Barre *basse de viole [listed as a theorbo player above]
*Charles de la Fontaine *basse de viole [Charles is listed as a *dessus de violon* player above; Jean-Baptiste is the *basse de viole*

Given all the above information, it seems that Du Mont’s orchestra consisted of four *dessus de violon* (i.e., two to a part), two or three inner parts (generally one to a part), two *basses de violon*, a *basson*, and a continuo section of organ, theorbo and *basse de viole*. There is only a single piece of evidence that flute players were on the chapel staff at this time: in the absence of any corroborative data, their names have not been included here. The sources suggest that a *basson* player may have been part of Du Mont’s orchestra as early as 1668. As will be demonstrated, this is substantiated by instances in the sacred motets where this instrument is specified in the music.

**The instruments of the petits motets**

The *grands motets* are not the only pieces in the royal Mass to use instruments: of the 128 *petits motets* in the printed collections, 52 include instruments other than the continuo. Of these, 20 are known to have been performed at the Chapelle Royale. An examination of these pieces reveals a transition from viol to *violon* on the *dessus* line and also gives a valuable insight into how these pieces were performed.

Of the 40 pieces in the *Cantica Sacra* of 1652, eight of the motets contain an instrumental part (in addition to the continuo): *Alleluya Haec dies*, *Surrexit Pastor*, *Cantantibus organis*, *Est secretum Valeriane*, *Virgo gloriaosa*, *Credidi propter*, *O gloriosa Domina* and *Christus natus est*. In each case the pieces are marked ‘cum Viol. si placet.’ in the index to the part-books. The instrumental line is always indicated in the abbreviated form ‘Viol.’ apart from a single instance in the continuo

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345 It is an oddity of this volume that the title page, the part names and other instructions are in Latin; the Dedication, Preface and tempo indications (e.g., *lentement*, *gayement*) are in French.
part-book where the instruction ‘Bassus solus cum Violino si placet’ occurs (folio 21v).
Whether ‘Viol.’ refers to a viol or a violin is ambiguous – and deliberately so, according
to the Preface.

J’ay ajusté à plusieurs de ces Motets une partie pour le Dessus
de Viole ou Violon, & ay mis au commencement si placet,
voulant dire que cette partie n’est pas necessaire si l’on ne veut.

I have added to several of these motets a part for a treble viol or
a violin, and have placed ‘si placet’ at the beginning, wishing to
say that this part is not necessary if you do not want it.

This treble line is always notated in the G2 clef. In France at this time, the G2 clef is
usually associated with the treble viol: the violin is normally notated in G1, now often
referred to as the ‘French violin clef’.346

One of the motets, O gloriosa Domina (DM26), has two instrumental lines marked
‘Viol.’ and ‘Bassa Viola’.347 The latter is notated in F4 clef, with a range of E to c’, and
is an ornamented version of the continuo line. This is almost certainly intended for the
bass viol, one of the instruments of Du Mont’s suggested continuo section.

[... ] J’ay pensé obliger le public, & particulierement les Dames
Religieuses (qui ayment les Motets à peu de voix, aisez à chanter
avec la partie pour l’Orgue ou pour une Basse de Viole) en faisant
mettre en lumiere quelques Motets de ma Composition [...]

[... ] I have thought to oblige the public, and particularly the
communities of nuns (who prefer motets for a few voices, easy
to sing, with a part for the organ or bass viol), by making public
several motets of my own composition [...]

In this instance it is not clear from the phrase ‘organ or bass viol’ whether the bass viol
is intended as an alternative to the organ (and therefore without a harmonic realisation
of the figures) or whether both instruments can be used together. It was accepted

346 See also the discussion in: Shirley Thompson, ‘Charpentier and the Viol’, Early Music, 32 (2004),
497-510.

347 Bassa Viola is another term for the bass viol according to the definition in Brossard (Dictionnaire, 219).
practice for the continuo string player to ‘embroider or to improvise upon his part’ when accompanying voices.\textsuperscript{348}

Not only does the setting of the Litanies have an optional instrumental part: it is in place of one of the vocal lines and not in addition to them. The rubric suggests that the second soprano can be replaced by a treble string instrument if desired: ‘2°. Superius, vel Altus, Viol., si placet.’ The scoring for this piece is complicated, with Du Mont providing so many alternatives that an explanatory passage describing them is necessary in the Preface.

\[ ... \] & les Litanies de la Vierge que j’ay Composées pour deux voix seules: à savoir pour un Dessus & un Bas-Dessus, ou Taille & Haute-Taille, avec la Basse-Continué. J’y ay adjoussé une Basse pour chanter, escrite en Haute-Contre pour la commodité des voix des filles, & une quatrièmes Partie en Dessus pour chanter ou jouer sur le Dessus d’une Viole, ceux qui ont la voix de Haute-Contre, la chanteront à l’Octave en bas au ton naturel de leur voix; & ay mis les paroles à la Basse-Continué, vis-à-vis des notes où il faudra chanter, pour la commodité de ceux qui voudront chanter la Basse à la clef ordinaire d’F ut fa.

\[ ... \] and the Litanies de la Vierge that I have composed for two solo voices: namely for a dessus and bas-dessus, or a taille and haute-taille, with continuo. I have added here a vocal basse, written in the haute-contre for the convenience of female voices, and a fourth part in the dessus for singing or playing on the treble viol; those who have an haute-contre voice should sing it [i.e., the vocal basse] an octave lower in the natural pitch of their voice. I have put the text in the continuo bass, against the notes to which it should be sung, for the convenience of those who would like to sing the basse in the usual F4 clef.

In practice, the optional treble viol or *dessus* part is printed in the *Contra* part-book in G2 clef: it should be played or sung at pitch. The additional part for ‘a vocal *basse*’ appears in the *Tenor* part-book in C1, the clef used in this volume for ‘Cantus vel Tenor’ parts. The implication seems to be that it can be sung at pitch by a soprano voice (e' to a'~) – in which case it is sometimes the top part of the harmony. The other alternatives are either to perform it an octave lower with an male alto voice (e to a') or for a *basse* voice to sing from the continuo part-book (which is not always the same as the *haute-contre*).

Example 91: Du Mont, *Litanies B. Mariae Virginis* (DM39), bars 1-5

Du Mont’s desire to make his music available to as many people as possible is underlined by the instruction (also in the Preface):

La pluspart de ces Motets se peuvent transposer un ton plus haut ou plus bas, selon la voix ou les Instruments.

The majority of these motets can be transposed a tone higher or lower, depending on the voices or the instruments.

Although this might suit the singers, it implies a certain degree of competence on the part of the instrumentalists, and the keyboard player in particular, who would have to transpose at sight.

In these motets from the *Cantica Sacra*, the instrumental line is clearly an accompaniment – hardly surprising for an optional part. The viol/violin part is not generally involved in the imitative part writing of the vocal lines, but instead weaves an
independent decorative line often in thirds or sixths with one of the voices – in effect, part of the continuo realisation (Ex. 92).

Example 92: Du Mont, Alleluja Hæc dies (DM8), bars 17-21

The viol/violin is often in faster note values than those prevailing in the other parts (Exx. 93, 94), emphasising its decorative nature.

Example 93: Du Mont, Surrexit Pastor (DM9), bars 19-23

Example 94: Du Mont, Christus natus est (DM38), bars 68-71
Occasionally an instrumental entry is linked rhythmically to the surrounding vocal material, but is not part of the thematic interplay (Ex. 95).

Example 95: Du Mont, Surrexit Pastor (DM9), bars 1-4

There is an isolated example of an imitative entry in Virgo gloriosa (DM17), but Du Mont does not maintain this through to the end of the piece.

Example 96: Du Mont, Virgo gloriosa (DM17), bars 26-34
The motet *O gloriosa Domina* (DM26) uses the two additional instrumental parts in a different way: for the first time they form an integral part of the motet. This piece is divided into sections scored alternately for instruments and voices; the parts come together only for the final section. The viol/violin and bass viol open the motet as if they were voices, i.e., with thematic material in imitation similar to the vocal entries in bar 12 (Ex. 97).

Example 97: Du Mont, *O gloriosa Domina* (DM26), bars 1-3, 12-19

A] bars 1-3

B] bars 12-19
Ex. 97(b) continued

The next two instrumental sections contain the same material (though not quite note for note), which is not related to the intervening vocal passage. However, once the voices have joined with the instruments (from bar 82), the viols/violins revert to an accompanying role (Ex. 98).

Example 98: Du Mont, *O gloriosa Domina* (DM26), bars 81-85
A further five of the pieces in this volume are purely instrumental and intended for a consort of viols: a Pavana, two Symphoniae, an Allemanda and the Allemanda gravis.  

Vous y trouverez aussi quelques pieces pour les Violes [...]  

You will also find here several pieces for the viols [...]  

The viol parts retain the Latin names of their vocal counterparts (superius, cantus, altus, bassus) but are notated in appropriate instrumental clefs: G2 for the dessus (i.e., treble), C1 for a second dessus (suitable for playing on a treble or alto viol), C3 and C4 for the middle parts (tenor viol) and F4 for the bass viol. All these pieces provide an interesting and valuable addition to the instrumental repertoire of the period and were probably a product of the private concerts given by Du Mont and his colleagues (see Chapter 1: Du Mont in Paris). Their style is very similar to that of the vocal pieces in this publication, with a predominance of imitative writing. They are in three or four parts, all with continuo accompaniment. In one case, the Allemanda gravis, the keyboard part (in essence a transcription of all the viol parts) has been written out in full in the continuo book in place of the usual bass line with figures. There is no explanation of this – that is, not until the appearance of the subsequent 1657 publication, when the following instruction appears in the Preface:

Ceux qui jouent de l’Orgue ou du Clavecin, y trouveront aussi plusieurs Allemandes en Tablature d’Orgue, lesquelles j’ay mises à trois Parties pour les Violles, qu’on pourra joüer séparément ou accompagner l’Organiste.

Those who play the organ or harpsichord will also find several Allemandes notated for organ, which I have put into three parts for the viols, which can be played separately or to accompany the organist.

The 'tablature d’orgue' referred to by Du Mont is actually just a score in conventional staff notation included for the convenience of the keyboard player. It was accepted practice for instrumental fantaisies of the period to include a keyboard

349: Although Cohen attributes ‘the earliest known reference to a concert [consort] of unaccompanied viols’ to the Meslanges of 1657 (‘A Study of Instrumental Ensemble Practice’, 11), such pieces may be found in this earlier volume.
instrument in performance, the player assembling his own score from the printed part-books.\textsuperscript{350} This seems to assign an accompanying role to the keyboard player. However, Du Mont’s wording here (‘ou accompagner l’Organiste’) indicates the viols to be accompanying the keyboard.

This instructive Preface (to the 1657 Meslanges) reveals much about how Du Mont wished his pieces to be performed. It begins with an explanation of his compositional method:

\textbf{AMY LECTEUR,} Les premières Pieces de ces Meslanges en forme de Motets, ont esté composez pour trois voix seules, j’y ay adjoussé une Basse-continuë pour les rendre plus agreables & plus harmonieuses, parce qu’en plusieurs endroits cette Partie est diferente d’avec celle qui se chante.

\textbf{DEAR READER,} The first pieces of this collection, in the form of motets, were composed for three solo voices, to which I have added a continuo bass to make them more pleasant and more harmonious, because in several places this part is different from that which is sung.

The first 18 pieces in this book, although labelled ‘motets’ by Du Mont, are not sacred pieces. They are settings of French texts (drinking songs, love songs and pieces with amusing texts) which I shall refer to as ‘chansons’ to avoid confusion with the sacred motets. They all contain instrumental ‘preludes’ and have a separate instrumental part in the chansons. The instructions for the performance of these pieces are laid down carefully by Du Mont in the Preface, and there seems no reason to suppose that such advice could not equally apply to the performance of the sacred motets.

Firstly, Du Mont specifies the use of the viol as opposed to the violin: this time the instrument even has its own part-book, labelled ‘\textit{Dessus de Viole, ou Bas-Dessus}’. The role of this instrument as an accompanist (as seen by the style of writing in the \textit{Cantica Sacra}) is confirmed by Du Mont’s explanation of how to perform these pieces:

\begin{flushright}
\end{flushright}
J'ay fait aussi une quatrième Partie, de laquelle on se servira si l'on veut, pour un dessus de Violle, mais qu'il faut toucher délicatement & avec discretion, afin que l'on puisse entendre distinctement les voix. On chante premierement la Piece jusques à la moitié, puis on la repete avec le dessus de Violle, pour faire plus grande harmonie, & ainsi de l'autre moitié.

I have also added a fourth part, which one can use if one wants, for a treble viol, but which must be played delicately and with discretion in order that one may clearly hear the voices. Firstly one sings the piece as far as the half-way point [i.e., to the double bar], then one repeats it with the treble viol, to give a fuller harmony, and likewise with the other half.

The instruction for the treble viol to play only on the repeat of each section reinforces the lack of thematic material in the instrumental line: it is designed for 'fuller harmony' and not as an equal with the voices. It also confirms that the viol is an accompaniment, to be played 'delicately': the voices are paramount at all times.

Du Mont's continuo section seems to have expanded from the organ and/or bass viol suggested in the Cantica Sacra. This time he lists the harpsichord, theorbo and bass viol, all playing together. Obviously aware of the impracticalities of three players reading from one part-book, he even specifies a separate volume for the bass viol ('Basse de Viole, ou Basse-Taille').

Et comme il est difficile que le livre de la Basse-continue puisse servir à plusieurs qui se pourroient rencontrer pour toucher le Clavecin, Theorbe, & la Basse-violle, j'ay fait une autre Basse-continue pour la Basse-violle seule, [...]

And because it can be difficult when the continuo book is to be used by several [people] joining together to play the harpsichord, theorbo and the bass viol, I have provided another continuo part for the bass viol alone, [...]

The music is the same as for the chord-playing instruments (harpsichord and theorbo), but is printed without the figures and includes occasional cadential embellishments: the lack of figuring suggests that the theorbo player read from the keyboard part.
Du Mont continues by describing the other pieces included in the publication:

[. . .] où l'on trouvera outre lesdites Pieces, plusieurs Preludes en façon d'Allemandes à deux Parties, pour la Basse & le Dessus de Violle, lesquelles se pourront joüer seules, ou avec la Basse-continuë si l'on veult, devant & après chaque piece.

[. . .] where besides these pieces one will find several preludes in the manner of Allemandes in two parts, for the bass and treble viol, which can be played alone, or with the continuo if one so desires, before and after each piece [i.e., chanson].

It is clear that Du Mont has written these preludes not only as introductions (and possible postludes) to the chansons but also as stand-alone pieces. Ever conscious of providing as many alternatives as possible, he even suggests some of them be written out for playing separately on the organ.

Ces Preludes serviront aussi pour les Dames Religieuses qui touchent l'Orgue en façon de Duo: j'ay marqué ceux qui sont propres pour l'Orgue, ils n'auront qu'à les transcrire pour les joüer avec plus de facilite.

These preludes will also serve the communities of nuns who play the organ in the manner of a duo: I have marked those which are appropriate for the organ, which have only to be written out [in score] for playing with greater ease.

Although the phrase 'en façon de Duo' might be interpreted as 'in the form of a duet' (i.e., with two people playing), this surely cannot have been Du Mont's intention, otherwise he would not have suggested writing out the parts into score. More likely, it should be interpreted as 'in the manner of a Duo', the duo being a recognised organ genre. The numbers marked as suitable for this treatment are 3, 7, 10, 14, 15, 17 and 18. The

351 Despite Du Mont's wording, only the basse de viole parts to these pieces are printed in the basse de viole part-book: the treble and figured continuo parts are printed separately in their own part-books.

352 Two recent recordings even use these preludes as introductions to some of the sacred works: Henri Dumont, Les Litanies de la Vierge, Ensemble Dumont, dir. Peter Bennett, Linn CKD067, 1997; La Messe du Roi, Ensemble Dumont, dir. Peter Bennett, Linn CKD154 2001.
two viol parts are certainly more equal in these pieces, with imitative entries and thematically linked material (Ex. 99). This is in comparison to the other preludes where the bass viol is generally (though not always) a continuo accompaniment to the treble melody (Ex. 100).

Example 99: Du Mont, *Bannissons la melancolie* (DM43), bars 1-10

Prelude ‘qui peut aussi server pour l’Orgue’, written out in score.

Example 100: Du Mont, *Laisse-moy soupirer* (DM41), bars 1-16

Prelude not suitable for playing on the organ, written out in score.
The popularity of these pieces led to Du Mont issuing a supplementary volume four years later containing an additional part for each of the preludes (though not for the corresponding chansons). The purpose of this volume is made clear on the title page:

Troisiesme partie adjoustée aux Preludes des Meslanges de Henry du Mont. Pour un Dessus de Viole, ou Taille, ou pour une Basse de Viole touchée à l'Octave.

Additional third part to the Preludes of the Meslanges of Henry Du Mont. For a treble viol, or tenor, or for a bass viol played at the octave [below].

Once again, Du Mont provides as many performing options as possible. He has constructed this ‘troisiesme partie’ as if it had been part of the original composition and, from his comments in the Preface, it is clear that it should be performed as such.

AMY LECTEUR, Quelques temps après que ces Meslanges ont esté imprimez, Monsieur Ballard m'ayant prié de faire une Troisiesme Partie aux Preludes pour faire plus grande Harmonie, j'ay creu luy devoir donner cette satisfaction en faveur de ceux qui touchent la Viole. Voux remarquerez (s'il vous plaist) deux choses: La premiere, Que cette Partie adjoustée n'a peu si bien chanter qu'elle auroit fait, si elle eust esté composée à mesme temps avec les autres Parties, & qu'en plusieurs endroits elle fait une quatriesme Partie, à cause que la Basse de Viole est souvent differente de la Basse-continué, neantmoins j'ay fait en sorte qu'elle fust aussi bonne contre une Basse, que contre toutes les deux.

DEAR READER, Some time after these Meslanges had been printed, Monsieur Ballard having begged me to provide a third part to the Preludes in order to make a fuller harmony, I thought I should give him satisfaction in this respect for the benefit of those who play the Viol. You will notice (if you please) two things: Firstly, that this additional part is no less melodious than it would have been had it been composed at the same time as the other parts, and that in several places it makes a fourth part, on
account of the *Basse de Viole* often being different from the *Basse-Continuée*, nevertheless I have seen to it that it fits equally well against one bass as against both.

These preludes could be considered as miniature versions of the *symphonies of the grands motets*, and are equally diverse in style. Some are in the form of duos (as discussed above), some composed in a more chordal manner, some contain dance-like sections (e.g. sarabande), and some set out the thematic material of the following chanson.

The ‘second thing’ of the Preface is a plea to the ‘*dames religieuses*’ (i.e., nuns) and the other users of the *Meslanges* not to be put off playing the preludes on account of the words in the chansons which follow:353

La seconde chose qu’il faut remarquer, c’est qu’il n’y a point de paroles dans ces Meslanges qui empêchent qu’on ne les puisse chanter en toutes sortes de compagnies honnestes & Religieuses.

The second thing that must be said is that there is nothing in the texts of these *Meslanges* that prevents them from being sung in all sorts of honest company and by the *religieuses*.

This was something that had concerned Du Mont in the original 1657 printing:354

Vous y trouverez encore trois Magnificats [. . .]: Comme aussi quelque Airs à quatre Parties sur des Pseaumes de Monsieur Godeau, Evesque de Vance, en faveur desdites Dames Religieuses, lesquelles seroient peut-être quelque difficulté de se servir des premieres Pieces de ce Livre, quoiqu’j’aye expressément choisi des paroles où il n’y a point d’equivoces, ny rien qui puisse choquer les oreilles les plus chastes.

You will also find here three Magnificats [. . .]: likewise several four-part airs on the psalms [paraphrased] by M. Godeau, Bishop

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353 The majority of the chansons are pastoral texts about the melancholy of love; there are also several drinking songs, though more Bacchanal than bawdy.

