THE PRODROMUS MUSICALIS OF SÉBASTIEN DE BROSSARD

THESIS

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By

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Sébastien de Brossard (1655-1730) was a French priest, a zealous collector and historian, a musician of merit, and the author of one of the first dictionaries of musical terminology, the *Dictionnaire de musique* of 1703. Largely self-taught in music, Brossard studied theology and philosophy at Caen. He was appointed curate at Strasbourg in 1687 and *maître de musique* in 1689. In 1698 he was made *grand chapelain* and *maître de musique* at Meaux, where he remained until his death. His complete works and immense personal library are contained in the Bibliothèque Nationale in Paris.

The first edition of Brossard's solo motets was published in 1695 under the title *Élévations et motets à voix seule, avec la basse continue*. The title *Prodromus Musicalis* was used for the second edition, published in 1702, and may be loosely translated "Musical Forerunner" or "Musical Prelude." The motets contain a vocal line with text and a figured bass. The present edition presents a faithful rendering of the figured bass and was prepared from a second edition copy contained in the North Texas State University Music Library. In order to enhance the performance and understanding of the eight motets, much of the prefatory
material included in the first edition is translated, the formal and tonal structures are analyzed, and English versions of the texts are given. The many ornaments employed in the vocal line are categorized, and their execution is explained.
# TABLE OF CONTENTS

LIST OF ILLUSTRATIONS ........................................... iv  

Chapter  

I. THE LIFE AND WORK OF SÉBASTIEN DE BROSSARD ........ 1  
   The Early Years  
   The Years at Strasbourg  
   The Years at Meaux  

II. THE HISTORY AND DEVELOPMENT OF THE SOLO MOTET .... 22  
   The Rise of Monodic Church Music  
   The Characteristic Features of the Solo Motet  

III. PHYSICAL AND FORMAL CHARACTERISTICS OF THE SCORE .... 43  
   Preface to the First Edition  
   Formal and Tonal Structure  
   Texts  

IV. THE EDITED SCORE OF PRODROMUS MUSICALIS ........ 55  
   Editorial Comments  
   Ornaments  

APPENDIXES .................................................. 196  

BIBLIOGRAPHY .................................................. 219
LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Descending Appoggiatura as Found in Motet No. 5, Measures 55-56</td>
<td>57</td>
</tr>
<tr>
<td>2. The Ascending Appoggiatura as Found in Motet No. 1, Measures 6-7</td>
<td>57</td>
</tr>
<tr>
<td>3. An Appoggiatura Resolved by Leap as Found in Motet No. 4, Measure 124</td>
<td>58</td>
</tr>
<tr>
<td>4. The Slide as Found in Motet No. 1, Measures 51-52</td>
<td>59</td>
</tr>
<tr>
<td>5. The Trill Indicated by the Sign (w) as Found in Motet No. 7, Measures 7-8</td>
<td>59</td>
</tr>
<tr>
<td>6. The Trill Indicated by the Sign (+) as Found in Motet No. 2, Measures 189-190</td>
<td>59</td>
</tr>
<tr>
<td>7. The Inverted Mordent Indicated by the Sign (+) as Found in Motet No. 3, Measure 2</td>
<td>60</td>
</tr>
<tr>
<td>8. Passing Notes as Found in Motet No. 8, Measure 153</td>
<td>61</td>
</tr>
<tr>
<td>9. Notes of Anticipation as Found in Motet No. 8, Measures 36-37</td>
<td>61</td>
</tr>
<tr>
<td>10. The Springer as Found in Motet No. 8, Measures 101-102</td>
<td>61</td>
</tr>
</tbody>
</table>
CHAPTER I

THE LIFE AND WORKS OF SÉBASTIEN DE BROSSARD

One can hardly do extensive research into the wealth of musical sources contained in the Bibliothèque Nationale in Paris without encountering the writings of Sébastien de Brossard, whose complete works and personal library have been contained there since 1726. Brossard gained little fame either in his own day or ours, but a close examination of his life and writings give one greater respect for this musical scholar and his dedication to his chosen field.

In his collection of biographical information of musicians, Brossard made few references to his own life and works, but here one does learn that he was a dedicated and zealous collector and historian, a musician of merit, and the author of one of the first dictionaries of musical terminology. Furthermore, he had planned, but never completed, a biographical dictionary of musicians and a general bibliography of music, both of which were far ahead of their time in concept. The knowledge of such meritorious achievements make the study of Brossard's life and works not only interesting and worthwhile, but a necessary contribution to the study of French musical life around the turn of the eighteenth century.
The Early Years

The modesty displayed by Sébastien de Brossard in reference to personal things is evidenced in part by his failure to note either the place or date of his birth. This date remained a matter of speculation throughout the eighteenth and nineteenth centuries. In their two brief articles devoted to Brossard, La Borde and Roussier gave his birth date as around 1660.\(^1\) Thirty years later Choron and Fayolle stated flatly that Brossard was born in 1660.\(^2\) This led Fétis and his imitators to use the date 1660 as the factual date of birth.\(^3\) Events referred to by date in Brossard's unpublished personal papers, however, reveal that this date is a little too late. As a result Michel Brenet theorized that he was born before 1660, probably around 1654.\(^4\) A much more accurate birth date was finally established in 1908.


\(^4\)Michel Brenet [Marie Bobillier], "Sébastien de Brossard, prêtre, compositeur, écrivain et bibliophile (165...-1730), d'après ses papiers inédits," *Mémoires de la Société de l'histoire de Paris et de l'Ile-de-France*, XXII (1896), 72.
when the priest Louis Froger found and published a record of Brossard's baptism, dated 12 September, 1655.\(^5\)

Not much is known concerning Brossard's ancestry. He was probably a descendant of the old provincial nobility, for a letter from the abbot Bignon to the Count de Maurepas in 1725 described him as "gentilhomme d'ancienne extraction."\(^6\) The coat-of-arms placed below the portrait of Brossard engraved by Landry links him to one of the branches of the family found in Normandy or Anjou.\(^7\)

Brossard's involvement in his chosen occupation of music was somewhat unconventional. The normal progression in his time was from choirboy to instrumentalist, organist, or maître de musique in some church, and finally to teaching and composition. There is, however, no evidence of any desire in the young Brossard or his family for him to become a musician. Instead, he was designated to become a cleric, and from 1670 to 1676 he studied theology at Caen.

During the time Brossard was a student at Caen, an annual competition for the most beautiful motet in honor of St. Cecilia was set up by Michel de la Mare du Desert, a

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\(^5\)Louis Froger, "Sébastien de Brossard," La Province du Maine, XVI (June, 1908), 88.

\(^6\)M. H. Omont, "Lettre de l'abbé Bignon au comte de Maurepas, du 18 décembre 1725," Mémoires de la Société de l'histoire de Paris et de l'Ile-de-France, XX (1892), 207.

\(^7\)At the end of the eighteenth century the Brossard family was considered to be divided into twelve branches, all stemming from the author Antoine de Brossard (b. 1298), the illegitimate son of Charles of France, Count of Valois, and Hélène de Brossard.
somewhat bizarre individual who was also called the abbot of Saint-Martin. Each year during the period 1671-1681 the winning composition was performed in the church of Saint-Pierre before capacity of about two thousand. Brossard may have been involved in some way with these competitions and perhaps met many of the composers who were attracted to the event. There is no evidence of any serious ventures into the field of music at this time, although the competition certainly must have contributed in no small way to a musical inclination which was to express itself at a later time.

Brossard's first known editorial attempt was in 1671-1673 with *Pièces de luth*. The volume contains several series of compositions by popular lutenists—Gaultier the elder (Ennemond), Gaultier the younger (Denis), Du But, Gallot, Bocquet, and La Baulle (or La Paulle). Several anonymous pieces, some of which may have been composed by Brossard himself, are also included; one such piece is entitled "Courante de B. en C sol ut." Brossard employed French tablature throughout the collection and was apparently ignorant of any other type at this time. Concerning a copy of Luis Milan's *Intabolatura de leuto de diversi autori* (1536), which employed Italian tablature, he wrote:

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8Bibliotheque nationale, Vm7, 370.
Brossard's interest in the lute appears to have been merely that of an amateur performer; in any case, according to Brenet, most of the well-educated young people of that time played the instrument.  

In 1676 Brossard obtained the low orders of the priesthood. By 1678 he had not yet found a suitable position and was staying with a friend at Fontenay-aux-Roses. There he composed his earliest extant vocal composition, a simple little air of solo voice entitled "Je ne viens plus dans ces deserts," which was published in the *Mercure galant* in August of 1678 under the pseudonym Robsard de Fontaines. As Brossard later readily admitted, the air was the result of an amateurish attempt by a young man who possessed knowledge of only the most basic principles of music.  

Expansion of Brossard's knowledge of music was due to his fascination with rare books and his avid consumption of works in almost any area. At some time during his early twenties, Brossard became acquainted with Kircher's *Musurgia universalis*, an encyclopedic book dealing with many areas.

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9 Sébastien de Brossard, *Catalogue des livres de musique théorique et pratique, vocale et instrumentale, tant imprimée que manuscrite, qui sont dans le cabinet du Sr. Sébastien de Brossard*, manuscript (Paris, Bibliothèque nationale, département des imprimés, réserve), p. 245. All citations from this catalogue are derived from quotations reprinted in Brenet, *op. cit.*

10 Brenet, *op. cit.*, p. 75.

of music, practical and theoretical, including solmization, temperament, and music history. By studying this and then other books, articles, and essays, Brossard acquired a fairly complete and entirely self-taught knowledge of music—a rare accomplishment even in his time. He apparently worked slowly and deliberately with the patience of a budding scholar rather than with the fervor of a dilettante. He seemed to have no reservations concerning his late start in his musical career or his ability to learn music at a more mature age. His personal feelings concerning this matter were stated in one of his unpublished articles: "There is nothing impossible for a man who wants to work."  

Sometime between 1678 and 1683 Brossard moved to Paris, where he hoped to obtain the post of almoner to the Duke of Chaulnes. The position was evidently not granted to him, for in 1684 he noted that at that time he held a rather insignificant position at Notre Dame in Paris, which at the least allowed him to continue his methodical study of music. 

During his stay in Paris Brossard encountered great difficulty with the system of changing clefs. He set out to devise a system by which the change or use of many clefs would be abolished. One of Brossard's acquaintances at this time, the famous English mathematician Samuel Morland, was

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12 Athanasius Kircher, Musurgia universalis sive ars magna consoni et dissoni in x libros digesta (Rome, 1650).
in France working with Colbert. When Brossard told him of his plans for a new notational system, Morland gave him a copy of P. Souhaity's *Nouveaux elements du chant* (1677), which was completely unknown to Brossard. He found in it his entire system, carefully expounded by another author at least seven years earlier. He therefore was forced to give up his ideas of devising a new system.\(^{14}\)

**The Years at Strasbourg**

In 1687 Brossard accepted the position of curate at the cathedral in Strasbourg. He received his letter of appointment, dated March 26, 1687, and journeyed to Strasbourg to receive his title on May 30. Contrary to the information given by several of the standard biographical dictionaries, Brossard's initial duties at Strasbourg were entirely ecclesiastical. Accounts also differ concerning his knowledge of the German language upon his arrival at the border region. Brossard himself admitted his ignorance of the language in a note concerning Printz's *Histoire de la musique*, printed in 1690, a full three years after his arrival in Strasbourg:

"Since it is in translating this book that I have learned the little German I know, there is in the same book a Latin translation of the greatest part of this history, written by my hand."\(^{15}\)


\(^{15}\)Brossard, *Catalogue*, p. 28.
It was in Strasbourg that Brossard began to gather the personal music library which was later to become so famous. His proximity to the great German book markets enabled him to purchase many of the foreign works unknown to French libraries of the time. His rather catholic taste included Latin, Italian, German, and French treatises, as well as books concerning the musical practice of vocal and instrumental works, both sacred and secular. His fluent knowledge of Latin, Italian, French, and Spanish, as well as his acquaintance with elements of Greek and German, enabled him to greatly enrich his knowledge of music at the same time he satisfied his tastes as a bibliophile.

With his musical education well on the way, Brossard felt prepared to embark upon a career as a musician. On May 21, 1689, two years after his arrival at Strasbourg, he succeeded Mathieu Pourdaux as maître de musique at the cathedral. At this time, however, the region was experiencing some financial and political difficulties, and in an attempt to economize, the chapter of the cathedral decided to abolish all musical activity at the end of the quarter, June 25. Unfortunately, Brossard's first position as a professional musician was terminated after the brief period of one month.

Between 1689 and 1694 Brossard busied himself primarily with music outside the church. It was during this time that he organized and assumed direction of an academy of music—
consort of musicians dedicated to the performance of operas and concerts. Soon they were performing portions of new French operas, such as *Le Triomphe d'Alcide* by Louis de Lully and Marais. During this time Brossard was indulging primarily in writing secular compositions, which were probably also performed by the academy.

In 1691 Brossard's *Recueil d'airs sérieux et à boire* was published by the eminent Parisian music publisher Christophe Ballard. The composer's name does not appear anywhere on the title page, but is referred to in an anagram which appears above the title: "M.BR.VP.E.MDC.D.L.C.D.STR.," which Brenet interprets as "M. Brossard, vicaire prébende et maître de chapelle de la cathédrale de Strasbourg."

Brossard is specified as the composer in the notice from the printer to the reader, which says that he was as well-known in Paris as he was in foreign countries. The airs contained in the collection are for one, two, or three voices with basso continuo, and are in the musical and literary style popular at that time in France. Some of the texts are undoubtedly Brossard's and divulge his dislike for the remoteness of the Alsace region. Other songs include tender brunettes on amorous subjects and drinking songs. The *Recueil d'airs* met with such success that five additional volumes were published by Ballard from 1694 to 1698. Several of the later volumes contain songs which make political

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comments; for example, in the fifth volume he twice questioned "l'affreuse guerre."