354 The part-books of the 1657 Meslanges contain different Prefaces: this longer version of the text appears in the *dessus de viole* and *basse-continuée*; a shortened version, without the above comment, appears in the three vocal part-books and the *basse de viole*. 
of Vance, for the benefit of the said nuns, who might perhaps have some difficulty in using the first pieces of this book, although I have expressly chosen texts where there is no ambiguity nor anything which could offend the chastest of ears.

The Meslanges also contains several solely instrumental pieces, not dissimilar in style from the preludes, but more complex than the pieces in the Cantica Sacra, two of which are also printed in score for the benefit of the keyboard player. The remainder of the volume is devoted to sacred music: four of these motets contain an independent instrumental line in addition to that of the bass viol.

The Magnificat du second ton (DM62) and the antiphon Cæcilia (DM72) contain an additional line for treble viol or violin, once again as a 'delicate and discreet' accompaniment to the voices. Jubilemus (DM64) is written in the same format as O gloriosa Domina of 1652, with alternating passages for voices and instruments, sometimes thematically related, sometimes contrasting (in the manner of a grand motet). However, when all the parts join together for the final section, this time the writing for the treble viol is more closely related to the surrounding vocal material (Ex. 101). In this example there are two viol parts. The third instrumental stave (marked with an arrow) is an extra part (mainly a conflation of the original two) provided by Du Mont to be used when only a single treble viol is available: this is in addition to the various available vocal scorings (two dessus or two haute-tailles, plus an optional basse).

Si vous n'avez pas 2. Dessus de Viole, vous trouverez à la fin du Livre du Dessus de Viole une Partie pour un Dessus de Viole qui pourra servir seul au lieu des deux autres Parties.

If you do not have two treble violins, you will find at the end of the Dessus de Viole part-book a part for a single treble viol which can serve alone in place of the other two parts.

355 In each case this is labelled ‘Dessus de Viole’ in the Dv part-book, but elsewhere both viol and violon are mentioned: ‘Il y a une Partie adjoustaée pour le Dessus d'une Viole ou Violon de laquelle on se servira si l'on veut’ ('There is an optional part added for a treble viol or violin that can be used if so desired').

356 From the continuo part-book.
There is no mention of any violin alternative in this piece. Furthermore, the vocal parts and continuo are marked with the words ‘Violes.’ (or ‘Viol.’) and ‘Voix.’ to differentiate the instrumental sections from the vocal passages.

Example 101: Du Mont, Jubilemus (DM64), bars 103-115
O sponse mi (DM69), whilst scored the same, is in a slightly different format, in that the treble instruments play all the time: there are no purely vocal sections. Once again only viols are mentioned (the alternative single treble viol part is also incorporated). However, passages where only the instruments play are this time marked 'Prelude' (Ex. 102).

Example 102: Du Mont, O sponse mi (DM69), Meslanges, Dv f.27v

Most of these preludes are related thematically to the vocal material which follows (with the exception of the opening section and the passage in bars 56-62). As can be seen in the extract from the part-book (Ex. 102), the instrumental parts are marked
'doux' at the point when the voices enter, a reminder to the players to 'play delicately and with discretion in order that one may clearly hear the voices', as stipulated in the Preface. Although the instrumental lines are more closely related to the vocal parts, they never really transcend their role as an accompaniment (Ex. 103).

Example 103: Du Mont, _O sponse mi_ (DM69), bars 19-26
An interesting instruction as regards performance practice appears above the first piece in the continuo part-book.

Je prie celuy qui battra la Mesure de regarder toûjours la partie de la Basse-Continuë, ayant marqué les endroits où il faut battre ladite Mesure plus gayement ou plus lentement selon les paroles.

I request those who beat the time to always watch the continuo part, having marked the places where they must beat the said time more quickly or more slowly according to the instruction.

This implies the presence of an extra person beating the time: the keyboard player would not have a spare hand, and a singer would not be able to watch the continuo part-book at the same time as reading from his own. Significantly, the terms _lentement_ and _gayment_ in the _basse-continue_ part are seldom printed in the other parts as well (Ex. 104). Even though Du Mont is instructing someone to beat time, this cannot be accomplished by conducting according to the bar lines, since these are not placed at regular intervals in the music.

Example 104: Du Mont, _Osone mi_ (DM69), _Meslanges_, bc f.26v

Following the instruction on how to beat time, Du Mont comments on the significance of the figures in the continuo part.

L’Organiste prendra garde aux Chiffres que j’ay marquez; le Diesis X signifie la Tierce majeure, & le b mol la Tierce mineure.

The organist should be careful of the figures which I have marked; the sharp signifies the major third and the flat the minor third.
The figuring of the continuo line of this volume is no different from that of the 1652 collection, but for some reason Du Mont only now felt it necessary to provide an explanation: clearly, the realisation of a continuo line was still a relatively unfamiliar practice in France (or Du Mont’s method of figuring was not standard).

Du Mont’s next publication, the *Airs a quatre parties* of 1663, contains only three Latin motets – simple, straightforward settings for one and two voices. The majority of this publication is devoted to settings of the fashionable psalm paraphrases by Antoine Godeau. Only nine of these pieces contain an instrumental part, specified for viol or violin:

**AIRS A TROIS VOIX & Basse-Continué en forme de Motets,**
avec une quatriesme Partie adjoitée, pour un Dessus de Viole,
ou Violon, de laquelle on se servira si l’on veut.

Airs for three voices and continuo in the form of motets, with a fourth part added for a treble viol or violin, which can be used if you want.

In these pieces the viol/violin line is sometimes an equal part of the texture (and the text would fit if it were to be sung), sometimes merely an accompaniment. The continuo line is this time printed in the same part-book at the vocal *dessus*, as Du Mont explains in the Preface as follows:

J’ay mis la Basse-Continué avec le Dessus, pour la commodité
de ceux qui voudront jouier des Instruments, et chanter ensemble. Ceux qui n’auront a faire que du Dessus & de la Basse-Continué, les pourront achepter [sic] a part.

I have put the continuo part with the *dessus* for the ease of those who wish to play the instruments and sing as well. Those who [wish to] perform only the *dessus* and continuo can buy them [the parts] separately.

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357 There are two settings of *Quand l’esprit accable* (a paraphrase of Psalm 4), one of which is almost identical to that in the 1657 *Meslanges*. However, the *dessus* line of the 1657 version is now in the *basse-dessus*, and the *haute-taille* line written an octave higher in the *dessus*; the additional Prelude of the earlier version is missing. The *basse, basse-continué* and *dessus de viole* lines remain the same.
This implies that the continuo player could accompany himself singing the *dessus* line, but that separate parts were available from the publisher if the singers wanted their own copies (i.e., they did not have to purchase a complete set).

Neither of the final two collections of *petits motets* (1668 and 1681) has a Preface, suggesting that Du Mont felt the general public to be familiar enough with the manner of performing his motets. Both volumes are dedicated to the King: by now Du Mont was employed as *sous-maître* of the Chapelle Royale and it seems likely that many of these motets were composed expressly for performance there under his direction.

The 1668 *Motets a deux voix* contains six pieces with an additional instrumental part, marked ‘cum Viol. *si placet*’: *Memorare*, *O dulcedo amoris*, *Benedicam Dominum*, *Cæcilia famula*, and two settings of *Panis angelicus*. There are also three purely instrumental pieces in this collection: a *Symphonie* and an *Allemande* for two *dessus* and continuo, plus an *Allemande en tablature d’Orgue* (i.e., for solo keyboard – see previous discussion), thematically the same as the instrumental *Allemande* but in A minor rather than G minor.

Although the abbreviation ‘Viol.’ in the *petits motets* of this volume is ambiguous, it seems reasonable to assume that those pieces written for the King’s Mass (*Memorare*, *O dulcedo amoris* and possibly *Panis angelicus*) were most probably intended for violin, since the performing forces of the chapel did not (as far as we are aware) include treble viols. Indeed the range of the instrumental line extends higher than previously, ascending to b" flat in several places, a note in the favoured first position on the violin, but above the frets on the treble viol. The use of clefs is inconsistent: in both settings of *Panis angelicus* the *dessus* part is notated in a G2 clef (as in previous collections), but in the other motets and the instrumental pieces it is G1 (the French violin clef). Whilst this

358 Although included in a publication of motets for two voices, these two settings of *Panis Angelicus* plus another three pieces are for solo voice.

359 There is currently no way of telling which version came first. Another example of a duplicated instrumental piece can be found in the *Allemanda gravis* (DM40) of 1652, which appears in a slightly altered form in the Bauyn manuscript (F-Pn Vm7.674-675 *Allemande de même Auteur*, DM228). DM40 is scored for CATB viols, with an additional written out score intended for keyboard, discussed earlier. DM228 is for solo keyboard. Whilst it is very similar to the keyboard score of DM40, there are minor variants such as additional ornaments, step-wise filling in of melodic intervals, and one bar where the melody is altered to follow in imitation.
is not conclusive evidence as to which instrument should play which piece, it may be suggestive of Du Mont’s preferred choice.

The instrumental line in these pieces is on a more equal footing with the voices than previously, taking part in the contrapuntal exchanges of thematic material and rhythmically matched in more vertically composed sections (Ex. 105).

Example 105: Du Mont, Memorare (DM125), bars 8-15

![Musical notation]

However, this new ‘equal’ status does not extend to all the pieces: for example, in Benedicam Dominum the viol/violin does not take part in the florid passages of semiquavers given to the voices, but has either long notes or rests (Ex. 106).
Example 106: Du Mont, *Benedicam Dominum* (DM136), bars 30-32

The greatest number of pieces with instrumental parts within a single publication appears in Du Mont's last collection of *petits motets*, the *Motets a II. III. et IV. Parties* of 1681: 17 of the 40 pieces contain additional instrumental lines. The range of instruments used is expanded to include a *haute-contre*, *a taille* and even a *basson*, and in several cases the instruments even outnumber the voices. This time all the 'Dessus de Viol.' parts are notated in G1 clef – a further indication that by this time the violin had taken over from the treble viol as the instrument of choice. However, the use of the abbreviation 'viol.' may be an indication that Du Mont, keen to please all his audience, still considered the viol as a possibility. Whilst the flow of the music better suits the violin, all the *dessus* lines are playable on the treble viol (although with frequent visits above the frets).

*Benedicite Deum, Jubilate Deo, Ecce ferculum, Ave Regina cælorum, Stella cæli, Consurge Domine* and *Per fæminam mors* are in the same format as the pieces from the 1668 *Motets a deux voix*, with a single treble string instrument playing an equal part with the voices, joining in the semiquaver decorations from time to time (Ex. 107). *Ecce ferculum* (DM164) even contains an optional *symphonie* for one violin/viol and continuo at the beginning of the piece, although there are no more solely instrumental passages in the rest of the piece.

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360 A further three are purely instrumental pieces.

361 This instrumental line is always referred to as 'viol.' or 'viol.' in the part-books, with one exception in the *haute-contre* volume, folio 40v, when it is printed as 'viole'.

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Sub umbra (DM178) is the first of the motets in the book where the instrumental parts outnumber the vocal lines, in this case two violins accompanying a single basse voice. It too contains an opening symphonie, although this time not marked as optional (the music leads directly into the entry of the voice).

Regina divina (DM179) is similar in format to O sponse mi of 1657, with an instrumental accompaniment (for two ‘dessus de viol.’ and basson) in alternating passages with the solo voice (haute-contre). In this publication these solo instrumental passages are marked ‘Symphonie’, the same terminology used in the grands motets. This is the first instance where a basson is specified in the petits motets. Its role is similar to that of the basse de violon in the grand motet orchestra: it generally follows the outline of the continuo section, but plays only in the symphonies and tous passages.
However, the basson is given more decorative and faster-moving figuration than would be seen in a basse de violon part. Its role as part of the 'orchestra' in the symphonies and tous sections but not as part of the continuo section is further reinforced by the rubric in Quid est hoc (DM189):

On y peut adjoindre le Basson aux Symphonies, & à Tous si l'on veut.

A basson can be added to the symphonies and the tous sections if so desired.

As there is no written-out part for a bass instrument other than the continuo, the basson player would need to read from the continuo part, embellishing the line as appropriate.

Other motets in this format (alternating instrumental and vocal sections) are Venite ad me, Ave Virgo gratiosa, Unde tibi, Nil canitur, O gloriosa Domina, Quid est hoc and O tu quis es (the only piece with a four-part accompaniment). Often the opening symphonie is related thematically to the first vocal entry (although the same cannot be said of subsequent symphonies).

Example 108: Du Mont, Venite ad me (DM180), bars 1-4, 10-14

362 See the comments under 'grands motets' in this chapter.
Passages where the instruments are playing alongside the voice are sometimes marked *doux*, harking back to the Preface of the 1657 Meslanges instructing the players to let the voice(s) be heard.

However, this instruction does not seem to apply to the *tous* passage at the end of a piece (e.g., from the C time signature in the above example). This last section always involves all the parts, in the manner of a chorus in the *grands motets*. However, there is no indication that any extra singers or players should join in at this point. Conversely, the only two *fort* markings occur in one of the treble parts of *O tu quis es* (DM190) where the instruments re-enter for a *symphonie*, and not at the final section (Ex. 110).

Example 110: Du Mont, *O tu quis es* (DM190), *Motets a II. III. et IV. parties*, D/Dv f.41v (part page)

Sit gloria Domini (DM160) is similar in style, but this time the voices do not have extended sections on their own (one or more of the violins/viols are always present). Nevertheless, Du Mont indicates that the motet can be performed purely with voices and continuo: the instrumental parts are marked as optional (*'si l'on veut'*), and the *symphonies* *'ou Orgue seule'*. However, this option would severely reduce the effectiveness of the piece, since the two treble instruments play an important role in the accompaniment, with many imitative entries.

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363 The continuo part-book contains an interesting instruction, presumably relating to the person beating time: *'Ceux qui voudront chanter ce Motet par mesure-double 6/4 doivent observer que chaque pause doit passer pour une demie'* ('Those who wish to sing this motet in double length bars, [i.e., in] 6/4, should note that each stroke acts as a half-bar'). The beater should therefore indicate twice per unit of 6/4, and indeed the part-books are mostly barred in groups of six crotchets, even though the time signature of 3 (or C3 in 2Dv and B) is retained.
The instruments of the grands motets

The grands motets from the printed edition of 1686 contain six orchestral part-books:

<table>
<thead>
<tr>
<th>part-book</th>
<th>clef</th>
</tr>
</thead>
<tbody>
<tr>
<td>premier dessus de violon</td>
<td>G1 (i.e. French violin clef)</td>
</tr>
<tr>
<td>second dessus de violon</td>
<td>G1</td>
</tr>
<tr>
<td>haute-contre de violon</td>
<td>C1</td>
</tr>
<tr>
<td>taille de violon</td>
<td>C3</td>
</tr>
<tr>
<td>basse de violon</td>
<td>F4</td>
</tr>
<tr>
<td>basse-continue pour l'orgue</td>
<td>F4 (figured)</td>
</tr>
</tbody>
</table>

The surviving manuscript scores of Du Mont's grands motets do not contain any indication of the instruments which should be playing. As is common in music of this time, the scoring can be inferred from the clefs, and this generally matches the practice adopted in the printed edition. Of those grands motets with a five-part orchestra there are just three exceptions to this system: in Benedictus both the printed edition and the manuscript score (Rés.F.927) use C2 for the haute-contre de violon; Exaltabo and O æternae misericors (from the 1686 edition) also use C2 for this part.

Whilst the majority of the grands motets use a five-part orchestra, Du Mont occasionally explores different scorings, employing varying numbers of instruments. Both Cantemus Domino and Confitebimur have an additional inner (viola) part, but Du Mont exploits the resulting possibilities in different ways. In Cantemus Domino (DM197) this extra part is a basse-taille de violon printed in the taille part-book (with basse-taille on the left of the opening, taille on the right) and notated in C4 clef. As this gives more violon parts in the choruses than there are voice parts to double, the two dessus de violon play the same music. The haute-contre de violon therefore becomes the second part down in the tous passages, and is often pitched higher than the top line. With a highest note of e' and the majority of the choruses set almost entirely on the top a string this is still playable on a 'viola', but with a bottom note of d this part could equally be interpreted as a third dessus. In a modern edition it might therefore be set in treble clef, thus eliminating the need for the frequent use of leger lines (Ex. 111).364

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364 The HCV parts of the grands motets are often close in range to 2Dv – not surprising for the highest of the inner parts – but the tessitura in Cantemus Domino is exceptionally high throughout.
Example 111: Du Mont, *Cantemus Domino* (DM197), bars 112-117

This example shows the same music set in a modern edition for (A) violin in treble clef and (B) viola in alto clef. The *petit* and *grand chœurs* parts have been combined.
If this part is to be interpreted as a *dessus* and not an inner part, a redistribution of the available players is required.\(^{365}\) One solution would be to put only one of the four *dessus* players on each of the upper two lines with the remaining two players on the *haute-contre* part; whilst this balances the orchestra in the chorus passages it gives too much prominence to the *haute-contre* in the symphonies. This is uncharacteristic of French practice, where normally greater importance is assigned to the outer parts. However, the choice of clef in the part-book (C1) indicates that this part was intended as a viola part, and therefore three players were needed for the inner parts of this piece.

In *Confitebimur* (DM198) the additional inner part is titled ‘*quinte de violon*’. Again, the added part is printed in the *taille* part-book (with *taille* on the left, *quinte* on the right), but this time the clefs have been changed: the *taille* is now notated in C2 and *quinte* in C3. These clefs are reproduced in the manuscript score of this piece and, as would be expected, the C3 part (i.e. the *quinte*) is the lower of the two. However, far from being an independent sixth part in the opening *symphonie*, the *quinte* takes on the role of the *taille*, and the *taille* doubles the *haute-contre*. Rather than maintain this pattern of doubling in the chorus passage which follows (or instead doubling the two *dessus de violon*, as in *Cantemus Domino* above), Du Mont writes a six-part orchestral texture, with the second *dessus de violon* not following a vocal line, but weaving an independent line through the music.\(^{366}\) He reverts to doubling the *haute-contre* and *taille* in the next *symphonie* (bar 73→).

Interestingly, in bar 77 the *quinte* is marked ‘*seul*’, followed by ‘*tous*’ in bar 79 where the other inner parts enter after two bars’ rest (Ex. 70 above). These markings could mean one of two things. Either it is an indication to the *quinte* player that he is the only inner part at this point, or it carries some relevance as to the number of players on this part. As pointed out above, giving weight to an inner part (by doubling this line of music) is contrary to usual practice. If, however, there was only one player on each of the *haute-contre* and *taille* parts, but two players on the *quinte* line, this would even out

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\(^{365}\) When performing this motet with reduced orchestral forces (two violins, bass viol and organ) in March 2003, it was more satisfactory for the second violin to play the *haute-contre* part during the choruses in order to provide fuller harmony in the orchestra.

\(^{366}\) This is the practice for all the choruses, except for a section bars 116-129 where the two *dessus de violon* play the same music, briefly giving a five-part texture with straightforward doubling.
the texture. The *seul* instruction would indicate that only one of these *quintes* should play bars 77-78, but both should be playing the rest of the time. This is perhaps supported by the *seul* marking in bar 97 (Ex. 112). This time the *symphonie* is scored for both *dessus de violon* parts, the *quinte* and the *basse de violon*. It seems that Du Mont wished to have only one player on this inner part at this point, deferring to the usual French practice of giving more weight to the *dessus* and *basse* parts.

Example 112: Du Mont, *Confitebimur tibi* (DM198), bars 97-102.
O æternæ misericors (DM209) also contains seul markings. The first occurs in the premier dessus in bar 18 at the opening entry of the voices. In this case the premier dessus is alone (apart from the organ) in accompanying the haute-taille, basse-taille and basse of the petit chœur singing in unison.\(^{367}\) Once again the intention of the seul marking is clear – to indicate that the violon is accompanying solo voices and should therefore play more quietly – but there are two ways of achieving this. Either both premier dessus players (assuming there are two on this part) should play doux, or only one of them should be play at this point, the other joining in at the tous marking in bar 31 (at the entry of the chorus). The same thing happens in bar 94, where the premier dessus is accompanying the basse-taille and basse du petit chœur, another of the unison solo passages. However, this time a tous marking at the start of the chorus is missing. In bars 138-156 and 175-223 it is the turn of the second dessus to accompany the petit chœur voices, and again there are the appropriate seul markings in the part-book (also without corresponding tous indications). However, the tous marking could be implied by the addition of the text ‘O momentum’, printed below the stave at the start of the chorus (Ex. 113).