By August of 1694 Brossard had resumed his position as maître de chapelle of the cathedral at Strasbourg. In 1695 he journeyed to Paris for the publication of the third volume of Recueil d'airs, at which time he met Christophe Ballard for the first time and discussed with him the publication of his first book of motets, which, incidentally, was printed while he was there so he could carry it back with him to Strasbourg. Brossard took advantage of this journey to further his own reputation and perhaps to search for a more prestigious position. On the return trip he stopped at the cathedral of Chalons-sur-Marne, where he gave a copy of his book of motets to the maître de chapelle, Pierre Bouteiller, called Bouteiller the elder. In return Bouteiller, who enjoyed a rather extensive reputation, gave Brossard thirty manuscript compositions, which the latter carefully preserved in his collection. Continuing his journey, Brossard visited the court of Lorraine, where he remained long enough to display his talents as a composer with a chaconne, a minuet, a symphony, and an Italian air with orchestra.

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17 Sébastien de Brossard, Élévations et motets à voix seule avec la basse continue (Paris, 1695).

18 Bibliotheque nationale, Vm7, 1477.
Brossard finally returned to Strasbourg in October of 1695 and presented a copy of his Élévations et motets to Father d'Auvergne, canon and provost marshall-elect of the cathedral and to whom the volume was dedicated.

The book of motets was significant not only for its music and instructions for musical performance, but also for the inclusion of a little Italian-French vocabulary which was the germ of the famous Dictionnaire de musique of 1703. Until that time even the most noted composers had not included with their compositions a table of ornaments employed in their notation or a discussion of the style and performance practices. Furthermore, the expressive and dynamic markings employed in this volume of motets introduced to Paris the use of the Italian language as an international musical terminology, even though the native Italian composers Rossi, Lully, and Lorenzani were enjoying a vogue in the city at that time.

Brossard's desire to leave Strasbourg and the Alsace region was increasing with each passing year. He had apparently related this desire to others during his journey or by mail, for in his Catalogue is found the following account:

In the year 1696, the mastership of Saint-Chapelle in Paris became vacant, and M. Fleuriau, then treasurer, wrote to me through one of his relatives at Strasbourg, where I was then; it took eight days to receive the letter and to come by post-stage to Paris; during these eight days, M. Charpentier influenced so effectively Monseigneur the Duke of Chartres, his admirer, that the
Abbot Fleuriau was compelled to give him this position, which I found filled upon my arrival.\(^1\) There seemed to be no bitterness on the part of Brossard after the incident, for in the same account he called Charpentier "the most profound and learned of modern musicians."

The Years at Meaux

In 1698, at a time when he least expected it, Brossard was at last given the opportunity to leave Strasbourg. He had made another journey to Paris for the purpose of carrying the second book of his Élévations et motets to Christophe Ballard.\(^2\) While passing through Meaux on his return, he learned that the position of maître de musique of the cathedral was vacant. He immediately presented himself to the chapter, which had him perform his own mass. One of the musicians retorted that it was impossible for a man who had never been a choirboy to compose such a proficient mass.

That compelled me to request the men of the chapter to take me in and to give me a subject to work with. I began at two o'clock in the afternoon on Monday, and the following Wednesday this psalm\(^2\) was performed after the high mass in such a way that I was received with much applause, and the musician was forced to be silent.\(^2\)

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\(^1\)Brossard, Catalogue, p. 183. Unless otherwise noted all translations are by the author.

\(^2\)Sebastien de Brossard, Élévations et motets à II et III voix et à voix seule, 2 dessus de violon on 2 flutes avec la basse continue (Paris, 1698).

\(^2\)"Retribue servo tuo" for four voices and continuo, Bibliothèque Nationale, Vm¹, 935, score and parts.

In December, 1698, Brossard was made grand chaplain and maître de musique of the cathedral at Meaux, where he was to remain the rest of his life. There Brossard came under the influence of the famous and greatly admired Bishop Jacques-Bénigne Bossuet, and occupied himself solely with the direction of the music school, the writing of his theoretical and historical works, and the composition of works intended exclusively for the church. Consequently, he no longer had the time nor the desire to compose secular or drinking songs, or to organize secular concerts as he had with his music academy in Strasbourg.

Because they have never been published, Brossard's sacred compositions of this period have remained virtually unknown and are consequently dismissed as having no historical value. There is, however, at least one notable exception. The cantata "Les trois enfans dans la fournaise de Babylone" from the Cantates sur des sujets tirés de l'Écriture sainte is designated for a treble solo voice with an accompaniment of two violins or two flutes with a basso continuo, to which may be added trumpets, oboes, and/or harps. According to Henri Lavoix, this was the first use of a harp in the French orchestra.24

23 Bibliothèque nationale, Vm7, 164.

The minimal fame which Brossard enjoys today is attributed almost exclusively to his Dictionnaire de musique.25 The dictionary was originally intended to be included in the second edition of the first book of the Élévations et motets (1695), but Ballard hesitated printing a 108-page dictionary as an introduction to a work whose length it threatened to exceed. An account of the incident is contained in Brossard's Catalogue:

But as the printer feared the expense, he found this beginning too long and sent it back to me, asking me to abridge it. It was therefore necessary, in order to please him, to reduce this book to four or five pages, and for that, first to abridge the number of articles, second to reduce many of the articles to fewer lines. . . . Afterwards, making the observation that if I continued in that way my dictionary would be a skeleton without flesh and nerves, I no further diminished many of the articles which I believed had merit; it is because of that that my dictionary is more complete toward the end than at the beginning.26

Ballard nonetheless recognized the merit and value of the dictionary, for he published it separately in 1703.27 Having sold all the copies of the first edition, Ballard published a second edition in 1705. A third edition was published in Amsterdam by Étienne Roger and contains no date.


27James B. Coover, in Music Lexicography, Including a Study of Lacunae in Music Lexicography and a Bibliography of Music Dictionaries (Denver, 1958), p. 13, lists a 1701 edition that is identical to the 1703 edition with the exception of the omission of the "Catalogue des auteurs."
but is thought to have been printed around 1715. The Bibliothèque nationale and the Liceo musicale of Bologna possess a sixth edition, published in Amsterdam by Pierre Mortier without date. The format and number of pages of this edition coincide exactly with those of the third edition, and there is reason to believe this is an unauthorized edition with only a change in the frontispiece.²⁸ There is no evidence of a fourth or fifth edition, and it is generally thought that the third is the last. In 1740 James Grassineau published an English dictionary of music which was basically a translation of Brossard's effort with some expansion of the articles.²⁹ A second edition was published in 1769.

Brossard’s dictionary was by no means the first of its kind. Vocabularies of music date from at least the eleventh century with the appearance of the Vocabularium musicum, attributed by many to Johannes Presbyter.³⁰ Growing out of the vocabularies was the Terminorum musical diffinitorium of Johannes Tinctoris, probably written between 1474 and 1476, but not published until 1495 when it was issued in Treviso.

²⁸Brenet, op. cit., pp. 118-119.

²⁹James Grassineau, editor, A musical dictionary; being a collection of terms and characters, as well ancient and modern; including the historical, theoretical, and practical parts of music, . . . , (London, 1740).

³⁰The Vocabularium is reprinted in Adrien de La Fage, Essais de diptherographie musicale ou notices, descriptions, analyses, extraits et reproductions de manuscrits relatifs à la pratique, à la théorie et à l'histoire de la musique (Paris, 1864), reprinted (Amsterdam, 1964).
by Gerardus de Lisa. Although there is no record of an autonomous dictionary between that of Tinctoris and 1700, Coover has compiled lists of works which are categorized as follows: "A Brief List of Works between 1600 and 1700 Containing Separate Sections Devoted to Music Lexicography," "A Sampling of Eighteenth Century Theoretical Works with 'Appended' Music Dictionaries," "General Dictionaries to 1700 which Contain Significant Numbers of Musical Terms," and "General Dictionaries to 1700 which May Contain Significant Numbers of Musical Terms." At the turn of the eighteenth century there was a sudden interest in classifying musical knowledge and defining terms. In 1701 Janovka's Clavis ad Thesaurum magnis artis musicae . . . was published at Prague. At about the same time an edition of Brossard's dictionary appeared, at least six years after the initial sketch which had been included in the motet collection of 1695.

Brossard apparently had no knowledge of the antecedents and hence was unable to consult them or follow their general outline. It is believed that he compiled his dictionary on the basis of his comparison of the works of theoreticians;


among them Kircher, Zarlino, Bononcini, Lorenzo Penna, Bontempi, Praetorius, and Jumilhac are expressly cited in several of his articles.

The format of the 1703 edition of Brossard's dictionary consists of four sections—the dictionary of Italian, Latin, Greek, and French terms (two German words are included); a "Table alphabétique des termes français," which supplies cross-references in French terms to the multi-lingual terms of the dictionary; a "Traité de la manière de bien prononcer les Mots Italiens"; and a "Catalogue de plus de 900 auteurs qui ont écrit sur la musique." In his dictionary Brossard attempted to cover all periods of music history by including archaic as well as contemporary terminology. The inclusion of a large number of Italian words was the consequence of the supreme position Brossard gave to the Italian language in matters of usage and performance.

The appearance of the *Dictionnaire de musique* affirmed Brossard's role as a music scholar and spread his reputation throughout Europe, paving the way for the establishment of many personal relationships with artists, literary scholars, and bibliophiles. The influence which his work exerted on succeeding generations of lexicographers cannot be underestimated. One typical example of ingratitude was in the work of Jean-Jacques Rousseau, who severely criticized portions of
Brossard's work, while, at the same time, he shamelessly borrowed from it.\textsuperscript{33}

Around 1705, at the beginning of the episcopacy of Henry de Thiard de Bissy at Meaux, Brossard gave up his official position as grand chapelain and maître de musique of the cathedral to become canon. With more time to devote to serious study, Brossard's interest in books seemed to be revived. He had moved his extremely rich musical library with him from Strasbourg to Meaux, but was forced to cut down on his acquisitions due to his removal from the resources of the German book markets. At Meaux he began to read and learn from books borrowed from public libraries and other musicians. He very faithfully copied titles and tables from these books, and, if sufficiently impressed, he made very thorough extracts of them. Thus began a very keen interest in a special bibliography of music and a biography of musicians. Brossard mentioned his work on such an ambitious project in the appendix of his \textit{Dictionnaire de musigue}:

For ten years I have worked to collect some memoirs in order to make a catalogue not only of the authors who wrote concerning music, but also of those who gave their compositions to the public; and finally of those who became famous only in execution and practice. But a historic and systematic catalogue in which one could find exactly not only the names and surnames of these famous persons, their lives, their century, their principal occupations, etc., but also the titles of their works, the languages in which they originally wrote, the translations and the different editions which have been made of them, the places, the years,

\textsuperscript{33}Jean-Jacques Rousseau, \textit{Dictionnaire de musigue} (Paris, 1768).
the publishers and the form of these editions; even the places, that is, the collections and libraries where one can find them, either manuscript or printed, and even (that which seems to me the most difficult, though the most necessary and the most important) the good or the bad opinions which the wisest critics have formed, either by word of mouth or by writing.  

Brossard began his project by setting up a temporary list of names, which he divided into three parts: authors with whose works he was acquainted, authors whose works he knew only by title, and authors whom he knew only by name. Surprisingly, this third group contained the names of such famous sixteenth-century musicians as Palestrina, Anerio, Josquin des Pres, Claude Merulo, and Victoria. Because of the overwhelming magnitude of his project, Brossard was forced to enlist the aid of other scholars and librarians, but he soon realized that he had overestimated the zeal of his colleagues for such a project, and was forced to continue his work alone. In 1725 Brossard wrote that his Dictionnaire historique de la musique et des musiciens was not yet completed and perhaps never would be, "for each day, each month, and each year brings new material to add to it."  

The work was never finished, but the notes for the project represent an ambitious and scholarly effort in what was then a relatively new field.

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34 Brossard, Dictionnaire, p. 103.

In 1724 Brossard set out to write a catalogue for his enormous private library. Upon its completion the following year, the catalogue itself occupied 642 pages in folio—384 for the catalogue and 258 for the alphabetical table. At this time Brossard was seventy years old and was undoubtedly concerned about the future of his valuable library, which he feared would be broken up after his death. After negotiations with the proper authorities he decided to donate his complete music library to Louis XV for placement in the Royal Library. The only recompense he asked was a small pension for himself and his niece, who lived with him. His library, which contains a wealth of material by composers and writers on music of the sixteenth to eighteenth centuries in France, Germany, and Italy, forms the nucleus around which the extensive musical library of the Bibliothèque National is built. The catalogue itself is of no small significance. Besides its bibliographical importance, the work is a valuable source of information concerning not only the works evaluated by Brossard, but also their authors,

36 Sébastien de Brossard, *Catalogue des livres de musique théorique et pratique, vocale et instrumentale, tant imprimée que manuscrite, qui sont dans le cabinet du Sr. Sébastien de Brossard*, manuscript (Paris, Bibliothèque nationale, département des imprimées, réserve).


38 Elisabeth Lebeau, "Brossard, Sébastien de," *Die Musik in Geschichte und Gegenwart* (Kassel and Basel, 1952), Vol. II.
as well as the historic and aesthetic ideas of the period. Brossard was not always correct in his critical judgements of sixteenth-century musicians according to present tastes, for there are several instances in which he highly praised the now-unknown composers and rejected the now-famous ones.