Example 113: Du Mont, O æternæ misericors (DM209), Motets pour la Chapelle du Roy, 2Dv f.52

There are several instances where the term ‘tous’ is apparently used to indicate the start of a chorus passage, even when the violon involved has not been playing in the previous solo section. Such a case occurs in O dulcissima (Ex. 114). Other examples can be found in Benedict anima mea, Cantemus Domino (where the two dessus de violon

\(^{367}\) The unusual vocal doublings in this piece are discussed in Chapter 5.
are marked ‘tous’ in the opening symphonie), Exaudi Deus, O mysterium, Quemadmodum and Sacris solemniiis. ‘Tous’ can equally be found in the continuo part.

Example 114: Du Mont, O dulcissima (DM210), bars 111-115
Mater Jerusalem (DM219) contains one of the few instances of the indication *doux* in the continuo line (Ex. 115).\footnote{368}

Example 115: Du Mont, Mater Jerusalem (DM219), Rés.Vma.572(4), f.21

This occurs in the opening bar: although it is written above the continuo line, it would seem to apply to all the *violon* parts, in the same way that changes of speed (e.g. *gayement, lentement*) often appear in just the continuo part-book but apply to the whole orchestra (Ex. 116).

\footnote{368 Others are Benedic anima mea bar 141 (continuo accompanying solo *dessus*), Magnificat bars 86-88 (an echo effect applying to all the *violons*), but conversely not in O *mysterium* bars 104-121, where the other instruments are marked *doux* in the depiction of the text of the *basse solo* (detailed in Chapter 2).}
This procedure is reminiscent of the performance instructions for the motets of the *Meslanges* (1657): 'I request those who beat the time to always watch the continuo part, having marked the places where they must beat [...] more quickly or more slowly'. The placement of these markings mainly in the continuo suggest that a similar practice applied to the performance of the *grands motets*: the conductor, probably Du Mont himself, directed by following the continuo part (though whether from a single part-book or a score is unknown).
The combining of the two *dessus de violon* parts is not uncommon in the *grands motets*. In both *O dulcissima* and *Quemadmodum* the *premier* and *second dessus* are playing the same music in the opening *symphonie* but are completely separate from there on. The doubling of the *dessus* parts is more common in chorus passages (as in *Cantemus Domino* discussed earlier) and occurs in seven of Du Mont's extant works: four of these motets entered the chapel repertoire in 1677.

<table>
<thead>
<tr>
<th>Motet</th>
<th>Date entering the Livres</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magnificat (1686 version)</td>
<td>1666</td>
</tr>
<tr>
<td>Confitebimur tibi</td>
<td>1670</td>
</tr>
<tr>
<td>O æternæ misericors</td>
<td>1670</td>
</tr>
<tr>
<td>Beati omnes</td>
<td>1677</td>
</tr>
<tr>
<td>Cantemus Domino</td>
<td>1677</td>
</tr>
<tr>
<td>Dum esset Rex</td>
<td>1677</td>
</tr>
<tr>
<td>Exaudi Deus</td>
<td>1677</td>
</tr>
</tbody>
</table>

In cases where there are no extra orchestral parts, one of the voice parts remains undoubled. In the 1686 part-books, the two *dessus* do not always match each other note for note and one of the parts often has a few decorative notes (Ex. 117).

Example 117: Du Mont, *Exaudi Deus* (DM206), bars 150-153

Only instrumental parts are shown.

\[369\] As described previously, there are two separate *dessus de violon* parts in the choruses passages of the manuscript score of this piece (Rés.F.927).
Another motet with unison *dessus de violon* is confusing in its notation. In the manuscript score of *Dum esset Rex* (DM220) the first system shows only four parts in the orchestra, with just one *dessus de violon* line (Ex. 118).

Example 118: Du Mont, *Dum esset Rex* (DM220), Rés.Vma.572(4), f.33r

![Example 118](image)

It is not until the *symphonie* in bar 52 that a second *dessus de violon* part appears (Ex. 119).

Example 119: Du Mont, *Dum esset Rex* (DM220), Rés.Vma.572(4), f.6r

![Example 119](image)

At this point the *second dessus de violon* part is written out on the stave previously assigned to the *haute-contre de violon*. It is not an indication for the *haute-contre* to change instruments, but instead a space-saving device employed by the scribe. It seems that the two *dessus de violon* were playing in unison in the opening *symphonie* and chorus (the presence of the second *dessus* not being made clear in the manuscript score), but have separate parts in this instrumental section. The parts return to playing in unison until the *récit* section at bar 125 (in the same manner as described previously). In this
récit the scribe has used a reduced score, with the two dessus at the top of the system. In bar 139 the scribe adds ‘violon seul’ below one of the dessus lines (Ex. 120).

Example 120: Du Mont, Dum esset Rex (DM220), f.45r

This could be interpreted in one of two ways. It could be showing that only one line is present: the second dessus, having played in the previous phrase, is resting here. However, it could equally well be an indication that just a single player should be playing at this point (i.e., just one of the two premier dessus). In this instance, it appears to be a combination of both. Some comment is needed in the score at this point to show that only one violon line is present (and that the second dessus has not been omitted by mistake). Adding the words ‘violon seul’ probably also means that only one player should play: on occasions where similar terminology is used in the printed motets it is
an indication of a solo violon passage, required in order to lighten the accompaniment and let the voice(s) be heard. However, its use in Dum esset Rex comes after a passage where both violon parts (not marked ‘seul’) have been accompanying a single petit chœur voice (the basse). A reduction to a single player at a point where there are two voices singing makes little sense – and neither does the text at this point suggest a sudden quietening.\(^{370}\) One possible explanation (and the simplest solution) is that both violon parts should have been marked ‘seul’ on their entry in bar 125/126, thereby giving a single player on each dessus part. This is further reduced to a single player of a single part at the ‘violon seul’ marking in bar 139.

Du Mont does not restrict combined parts to the dessus line: in Memorare (DM208), entering the chapel in 1674, it is the haute-contre and taille which join together in the chorus sections. However, this case is even more unusual because in the haute-contre de violon part-book the clef changes from C1 to C4 at the point of entry in the first chorus and remains so until the symphonie in bar 95. The part reverts back to the normal C1 clef until the last chorus, when it once again changes to C4 (Ex. 121).

Example 121: Du Mont, Memorare (DM208), Motets pour la Chapelle du Roy, HCv f.37

\(^{370}\) ‘Fulcite me floribus stipate me malis’ (King James Bible: ‘Stay me with flagons, comfort me with apples’ or more literally, ‘Stay me up with flowers, compass me about with apples’).
Initially, it might be thought that the copyist has wrongly duplicated the *taille de violon* at these points, but this is unlikely to be the case since the *taille* is in C3 clef throughout. The inner parts are doubling the *haute-taille* voices in the choruses – and this part is notated in C4 clef. The *haute-contre de violon* might therefore have been copied from this line. This leaves the *basse-taille* vocal line unsupported in the orchestra, and it may be that the *taille de violon* should be doubling this line instead.

A significant feature of Du Mont’s writing for the *dessus de violon* throughout all the *grands motets* of the 1686 edition is the tendency for the *second dessus* to be higher in range than the *premier dessus*. Examples can be found in all of the printed motets and those of the manuscript scores.\(^{371}\) In some cases where the two *dessus de violon* are playing in unison in chorus passages, this means that the *haute-contre de violon* assumes the role of the second *dessus*, and therefore plays in a higher tessitura than usual (doubling a voice at the octave). This is the case in *Cantemus Domino, Exaudi Deus* and to a lesser degree in *Dum esset Rex*. Additionally, the *second dessus* is more likely than the *premier dessus* to be the violin of choice as the accompaniment in a *récit* section: in the 26 *grands motets*, the *premier dessus* plays alone in six *récit* passages but the *second dessus* plays in twelve.\(^{372}\) It is interesting to speculate as to Du Mont’s reasons for this: was one of the *second dessus* players favoured because of his better playing?

*Quemadmodum desiderat* is unusual in that the *basse de violon* plays throughout the motet, not just in the orchestral passages. The line follows that of the *basse-continue* note for note. An answer to why this is the only motet where this happens cannot be found in either of the alternative sources of this motet, since the *basse de violon* is omitted. It may be that this is an error that occurred during the printing process and this orchestral instrument should play only in the *symphonies* and *tous* passages (as in all the other motets of the printed edition) and not with the continuo section.\(^{373}\)

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\(^{371}\) The only exception to this is the manuscript score of *Magnificat*, discussed earlier, where the two parts are exchanged and the unison passages of the choruses are replaced with a new *second dessus* line.

\(^{372}\) I have included the occasional use of the *basse de violon* in these calculations.

\(^{373}\) This is the procedure I have adopted for my edition. In the same way, I have added a *basse de violon* to motets surviving in manuscript score, but only in the *symphonies* (by duplicating the *basse-continue*) and choruses (by doubling the *basse du grand chœur*).
The omission of the *basse de violon* from the manuscript scores leads to the occasional need for divisi writing in the continuo line, presumably to indicate where the orchestral string bass differs from the continuo string bass (Ex. 122, 123).


Only part of the system is shown.

Example 123: Du Mont, *O flos convalium* (DM218), Rés.Vma.572(3), f.6v

Only part of the system is shown.

A further example can be found in *Dum esset Rex* (DM220), bar 249.
Whilst some of the *grands motets* use an expanded orchestra, a couple of motets contain a reduced layout. *Benedicam Dominum* (DM216) has a four-part orchestra: two instruments in G1 clef (i.e., *dessus de violon*), one C3 (taille) and a bass.\(^{374}\) This leads to novel forms of doubling in the choruses: instead of leaving a single vocal line undoubled by an instrument, Du Mont leaves two, the *second dessus de violon* remaining independent in the choruses. Although scored for a five-part orchestra, *Sacris Solemniiis* (DM214) contains several sections where Du Mont opts for a four-part texture by omitting the *haute-contre de violon*. Whilst this happens occasionally in other motets, it happens more frequently here: firstly accompanying the *basse du petit chœur* in bars 61-68 and then in the *symphonies* in bars 81-104 and 215-238.

There is very little evidence of instruments other than *violons* in the *grands motets* of Du Mont. As mentioned in Chapter 3, a single annotation in one of the manuscript scores suggests the participation of a *basson* in the orchestra (Ex. 124).

Example 124: Du Mont, *Benedicam Dominum* (DM216), Rés.Vma.572(3), f.25r

This evidence provides another link between the performance practice of the *grands motets* and the instructions contained in the publications of *petits motets* (described earlier in this chapter): in the 1681 Motets Du Mont instructs that ‘a *basson* can be added to the *symphonies* and *tous* sections if so desired’. We also know that a *basson* player was on the staff of the chapel from circa 1668.

\(^{374}\) It is also unusual in that it is constructed in two distinct sections, with ‘L'on peut finir Icy’ (‘One can finish here’) written at the end of the first section on folio 35v. The second section begins with another *symphonie*, and is so constructed that it can be performed entirely separately from the first.
Another similar passage occurs in *Nisi Dominus* (DM215), this time without annotation (Ex. 125). This could be interpreted in several ways: as evidence of the *basse de violon*, as an embellishment for the continuo string bass, or as evidence for the *basson* as above.

Example 125: Du Mont, *Nisi Dominus* (DM215), Rés.Vma.572(3), f.1v

\[\text{Example image}\]

The text of *Pulsate tympana* (DM212) might suggest the addition of trumpets and drums to the score: 'Beat the drums, sound the trumpets, the greatest of princes goes forth to war'. However, there is no indication of their existence in the surviving part-books, and the score appears complete without them. Du Mont instead chooses to depict trumpets and drums by the use an arpeggio themes and military-sounding rhythms (see, for example, the writing of the opening chorus) – a common feature at the time, but rare in Du Mont.

**Conclusion**

Although the surviving court documents covering the period of Du Mont’s tenure list the names of the singers of the Chapelle Royale, they are strangely silent on the chapel instrumentalists. Piecing together what little evidence is available, we can estimate the size of Du Mont’s orchestra and deduce the names of the players. The orchestra was based around the *violon* family: four *dessus*, two or three inner parts and two *basses*. From the evidence of the extant music, it is probable that a *basson* played during the *symphonies* and chorus passages. The continuo section included an organist, theorbo
player and bass violist. Following an examination of Du Mont’s *grands motets*, and in particular the use of the terms ‘*seul*’ and ‘*tous*’, it appears the orchestral players were distributed as follows: two players on each of the *dessus* lines, a single player on each of the inner (viola) parts, and two players on the *basse de violon* part. However, as with the vocal forces, Du Mont sometimes adds an extra inner part to his orchestra. He also follows different patterns of doubling, with either both first and second *dessus* or two of the inner parts given the same music.

Du Mont’s writing for the *dessus de violon* is individualistic, with the *second dessus* often higher in range than the *premier dessus* and more likely to be playing in the solo passages. The range of the *haute-contre de violon* is also particularly high, above that of the *dessus* in some of the *grands motets*.

In order to learn more about instrumental performance practice in the sacred motets, it is revealing to study the various publications of *petits motets* issued during Du Mont’s career. They impress upon the player the need to play with discretion, in order that the voice(s) may always be heard. They also confirm that the instruments of Du Mont’s continuo section in the *petits motets* are the same as those available in the chapel orchestra: i.e., organ (or harpsichord), theorbo and bass viol. Other instructions in the music attest to the presence of someone beating the time (by following the continuo part) and highlight the unfamiliarity of the continuo figuring to its users. The use of the same terminology in the part-books of the *petits motets* as that in the *grands motets* (‘*seul*’, ‘*tous*’, ‘*doux*’, ‘*lentement*’, etc.) suggests that Du Mont’s own performance instructions in the small-scale motets apply equally well to the large-scale works and are therefore a valuable source of information to the modern-day musician.
APPENDIX 1
LIST OF DU MONT'S EXTANT WORKS

The majority of Du Mont's works known to us today survive in publications issued during his lifetime (or, in the case of the grands motets, shortly after his death). These printed sources, together with details of sources surviving only in manuscript, are listed below. Following each publication heading is a list of works from that volume, given in order of appearance in the publication and prefaced by a 'DM' number (my own terminology). Duplicate pieces found in more than one publication are given separate DM numbers, but with a cross reference to the corresponding item. Abbreviations of voice and instrument designations are laid out on page 4: alternative scorings specified by Du Mont are shown in round brackets.

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RISM D3699: 1 complete exemplar (5 part-books S A T B bc)
in M-Md
Also: F-Pn (Sx2, B); F-Pa (S, A); F-Psg (T); GB-Lbl (T, bc)

_Cantica sacra II. III. IV. cum vocibus, tum et instrumentis modulata, adjunctae ibidem litaniae 2. vocib. ad libitum 3. & 4. voc. cum basso-continuo [...] liber primus_ (Paris: Robert Ballard, 1662)

RISM D3700: 3 complete exemplars (5 part-books S A T B bc)
in F-Pn, Rév.Vm.1.93; F-Psg, Rév.Vm.14; and S-Uu Vok.mus.i.tr.323-327

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^375 Manuscript copies of petits motets, as secondary sources, are not included in this list. Work is currently underway to fully catalogue and assess these items (see CMBV editions).

^376 This information on both 1652 and 1662 editions is taken from Henry Du Mont, Cantica Sacra, ed. by Jean Lionnet (Versailles: CMBV, 1996), xxxvii-xxxviii, and differs substantially from RISM.
<table>
<thead>
<tr>
<th>DM N°</th>
<th>Title</th>
<th>Scoring</th>
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<tbody>
<tr>
<td>1</td>
<td>Quæ est ista</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>2</td>
<td>Vulnerasti cor meum</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>3</td>
<td>Vide homo</td>
<td>T(S) T(C) bc</td>
</tr>
<tr>
<td>4</td>
<td>Non defrauderis</td>
<td>S(A) A(S) (B) bc</td>
</tr>
<tr>
<td>5</td>
<td>Tristitia vestra</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>6</td>
<td>Quam diletca</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>7</td>
<td>Congratulamini mihi omnes</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>8</td>
<td>Alleluia - hæc dies</td>
<td>S(A) B Dv bc</td>
</tr>
<tr>
<td>9</td>
<td>Surrexit Pastor</td>
<td>S(A) B Dv bc</td>
</tr>
<tr>
<td>10</td>
<td>O felix Roma</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>11</td>
<td>In lectulo meo</td>
<td>1S 2S [Echo] bc</td>
</tr>
<tr>
<td>12</td>
<td>Adjuro vos</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>13</td>
<td>Magnificat</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>14</td>
<td>Ab initio</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>15</td>
<td>Cantantibus organis</td>
<td>S(A) B Dv bc</td>
</tr>
<tr>
<td>16</td>
<td>Est secretum Valeriane</td>
<td>S(A) B Dv bc</td>
</tr>
<tr>
<td>17</td>
<td>Virgo gloriaosa</td>
<td>S(A) B Dv bc</td>
</tr>
<tr>
<td>18</td>
<td>Converta Domine</td>
<td>S A B bc</td>
</tr>
<tr>
<td>19</td>
<td>O salutaris hostia</td>
<td>C A B bc</td>
</tr>
<tr>
<td>20</td>
<td>Laudemus Dominum</td>
<td>S(A) A B bc</td>
</tr>
<tr>
<td>21</td>
<td>Domine salvum fac Regem</td>
<td>S(A) C(T) B bc</td>
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<tr>
<td>22</td>
<td>Credidi propter</td>
<td>S A(S) B Dv bc</td>
</tr>
<tr>
<td>23</td>
<td>Pavana</td>
<td>Sv Av Bv bc</td>
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<td>24</td>
<td>Symphonia</td>
<td>1Sv 2Sv Bv bc</td>
</tr>
<tr>
<td>25</td>
<td>Allemanda</td>
<td>1Sv 2Sv Bv bc</td>
</tr>
<tr>
<td>26</td>
<td>O gloriosa Domina</td>
<td>S(A) C(T) Dv Bv bc</td>
</tr>
<tr>
<td>27</td>
<td>Ave gemma Virginum</td>
<td>S C A B bc</td>
</tr>
<tr>
<td>28</td>
<td>Cantate Domino</td>
<td>S C A B bc [2 choirs]</td>
</tr>
<tr>
<td>29</td>
<td>O Domine Deus</td>
<td>S C A B bc</td>
</tr>
<tr>
<td>30</td>
<td>Laudibus cives</td>
<td>1S 2S C A bc</td>
</tr>
<tr>
<td>31</td>
<td>Bernardus doctor</td>
<td>1S 2S C A bc</td>
</tr>
<tr>
<td>32</td>
<td>Domine salvum fac Regem</td>
<td>S C A B bc</td>
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<tr>
<td>33</td>
<td>Laudate Dominum</td>
<td>S C A B bc</td>
</tr>
<tr>
<td>34</td>
<td>Veni creator Spiritus</td>
<td>S C A(S) B bc</td>
</tr>
<tr>
<td>35</td>
<td>O panis angelorum</td>
<td>S 1C 2C B bc</td>
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### Table of Works

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<tr>
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<th>Parts</th>
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<tr>
<td>36</td>
<td>Panis angelicus</td>
<td>S(T) C(T) A(S) B bc</td>
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<tr>
<td>37</td>
<td>Symphonie</td>
<td>Sv Cv Av Bv</td>
</tr>
<tr>
<td>38</td>
<td>Christus natus est</td>
<td>S A T B Dv bc</td>
</tr>
<tr>
<td>39</td>
<td>Litaniae B Mariae Virginis</td>
<td>1S 2S(A)(v) C(T) B bc</td>
</tr>
<tr>
<td>40</td>
<td>Allemanda gravis</td>
<td>Cv Av Tv Bv bc</td>
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</tbody>
</table>


RISM D3701: 3 complete exemplars (6 part-books D HT B Dv/BD Bv/BT bc) in F-Pn Rés.Vm1.94(1); F-Psg Rés.Vm.12; and S-Uu

Also: F-Pc (missing Bv-BT); GB-Lbl D.980 (missing bc)

*Troisième partie adjouste aux préludes des meslanges [...] pour un dessus de viole ou taille ou pour une basse de viole touchée à l'octave, avec la basse continue des motets à plusieurs parties pour la commodité de instruments* (Paris: Robert Ballard, 1661).