No matter what his feelings about sixteenth-century music were, he had nothing but admiration for and confidence in the music of his own time. In his catalogue is recorded the spirit which he demonstrated concerning contemporary music:

What I call the golden age of music began to appear in the year 1651. . . . They began to vigorously discard the bondage of the rigorous rules of ancient counterpoint, . . . the music began to take the good turn to express the words, in short, to be of good and proper taste to please the amateurs and connoisseurs. . . . Music since that time has little by little perfected itself in such a manner, as much in Italy as in the rest of Europe, that one can well assure (in 1725 as I am writing now) that it can scarcely grow much further. 39

Brossard retained his clear mind, intelligence, and precise memory until the time of his death in 1730. His grave is located in the cathedral at Meaux and contains the following inscription: "Here lies squire Sébastien de Brossard, priest of the diocese of Mans, canon of this church, dedicated 10 August, 1730." 40


40 Brenet, op. cit., p. 115.
CHAPTER II

THE HISTORY AND DEVELOPMENT OF THE SOLO MOTET

The motet was one of the most important sacred forms of the Middle Ages and Renaissance. Broadly defined, it is a polyphonic choral composition, generally unaccompanied, employing a sacred Latin text and designated to be performed during a Catholic service, usually at Vespers. The long period of time (c. 1250-1750) over which the motet form developed allowed the introductions of many variations and exceptions to the initial conception of the form. Because of this the motet ranges from the above definition to those which may be secular, accompanied by continuo and/or other instruments, composed on texts in the vernacular, employ polytextuality, or which are written for solo voice. The latter group, called solo motets, began to develop at the turn of the seventeenth century, when the new principles of monody were making their initial impact on the musical culture.

The Rise of Monodic Church Music

The advent of the stile moderno caused a crisis in the concept of sacred music in the early Baroque period. Polyphony had been firmly and deeply rooted in the vocal music of the Renaissance, but toward the end of the sixteenth
century sacred music began to be influenced by the new monodic trends in secular music. The driving force behind this new movement was the Florentine Camerata—a group of poets, artists, and musicians who were advocating a return to the declamatory style of the ancient Greek drama. This new style, called recitativo, was rigid in its adherence to the natural rhythm and accent of the text, but at the same time was rather devoid of melodic character or formal organization. Composers of sacred music were not prepared to accept such strict declamation, and serious objections to the use of this "theatrical" music in the church were raised. There are, however, accounts of monodic settings of Lamentations and Responses for Holy Week by Vincenzo Galilei as early as 1582. These pieces have been lost, but most likely they influenced Emilio de' Cavalieri's Holy Week compositions, which are set for solo voices, ensembles of soloists, chorus, and basso continuo.¹

The monodies of Cavalieri and Galilei were, however, isolated examples and must be considered outside the mainstream of development. More readily accepted for use in the church were solo compositions based upon polyphonic models, in which single voice parts were extracted from polyphonic motets and performed with the other parts supplied by the basso continuo. The first notable collection of monodies

¹Emilio de' Cavalieri, Lamentationes Hieremiae Propetae, Rome, Biblioteca Vallicellana, Ms. 031, fol. 6r.
derived from polyphonic counterparts was the collection of
\textit{Cento concerti ecclesiastici a una, a due, a tre & a quattro
voce con il basso continuo per sonar nel organo} \ldots , pub-
lished by Lodovico da Viadana (c. 1560-1627) in three volumes
at Venice in 1602, 1607, and 1609. \footnote{There is also a complete edition, \textit{Opera omnia sacrorum
concertum a 1, 2, 3, 4 vocum cum basso continuo et generali
organo adplicato} \ldots , published at Frankfurt in 1613 by
Nicolaus Stein.}

Viadana revealed in the preface to the \textit{Cento concerti}
that his purpose was to save the singer from having to re-
duce his own solo music from polyphonic motets:

\begin{quote}
There have been many reasons (courteous readers)
which have induced me to compose concertos of this
kind, among which the following is one of the most
important: I saw that singers wishing to sing to the
organ, either with three voices, or two, or to a single
one by itself, were sometimes forced by the lack of
compositions suitable to their purpose to take one,
two, or three parts from motets in five, six, seven, or
even eight; these, owing to the fact that they ought to
be heard in conjunction with other parts, as being
necessary for the imitations, closes, counterpoints,
and other features of the composition as a whole, are
full of long and repeated pauses; closes are missing,
quite apart from the interruptions of the words which
are sometimes in part omitted, and sometimes separated
by inconvenient breaks which render the style of per-
formance either imperfect, or wearisome, or ugly, and
far from pleasing to the listeners, not to mention the
very great difficulty which the singers experience in
performance. \footnote{Oliver Strunk, editor, \textit{Source Readings in Music History
from Classical Antiquity through the Romantic Era} (New York,
1950), pp. 419-420.}
\end{quote}

Viadana recognized the awkward pause that resulted when a
voice dropped out to wait for an imitative entrance. To
replace these pauses Viadana devised a pseudo-polyphony in
which the voice imitated itself, or two voices were inter-
locked in a series of imitations. Viadana also added florid
passages, ornaments, and cadenzas, usually at cadence points.4

The adoption of an external monodic style from poly-
phonic motets may also be found in the sacred concerti of
Agostino Agazzari (1578-1640) in Rome, Adriano Banchieri
(1568-1634) in Bologna, and Giovanni Croce (c. 1560-1609) in
Venice.

The development of a melodic line based upon the true
monodic principles of the stile moderno was not in evidence
in sacred music until the second decade of the seventeenth
century. At that time the freedom and expressiveness of the
new solo line were gradually recognized and incorporated
into the sacred literature.

Among the first examples of true monody in liturgical
music are works by Claudio Monteverdi (1567-1643) and
Alessandro Grandi (d. 1630). The early efforts of these
composers demonstrate the transition from the pseudo-poly-
phonic style to the new sacred monody. Monteverdi's first
collection of church music based upon the new monody was
published in Mantua in 1610. It contained music for the
complete service of Vespers—psalms, antiphons, a hymn, and
the magnificat. The antiphons were traditionally composed
as polyphonic motets, but Monteverdi chose to set them as

4Claude V. Palisca, Baroque Music (Englewood Cliffs,
monodies with virtuoso gorgias on many of the important words. He also enjoyed indulging in pun-like echo effects on words such as "gaudio-audio." The traditional Gregorian chants were not used because the monodic style made any treatment of the cantus firmus almost impossible.5

Alessandro Grandi also made an important contribution to solo motet literature with his Motetti a voce sola of 1628. These motets revealed the influence of both monodic and contrapuntal principles in their use of declamatory style for the melodic setting of the texts and imitative sequences in the bass lines. This compromise seemed to have been more typical of the early monodic church music than the more literal adaptation of the Florentine recitative. Composers of church music were not prepared to accept this strict declamation and therefore modified it for use in the church. They combined the expressive monodic style with parlando passages of declamation, which eventually developed into separate arioso and recitative sections. This delineation aided the development of the multi-section cantata, which eventually gained prominence in virtually every European country.6


The new emotionalism apparent in both the setting and expression of early seventeenth-century church music brought about new formal concepts and expressive possibilities which tended to draw it away from its liturgical ties. The monodic texture not only answered the need for new modes of expression, but also served to simplify the preparation and diminish the expense involved in musical performance. It became possible to employ only an organist and a few soloists for musical purposes of the church. Consequently, there was, during this time, a marked decrease in the number of choir schools, which were retained in only a few of the larger churches, and even here they lost their prestige to the soloists.  

The Characteristic Features of the Solo Motet

While the composers were attempting to retain the polyphonic nature of the mass, the monodists were finding vehicles of expression in the Proper of the Mass, the Lamentations, the psalm-rich Offices, and the Eucharistic motet on freely composed texts. The music outside of the Mass was designated according to its place in the liturgy or according to its text (for example, Graduale, Offertorium, Antiphon, Hymn, and so forth). Other music was grouped together in a more general category known as "motet" or "motetto." When the motet was conceived for solo voice the

7Ibid., pp. 113-114.
term was expanded to "solo motet" (or motetto a voca sola, motet à voix seule). Sébastien de Brossard defined the term "motetto" in his dictionary in the following manner:

MOTETTO, in the plural Motetti. Written by others Mottete, by others Moteto, etc.; in Latin, Motettus, or Mottetus, Motectum, Muteta, Canticum, Modulus, etc.; in French, MOTET. It is a composition of music, very figured, and enriched by everything that is the most refined in the art of composition, for 1, 2, 3, 4, 5, 6, 7, 8 and still more voices or parts, often with instruments, but ordinarily, and nearly always, at least with a continuo bass, etc. . . . One extends further concerning the application of this term to all the pieces which are composed on Latin words on whatever subject that it may be, as are the praises of the Saints, the elevations, etc. They compose even the Psalms entirely in the form of the Motet, etc.

The lack of any clearly defined formal or textual organization in the Baroque motet is also revealed in the definition of Jean-Jacques Rousseau: "Today one gives the name motet to every piece of music composed on Latin words for the use of the Roman church, like psalms, hymns, antiphons, responses, etc." More recent sources, such as Die Musik in Geschichte und Gegenwart, also reveal the diversity of form: "Almost all sacred and Latin secular vocal compositions in the seventeenth and eighteenth centuries may be called motets, except for the Mass and Oratorio."

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The term "solo motet" embodies many types of solo Catholic church music regardless of its formal organization or text. Although the form frequently resembled that of the cantata, composers preferred the term "motet," probably because of a certain worldly or mundane quality connotated in the use of the former term. There was also undoubtedly a desire to distinguish this music from that of the Protestant church. Solo motets were most frequently composed on the tests of Vesper psalms, the Litany hymn "Sub tuum praesidium," and the Compline psalms "Ecce nunc benedicite" and "Nunc dimittis servum." Catholic ritual permits the use of non-liturgical motets in the celebration of the Mass at the time of the Offertory, Communion, during the elevation of the holy sacraments, processions, or any ceremonies for which no other music is prescribed.

The solo motet most often appeared under a title derived from its textual incipit and appeared with other motets in a collection. These collections appeared under such an assortment of titles that only a representative survey may be made here. In Italy motets appeared under

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13 An extensive list of composers of solo motets and the titles of their works is contained in the Appendix.
such general titles as "Motetti a voce sola . . .," "Concerti ecclesiastici . . .," "Concerti sacri . . .," "Motetti sacri . . .," "Sacri canti . . .," "Sacri concerti de motetti," or "Sacri laudi." In France, motet collections generally bore the title "Motets a . . ." or "Motets en musique . . ." German composers of solo motets had a predilection for allegorical or scholarly titles, such as "Philomela ecclesiastica," "Corona stellarum," "Sacri concentus," "Pegassus sonorus hinniens," "Harmonia sacra," and "Cantiones sacrae."^14

**Texts**

The texts of the solo motets were a constant source of dissension between composers and church authorities. Liturgical texts were for the most part so brief that they would not permit the composer the use of the newly developed recitative. In order to attain the desired length it was necessary for them to include sections which excessively repeated single words or phrases. By the latter half of the seventeenth century the composers of solo motets had abandoned the liturgical settings and turned to more lyrical, freely-composed texts. Many church authorities did not approve of such textual freedoms for the church. From the papal bull "Piae solicitudines" (Alexander VII, 1657) to the encyclical "Annus qui" (Benedict XIV, 1749), it was the

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objective of the authorities to return the texts to their original status. The musical difficulties encountered by setting the shorter liturgical texts were rarely even considered.

The new freedom of text and form of church music in the seventeenth century was the result of the search for new modes of expression and was an indication of a break away from the premise that church music was an integral part of the liturgy.

No longer was the liturgical action itself the focal point; instead it was man, and music was conceived of in terms of its effect on man, and in reference to man's taste. Temporal and spatial distinctions came to the fore and the objective communal attitude of a music of worship was replaced by music at worship that unfolded freely and without restraint. 15

This new conception of the function of church music was physically expressed by the removal of the choir from its position near the altar to the back of the church. With the advent of the use of women's voices and orchestras in the church in the seventeenth century, the liturgical function of music was weakened further. Finally, the priests began to read all of the liturgical texts, even those reserved for the choir, thereby deteriorating the liturgical value of the music to such an extent that the sung portions of the text were often disregarded, shortened, or replaced by freely composed texts.

15Fellerer, op. cit., p. 134.
Texture

The musical textures of the solo motets were as diverse as the choice of texts, generally utilizing one to three (occasionally four) solo voices. The most commonly designated voices were soprano and bass, but alto and tenor were also employed fairly frequently. The soprano and bass were often required to execute very difficult, almost instrumental coloratura passages. This imitation of the instrumental idiom represents the complete reversal from the early seventeenth century, when the instrumental line was more imitative of the vocal range and character.¹⁶

Accompaniment

The accompaniments of the solo motets ranged from the basso continuo alone to string orchestra with added trumpets. Sundry solo instruments were also utilized in combination with the voice. The favorites were the violin, trumpet, viola da gamba, violoncello, and occasionally the oboe or bassoon. The continuo part was generally intended for the organ. Some scores call for the doubling of the continuo by a bass viol, bassoon, theorboe or lute in addition to the keyboard instrument. The most frequently designated vocal and instrumental combinations in the solo motets correspond to those related by Johann Scheibe in his

¹⁶Schoenbaum, op. cit., pp. 44-45.
Critische Musicus of 1745: 17

1. solo voice(s) and basso continuo.
2. solo voice(s), solo instrument, and basso continuo.
3. solo voice(s), two to three solo instruments, and basso continuo.
4. solo voice(s), strings, and basso continuo.
5. solo voice(s), solo instrument(s), orchestra, and basso continuo.