RISM D3702: 5 complete exemplars (1 part-book bc) in F-Pn Rés.Vm1.94(2), Rés.382.bis; F-Psg Rés.Vm.13; GB-Lbl D.980; and S-Uu

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<th>Parts</th>
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<tr>
<td>41</td>
<td>Laisse-moy soupirer</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>42</td>
<td>Par tout amour</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>43</td>
<td>Bannissons la melancolie</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>44</td>
<td>Iris vous disiez</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>45</td>
<td>O mon coeur</td>
<td>D HT B 1Dv 2Dv Bv bc</td>
</tr>
<tr>
<td>46</td>
<td>O Dieux: comment se peut</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>47</td>
<td>Je n’ay jamais parlé / Pour cacher</td>
<td>D HT B 1Dv 2Dv Bv bc</td>
</tr>
<tr>
<td>48</td>
<td>Philis je n’ayme plus</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>49</td>
<td>Je ne scay ce que c’est</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>50</td>
<td>Quand je boy</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>51</td>
<td>Absent de vous / Jugez par là</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>52</td>
<td>Ardens soupirs / Vous qui sortez</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
</tr>
<tr>
<td>53</td>
<td>Je ne vay plus à la guerre</td>
<td>D HT B 1Dv 2Dv Bv bc</td>
</tr>
<tr>
<td>54</td>
<td>Courage Enfants ne craignons rien</td>
<td>D HT B 1Dv 2Dv(HTv) Bv bc</td>
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</table>

Airs à quatre parties, avec la basse-continue, et quelquesuns à trois en forme de motets à la fin du livre, sur la paraphrase de quelques pseaumes & cantiques de Messire Anthoine Godeau (Paris: Robert Ballard, 1663)

RISM D3703: one complete exemplar (5 part-books D HT BD B bc) in GB-Cmc PL 1644-47

Also: F-Pc (missing HT, B); F-Pn (missing HT, B); F-LYm (HT); GB-Och (incomplete)
Quand l'esprit accablé
Seigneur qui connois le danger
Seigneur, puisque mon esperance
Seigneur dont la bonté
Seigneur, ma suprême puissance
Toy qui vous d'un oeil plein
Grand Dieu, preste l'oreille
Grand Dieu qui sur les Roys
Seigneur pour m'acquitter
Grand Dieu, dont la bonté
Justes, avec plaisir
Heureux de qui l'âme est atteinte
Le Dieu de tous les Dieux
Seigneur qui vois les maux
Peuples racontez les louanges
J'ay d'une extresme impatience
Monarch souverain dont j'adore
Vous qui dans cet estat
Peuples, battez des mains
Le cerf qu'une meute inhumaine
Fils des hommes peuples divers
Espoir de toute âme affligée
Le meschant pour flater son vice
Lotiez par des chansons nouvelles
Il est temps que l'ennuy
A peine de mes jours
Contre ces cruelx envieux
Poussons dans l'air des cris de joye
Seigneur de qui la Terre adore
Objet dont mon ame
Seigneur que jusq'icy j'ay reconnu
Preste l'oreille à ma plainte
Quand l'esprit accablé [=DM60]
Benedico te
Laudate Dominum
Domine salvum fac Regem
**Motets à deux voix, avec la basse-continue** (Paris: Robert Ballard, 1668).

RISM D3704: 3 complete exemplars (3 part-books A/S T/C bc) in F-Pn Rés.Vm¹.96, F-Psg Rés.Vm.15 and GB-Lcm M2019.2

Also: F-Pa (missing A/S); F-Pc (A/S)

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<th>No.</th>
<th>Title</th>
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<tr>
<td>117</td>
<td>Peccator ubi es?</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>118</td>
<td>Miserere mei Domine</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>119</td>
<td>Quare tristis es</td>
<td>CT(S) T(C) bc</td>
</tr>
<tr>
<td>120</td>
<td>O gloriosa Mariæ viscera</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>121</td>
<td>Dic mihi O bone Jesu</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>122</td>
<td>O salutaris hostia</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>123</td>
<td>Ego enim accepi</td>
<td>A(S) T(C) bc</td>
</tr>
<tr>
<td>124</td>
<td>Te timeo</td>
<td>T(C) B bc</td>
</tr>
<tr>
<td>125</td>
<td>Memorare</td>
<td>S(T) B Dv bc</td>
</tr>
<tr>
<td>126</td>
<td>Tota pulchra es</td>
<td>S(T) S(T) bc</td>
</tr>
<tr>
<td>127</td>
<td>Quis mihi det Domine</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>128</td>
<td>Quam pulchra es</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>129</td>
<td>Paratum cor meum</td>
<td>S1 S2(A) [Echo] bc</td>
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<tr>
<td>130</td>
<td>In lectulo meo</td>
<td>S(A) B bc</td>
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<tr>
<td>131</td>
<td>Gloriosissima</td>
<td>S(A) S(A) bc</td>
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<td>132</td>
<td>Ave verum corpus</td>
<td>S(A) B bc</td>
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<tr>
<td>133</td>
<td>Domine in virtute</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>134</td>
<td>Non amo te</td>
<td>S(CT) C(T) bc</td>
</tr>
<tr>
<td>135</td>
<td>O dulcedo amoris!</td>
<td>A(S) T(C) Dv bc</td>
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<tr>
<td>136</td>
<td>Benedicam Dominum</td>
<td>S(A) C(CT) Dv bc</td>
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<tr>
<td>137</td>
<td>Dignare Domine</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>138</td>
<td>Quemadmodum desiderat</td>
<td>S(A) S(T) bc</td>
</tr>
<tr>
<td>139</td>
<td>Veni creator Spiritus</td>
<td>S(A) C(T) bc</td>
</tr>
<tr>
<td>140</td>
<td>Iste Confessor</td>
<td>S(A) C(T) bc</td>
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<tr>
<td>141</td>
<td>Symphonia</td>
<td>1Dv 2Dv bc</td>
</tr>
<tr>
<td>142</td>
<td>Caecilia famula [=DM72]</td>
<td>D B Dv bc</td>
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<td>143</td>
<td>Allemande [=DM149]</td>
<td>1Dv 2Dv bc</td>
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<tr>
<td>144</td>
<td>Panis angelicus</td>
<td>S(T) Dv bc</td>
</tr>
<tr>
<td>145</td>
<td>Panis angelicus</td>
<td>S(A) Dv bc</td>
</tr>
<tr>
<td>146</td>
<td>O fideles miseremini!</td>
<td>S(A) bc</td>
</tr>
<tr>
<td>147</td>
<td>Domine non secundum</td>
<td>C(T) bc</td>
</tr>
</tbody>
</table>


| 148 | O æternæ misericors Deus | C(T) bc |
| 149 | Allemande en tablature d'Orgue [=DM143] | keyboard |

*Cinq Messes en plain-chant* (Paris: Robert Ballard, 1669)

RISM D3705: 1 complete exemplar in F-Psg Rés.V.Fol.201

*Cinq Messes en plein-chant, quatrième édition* (Paris: Robert Ballard, 1701)

RISM D3706: 1 complete exemplar in F-Pn Rés.Vm¹.251

*Cinq messes en plain-chant, cinquième édition* (Paris: Robert Ballard, 1711)

RISM D3707: 1 complete exemplar in US-WC

*Messe royale... en re mineur* (Paris: Le Duc, [1784])

RISM D3708: 2 complete exemplars in F-Dm; F-Pc D.1929(6)

| 150 | Messe en plain-chant | - |
| 151 | Messe en plain-chant | - |
| 152 | Messe en plain-chant | - |
| 153 | Messe en plain-chant | - |
| 154 | Messe en plain-chant | - |

*Motets à II. III. et IV. parties, pour voix et instruments, avec la basse-continue* (Paris: Christophe Ballard, 1681)

RISM D3709: 4 complete exemplars (5 part-books D HC T B bc)
in F-Pn Rés.Vm¹.97(a-e), Vm¹.976; F-Psg Rés.Vm.20; and B-Bc

Also: D-WD (missing D); F-LYm (T B); F-Pc (missing T); GB-Och (missing T); US-Cn (missing B)

<p>| 155 | O nomen Jesu | D(HC) BD(T) bc |
| 156 | Benedicite Deum | T B Dv bc |
| 157 | Duo Seraphim | 1D 2D bc |
| 158 | Jubilate Deo | D(HC) B Dv bc |
| 159 | Symphonie | 1Dv 2Dv bc |
| 160 | Sit Gloria Domini | D B 1Dv 2Dv bc |
| 161 | In lectulo meo | 1D (+2D) [Echo] bc |
| 162 | In te, Domine | HC T B bc |</p>
<table>
<thead>
<tr>
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<tr>
<td>163</td>
<td>Doleo super te</td>
<td>HC T B bc</td>
</tr>
<tr>
<td>164</td>
<td>Ecce ferculum</td>
<td>HC T B Dv bc</td>
</tr>
<tr>
<td>165</td>
<td>Ave Regina cælorum</td>
<td>D BD B Dv bc</td>
</tr>
<tr>
<td>166</td>
<td>Regina cæli</td>
<td>HC T B bc</td>
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<tr>
<td>167</td>
<td>Quid commisisti</td>
<td>HC T B bc</td>
</tr>
<tr>
<td>168</td>
<td>Stella cæli</td>
<td>D BD B Dv bc</td>
</tr>
<tr>
<td>169</td>
<td>O præcelsum</td>
<td>D BD B bc</td>
</tr>
<tr>
<td>170</td>
<td>O bone Jesu!</td>
<td>BD HT B bc</td>
</tr>
<tr>
<td>171</td>
<td>Adoro te</td>
<td>HC T B bc</td>
</tr>
<tr>
<td>172</td>
<td>Jesu Rex admirabilis</td>
<td>HC T B bc</td>
</tr>
<tr>
<td>173</td>
<td>Jesu dulcedo cordium</td>
<td>HC T B bc</td>
</tr>
<tr>
<td>174</td>
<td>Consurge Domine</td>
<td>BD HC B Dv bc</td>
</tr>
<tr>
<td>175</td>
<td>Per fœminam mors</td>
<td>D BD B Dv bc</td>
</tr>
<tr>
<td>176</td>
<td>O quam suavis es!</td>
<td>HC T B bc</td>
</tr>
<tr>
<td>177</td>
<td>Symphonie</td>
<td>1Dv 2Dv bc</td>
</tr>
<tr>
<td>178</td>
<td>Sub umbra</td>
<td>B 1Dv 2Dv bc</td>
</tr>
<tr>
<td>179</td>
<td>Regina divina</td>
<td>HC 1Dv 2Dv bs bc</td>
</tr>
<tr>
<td>180</td>
<td>Venite ad me</td>
<td>T 1Dv 2Dv bs bc</td>
</tr>
<tr>
<td>181</td>
<td>Ave Virgo gratiosa</td>
<td>HC 1Dv 2Dv bs bc</td>
</tr>
<tr>
<td>182</td>
<td>Symphonie</td>
<td>1Dv 2Dv HCv bs bc</td>
</tr>
<tr>
<td>183</td>
<td>Desidero te millies</td>
<td>D BD HC B bc</td>
</tr>
<tr>
<td>184</td>
<td>Sancta et immaculata</td>
<td>D HC T B bc</td>
</tr>
<tr>
<td>185</td>
<td>Panis angelicus</td>
<td>1HC 2HC T B bc</td>
</tr>
<tr>
<td>186</td>
<td>Unde tibi</td>
<td>T 1Dv 2Dv bs bc</td>
</tr>
<tr>
<td>187</td>
<td>Nil canitur</td>
<td>D 1Dv 2Dv bs bc</td>
</tr>
<tr>
<td>188</td>
<td>O gloriosa Domina</td>
<td>D BD 1Dv 2Dv bs bc</td>
</tr>
<tr>
<td>189</td>
<td>Quid est hoc</td>
<td>HC T 1Dv 2Dv bc</td>
</tr>
<tr>
<td>190</td>
<td>O tu quis es</td>
<td>T 1Dv 2Dv (+Tv) (+bs) bc</td>
</tr>
<tr>
<td>191</td>
<td>Cantate Domino</td>
<td>D HC T B bc [2 choirs]</td>
</tr>
<tr>
<td>192</td>
<td>Salve Maria</td>
<td>D HC T B bc [2 choirs]</td>
</tr>
<tr>
<td>193</td>
<td>Ad te levavi</td>
<td>D HC T B bc [2 choirs]</td>
</tr>
<tr>
<td>194</td>
<td>Domine salvum fac Regem</td>
<td>D HC T B bc [2 choirs]</td>
</tr>
</tbody>
</table>
Motets pour la chapelle du roy (Paris: Christophe Ballard, 1686).

RISM D3710: three complete exemplars (16 part-books) in F-Pn
Rés.Vm1.98(1-16), Vm1.977 and F-Psg Rés.Vm.112

plus additional manuscript sources of the following motets:

- Cantemus Domino F-Pn Vm1.1249
- Congratulamini F-Pn Vm1.1302 (8)
- Dialogus de anima F-Pn Vm1.1303
- Les Grands Motets de M Dumon (Benedic anima mea, Benedictus, Confitebimur, Magnificat, Quemadmodum) F-Pn Rés. F. 927
- Magnificat F-Pn Vm1.1302 (9)
- Quemadmodum desiderat F-Pn Vm1.1302 (7)

<table>
<thead>
<tr>
<th>Motet</th>
<th>Source</th>
<th>Parts</th>
<th>Gestures</th>
<th>Harmony</th>
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<tr>
<td>Benedic anima mea</td>
<td>F-Pn Vm1.1249</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
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<td>Benedictus</td>
<td>F-Pn Vm1.1302 (8)</td>
<td>pc: D 1HC 2HC HT BT B</td>
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<td>Cantemus Domino</td>
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<td>gc: D HC HT BT B</td>
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<tr>
<td>Confitebimur tibi</td>
<td>F-Pn Vm1.1302 (7)</td>
<td>pc: D HC HT BT B</td>
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<td>1Dv 2Dv HCv Tv Bv bc</td>
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<tr>
<td>Congratulamini mihi fideles</td>
<td>F-Pn Vm1.1302 (7)</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Qv Bv bc</td>
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<tr>
<td>Domine in virtute</td>
<td>F-Pn Vm1.1302 (9)</td>
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<tr>
<td>Domine quid multiplicati sunt</td>
<td>F-Pn Vm1.1302 (7)</td>
<td>pc: D HC HT BT B</td>
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<td>Super flumina Babylonis</td>
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<td>gc: D HC HT BT B</td>
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<tr>
<td>Ecce iste venit</td>
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<td>gc: D HC HT BT B</td>
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<tr>
<td>Exaltabo te Deus</td>
<td>F-Pn Vm1.1302 (7)</td>
<td>pc: D 1HC 2HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Bv bc</td>
</tr>
<tr>
<td></td>
<td>Text</td>
<td>Partitura</td>
<td>Generalizzazione</td>
<td>Dinamica</td>
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<td>-------------------------------</td>
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<tr>
<td>205</td>
<td>Exultat animus</td>
<td>pc: D BD HC BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Bv bc</td>
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<tr>
<td>206</td>
<td>Exaudi Deus</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
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<tr>
<td>207</td>
<td>Magnificat</td>
<td>pc: D BD HT BT B</td>
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<td>208</td>
<td>Memorare</td>
<td>pc: D HC HT BT B</td>
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<td>1Dv 2Dv HCv Tv Bv bc</td>
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<tr>
<td>209</td>
<td>O æternæ misericors</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Bv bc</td>
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<tr>
<td>210</td>
<td>O dulcissima</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Bv bc</td>
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<tr>
<td>211</td>
<td>O mysterium venerabile</td>
<td>pc: D BD HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Bv bc</td>
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<tr>
<td>212</td>
<td>Pulsate tympana</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Bv bc</td>
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<tr>
<td>213</td>
<td>Quemadmodum desiderat</td>
<td>pc: D HC HT BT B</td>
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<tr>
<td>214</td>
<td>Sacris solemniis</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv Bv bc</td>
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3 motets in manuscript source in F-Pn Rés.Vma.ms.572 (3)

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<th>Generalizzazione</th>
<th>Dinamica</th>
<th>Corrente</th>
<th>Versi</th>
<th>Bestemmia</th>
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<tbody>
<tr>
<td>215</td>
<td>Nisi Dominus</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv [Bv] bc</td>
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<td></td>
<td></td>
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<tr>
<td>216</td>
<td>Benedicam Dominum</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv Tv [Bv] bc</td>
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<td></td>
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<tr>
<td>217</td>
<td>Beati omnes</td>
<td>pc: D HC HT BT B</td>
<td>gc: D HC HT BT B</td>
<td>1Dv 2Dv HCv Tv [Bv] bc</td>
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3 motets in manuscript source in F-Pn Rés.Vma.ms.572 (4)

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<tr>
<th></th>
<th>O flos convalium</th>
<th>pc: D HC HT BT B gc: D HC HT BT B 1Dv 2Dv HCv Tv [Bv ] bc</th>
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<tr>
<td>218</td>
<td>Mater Jerusalem</td>
<td>pc: D BD HT BT 1B 2B gc: D HC HT BT B 1Dv 2Dv HCv Tv [Bv ] bc</td>
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1 dialogue motet in manuscript source in F-Pn Vm¹.1303

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<thead>
<tr>
<th></th>
<th>Dialogus de anima</th>
<th>C A T T B 1Dv 2Dv bc</th>
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<tr>
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</table>

6 allemandes, 1 courante, 1 pavan (keyboard) in the Bauyn Manuscript (c.1690) in F-Pn Rés.Vm⁷.674-675

<table>
<thead>
<tr>
<th></th>
<th>Allemande de M⁷ Dumont</th>
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<tr>
<td>222</td>
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<tr>
<td>223</td>
<td>Allemande de M⁷ Dumont</td>
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<td>224a</td>
<td>Courante de M⁷ Dumont</td>
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<td>224b</td>
<td>Courante de M⁷ Dumont⁷⁷⁷</td>
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</tr>
<tr>
<td>225</td>
<td>Allemande de M⁷ Dumont</td>
<td>keyboard</td>
</tr>
<tr>
<td>226</td>
<td>Allemande de M⁷ Dumont</td>
<td>keyboard</td>
</tr>
<tr>
<td>227</td>
<td>Allemande grave de M⁷ Dumont</td>
<td>keyboard</td>
</tr>
<tr>
<td>228</td>
<td>Allemande du Meme Auteur [=DM40]</td>
<td>keyboard</td>
</tr>
<tr>
<td>229</td>
<td>Pavan de Mons' Dumont</td>
<td>keyboard</td>
</tr>
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3 allemandes in D-Mbs

<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>230</td>
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</tr>
<tr>
<td>231</td>
<td>Allemande</td>
<td>keyboard</td>
</tr>
<tr>
<td>232</td>
<td>Allemande</td>
<td>keyboard</td>
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Piece for organ in F-Pn

<table>
<thead>
<tr>
<th></th>
<th>Pièce du premier ton</th>
<th>organ</th>
</tr>
</thead>
<tbody>
<tr>
<td>233</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

³⁷⁷ This piece appears twice in the same manuscript.
Motet in S-Uu (incomplete)

234 | Media vita in morte | 1D 2D HC T B Dv Bv bc

*O æterna misericors: Récit de l’Eternité* (Paris: [Ballard], 1699)

RISM D3711: one exemplar in D-WD (missing title page)

235 | O æterna misericors [=DM148] | 1 voice bc
APPENDIX 2

LEGAL DOCUMENTS IN TRANSLATION

Du Mont’s Contract of Employment as Organist of St Paul’s

Arch. Nat. Min. Centr., étude de M. Baudin, CVII, 160 (taken from Decobert, ‘Henry Du Mont’, 965-966, my translation). An abridged version of this document also appears in Dufourcq, ‘De l’emploi du temps des organistes Parisiens’, 42, but differs from Decobert’s transcription in two respects: Dufourcq gives the date of the document as 14 April (4 April in Decobert) and transcribes the Feast of St Aure as St Anne.

Furent présent en leurs personnes [. . .] tous Marguilliers de l’œuvre et fabrique de l’esglise Saint Paul à Paris d’une part, et Henry Dumont, organiste à Paris, y demeurant rue proche, paroisse dudit saint Paul d’autre part, lesquelles partyes ont faict les accords et conventions qui ensuivent. C’est assavoir que ledict Du Mont a promis, sera tenu et promect ausdits Srs Marguilliers ce acceptant de faire et exercer tant qu’il plaira ausdits Sieurs Marguilliers et à leurs successeurs audit œuvre la charge d’organiste de ladicte Esglise St Paul et à cette fin de jouer des orgues qui sont en icelle aux jours et festes qui ensuivent:

Premièrement, la veuille et jour de la Circoncision de Ntre Seigneur, la veille et jour des Roys; la veuille et jour de la Conversion de St Paul, matines; la veuille et jour de la Chandeleur; la veuille et jour de la nonciation de la Vierge; le jour de Pasques, matines et le Salut; le Lundy de Pasques et le Mardy; la veuille et jour de l’octave de Pasques; le jour de St Jacques et de St Philippes; la veuille et le jour de l’assention nostre Seigneur, matines; la veuille et jour de la Pentecoste, matines et salut; le lendemain de la Pentecoste; la veuille et jour de la Trinitté; la veuille et jour de la feste Dieu,

Being present in person [. . .] all the Wardens of the work and fabric of the church of St Paul in Paris on the one hand, and Henry Du Mont, organist in Paris, there living close by in the parish of the said St Paul on the other, have made the following agreement in the following terms. That is knowing that the said Du Mont has promised, having agreed with the Wardens to hold and carry out as per the wishes of the Wardens and their successors to this institution the charge of organist in the said church of St Paul and to this end to play the organ therein on the following [Solemn] days and Feast days:

Firstly the Eve and Feast of the Circumcision of Our Lord; the Eve and Feast of the Twelfth Night [Epiphany]; the Eve and Feast of the Conversion of St Paul, matins; the Eve and Feast of Candlemas; the Eve and the Feast of the Annunciation of the Virgin; Easter Day, matins and salut; the Monday and Tuesday of Easter; the Eve and Day of the Octave of Easter; the Feast of St Philip and St James; the Eve and Feast of the Ascension of Our Lord, matins; the Eve and Feast of Pentecost, matins and salut; the day after Pentecost; the Eve and Feast of Trinity; the Eve and Feast of Corpus
matines; tout l'octave de la feste Dieu aux grandes messes et salut; la veuille et jour St Jean-Baptiste; la veuille et jour de la feste St Pierre St Paul, matines, le jour de la Commémoration St Paul, matines; la veuille et jour de la feste St Pierre; la veuille et jour de la dédicasse de l'église, matines; le dimanche de l'octave de la dédicasse; la veille et jour de la feste de St Pierre es Liens; le jour de St Laurent; la veuille et jour de la sumption nostre Dame, matines et salut; la veuille et jour de la Nativité nostre Dame; le jour de St Mathieu apostre; la veuille et jour de Ste Aure; la veuille et jour de St Denis; le jour de St Simon et St Jude apostres; la veuille et jour de tous les saincts, matines, le jour de St André apostre; la veuille et jour de la Conception de la Vierge; la veuille et jour de la nativité de nostre Seigneur, matines, salut; le jour de Sainct Estienne, premier Martir; le jour de St Jean l'évangéliste; plus à toutes les messes, salut du St Sacrement qui se disent tous les jeudys en laditte paroisse et toutes les austres festes et occasions ou l'on a accoustumé de jouer desdictes orgues en laditte Eglise ou que l'occasion le requera extra ordinairement par le commendement desdittes Sieurs Marguilliers et leur successeurs en laditte charge.

Plus sera tenu ledit Dumont de se trouver aux esglises ou ladicte paroisse de St Paul ira en procession durant la sepmaine des Rogations et autres jours de l'année et en icelles Eglises jouer desdictes orgues selon qu'il est accoustumé. Plus de jouer des dites orgues le jour et feste de St Lubin, quinziesme septembre tant à la messe qu'aux vespres; et outre sera tenu ledit Dumont d'entretenir les accords qui sont de present ausdites orgues, en l'estat qu'ils peuvent Christi, matins; all the Octave of Corpus Christi at full Mass and salut; the Eve and Feast of St John the Baptist; the Eve and Feast of St Peter and St Paul, matins; the Feast of the Commemoration of St Paul, matins; the Eve and Feast of St Peter; the Eve and Feast of the Dedication of this church, matins; the Sunday of the Octave of the Dedication; the Eve and Feast of St Peter in bonds; the Feast of St Laurent; the Eve and Feast of the Assumption of Our Lady, matins and salut; the Eve and Feast of the Nativity of Our Lady; the Feast of St Matthew, apostle; the Eve and Feast of St Aure; the Eve and Feast of St Denis; the Feast of St Simon and St Jude, apostles; the Eve and Feast of All Saints, matins; the Feast of St Andrew, apostle; the Eve and Feast of the Conception of the Virgin; the Eve and Feast of the Birth of Our Lord, matins, salut; the Feast of St Stephen, first martyr; the Feast of St John the Evangelist; plus all Masses and salut of the Holy Sacrament, that is to say all the Thursdays in the said parish, and all the other Feast days and customary days when the organ is played in the said church or when the occasion demands on the instruction of the said Wardens and their successors in this respect.

Moreover, the said Du Mont should be at the churches of the said parish of St Paul in procession during Rogation week and on other days of the year and in these churches should play the said organs as is customary. Also to play the said organs for the Feast of St Lubin, 15 September, at Mass and Vespers; and also the said Du Mont is required to maintain the present pipework and tuning on the said organs, in whatever state they may be, such work to be
estre, desquels visitation sera faicte par gens à ce
cognoissans le plustost que faire ce pourra.
Le tout moyennant le prix et somme de quatre
cens livres tournois par chacun an, laquelle
somme est compris le logement dudit Du Mont
que l’on donnoit antienamment à l’organiste de
ladicte Esglise, laquelle somme de quatre cens
livres tournois sera payée par lesdittes Sieurs
Marguilliers presens et advenir audit Du Mont
esguallement aux quatre termes, a Paris,
accoustummez, dont le premier terme de
payement commencera et eschera au premier
jour du juillet prochain, et de la en avant
continuer payer de terme en terme, tant et si
longuement qu’il plaira ausdittes Sieurs
Marguilliers present et advenir se servir dudit
Du Mont et oultre sera
donne
par lesdittes
Sieurs Marguilliers presens et advenir par
chacun an les estrennes et oeusfz de Pasques
ainsy que aux autres officiers dudit œuvre.
Et pourra ledict Dumont se faire payer par les
Mres des Confrairies qui sont ou seront en
ladite Eglise, de ses sallaires raisonnables pour
jouer desdites orgues lorsqu’il en sera besoing
comme aussy des mariages ou il sera requis de
jouer ainsy qu’il est accoustumé. Le tout
pourvu que leditte œuvre ny ais interest, auquel
cas il n’en pourra rien demender comme estant
compris en ladite somme de quatre cens livres
cy dessus a luy accordée entre les partyes
promettant, obligant, chacun endroit soy,
lesdittes Sieurs Marguilliers audit nom
renonçant de part et d’autre. Faict et passé au
bureau dudict œuvre l’an mil six cens quarente
trois le quatriesme jour d’avril avant midy et
ont esté lesdittes partyes adverites de faire
sceller dans trois mois l’expedition des
presentes soubz le peine d’amende [. . .]
carried out by the best known gentlemen as
quickly as possible.
All this for the sum of 400 livres tournois per
annum, which sum includes the lodgings of the
said Du Mont which have traditionally been
given to the organist of the said church, the said
sum of 400 livres to be paid by the said
Wardens present and this to be accorded to the
said Du Mont equally in four terms, in Paris,
regularly, the first payment term of which
begins on and continues from the first day of
July next, and will continue so to be paid
termly, for as long as it pleases the said
Wardens here present; and moreover the said
Du Mont to continue to be given each year by
the said Wardens here present New Years gifts
and Easter Eggs as happens with the other
officers of this institution.

And the said Du Mont will be paid by the
Maîtres of the Confrairies which are or will be
in the said church, a reasonable salary for
playing the said organ as will be required, and
likewise for marriages where it will be required
to play as is the custom. Everything provided
that the said workload should not increase, in
which case it will not be possible for him to ask
for anything else to be included in the said sum
of 400 livres above as agreed between the
parties, promising, obliged, each to the other,
the said Wardens in their name renouncing all
others. Drawn up and passed in the office of the
said institution the year 1643 on the fourth day
of April before midday, and the said parties
having been warned of the sealing of the
document in three months’ time, on pain of a
fine [. . .]
Du Mont's Last Will and Testament

Testament et la dernier volonté de Henry Du Mont Abbé de Silly maître de la musique des chapelles du Roy et de la Reyne pour monsieur Robert Mercier prestre et maistre des Enfants de chœur de l'Eglise St Paul a Paris legataire universel du dit H. Du Mont, fait a Paris en mil six cent quatre vint trois le sixisme novembre paraphe le 8 May 1684 Le Camus

In nomine patris, et filii et spiritus [sic] sancti. Amen

Je Henry Du Mont Abbé de nostre Dame de Silly au Diocese de Seez en Normandie, maistre et compositeur de la musique des chapelles du Roy et de la Reyne et chanoine de St Servais a Maastricht, prie monsieur Robert Mercier prestre et maistre des Enfants de chœur de l'Eglise St Paul a Paris, lequel iay touiours connu, pour mon fidele et intime Amis (en qui iay une grande confiance), d'avoir la bonte, d'executer de point en point le contenu de ce present Testament, que iay escrit de ma main propre, estant graces a Dieu en bonne santé cette annee mil six cent quatre vint trois, le 6 novembre. je fait donc le dit Sr Mercier legataire uniuersel de ce que ie possede en France, luy ayant mis entre les mains la clef de mon grand coffre ou il y a dix mil livres, tant en or qu'en argent monnoye pour en disposer selon ce que iay escrit icy en suite:

premierement ie donne a l'œuvre de l'Eglise St Paul a Paris la somme de trois mille livres une fois payé, pour fonder une messe basse par semaine a perpetuité a l'intention de feu ma

The last will and testament of Henry Du Mont, Abbé de Silly, Master of the chapels of the King and Queen, in favour of Monsieur Robert Mercier, priest and Master of the Choristers at the church of St Paul in Paris, sole legatee of the said H. Du Mont, made in Paris 6 November 1683.

initialled 8 May 1684 by Le Camus

In the name of the Father, the Son and the Holy Spirit, Amen.

I Henry Du Mont, Abbé de Notre-Dame de Silly in the Diocese of Sees in Normandy, Maitre and Compositeur de la Musique for the chapels of the King and of the Queen and Canon of St Servais in Maastricht, ask Monsieur Robert Mercier, priest and Master of the Choristers at the church of St Paul in Paris, whom I have always known, as my faithful and close friend (in whom I have great trust), to have the kindness to execute in every detail the contents of this current will which I have written in my own hand, being in good health thanks to God this 6 November in the year 1683. I therefore make the said Sr Mercier, sole legatee of all that I own in France, having placed in his hands the key to my large strong box where there are 10,000 livres, whether in gold or in silver coins to be distributed as I set out here below:

Firstly, I give to the work of the church of St Paul, Paris, a single payment in the sum of 3000 livres, for the foundation of a weekly Low Mass in perpetuity in honour of my late wife
femme Matilde Loyens et de moy, a telle iour qu’il plaira a messieurs les marguelliers de la ditte Eglise de St Paul, ou le iour de mon decez si cela se peut, et pour un service solemnel chacun an comme celuy de Monsieur Versogne.

item ie donne a la ditte ouvre de St Paul mille livres une fois payé, et prie messieurs les marguelliers de laisser la iouissance de la maison ou ie demeure au dit Sr Mercier, pendant six mois apres mon decez.

2. je prie monsr Mercier mon susdit fidel amis d’avoir soin de payer les fraix de mon enterrement que ie veux estre simple sans aucune tenture desiren estre enterré dans la mesme fosse pres la chapelle des fonts ou feu ma femme a esté enterrée, il fera prier pour moy et satisfera aux fraix de ma maladie sil en a, pour tout cela ie lesse mille livres.

3. je lesse deux cent livres une fois payé a la charité tout prest de ma demeure (ou attenant de ma maison) et aux petittes Escolles des pauves garcons et filles aussi pres de ma maison de l’Eglise St Paul ie lesse trois cent livres une fois payé. ie suis asseure que le dit Sr Mercier en sera bien selon sa bonne conscience, cest pourquoi ie luy donne tout pouvoir.

Henry du Mont Paraphe le 8 may 1684 Le Camus

[NEW PAGE]

4. je lesse trois cent livres une fois payé a la confrerie du Saint Sacrament de l’Eglise St Paul et trois cent livres une fois payé a la confrerie de la Vierge de la ditte Eglise, et deux cent livres une fois payé a la confrerie de la Passion aussi de la ditte Eglise, et ie prie Messrs les maistres de ces trois confreries de faire prier pour moy.

Mathilde Loyens and myself on whichever day that it pleases the Marguelliers [church wardens] of the said church of St Paul’s or on the date of my death if that is possible, and for a Solemn Service each year like that for Monsieur Versogne. Likewise, I give to the said work of St Paul’s a single payment of 1000 livres, and ask the Marguelliers to let the said Sr Mercier have use of the house where I live for six months after my death.

2. I ask Mr Mercier, my said faithful friend, to take charge of paying the expenses of my funeral which I would like to be plain without any hangings wishing to be buried in the same grave as my late wife near the Chapelle des Fonts, he will have prayers said for me and settle the expenses of my illness if there are any, for all this I leave 1000 livres.

3. I leave a single payment of 200 livres to the charity closest to my house (or adjoining my house). And to the little schools for the poor boys and girls also close to my house at the church of St Paul’s I leave a single payment of 300 livres. I am assured that the said Sr Mercier will use it well according to his conscience, this is why I have given him complete proxy.

Henry Du Mont initialled 8 May. 1684 by Le Camus

4. I leave a single payment of 300 livres to the brotherhood of the Holy Sacrament of St Paul’s church, and a single payment of 300 livres to the brotherhood of the Virgin of the said church, and a single payment of 200 livres to the brotherhood of the Passion also of the said church, and I ask Monsieurs the Maitres of these three brotherhoods to have prayers said for me.
5. je lesse et donne aux Religieux de mon Abbaye de Silly tout ce que mon fermier me pourra devoir et les charge de faire faire les reparations, sil y on a affaire, les priant de prier pour moy.

6. je lesse trois cent livres une fois payé a Madlle Agnes le Moins deux cents livres une fois payé a mon filiô fils du suisse de Monseigneur de Ligny Evesque de Meaux et deux cent livres une fois payé a Charlot souffleur des orgues de St Paul, ie ne luy dois rien de ces gages que ie luy ay payez reglement par quartier.

7. je lesse aux Rds Peres Religieux de la Mercy, proche l'hostel de Guise a Paris mille livres une fois payé [‘prie de prier pour moi’ has been crossed out and ‘une fois payé’ written above]

8. je prie monsr Mercier (susditte) mon bon Amis de tenir fidelement la main a tout ce qui est escrit icy afin que tout ce present testament soit ponctuelement executé, et d'accepter et recevoir en don le somme de deux mille livres une fois payé, ie me recomende dans ces prieres. je luy donne aussi mon Argenterie, sc~avoir un grand bassin une Esguiere, six flambeaux cest a dire deux gros, deux moyens et deux plus petits, deux salieres grandes, deux godets a bierre, douz cuillieres et douze forchettes a 4 dents, un plat, une escuelle a prendre boUillons, ie ne luy dais riens de ces gages que ie luy ay payez reglement par quartier.

5. I leave and bequeath to the monks of my Abbey at Silly all that which will be due from my estates and charge them to make repairs as necessary, and ask them to pray for me.

6. I leave a single payment of 300 livres to Mademoiselle Agnes le Moins, a single payment of 200 livres payable to my godson, son of the Verger of Monseigneur de Ligny, Bishop of Meaux, and a single payment of 200 livres to Charlot, who pumped the bellows of the organ at St Paul's, I owe him nothing in wages as I have paid him regularly each quarter.

7. I leave to the Reverend Fathers, of the Church of the Mercy, close to the Hôtel de Guise in Paris the single sum of 1000 livres [and ask them to pray for me].

8. I request the said Monsieur Mercier, my good friend, to faithfully keep to all that is written here so that all this present will be promptly executed, and to accept as a gift the sum of 2000 livres, and commend myself to his prayers.

I also give him my silverware, namely a large bowl, a tureen, six candlesticks, that is to say two large, two medium and two small, two large salt cellars, two beer goblets, twelve spoons and twelve forks with four prongs, a plate, a soup tureen, all in silver.

I also give him my books, my music and all the furniture that is in my bedroom, namely a furnished bed on which I have always slept, six backed chairs and a large chair to rest in, my large strong box where is the said sum for fulfilling the present will, finally I give him all the furniture which is in the house, paintings, musical instruments, tapestries and my Turkish
tapisseries et mon tapis de Turquie qui est dans la salle

Henry du Mont Paraphe le 8 may 1684 Le Camus.

NEW PAGE

9. ie ne dois rien a personne, et j’espère que je ne devray rien a qui que ce soit a l’heure de ma mort

tout autre Testament que ie pourrois avoir fait cy devant ne servira de rien et sera nulle.

10. il paroit icy que ie lesse en tout la somme de dix mille livres pour satisfaire a ce present Testament, cela est veritable, iay escrit tout cela en bonne santé de ma main propre en mil six cent quatre vint trois le 6me novembre a Paris.

ie me recommande aux’ prières de touttes les personnes nommees dans ce present Testament

Amen.