A significant feature of many of the solo motets was the inclusion of instrumental introductions, which appeared under such varied titles as "sonata," "sonatella," "sinfonia," or "praeludium." The formal construction of these introductions was quite varied, ranging from only a few measures to the multi-section sonata. The most common form consisted of two sections, the first of which exposed an imitative theme, while the second was basically homophonic in nature with a stereotyped cadence. Three-part form in the sense of the Italian and French overtures appeared far less frequently, and multi-section sonatas were extremely rare. 18 Composers did not generally attach much structural significance to the instrumental introductions, and these are for the most part thematically independent from the vocal melody. There are,


18 Examples of multi-section sonatas used as introductions are found in several solo motets of the Corona stellarum duodecim by Johann Christophe Pez (Augsberg, 1710, 2nd edition, 1720).
however, occasional examples of attempts at unification of the introduction with the vocal parts through thematic quotations. 19

Recitative

The recitative employed in the solo motet was important in that it served to introduce the basic emotion. A glance at some of the theoretical treatises of the period reveals the contemporary attitude toward the recitative. Johann Mattheson, for example, gives as qualifications of a good recitative the regard for stress and emotion, exact consideration of accents, harmonic interest, and a simplicity which must result in an easily understood text. 20

A major factor in the development of the recitative in the solo motet was the brevity of the liturgical text at the disposal of the composer. This led to the use of sequences and in time to a heavy dependence on the arioso. When the text of the motet was of sufficient length, the sacred recitative was written in the expressive, syllabic form which prevailed in the earlier Venetian opera. For the most part, however, the motet recitative was between five and twelve measures in length.

19 Schoenbaum, op. cit., p. 48.

**Aria**

The aria was molded into many forms by the composers of solo motets. The da capo aria rarely appeared in the literature before 1700. The earliest known attempt at adapting the da capo aria for church use appears to have been that of Giovanni Colonna (1637-1695). Although his *Motetti a voce sola* (1681) and *Sacre Lamentazioni a voce sola* (1689) were based almost completely on the cantatas of Carissimi, one motet, "O magnum divini amoris opus," made an attempt at three-part form through a combination of an aria and a recitative-like middle section with a repetition of the aria set with new text. A similar experiment occurred in the *Sacri concentus* (1681) of Rupert Mayr (1646-1712).

Other composers merely adapted the da capo aria form directly from the opera. Several of the motets of Giovanni Bassani (c. 1687-1716) employed the mature da capo form with the motto principle, a preliminary announcement of the initial subject. Although the same tempo and meter were retained throughout, there was a contrast of material between the first and second sections with instrumental interludes and firm modulations in the latter. This form was subsequently adapted by many other composers, especially in middle Europe.

The use of strongly contrasting tempo and meter in the middle section of the da capo aria was not widespread, but found a few proponents in Colonna, Mayr, and especially
Johann Joseph Fux (1660-1741). Most composers, however, were content with the invention of an individual theme and a modulation to the parallel key of the first section. Some later composers developed the form even further by taking advantage of the many and varied possibilities resulting from thematic dualism between vocal and instrumental voices, motto, and proportion, thus avoiding any rigidity of form.

A two-part aria form was also widely used in the solo motet literature. For the most part the form was strictly binary in that the first section led from the tonic to the dominant and the second section returned to the tonic. The relationship of the harmonic and melodic materials of the two sections varied according to the composer.

The through-composed aria form did not appear until the late Baroque and was found only rarely in the solo motet. It was based on a freer use of thematic material and was not formally stylized enough to present a definite pattern. A good example of this form may be found in the "Alma redemptoris mater" of Francesco Conti (1682-1732).

The ritornello aria appeared more frequently as an independent form in the realm of the cyclic solo motet. In this form an instrumental ritornello was inserted between the stanzas. The ritornello served as an introduction and was occasionally thematically linked to the vocal part. The normal ritornello aria used only the continuo, but there were some which were accompanied by other instruments.
Other aria forms occurred much less frequently within the solo motet. Only a few isolated examples of strophic arias may be found, while some finales by Johann Christophe Pez (1664-1716) and Johann Dukat (1684-1717) employed certain fugal characteristics and were influenced by the gigue movement of the suite. The basso ostinato aria, in which the melody is formed above a repeated bass pattern, appeared more frequently in the repertoire than either the strophic or fugue-like arias. Some examples of arias written over thematic or rhythmic ostinato basses may be found in some of the solo motets of Pez, Fux, Brossard, and Francois Couperin (1668-1733).

Formal Structure

To a large degree the structural principles employed in the solo motet resembled those of Baroque music in general with its symmetry of form, expression of specific emotions, and word painting. With the exception of only a few isolated examples, however, the solo motet never developed structurally into the rigid recitative-aria pairs of the Baroque secular cantata. This was not due only to the nature of the sacred text and the fear of secularization of the solo motet, but also to a desire to maintain the freedom that permitted formal variety.

Schoenbaum, op. cit., pp. 45-47.
The early monodic beginning of the solo motet enables one to see in it the gradual addition of arioso elements to the free monodic declamatory principles. Cantabile sections and numerous sequences were already evident in Viadana's *Cento concerti* (1602). This mosaic-like structure reached its apex around the middle of the century in the works of Giacomo Carissimi (1605-1674). At that time the movement broke into two separate trends. The first limited the number of recitative and arioso members and made each independent through the use of full cadences, thus creating a sort of cyclic form which encompassed several movements. The second trend developed into the rarer single-movement form, a sort of cross between sacred song and the aria form of the opera. Both types were developed concurrently until about 1740, when the da capo aria assumed dominance.

In the multi-movement cyclic form two types of usage developed: the aria chain, and a cantata-like form with recitative. The former developed during the seventeenth century and was particularly well suited to liturgical texts. It consisted of three to eight independent arias which were usually through-composed and cast in a two-part form, or at least in something other than da capo form, without recitative. These arias contrasted in tempo and meter, but rarely in key. The length and division of the text determined the number of movements employed in the cycle.
During the seventeenth and early eighteenth centuries the aria chain was the true form of the sacred solo motet and was not complimented by any parallel in the realm of secular vocal music. The aria chain was employed for all the solo motets of Marc'Antonio Ziani (1653-1715) and Giovanni Pergolesi (1710-1736), as well as in many of the motets of Fux, Brossard, and Francesco Durante (1684-1755). Within the large cyclic structure the separate arias were cast in such forms as the basso ostinato or through-composed aria. Independent instrumental pieces were utilized very rarely to introduce motets using the aria chain form.

A special variety of the aria chain began through imitation of the three-movement form of the instrumental concerti. This form, for example, was used in Durante's "Alma redemptoris mater," where the three movements were entitled: Allegro con spirito--Largo (3/8 pastorale)--Spirituoso (alla breve).

Some of the later solo motets began to reveal some similarities to the solo cantata. This cantata-like development was noted by Johann Walther in his Musikalisches Lexikon (1732): ". . . the foreigner extends at this time the meaning of this term 'motet' also to a sort of sacred composition to which are set Latin texts, composed of arias

22Schoenbaum, op. cit., p. 49.
and recitatives, and to which are placed different instruments. . . ."23

The simplest form of cantata-like solo motets consisted of recitatives and arias, some of which were preceded by instrumental introductions. Except for some extremely rare examples, this type of motet did not adhere to the strict pairing of recitatives and arias observed in the cantata form. The structure of the aria was by no means bound to the da capo form and was often two-part or even through-composed. Toward the end of the Baroque period, a schematic form of church aria (Kirchenarie) was developed under the influence of religious instrumental music. This form was a recitative aria pair whose close was formed by a chorus of repeated Alleluias.