Henry Du Mont Abbé de Silly, chanoine de St Servais maistre et compositeur de la musique des chapelle[s] du Roy et de la Reyne. iay este receu organiste de l’Eglise de St Paul a Paris en 1640 et en cette qualité iay servi iusqu’a present le ditte [text illegible] de St Paul

Paraphe le 8 may 1684 Le Camus

The Inventory taken after Du Mont’s death


L’an mil six cenz quatre vingtz quatre le trente un et dernier jour de may de relevee, a la requeste de Messire Robert Mercier, preste maistre des enfans de chœur et de musique de la paroisse Saint Paul, au nom et comme legataire universel et executeur du testament olographe et ordonnance de derniere volonte de defunt Messire Henry Dumont, abbé de

The 31st and last day of May in the year 1684 in the afternoon, at the request of M. Robert Mercier, priest, Master of the Choristers and [Master] of Music at the parish of St Paul’s, in the name of and as sole legatee and executor of the holograph testament and instructions of the last wishes of the late M. Henry Du Mont, Abbé de Notre Dame de Silly in the Diocese of
Nostre Dame de Silly au dioceze de Sees en Normandie, maistre et compositur de la musique des chapelles du Roy et de la reyne, chanoine de Saint Servais à Maastricht, organiste de laditte parroisse Saint Paul, du six novembre mil six cens quatre-vingtz trois, déposé avec l’enveloppe d’iceluy és mains de Lange l’un des notaires soubzsignez le huit may dernier, de l’ordonnance de Monsieur le lieutenant Civil, ledit sieur Le Mercier demeurant à Paris à la Communauté des prestres de laditte parroisse Saint Paul, les conseillers du Roy Notaires à Paris soubz-signez se sont transportez en la maison où ledit sieur du Mont est decédé, scize en la Court Saint Pierre de laditte parroisse Saint Paul, aux fins de procedder à l’inventaire des biens meubles et effets delaissez par ledit deffunct sieur Dumont, et après avoir esté par lesdits Notaires en laditte maison depuis les trois heures de relevee jusques à sept heures du soir, il n’a point esté proceddé audit inventaire attendu les contestations survenues entre les parties et sieurs officiers rédigées au proces verbal de Maitre Nicolas Labbé, conseiller du Roy, commissaire audit Chastelet de Paris, qui a apposez les scelz sur les biens et effets dudit deffunt, et l’assignation continuee au jour et heure qui seront pris entre les partyes après que lesdites contestations auront esté reglées, a signé

COULLON MERCYER LANGE

Et le douziesme jour de juin audit an mil six cens quatre vingt quatre, deux heures de relevée, à la requeste dudit sieur Mercier lesdits Notaires se sont transportez en la maison où ledit sieur Dumont est decédé, sus designée, aux fins de procedder à l’inventaire
des biens et effets dudit deffunt sieur du Mont, et attendu les autres contestations survenues entre lesdits sieurs officiers redigez sur le procès-verbal dudit sieur Commissaire, il n’a pu estre procedé à la confection dudit inventaire et l’assignation après avoir vacqué jusques à sept heures du soir a esté remise et continue au jour et heure qui sera arresté entre les partyes après que lesdittes contestations auront esté reglées au parquet où elles ont esté renvoyées, et a signé

COULLON MERCYER LANGE

Et le Dix septiesme jour de juin audit an mil six cens quatre vingts quatre trois heures de relevée, à la requeste dudit sieur Mercier audit nom d’executeur du testament et legataire universel dudit deffunt sieur Dumont par son testament susdatté, et encor en la presence de Messire Armand Jean de Riants, chevalier marquis de la Galezière, conseiller du Roy en ses conseils, procureur de Sa Majesté au Chastelet de Paris, pour l’absence des presumptifs heritiers et autres si aucuns y a pretendant droit en la succession dudit deffunt sieur Dumont, et suivant l’assignation verballe par eux prise à ce jour et heure, a esté par les conseillers du Roy, Notaires gardenottes de Sa Majesté au Chastelet de Paris soubsignez, à la conservation des droits et interests de qu’il appartiendra, fait inventaire et description fidèle de tous les biens meubles ustancils d’hostel, titres, papiers, enseignemens et autres effetz cy après declarez, estans de la succession dudit deffunt sieur Dumont demeurez après son deceds, trouvez et estans en la maison où ledit sieur Dumont est decedé en la Court Saint-Pierre, parroisse Saint Paul, es lieux cy après declarez, said deceased Du Mont, but in view of further disputes arising between the said officers recorded in the statement of proceedings of the said Commissioner, it was not possible to proceed with the preparation of the said inventory and after having done business until 7 o’clock in the evening have adjourned until the day and time to be decided upon between the parties after which the said disputes are to be settled by the Public Prosecutor’s office to whom they have been referred, signed

COULLON MERCYER LANGE

And the 17th day of June 1684 at 3 o’clock in the afternoon at the request of the said M. Mercier in the said capacity as executor of the will and sole legatee of the said deceased Du Mont according to his testament above-dated and also in the presence of M. Armand Jean de Riants, Chevalier Marquis de la Galezière, King’s Councillor, His Majesty’s Prosecutor at the Châtelet in Paris, in the absence of heirs presumptive or any others who have just claim to the estate of the said deceased Du Mont, and following consultation between them held at this day and time, the King’s Councillors, His Majesty’s notaries at Châtelet in Paris undersigned, for the preservation of the rights and interests of those concerned, have been compiling an inventory and faithful record of all the possessions, furniture and fittings of the house, titles, papers, correspondence and other effects hereafter declared, being the estate of the said deceased M. Du Mont remaining after his death and found to be in the house where the said M. Du Mont died in the Court St Pierre in the parish of St Paul’s, as listed below, declared, shown and verified before the said notaries by Anne Dessards and Anne
montrez et indiquez auxdits notaires par Anne Dessards et Anne Marna, filles gardiennes conjointement, des scelz mis et apposez sur lesdits biens par ledit sieur commissaire Labbé, lesquelles estoient demeurantes au service dudit sieur du Mont lors de son deceds, après serment par elles et chacune d’elles separement fait ès mains desdits Notaires, de tout représenter et mettre en evidence et de n’en avoir caché, diverty ny rescelé aucuns sur les peynes de droit qui leur ont esté exprimées et données à entendre par lesdits Notaires, lesdits biens meubles prisez et estimez par Hugues Rimbault, sergent à verge au Chastelet de Paris, y demeurant rue Saint Anthoine soubzsigné, juré priseur vendeur de biens en la ville, prevosté et vicomté de Paris, qui a serment en justice et fait laditte prisee en sa consience eu esgard au cours du temps à quoy a esté procedé aux sommes de deniers selon et ainsy qu’il ensuit, après que lesdits scelez mis et apposez par ledit Maistre Nicolas Labbé, conseiller du Roy, commissaire audit Chastelet ont esté par luy reconnus levez et ostez de l’ordonnance de monsieur le lieutenant civil inceree au procès-verbal dudit sieur Commissaire, laditte Anne Desards a declaré ne sçavoir escrife ne signer, de ce faire interpellé suivant l’ordonnance et les autres ont signé

DERYANT MERCIER Anne MARNA TRIMBAULT COULLON LANGE

Premierement les lettres de naturalité obtenues par ledit deffunt sieur Dumont de Sa Majesté, signées Louis et sur le reply par le Roy la Reyne regente sa mère, Phelipeaux et scillé en lacs de soie de cire verte, par lesquelles Saditte Marna, joint housekeepers, the seals placed and affixed to the said possessions by the said Commissioner Labbé, they having been in the service of the said Du Mont at the time of his death, after each swearing oaths separately placed in the hands of the said Notaries, everything [having been] shown and disclosed and not hidden [or] misappropriated nor anything concealed on the threat of due penalties which have been explained to them and made clear by the said notaries, the said belongings [having been] assessed and valued by Hugues Rimbault undersigned, beadle at Châtelet in Paris, there living at rue St Antoine, authorised purveyor of furniture in the town, Provost and Viscount of Paris, who has pledged fairness and made the said assessment conscientiously having respect throughout for what has been carried out in the sums of coinage as follows, after the said seals [which were] put in place and affixed by the said M. Nicolas Labbé, King’s Councillor, Commissioner to the said Châtelet, had been identified by him, opened and removed by order of M. the Civil Lieutenant, [and] inserted into the Commissioner’s statement of proceedings, the said Anne Desards has declared to not knowing how to write or sign her name, [so] has witnessed it according to the law, and the others have signed

DERYANT MERCIER Anne MARNA TRIMBAULT COULLON LANGE

Firstly, the Letters of Naturalisation obtained by the said deceased Du Mont from His Majesty, signed Louis and on the fold by the King, his mother the Queen Regent, Phelippeaux, and sealed with silk laces and
Majesté a permis audit deffunt sieur Dumont de resider en cette ville de Paris ou en tel autre lieu du royaume que bon luy semblera, y posséder tous biens, meubles et immeubles, en jouir et disposer par testament et ordonnance de derniere volonte, donation entre vifs ou autrement par les voyes permises de droit et l'a tenu et repute pour vray et naturel sujet comme s'il estoit originaire nai dans ledit Royaume, et qu'apres son deceds ses heritiers ou autres en faveur de qui il aura dispose luy succeddent sans aucun empeschement, lesdittes lettres de naturalité donnéees a Paris au mois de septembre, l'an de Grâce mil six cens quarente sept, sur le reply desquelles est l'enregistrement d'icelle en la Chambre des Comptes le dix huit septembre 1647, signé Couppeaux et Merault, inventoriées ........... UN ITEM l'original en parchemin des lettres patentes obtenues par ledit deffunt sieur du Mont de Sa Majeste le quinziesme decembre mil six cens quarente sept, signées Louis et sur le reply par le Roy la Reyne Regente sa mère Phelipeaux et scellées en queue du grand sceau de sire jaune, par lesquelles et pour les causes y contenues Sa Majeste a permis audit du Mont de tenir et possedder tous benefices dont il poura estre canoniquement pourveu à bon et juste titre, non derogeant aux Saints decrets et privilegès de l'esglise galicanne, jusques à la somme de deux mil livres de revenu annuel et en prendre possession et jouissance tout ainsy que s'il estoit natif et originaire de son royaume, sur lequel reply est une mention que lesdittes lettres ont esté registrees vers Monsieur le procureur general du Roy en la Cour de parlement par arrest du neuf janvier 1648.

green wax, by which His Majesty allowed the said deceased M. Du Mont to live in this town of Paris or anywhere in the kingdom that he so pleases, there to own any effects, furniture and fittings, to enjoy and dispose of them by order of his last will and testament, bequeathing to the living or otherwise by means of lawful licences and being upheld as a genuine and natural subject as if he had originally been born in the said kingdom, and that after his death his heirs or whosoever he will determine will succeed him without impediment, these said Letters of Naturalisation given at Paris in the month of September in the year of grace 1647, on the fold of which is the registration of them in the Chambre des Comptes the 18th September 1647, signed Couppeaux and Merault, catalogued as ......................... ONE ITEM The original parchment Letters Patent obtained by the said deceased M. Du Mont from His Majesty on 15 December 1647, signed Louis and on the fold by the King, his mother the Queen Regent, Phelippeaux, and fastened at the bottom with a large seal of yellow wax, by which and for the reasons therein contained, His Majesty has granted the said Du Mont to hold and own all benefits to which he shall be appointed, awarding good and true entitlement, not contravening the sacred laws and privileges of the Gallican church, up to the sum of 2000 livres annual income and to take possession and enjoyment of it all as a native of this kingdom, on which fold is a reference to the said letters having been registered before the King’s Procurator General in the Parliament Court by the judgement of 9 January 1648.
Avec lesquelles lettres est la grosse en parchemin dudit arrest de la Cour dudit jour neufiesme janvier 1648 par lequel il paroit que laditte Cour a ordonné l’enregistrement desdites lettres au greffe d’icelles pour jouir par l’imprtant de l’effet et contenu en icelles, lesdites deux pièces paraphées par premiere et derniere et inventoriées l’une comme l’autre .......................................................... DEUX

Item l’original en parchemin des lettres patentes de Sa Majesté données à Fontainebleau au mois de Juillet 1660 signées Louis, et sur le reply par le Roy Phelipeaux, par lesquelles et pour les causes y contenes Sa Majesté a donné, cédé, quitte et transporté audit Dumont tous et chacuns les biens meubles appartenant à defuncte Matilde Loyiers [sic] vivante femme dudit Dumont, native de la ville de Mastrick au pays de Liège et par elle delaissée au jour de son deced, appartenans à Sa Majesté par droit d’aubaine, pour en jouir et disposer par ledit Dumont comme de sa propre chose, vray et loyal acquets, sur lequel reply est l’enregistrement d’icelles en la Chambre des Comptes dudit Monsieur le procureur general du Roy, pour jouir par l’imprtant de l’effet et contenu en icelles selon leur forme et teneur, en datte du dix huit septembre 1660, signées Richer, lesdites lettres scelées en lacs de soie du grand sceau de cire verte, inventoriées ...........TROIS

Touttes lesdites lettres et pieces sus inventoriées ont esté à cet effet représentées ausdits notaires par ledit sieur commissaire Labbé ês mains duquel elles estoient restées du consentement de mondit sieur le procureur du Roy et dudit sieur Mercier, après avoir esté tirées de dessous les scelz en la vacaction dudit

With these letters is the parchment engrossment of the said judgement order of the said 9th January 1648 by which it seems that the said court ordered the registration of the said Letters at the Clerk’s Office to be enjoyed by the recipient for the purpose and contents therein, the said two documents initialled top and bottom and catalogued one and the same .......................................................... TWO

ITEM The parchment original of Letters Patent from His Majesty given at Fontainebleau in the month of July 1660 signed Louis and on the fold by the King and Phelippeaux, by which and for the reasons contained therein His Majesty has given, transferred, bestowed and conveyed to the said Du Mont each and all of the goods and effects belonging to the deceased Mathilde Loyens, in life the wife of the said Du Mont, native of the town of Maastricht in the region of Liège and relinquished by her on the day of her death, and belonging to His Majesty by droit d’aubaine, for the enjoymet and disposal by the said Du Mont as his own property, true and honest acquisitions, on the fold of which is their registration in the Chambre des Comptes by the said King’s Procurator General, to be enjoyed by the recipient for the purpose and contents therein, dated 18th September 1660, signed Richer, the said letters fastened with silk laces and a large seal of green wax, catalogued as .......................................................... THREE

All the said letters and items listed above have been represented thus to the said notaries by the said Commissioner Labbé, in whose hands they had remained by the consent of my said master, the King’s Procurator, and of the said Mercier, after having been removed from beneath the seals during the session on the said
jour douzième du présent mois pour en justifier au parquet de Messieurs les gens du Roy sur les contestations de Messieurs les officiers du trésor, selon que tout est plus au long mentionné au procès-verbal dudit seur commissaire. Ce fait ont esté lesdites pièces, du consentement de mondit seur le procureur du Roy, delivrées et mises es mains dudit seur Mercier audit nom qui s'en est chargées et charge, promet et s'oblige les représenter quant et à qu'il appartiendra, au moyen de quoy ledit seur Commissaire en demeure vallablement deschargé.

OERYANT MERCYER
Dans une salle basse s'est trouvé ce qui ensuit:

Item une petite paire de chenets de fer poly, une pelle, une pincette, un souflet et une crimaillère, prisez ensemble quarante sols, cy .............................................. XL s

Item un tournebroche garny de ses poids et cordages, prisé et estimé six livres, cy ...... VI l

Ce fait après avoir vacqué à ce que dessus jusques à sept heures sonnées lesdits meubles inventoriés ont esté, ainsy que lesdits papiers cy dessus, du consentement de Mondit seur le procureur du Roy, laissez en la garde et possession dudit seur Mercier audit nom, qui s'en est volontairement chargé pour les représenter toutes fois et quant, etc. Et pour la confection du présent inventaire l'assignation continuée à lundy prochain huit heures du matin, et ont signé

OERYANT MERCYER RIMBAULT
Du lundy dix neufiesme jour de juin audit an 1684, huict heures du matin, continuant par lesdits notaires la confection dudit present inventaire à la requeste dudit seur Mercyer 12th day of the current month, in order to prove to the satisfaction of the King's men after objections by the treasury officers, that everything is fully described in the statement of proceedings of the said Commissioner. This having been done the said documents, with the consent of my said master, the King's Procurator, were delivered and placed into the hands of the said M. Mercier who is to take charge of them, promising and obliged to act on behalf of them and those to whom they will belong, by which action the said Commissioner is absolved of any responsibility for them.

OERYANT MERCYER
In a downstairs room is found the following:

ITEM A small pair of polished iron firedogs, a shovel, tongs, bellows and a crimaillère valued together .............................................. 40 sols

ITEM A turning spit fitted with its weights and ropes, estimated value ......................... 6 livres

After having attended to that above until past 7 o'clock, the said catalogued furniture, as well as the said papers here above, have been left with the approval of the said King's Procurator in the care and possession of the said M. Mercier, whose person is voluntarily charged with representing them at all times and as for, etc. And for the purposes of the present inventory the session continues Monday next at 8 o'clock in the morning, signed

OERYANT MERCYER RIMBAULT
On Monday 19th June 1684 at 8 o'clock in the morning, continuing the drawing up of the present inventory by the said notaries at the request of the said M. Mercier named as
executor of the will of the said late Du Mont, in the presence of my said master de Riants, Royal Procurator, has been proceeding as follows:

ITEM A beech table on its columned frame plainly covered with a Bergamo tapestry mat [an abstract pattern embroidered gros point in wool, silk or cotton], valued together... 30 sols

ITEM A wardrobe base in oak with two lockable grilles, value ............................. 40 sols

ITEM A small wardrobe also in oak with two lockable grilles, value .......................... 40 sols

ITEM A small cabinet for putting on a walnut stand with five small locking drawers, the front of which drawers are of Grenoble walnut inlaid with blackened wood and the apertures of the locks in gilded copper, valued with an old chequerboard as is, the whole lot .......................... 3 livres 10 sols

ITEM A small organ keyboard seated on an oak base valued as it is to the sum of............. .......................................................... 60 livres

ITEM A manucordion [a sort of keyboard instrument] also as is, estimated at..... 10 livres

ITEM A harpsichord with a marbled wood keyboard, situated on a walnut base, estimated value .......................... 60 livres

ITEM Six backed beech chairs with pommels covered in an old gros point tapestry, estimated value .......................... 7 livres 10 sols

ITEM An armchair and six stools also in beech covered with a moquette of red and green flowers, valued together at the sum of .......... .......................................................... 6 livres

audit nom d'executeur du testament dudit feu sieur Dumont, en presence de mondit sieur de Riants, procureur du Roy, a esté proceddé ainsy qu'il ensuit :

Item une table de bois de hestre sur son chassis a colonnes unie couverte d'un tapis de bergame, prisés ensemble trente sols, cy.......... XXX s

Item un bas d'armoire de bois de chesne a deux guichetz fermant a clef, prisee .......... XL s

Item une petite armoire ausy de bois de chesne fermant a clef a deux guichets, prisee .......... XL s

Item un petit cabinet a mettre sur un pied de bois de noyer a cinq petits tiroirs fermant a clef, les devans desquels tiroirs sont plaquez de bois de noyer de Grenoble a filez de bois noircy et les entrez de serrure de cuivre doré, prisé avec un vieux damier tel quel, le tout ensemble la somme de trois livres dix sols, cy..................................................III lt X s

Item un petit jeu d'orgues posé sur son pied de bois de chesne prise comme tel quel la somme de soixante livres, cy ....................... LX lt

Item un manucordion ausy tel quel prisé estimé dix livres, cy ....................... X lt

Item un clavessin a un clavier de bois marbré, posé sur son pied de bois de noyer, prisé et estimé la somme de soixante livres, cy....LX lt

Item six chaises à dossier de bois de hestre à pommettes couvertes d'une viele tapisserie au gros point, prisez et estimez comme tel quel ...................................................... VII lt X s

Item un fauteuil et six tabourets auxy de bois de hestre couverts de moquette a fleurs verte et rouge, prisez estimez ensemble la somme de .......................... VI lt
Item quatre chaises couvertes de paille garnies chacune d’un petit oreiller couvert de moquette et deux petits tabourets bas couverts de tapisserie, prisez ensemble tels quels, trente sols, cy .......................................................... XXX s

Item une vieille table quarée de bois de noyer garnie d’un vieil tapis de Turquie, prisez ensemble avec un petit gueridon cent sols, cy...................... Cs

Item six pièces de tapisserie de Bergame de deux façons faisant la tenture de laditte salle base, faisant environ douze aulnes de cours sur deux aulnes et demy de hault, un dessous de fenestre et un dessus de cheminée, prisé et estimé le tout ensemble la somme de quinze livres, cy.......................................................... XV lt

Item un rideau de fenestre de serge verte, deux grandes tringles de fert, six feuilles de paravent garnies de serge rouge et une porte batante garnye de serge verte, prisé et estimé le tout ensemble cent sols, cy...............................Cs

Item trois grands tableaux garnis de leurs bordures marbrez de noire, dont l’un représente un port de mer, l’autre un paysage champestre, bestiaux et figures et l’autre le port de Smirme et huit autres tableaux de diverses grandeures, dont sept garnies de leur bordures de bois noircy, un sans bordure, avec un autre tableau représentant un crucifix, tous lesdits tableaux peints sur thoille, bois et cuivre prisez et estimez ensemble comme telz quelz la somme de .............XXXIII lt

Item deux petits miroirs ronds garnis de leurs glaces, l’une au naturel et l’autre grossissante les objets, prisez ensemble .........................III lt

Dans la cave
Item cinq meschands tonneaux à gueulebée, quatre chantiers, une demye voye de bois à brusler, prisé le tout ensemble six livres ... VI lt

ITEM Four chairs covered with straw each with a small pillow covered with moquette and two small footstools covered with tapestry, valued as they are .................. 30 sols

ITEM An old square walnut table furnished with an old Turkish mat, valued along with a small pedestal table .................. 100 sols

ITEM Six pieces of Bergamo tapestry in two patterns, forming the drapes of the said room, being about 12 ells wide by 2½ ells high, one beneath the window and one over the fireplace, valued together at an estimated sum of .................. 15 livres

ITEM A window curtain in green serge, two large iron rods, a six-leafed screen decorated with red serge and a swing door decorated with green serge, valued together ........... 100 sols

ITEM Three large pictures their frames decorated with black marble, of which one shows a sea port, another a country scene, animals and people and the other the port of Smyrna, and eight other pictures of varying sizes, of which seven have frames of blackened wood and one without a frame, with another picture representing a crucifix, all the said pictures painted on canvas, wood and copper valued together as such at an estimate of .......... 33 livres

ITEM Two small round mirrors with decorated glass, one plain, the other magnifying objects, valued together .......................... 3 livres

In the cellar:
ITEM Five battered wine barrels, four barrel stands, a half shelf of firewood, valued together ........................................... 6 livres
Dans une petite cour et une petite cuisine

Item quatre poisles à frire de différentes grandeures, trois leche-frittes de mesme, deux broches, deux grils, un croc à pendre la viande, trois rechaux, deux chaudrons, un tripier, une poisle servant à une platine, une petite escumoire, deux marmmites, l'une moyenne et l'autre petite, le tout de fert, prisé ensemble quatre livres dix sols, cy 

Item une huguenotte, deux chaufrettes, deux casseroles, une bassinoire, le tout de cuivre rouge, prisé ensemble cent sols, cy

Item une fontaine aussi de cuivre rouge garnye de son couvercle et robinet, prisé douze livres, cy

Item une marmitte à trois pieds garny de son couvercle et un petit chaudron aussi de cuivre rouge, prisez ensemble trois livres....

Item une petite cuvette, un chaudron, un autre petit chaudron garny de son couvercle, un petit poislon, trois chaudrons, un autre petit chaudron et une escumoire, le tout de cuivre jaune, prisé ensemble neuf livres, cy

Item trois chandeliers, un petit mortier et son pilon aussi de cuivre jaune et potin, prisez ensemble

Item en pots, plats, escuelles, assiettes et autres ustancils d'estain sonnant, la quantité de soixante livres prisé la livre dix sols, revenant audit pris à la somme de trente livres, cy

Item en pots, plat, bassin et autres ustancils de menage d’estain commun, la quantité de cinquante livres pesant, prisé la livre huit sols, revenant audit prix le tout ensemble à la somme de vingt livres, cy

In the small courtyard and a small kitchen:

ITEM Four frying pans of different sizes, three dripping pans of the same, two spits; two griddles, one meat hook, three plate warmers, two cauldrons, a tripe dish, one serving platter, a small skimmer, two cooking pots, one medium and the other small, all of iron, valued together ......................... 4 livres 10 sols

ITEM One meat cooker, two hotplates, two saucepans, one warming pan, all in copper, valued together ................................ 100 sols

ITEM A water urn also of copper, complete with its lid and tap, valued ................. 12 livres

ITEM A cooking pot with three feet complete with its lid and a small cauldron also in copper, valued together ......................... 3 livres 10 sols

ITEM A small bowl, a cauldron, another small, cauldron with its lid, a small [pan], three cauldrons, another small cauldron and a skimmer, all in brass, valued together ....................

...................................................... 9 livres

ITEM Three candlesticks, a small pestle and mortar also in brass and copper alloy, valued together........................................ 50 sols

ITEM Pots, dishes, bowls, plates and other utensils in pewter, [weighing] 60 pounds worth 1 livre 10 sols, at the said price amounting to ........................................ 30 livres

ITEM Pots, a dish, bowl and other household utensils in tin, 50 pounds in weight, worth 1 livre 8 sols, at the said price the whole lot amounting to ........................................ 20 livres
Item une armoire de bois de chêne à deux guichet à clef tels quels prisés quarante sols, cy ...........................................XL s

ITEM An oak cupboard with two lockable grilles, valued as is .............................................. 40 sols

Item une petite table ployante de bois de sapin sur son chassis prisée trente sols, cy ........XXX s

In a small folding pine table on its frame, value .................................................... 30 sols

Dans une petite chambre au dessus de ladite cuisine

Item un petit pied de platine, une petite table ploignante posée sur son pied, une chaise de paille prisez ensemble vingt sols, cy........XX s

ITEM A small folding table on its frame, a wicker chair, valued together................................................. 20 sols

Item un lit de sangle, deux petits matelas remply de bourre, un oreillé de couty remply de plumes et deux couvertures, l'une blanche et l'autre bleue, le tout telles quelles prisez ensemble huit livres, cy ..............................VIII l

In a room where the said deceased died on the first floor:

ITEM A folding bed, two small mattresses filled with animal hair, a feather pillow and two covers, one white and the other blue, the whole valued at .............................. 8 livres

Dans une petite chambre au dessus de ladite cuisine

Item une petite table de bois de sapin, un petit guéridon de bois noircy, deux petits tabourets couverts de tapisseries, prisé ensemble quarante sols, cy ..................... XXXX s

ITEM A small pine table, a small black wood pedestal table, two small stools covered in tapestries, valued together .......... 40 sols

Item un fauteuil et six chaises de bois d'haistre couverts de leurs houlces de serge verte, prisé ensemble avec un tapy bleue, la somme de huit livres, cy .............................................VIII l

ITEM An armchair and six beech chairs covered in green serge, valued together with a blue carpet at the sum of .............................. 8 livres

Item un fauteuil de commodité couvert de moquette, tel quel prisé trois livres, cy ....III l

ITEM An easy chair covered in moquette, to the value of ................................................... 3 livres

Item une couche a hauls pilliers garny de son enfonssure, paillasse, matelas de laine, lit et traverssin de coutil remply de plumes, le tour dudit lit de serge bleue composé de six rideaux et trois pantes garny de franges et molets de

ITEM A tall-pillared bed complete with its bedstead and palliasse, woollen mattress, bed and bolster with feather cushion, the canopy of the said bed in blue material consisting of six curtains and three hangings decorated with
soye mesté, le daussier de mocquet et le fond de toille, prisé le tout ensemble à la somme de soixante et quinze livres, cy ........................ LXXV It

Item quatre pièces de tapisseries de brocatelle de soye faisant le tour de laditte chambre, contenant dix aunes ou environ, prisé avec un petit tour de cheminée de même brocatelle la somme de vingt cinq livres, cy ........................ XXV It

Item un coffre fort de bois de chêne garny de sa serrure et ferrure, prisé avec un petit tapis de tapisserie façonné de la porte de Paris, prisé la somme de six livres, cy ............................. VI It

Item un tableau peint sur toile représentant la Vierge et le petit Jésus, garny de sa bordure de bois doré, un autre tableau peint sur toile représentant un Satyre tenant des fruits, garny de sa bordure de bois non doré, deux autres petits tableaux peint sur cuivre, l’un représentant la Vierge et St Joseph et l’autre la Vierge couronnée par des anges, un petit Christ d’hivoire attaché à une petite croix de bois d’esbaine, prisé le tout ensemble avec plusieurs petits tableaux vernis et Agnus à la somme de dix livres, cy .............................. X It

Item un tableau peint sur toile sans bordure, représentant un combat, un autre peint sur bois en destrempe représentant une teste, et petit pupitre sans pieds, prisé le tout ensemble quarante sols, cy .............................. XL s

Item deux chevrettes et une petite paire de chenets tels quels prisés vingt sols, cy .......................... XX s

Item une platine de cuivre jaune prisé trois livres, cy .............................. III It

Item un clavesin posé sur un mechant pied de table prisé avec une basse de violle sans corde ny archet ny chevalet la somme de quatreante livres, cy .............................. XL It

fringes and flounces of woven silk, the back of moquette and the base of linen, valued together ........................................................................................................... 75 livres

ITEM Four pieces of silk brocade tapestry going round the said room, comprising approximately 10 ells, valued with a small fire surround of the same brocade to the sum of ....

............................................................. 25 livres

ITEM A walnut strong box complete with its lock and escutcheon, valued with a small tapestry mat showing the gate of Paris to the sum of ................. 6 livres

ITEM A painting on canvas representing the Virgin and the baby Jesus, in a gilt frame, another painting on canvas showing a satyr holding fruits in a non-gilded wooden frame, two other small pictures on copper, one showing the Virgin and St Joseph, the other the Virgin crowned with angels, a small ivory Christ attached to a small ebony cross, valued together with several small varnished pictures and an Agnus to the sum of .......... 10 livres

ITEM A painting on canvas without a frame, depicting a battle, another in gouache on wood showing a head, and a small lectern without legs, valued together ......................... 40 sols

ITEM Two andirons and a small pair of firedogs valued at ......................... 20 sols

ITEM A brass plate valued at .......... 3 livres

ITEM A harpsichord seated on a simple stand valued with a bass viol without strings, bow or bridge at the sum of ......................... 40 livres
Item trois coffres, l'un de bahut rong, et les autres de bois de sapin, prisé ensemble comme tel quel quatre sols, cy .................................. XL s

Item un bas d'armoire à deux guichets fermant à clef de bois d'haistre, prisé avec un tapy de tapisserie à l'antique comme telles quelles, à la somme de trois livres dix sols, cy ...III It X s

Item cinq tabourets couvert de tapisserie et un siège de commodité prisé ensemble quatre livres, cy .................................................... IV It

Item une couche à haut pilliers garny de son enfonssure, paillasse, deux matelas, lit et traversin de coutil remply de plumes, deux couvertures, l'une rouge et l'autre blanche, le tour dudit lit de cerge rouge compose de trois rideaux, deux bonnes graces et un dossier garny d'un petit molet de soye, prisé avec le fond dudit lit de toille, la somme de cinquante livres, cy ....................................................L It

Item un lit de sangle, une paillasse, deux matelas, trois couvertures, neuf couvertures, l'une rouge, l'autre de lizier et les autres de laine blanche, le tout telles quelles prisé ensemble à la somme de trente livres, cy ....................................................XXX It

Item quatre pièces de tapisserie de Bergame contenant dix aunes ou environ, prisez cent sols comme telle quelle ......................CS s

Item une forme couverte de tapisserie à l'antique, deux mechantes guitard desmontez avec leur hetuis et deux grandes feuilles de paravan de serge verte prisé le tout ensemble avec une chaise de paille à la somme de six livres, cy .................VI It

Item un petit lit de sangle, deux petits matelas une couverture et deux petits traverssins remplys de coutil, prisez ensemble huit livres, ...............................................................VIII It

ITEM Three chests, one a leather travelling chest, and the others of pine, valued together ...

.................................................................................. 40 sols

ITEM A beech wardrobe base with two lockable grills, valued with an antique tapestry mat to the sum of ...................... 3 livres 10 sols

ITEM Five tapestry-covered stools and one easy chair, valued together ..................... 4 livres

ITEM A tall-pillared bed complete with its bedstead and palliasse, two mattresses, bed and bolster with feather cushion, two covers, one red and the other white, the canopy of the said bed in red serge consisting of three curtains, two finely decorated, and the back decorated with a small silk fringe, valued together with the linen base to the sum of .................. 50 livres

ITEM A folding bed, palliasse, two mattresses, three covers, nine covers, one red, one with a border and the others of white wool, all of which valued together at the sum of ... 30 livres

ITEM Four pieces of Bergamo tapestry, approximately 10 ells, valued at ......... 100 sols

ITEM A bench covered in antique tapestry, two dilapidated guitars complete with their cases and two large screens in a green material, valued together with a wicker chair at the sum of .................. 6 livres

ITEM A small folding bed, two small mattresses, a cover and two small bolsters filled with animal hair, valued together at............

.................................................................................. 8 livres
Item two round tables sitting on their legs valued with two large rolled up maps of Paris and a figure to the sum of ................. 40 sols

In the attic:
ITEM Five folding beds, two organ bellows, a spit, a pine table, a small cabinet decorated with filigree and several boards and shelves valued together to the sum of ............ 10 livres

After having attended to that above until midday, all the said listed furniture in the current session has with the consent of Monsieur the Royal Procurator been placed in the care and possession of the said M. Mercier who of his free will is charged with looking after it at all times and until such time [etc] and for the assembling of the present inventory the gathering is to be continued today at 2 o'clock in the afternoon and is signed

DE RYANT RIMBAULT MERCYER

On the said day at 2 o'clock in the afternoon, the said undersigned notaries continuing the assembling of the present inventory at the request of the said M. Mercier, in the presence of my Lord the Royal Procurator proceeding as follows with the linen:

ITEM In the base of the cupboard in the second room 17 pairs of clean small threadbare linen sheets for making the children's beds and all the pairs valued together at the sum of .......

............................................................ 24 livres

In a glazed cabinet on the first floor:
ITEM An old cloth jacket, a fine coat, a jerkin of similar value, a cloth jacket inside a pair of
pareille estimine, un pourpoint de drap dedans un hautdchausse de drap, un justeaucorp de camelot et un pour point et un hautedechausse de drap, le tout noir, prisé comme tel quel trois livres, cy .............................................III lt

Item un justeaucorps de camelot double de velour, une chemisete de taffetas double de molton, une soutanelle de drap, un manteau court de pareil drap, le tout noir, prisé ensemble cent sols, cy .............................................Cs

Item une soutanelle de drap, une doublure de manteau de molton, un meschant manteau, un vieil chapeau noir, et une robbe de chambre de toille peinte garnie d'ouate, quatre paires de bas d'estame noirs, prisé le tout ensemble huit livres, cy .............................................VIII lt

Item quatre coffres, dont deux petits de bahuts quarrés, un autre de bahut rond et l'autre de bois de chêne, prisez ensemble huit livres, cy .............................................VIII lt

Item un bas d'armoire a deux guichets fermans a clef, de bois noircy, un petit cabinet dessus sans pied garny de neuf petits tiroirs, un petit miroir et un autre d'un pied de glace ou environ, garnys de leurs bordures de bois, prisé le tout ensemble huit livres, cy .............................................VIII lt

Item trois tableaux, dont deux peints sur bois et un autre sur cuivre représentans des devotions, prisez avec deux vieilles espées et une paire de pistolets d'arson à l'antique, six livres, cy .............................................VI lt

Item cinq livres in folio qui sont la Vie des Saints en deux tomes, l'histoire des Grecs en français, le théologien français et l'histoire Romaine, prisés ensemble quinze livres, cy .............................................XV lt

Item quatre grands livres in folio qui sont l'Histoire d'Attilas, prisez ensemble trente cinq livres, cy .............................................XXXV lt
cloth breeches, a camel jerkin, another jacket and pair of cloth breeches, all black, valued to the sum of ......................................................3 livres

ITEM A camel jerkin lined with velvet, a taffeta short-sleeved shirt lined with flanelette, a cloth cassock, a short coat of the same cloth, all in black, valued together ..............................100 sols

ITEM A cloth cassock, a flanelette coat lining, a shabby coat, an old black hat, a printed cotton dressing gown, four pairs of muslin black stockings, valued all together .....................8 livres

ITEM Four chests, there being two small square chests, one round and another in oak, valued together .............................................8 livres

ITEM A wardrobe base with two lockable grilles, in blackened wood, a small cupboard above without feet furnished with nine small drawers, a small mirror and another with a mirrored glass base, [both] with wooden frames, valued all together ..............................8 livres

ITEM Three pictures, comprising two paintings on wood and another on copper showing the devotions, valued with two old swords and a pair of antique firing pistols .............................................6 livres

ITEM Five folio books comprising la Vie des Saints in two volumes, a history of the Greeks in French, French theology and Roman history, valued together .............................................15 livres

ITEM Four large folio books comprising the l'Histoire d'Attila [The Hun], valued together .............................................35 livres
ITEM A parcel of 17 books in quarto covered in leather and parchment pertaining to music, valued at .............................................. 26 livres

In the chests mentioned above:

ITEM Five men’s shirts, valued together ..........
.......................................................... 4 livres 10 sols

ITEM 14 men’s shirts of threadbare linen, valued together .................. 14 livres

ITEM 13 napkins and a tablecloth, five warming cloths in fancy and plain linen, valued together ................ 8 livres

ITEM 14¼ dozen fancy napkins, four large tablecloths of the same, six other tablecloths of plain linen, six hand towels, some fancy, some plain linen, valued all together ........... 26 livres

ITEM In the said wardrobe base listed before one flowery brocade skirt, a coat and a ladies jacket, a coat, a jerkin and a pair of bloomers in the same cloth valued all together ............... .......................................................... 30 livres

ITEM Six pieces of new Dutch cloth, each of 3 ells valued together .................. 28 livres

ITEM Five ladies blouses in printed cloth and a packet of fine underwear, valued all together ...................................................... 8 livres

In the strong box:

The silver ware:

ITEM A large round bowl, a plate, a tureen, a covered dish, four candlesticks, a pot, a salver for sweetmeats, two saltcellars, 12 spoons and 12 forks all in silver hallmarked Paris and England weighing altogether 40 marcs, valued
pesant ensemble quarente marcs, prisé à raison de vingt sept livres dix sols le marc à sa juste valeur et sans crue, revenant audit prix à la somme de unze cens livres, cy ..................XIX

Ensuiit les deniers comptans

Item trois sacs d'escus d'argent de mil livres chacun montant à trois mil livres, cy ......IIIIm
Item en un autre sac la somme de trois mil livres en escus d'or et menue monnaye, cy..........IIIIm
Item en un autre sac la somme de quatre mil livres en escus d'or quadruples pistoles d'Espagne d'or et menue monnaye, cy ...IIIIm
Item en un petit sac mil livres en pistoles d'Espagne et escus d'or, cy ..................... M
Item en un autre petit sac mil livres en pistoles demyes pistoles et menue monnaye, cy .... M

Somme totale desdits deniers comptans: douze mil livres, cy ......................... XIIIm

Dans un petit cabinet sur la montée

Item un petit lit de repos sur lequel il y a une paillasse, un matelas remply de bourlanisse, deux lits et un traversin de coutil remply de plumes, deux draps de toille de chanvre et une petite courtepointe de brocatel, prisé le tout ensemble vingt livres, cy ...................... XX

Item une petite table quarrée, un petit tapy de brocatel et trois petits morceaux aussy de brocatel faisant le tour dudit cabinet, prisé le tout ensemble six livres, cy ......................VI

Item un petit manicordon, prisé douze livres, cy .......................................... XII

Ce fait après avoir vacqué à ce que dessus jusques à six heures sonnées les dits meubles, linge, hardes et linge cy dessus inventoiriez ont esté du consentement de mondit sieur le procureur du Roy laissez en la garde et

at the rate of 27 livres 10 sols per marc at its true worth by weight of silver at the said price amounting to the sum of .................1,100 livres

The coinage:

ITEM Three bags of silver coins each bag worth 1000 livres, amounting to ....3000 livres
ITEM In another sack the sum of 3000 livres in gold coins and small change .....3000 livres
ITEM In another sack the sum of 4000 livres in gold coins, Spanish gold quadruple pistoles and small change .........................4000 livres
ITEM In another small bag 1000 livres in Spanish pistoles and gold escus .....1000 livres
ITEM In another small bag 1000 livres in pistoles, half pistoles, and small change ............1000 livres

Total sum of the said coinage .....12,000 livres

In a small office off the stairs:

ITEM A small rest bed on which there is a palliasse, a mattress stuffed with animal hair, two beds and a feather bolster, two sheets of hemp cloth and a small brocade counterpane, valued all together ..........................20 livres

ITEM A small square table, a small brocade tapestry and three small pieces of similar brocade lining the said cabinet, valued all together .................................6 livres
ITEM A small manicordon, valued at............. .........................................................12 livres

Having attended to the above business until 6 o'clock, the said furniture, linen, hardware and cloth listed above have been left, with the consent of my Lord the King's Procurator, in the care and possession of the said M. Mercier
possession dudit sieur Mercyer who is charged with looking after them at all times and as he sees fit. As regards the said coinage and silverware they have been returned to the said box on which the said Commissioner has replaced his seals and have been left in the care of the said Anne Dessard and Anne Marna, guardians of the other seals remaining to be removed in the said house where the said Du Mont died because of and following the minutes of the said Commissioner by which the parties have been sent before M. the Civil Lieutenant tomorrow morning for the rulings upon the disagreements arising from the said minutes. And for the continuation of the present inventory the notaries undersigned will be notified of the day allocated by Monsieur the Civil Lieutenant for so doing, the said Anne Dessard has declared to not knowing how to write or sign her name and the others have signed

DERYANT RIMBAULT MERCYER
Anne MARNAT

On Tuesday 20th June 1684 at 2 o’clock in the afternoon the said notaries continuing the said inventory at the request of the said M. Mercier, named as executor of the will of the said deceased Henry Du Mont, in the presence of my Lord de Riant the Royal Procurator at the said Châtelet in Paris, having been proceeded with as follows:

ITEM Two small round candlesticks, a beer goblet and a small spoon with a long handle, all in white silver weighing altogether 3 marcs, valued by weight of silver at the sum of 27 livres, amounting at the said price to the sum of ........................................................ 81 livres
Item un Monaco, un demy Monaco et deux pièces estrangères prisées ensemble six livres, cy .............................................................. VI It

Et a ledit Rimbault signé.............. RIMBAULT

Ensuint les titres et papiers

Item le brevet de Sa Majesté signé Louis et plus bas de Lyonne, du sixiesme avril 1667, par lequel Sa Majesté a accordé et fait don audit deffunt sieur Dumont de l'abbaye de Nostre Dame de Silly de l'ordre de Prémontré au dioceze de Séz, vacante par le deceds de Maître François Le Veneur, dernier paisible possesseur d'icelle, à la charge de huit cens livres de pension annuelle franche et quitte de toutes charges quelconques que Sa Majesté a accordée, çà savoir quatre cens livres à Maître Robert Mercier, prestre, et autres quatre cens livres à Maître Joseph Malavaleti, clert du dioceze dudit Sez leur vie durant, sur les fruits et revenue de laditte abbaye, inventorié .............................................................. QUATRE

Item une liasse contenant cent soixante une pièces qui sont plusieurs anciens baux de laditte abbaye et des fermes en dependantes, procès verbaux, memoires, coppies d'anciens titres, missives, factums servans d'instructions pour raison de laditte abbaye, possessions d'icelles et dependances, toutes lesdites pièces paraphées par première et derniere et inventoriées sous la cotte ....................... CINQ

Item une expedition en papier d'un bail passé pardevant Pierre Gaultier, notaire royal au siège d'Aimeneche et pays en dependants pour le vicomte d'Arquitin, le premier jour de juin 1680, par lequel ledit deffunt Messire Henry Dumont, abbé commendataire de laditte abbaye de Nostre-Dame de Silly a baillé, ITEM A [Monaco], a half [Monaco] and two foreign pieces, valued together .......... 6 livres

Signed by the said Rimbault ...... RIMBAULT

Now the Titles and papers:

ITEM His Majesty's Decree signed Louis and further down Lyonne, of the 6th April 1667 by which His Majesty has granted and gifted to the said deceased M. Du Mont the Order of Prémontré at the Abbey of Notre Dame de Silly in the Diocese of Sees, vacated by the death of Master François Le Veneur, last peaceable owner of it, with the payment of an annual pension of 800 livres free and absolved of all charges that His Majesty has granted, to wit 400 livres to Master Robert Mercier, priest, and another 400 livres to Master Joseph Malavaleti, clerk of the said Diocese of Sees, for the duration of their lives, from the crops and revenue of the said Abbey, catalogued .............................................................. FOUR

ITEM A bundle of papers containing 161 items which are several old leases from the said Abbey and its tenant farms, negotiations, petitions, copies of ancient titles, missives, invoices serving as instructions by reason of the said Abbey, its possessions and dependants, all the said items initialled top and bottom and listed on the inventory as ......FIVE

ITEM A paper dispatch of a lease approved in front of Pierre Gaultier, Royal Notary on the bench at Aimeneche and dependant regions by the Viscount d'Arquitin, 1 June 1680, by which the said deceased M. Henry Du Mont, Honorary Canon of the said Abbey of Notre Dame de Silly, has leased and transferred to
cedé aux reverends pères prieur et religieux de laditte abbaye tout le revenu temporel de laditte abbaye pour ce qui en appartient audit sieur abbé en circonstances et despendances d'icelles, à la reserve de la maison abbatiale et autres choses exprimées audit bail, pour six années qui ont commencé le premier jour d'avril audit an 1680, aux charges et conditions y portées et outre moyennant la somme de deux mil livres de fermages que lesdits religieux se sont soumis et obligez payer audit sieur abbé en sa maison à Paris par chacune desdites six années de quartier en quartier esgallement, laditte expedition signée en fin Prevost et de Lahaye, pour collation, inventorié ................................................... SIX

Item quatre pièces. La première est un brevet de Sa Majesté, signé Louis et au dessous Colbert, du vingt troisième septembre 1671, par lequel Sa Majesté a accordé et fait don audit sieur Dumont de la somme de douze cens livres de pension annuelle à prendre franche et quitte de toutes charges quelconques sur les fruits et revenus de l'abbaye de Saint Evoeul, ordre de St Benoist, dioceze de Lizieux.

La seconde est un autre brevet de Sa Majesté, signé Louis et au dessous Le Telier, en date du vingt troisième octobre audit an 1671, par lequel Sa Majesté a donné au sieur prince Guillaume Esijon de Fustenberg, pour les causes y contenues, l'abbaye de Saint-Evroult, ordre de Saint-Benoist, dioceze de Lizieux vacante par le décès de Monsieur le Cardinal Authoin, à la charge de douze cens livres de pension en faveur dudit sieur Dumont sa vie durant sur les fruits de laditte abbaye.

La troisième est un arret du Grand Conseil signé sur le reply par le Roy à la relation des the reverend fathers, prior and monks of the said Abbey, all the worldly revenue of the said Abbey such as belongs to the said canon from his apportioned share, apart from the Abbey house and other items cited by the said lease for six years commencing 1 April 1680, with the charges and conditions contained therein and moreover the sum of 2000 livres rent to which the said Fathers have submitted themselves and are obliged to pay to the said canon in his house in Paris for each of the said six years quarterly, the said dispatch signed at the bottom Prevost and witnessed Lahaye, catalogued ................................................... SIX

ITEM Four items. The first is a Decree from His Majesty, signed Louis and underneath Colbert, of 23 September 1671 by which His Majesty has granted and gifted to the said M. Du Mont the sum of 1200 livres annual pension, to take freely and without charge, on the crops and revenues of the Abbey of St Evroult, Order of St Benedict, in the Diocese of Lizieux.

The second is another Decree from His Majesty, signed Louis and underneath Le Telier, dated 23 October 1671 by which His Majesty has given to Prince Wilhelm Egon of Fürstenberg, for the reasons contained therein, the Abbey of Saint Evroult, Order of St Benedict, in the Diocese of Lizieux, vacated by the death of Monsieur Cardinal Authoin, for the payment of 1200 livres pension in favour of the said M. Du Mont for life from the revenues of the said Abbey.

The third is a Decree from the Grand Council signed on the fold by the King pertaining to
the officers of his Grand Conseil Herbin and sealed at the bottom with the grand seal of yellow wax, dated 14th June 1673, by which the said deceased M. Du Mont is allowed to summon the said Prince of Fürstenberg to the said Council and therefore order that he pay the arrears of the said pension.

And the fourth and last item is a Summons issued by Rimbault, beadle, at the request of the said M. Du Mont to the said Prince of Fürstenberg the 27th October 1673 for payment of the said pension.

These said items initialled top and bottom and catalogued one and the same as ..........SEVEN

ITEM The parchment original of a Decree from His Majesty, signed Louis and further down Colbert of the 13th December 1683 by which and for the reasons therein contained His Majesty has granted and gifted to the said M. Du Mont 1500 livres pension to be paid for life by the Guardians of the Royal Treasury by the decade catalogued .......................EIGHT

ITEM Two receipts both approved before Donc and his fellow notaries of 23 May 1681 and the 10 August 1683, in favour of Jean Coapel, servant of the said deceased Du Mont, the first for 600 livres which the said Du Mont paid him as recompense for his services, and the second of 900 livres for the same, catalogued .........................NINE

ITEM A dispatch on paper of the holograph last will and testament of the said deceased M. Du Mont dated 6 November 1683, deposited for registration by Monsieur Le Camus, Civil Lieutenant, by the hand of Lange, one of the
undersigned notaries, the 8th May 1684, the said dispatch signed Coullon and the said Lange, containing the provisions and arrangements of the last will of the said deceased and which has named as Executor of the said testament the said Mercier, this same dispatch initialled by the said M. Mercier and returned to him, catalogued

After completing this business, nothing else has been found to audit and include in the said inventory, all the said furniture, linen, coinage, silverware, Titles and papers listed above have been left, with the approval of My Lord the King's Procurator, in the care and possession of the said M. Mercier in whose name and in accordance with the ruling of M. the Civil Lieutenant and today added to the minutes of Commissioner Labbé arising from a protest at a session yesterday by Maitre Edelines, the said parties expressed in discussion with the said Commissioner, which the said Mercier, in his own right as beneficiary, is expressly entrusted and charged, promises and is obliged to represent everything for as long as and how he sees fit, and have signed over to and designated the said Mercier his home in the house where he is residing.

DERYANT MERCYER COULLON
LANGE
Mercier's Foundation to the Wardens of St Paul's


Fondation par Robert Mercier, prêtre habitué et maître de musique des enfants de chœur de l'église St Paul, demeurant au cloître, exécuteur du testament olographe d'Henry Dumont abbé de Notre-Dame de Silly au diocèse de Sées en Normandie, maître et compositeur des chapelles du Roi et de la feu reine, chanoine de St Servais de Maestricht, organiste de St Paul, daté du 6 novembre 1683 et déposé chez Lange, notaire, le 8 mai 1684, aux marguilliers de l'œuvre et fabrique St Paul disant ledit Mercier que ledit defunt a par sordit testament donné à l'œuvre St Paul la somme de 3000 livres une fois payer pour fonder une messe basse par semaine à perpétuité à l'intention de feu Mathilde Loyens sa femme, au jour qu'il plaira aux marguilliers, ou au jour de son décès si cela se pouvait, et un service solennel chaque année comme celui de Monsieur de Versogne.

Et désirant ledit Mercier executer le pieux desseing dudit Dumont, se serait adressé aux marguilliers pour leur faire connaître l'intention du defunt, et ont convenu de ce qui ensuit :

Ont promis de faire dire à perpétuité un service complet des Trepasses le premier lundi du mois de mai, sinon le lendemain ou autre jour le plus proche, à commencer le mois de mai prochain 1685, avec les vigiles qui se diront la veille à trois leçons et laudes et le lendemain, trois grands'messes: St Esprit, la Vierge et les Trepasses.

Sera dit toutes les prières et oraisons accoutumées.

Foundation by Robert Mercier, regular priest and Master of the Choristers at the church of St Paul, living in the cloister, executor of the holograph testament of Henry Du Mont, Abbé de Notre Dame de Silly in the Diocese of Sees in Normandy, Master and Composer at the chapels of the King and the late Queen, Canon of St Servais in Maastricht, Organist of St Paul's, dated 6 November 1683 and deposited with the notary Lange on 8 May 1684, to the Wardens of Fabric and Works at St Paul's, the said Mercier saying that the said deceased has by his said testament given to the work of St Paul's the single sum of 3000 livres to institute a Low Mass each week in perpetuity in memory of his late wife, Mathilde Loyens, on the day that it shall please the Wardens, or on the day of his death if possible, and a Solemn Service each year like that for Mr de Versogne.

And the said Mercier wishing to execute the pious aim of the said Du Mont would speak to the Wardens in order to inform them of the deceased's intentions and have agreed upon the following:

Have promised to establish in perpetuity a full Service of the Dead the first Monday of May or else the next day or the nearest other day, to commence next May 1685, with Vigils of three Lessons and Lauds to be said the day before, and the next day three full Masses: the Holy Spirit, the Virgin and the Dead.

Prayers and customary orations to be said.
S’oblagent de faire dire à perpetuité une messe basse de Requiem tous les lundis de chaque semaine de chaque année dont la retribution sera de 15 sols.

Et pour accomplir ce que dessus ledit Le Mercier leur a délivré presents les notaires ladite somme de 3000 livres leguée par le testateur.

Moyennant quoi les marguilliers seront tenus de tous les luminaires, ornements, pain, vin qu’il convienra, même de payer la rémunération audit curé et autres qui y assisteront, savoir:

au curé pour son droit de service, aux 12 prêtres du chœur, le vicaire, porte Dieu Maître des enfants de chœur, diacre, sous diacre, 4 chappiers, le chapelan des Parfaits, les 2 aides du chœur, ............................................. 5 sols chacun à tous les enfants de chœur, .................. 10 sols

Pour les 3 grands’messes pour chaque service au vicaire, ............................................. 20 sols aux prêtres qui célebreront, 20 sols chacun aux 2 chappiers, diacre, sous diacre, 7 autres prêtres ............................................. 15 sols chacun à tous les enfants de chœur: .................. 20 sols

Plus de payer au clerc de l’œuvre qui sera pareillement tenu d’assister auxdits services, 30 sols pour son assistance à chacun desdits services, qui fera la distribution desdits deniers à l’issue desdits services, manuellement aux assistants seulement. Et où il y aurait moins de présents que ledit nombre de 12 susdeclaré, ce qui est destiné pour l’assistance de ceux qui n’auront pas assité auxdits vigiles, laudes ou grands’messes, sera à l’instant et à l’issue desdits services, distribué et aumôné aux pauvres qui se trouveront à la porte de ladite église par ledit clerc de l’œuvre.

Promising to arrange to be said in perpetuity a Low Requiem Mass every Monday of every week of each year for which the payment will be 15 sols.

And to fulfil that above, the said Mercier has hereby issued the notaries the said sum of 3000 livres bequeathed by the testator.

In return for which the Wardens will be responsible for all the lights, ornaments, bread and wine as befitting, also for paying the fee of the said curate and others who assist, to wit:

to the curate for his fees, the 12 priests in the choir, the vicar, the crucifer, the master of choristers, the deacon, the sub-deacon, the four chaplains, the incense bearer and the two choir assistants, .......................................................... each 5 sols
to all the choristers, .................................................. 10 sols

For the three full Masses, for each service to the vicar ............................................. 20 sols to the celebrants, each .................. 20 sols
to the two chaplains, deacon, sub-deacon and seven other priests, each .................. 15 sols for all the choristers .................................................. 20 sols

Plus to pay the Clerk of Works, who will be likewise obliged to assist with the said services, 30 sols for his help at each of the said services, which will include the distribution of the said payments at the close of the said services, in person to the assistants only. And when there is less than the above said number of 12 present, that which is intended to go to those who do not assist at the said vigils, Lauds or Masses, will be distributed straight away at the end of the said services as alms for the poor, such as will be found by the said Clerk of Works at the door of the said church.
Et encore seront lesdits marguilliers tenus de faire manuellement aumôner aux pauvres qui se trouveront à la porte de l'église par ledit clerc de l'œuvre, 10 sols à l'issue de chacun desdits services. Lesquels seront sonnez à l'une des grosses cloches, çà savoir : 1 coup pendant les vigiles, un autre coup le soir après le pardon, le lendemain après les deux premières des trois messes, le dernier coup pendant la dernière messe du service. Pourquoi sera aussi payé aux sonneurs 30 sols par service et par an.

Et pour rendre ladite fondation perpetuelle, elle sera transcrite au martyrologe de ladite église, ainsi qu'il est accoutumé.

Même promettent lesdits marguilliers qu'il soit mis en ladite église au lieu le plus commode, aux frais de la succession dudit defunt Dumont, une épitaphe ou table de marbre ou cuivre, où sera fait mention en substance de la présente fondation.

Outre laquelle somme de 3000 livres cy dessous payée, les marguilliers reconnaissent que ledit Mercier leur a encore payé la somme de 1000 livres pareillement leguée par ledit defunt Dumont par sondit testament, sans aucune charge.

And the said Wardens will also be responsible for handing out alms to the poor, such as will be found at the door of the church by the said Clerk of Works, 10 sols at the end of each of the said services. At which is to be sounded on one of the large bells the following: one strike during the Vigils, another strike the evening after the Absolution, the next day after the first two of the three Masses, the last strike during the last Mass. For which also will be paid to the ringers 30 sols per service per year.

And to ensure the perpetuity of the said perpetual Foundation, it will be inscribed in the list of martyrs of the said church, as is the custom.

Likewise the said Wardens will promise that there be placed in the said church, at the most convenient site and at the expense of the estate of the said deceased Du Mont, an epitaph or a tablet of marble or brass on which will be mentioned the essence of the present Foundation.

Besides the sum of 3000 livres paid as below [above], the Wardens will recognise that the said Mercier has also paid them the sum of 1000 livres likewise bequeathed by the said deceased Du Mont in his said testament, without any conditions.
The music of Du Mont, like that of many of his contemporaries, largely fell into oblivion soon after his death. Only the plainsong Masses remained in the repertoire and were still being performed in their liturgical context as late as the 1920s. Indeed, the so-called Messe Royale (the Messe en plain-chant in the first tone, commonly transcribed in D minor) was still popular enough in the mid-nineteenth century to have been quoted in two different compositions. Although both composers credit Du Mont as their source of inspiration, these quotations have never previously been identified with any precision; they are presented in detail below.

Firstly, Thomas Attwood Walmisley (1814-1856), a distinguished organist and scholar at Cambridge University (he became a Professor there when aged only 22), bases two phrases of the vocal bass of his Evening Service in D minor (c.1855) on two extracts from Du Mont’s Mass.378 The Magnificat uses a passage from one of the Agnus Dei and the Nunc Dimittis a passage from an Amen. Two footnotes in the Novello edition read: ‘Bass from an ‘Agnus Dei’ from Du Mont’ and ‘Bass of an ‘Amen’ from Du Mont’. As far as I am aware, neither extract has hitherto been identified. The two pieces are therefore set out below, showing the derivation of both of Walmisley’s bass lines.

Example 126: Du Mont, Messe en plain-chant, ‘Agnus Dei’

\[\text{Example 126: Du Mont, Messe en plain-chant, ‘Agnus Dei’}\]

378 I am grateful to Professor Brian Newbould for alerting me to this connection.
Example 127: Thomas Attwood Walmisley, *Evening Service* in D minor,

‘Magnificat’ (extract taken from the Novello edition)

> was in... the beginning, is now, and ever shall be...
and ever shall be: world without end. Amen, world without end, world without end. Amen, Amen.

end, world without end. Amen, Amen.

end, world without end. Amen, Amen.

end, Amen, Amen.

end, Amen, Amen.
Example 128: Du Mont, *Messe en plain-chant*, ‘Amen’


Secondly, Franz Liszt uses the Credo of the same Mass as the melodic material for a whole movement of the *Coronation Mass* (1867).\(^{379}\) Although this connection is acknowledged in some biographies and in the Foreword to the Eulenburg score (‘The

\(^{379}\) I am grateful to Michael Miles for drawing my attention to this.
Credo was adopted by Liszt from Henry Du Mont’s ‘Messe Royale’), once again the precise connection between the two works has not previously been demonstrated. I have therefore set out both pieces below: a comparison shows that Liszt has incorporated Du Mont’s plainchant melody virtually note-for-note.

Example 130: Du Mont, *Messe en plain-chant*, ‘Credo’
Example 131: Franz Liszt, *Coronation Mass*, ‘Credo’ (taken from the Eulenburg score)
APPENDIX 4

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