The most common secular cantata form, consisting of two recitative-aria pairs, appeared extremely rarely in the solo motet. Variations of the form, however, appeared in several different ways. The form might be restricted to a single recitative located in a central position in order to group four arias symmetrically; or, several aria types, such as the da capo aria, ritornello aria, or two-part aria might be combined with two recitatives. An example of the latter may be found in Antonio Caldara's "Motetto de Sancto Josepho" (1731). Most of the arias in the cantata-like form were

preceded by instrumental introductions and contrasted one with another in meter, tempo, instrumental participation, emotion, and very often key. This striving after numerous variation and mixture possibilities represents one of the most significant characteristics of catholic church music and greatly enlivened the form of the solo motet.

**Emotion**

Emotional meaning played an important role in the solo motet, as it did in all expressive musical forms or the seventeenth and eighteenth centuries. In contrast to the opera, the basic emotions and style of performing remained quite restricted due to the absence of visual drama. Thus the composers of solo motets had to draw upon the emotional content of the words. The broader development of the emotional quality, however, went beyond mere word-painting and coloratura passages. In the early Baroque, composers employed melismatic passages of the basso continuo and harmonic construction for its emotional force. In the middle Baroque, solo or accompanying instruments were employed to render the basic emotional character. Two distinct elements of the solo motet resulted from this practice: the thematic link between solo voice and accompanying instruments, and the formation of contrasting vocal and instrumental themes. Eventually the systematization of the emotions into stereotype classes led to the
limited emotional technique of compulsory formulas. The more noble emotions were usually preferred for church music and the solo motet.  

24Schoenbaum, op. cit., pp. 43-44.
CHAPTER III

PHYSICAL AND FORMAL CHARACTERISTICS
OF THE SCORE

The first edition of Sébastien de Brossard’s solo motets was published by Christophe Ballard in 1695 under the title Élévations et motets à voix seule, avec la basse continue.\(^1\) The folio-size volume bears the subtitle *Prodromus Musicalis* across the top of each page and contains eight motets for solo voice and continuo.

The title *Prodromus Musicalis* was used for the second edition of the motets, published in 1702, and may be loosely translated "Musical Forerunner" or "Musical Prelude." The term "élévation" is aptly defined by Michel Brenet, who further facilitates the matter by referring specifically to Brossard’s compositions:

Élévation. Part of the sacrifice of the mass, during which the priest elevates to the view of the faithful the host which he has just consecrated. The liturgy does not specify any chant for this moment. Some pieces formerly published under the title of elevations, like those of Brossard (1695), are not especially destined to be heard during the mass. Their title should be taken in a more general sense, analogous to those which use the same title in literature, for example Bossuet, who entitles one of his works: Élévations sur les mystères.\(^2\)

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\(^1\)Bibliothèque nationale, Vm\(^1\) 1078.

Preface to the First Edition

The first edition of Brossard's motets is especially significant, for it includes prefatory material giving invaluable information for the performance of these pieces, as well as an explanation of the Italian terms employed in the score. Although the actual text of the preface appears to have been prepared by the publisher, these directions for performance most likely stemmed from Brossard himself, for they exhibit his methodical and meticulous spirit toward the execution of music.

The first editorial comment concerns the length of the motets, which averages 186 measures:

... although these motets appear a little too long, they are, however, only as long as one wishes, because they are arranged in a way that perhaps in all the places where one will find this mark (\(\wedge\)) above a note, one might end them with this note, as if it were the real end, provided that the note marked thus is found on the final of the motet that one is singing, that is to say if it is at the octave or at the unison of the last note of the basso continuo; so that there is such a motet here from which one can make two or three motets instead of one.

The second remark concerns the alleluias or amens which are found at the end of six of the eight motets:

One will perhaps find them too long, too difficult, too little conformed for usage in this country, etc. But one responds to all that: first, that one can cut them short if one wishes, like pieces completely detached from the body, and as it were from the substance of the motet. It is necessary, however, to take heed that one might spoil the last stanzas of the first and fourth

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3Sébastien de Brossard, Élévations et motets à voix seule, avec la basse continue . . . , (Paris, 1695), p. i.
motets, if one would wish to delete from them the alleluias or the amens, which are so connected with the text that he might better desire to completely delete the last stanza rather than to sing them without their alleluias. One responds second that the composer is attached to and established in a country where the use of the alleluias or amens is so frequent, and even so necessary, that one might rather cut short by half the body of the motet rather than to omit the amen or alleluia, and that it is in the workmanship, and consequently in the difficulty of the expression of these movements of the sort of the alleluia that the competency of a composer all but consists. One responds finally that according to the difference of the times in which one will find oneself, one will be able to sing either the amen or the alleluia on the same melody, the notes and the text having been laid out in the impression in such a manner that one can sing easily the one or the other.  

The author of the preface also included some directions concerning accompaniment from the figured bass:

The third remark regards the figures of the basso continuo. One will perhaps find them too frequent and, consequently, perhaps too cumbersome. But to that one responds first that these figures are not placed for people who do not know their craft, or who know it only halfway, and that therefore the knowledgeable should always distinguish well the absolutely necessary figures from those which are only for a greater convenience or precaution; second, that those who know how to accompany only mediocly, far from having good reason to complain about it, will find on the contrary in this multiplicity of figures that which will free them from many uncertainties that might give rise to their little exercise or usage, and at the same time that which will exercise them and gradually become the taste and the eye for good harmony; because the composer is principally educated to seek it [good harmony], not only between the basso continuo and the subject, but also between the parts which are the figures, and which are almost always a melody as coherent as the subject itself. Finally, the composer asks those who are only beginning to accompany to play the notes of the basso continuo simply and without figures rather than to hazard themselves to

4Ibid., p. i.
place them inappropriately, and consequently to spoil the harmony which would result if they were observed quite exactly.  

The final page of the *avertissement*, or preface, concerns an explanation of the terms and markings which are essential to the correct execution and interpretation of the motets:

The fourth remark regards the movements, the softenings and the other ornaments which the composer desired that one apply to these elevations or motets. One perhaps will find it strange, and without doubt some jealous persons will attribute to affectation what they treat even with ridicule, that the composer makes use of Italian terms, and consequently unknown and foreign to most of the musicians of this country, in order to mark all these differences; it is principally in the variety and the management of the ornaments that the spirit and beauty, and so to speak the soul, of this first work consist. But one hopes that they soon will stop making these reproaches, if one wants to consider, that except for France, one uses no other terms [except Italian] in all the rest of Europe, and that therefore one finds himself in this case obligated to use them in order to make the usage of these motets more universal and more proper for all sorts of countries, and above all for those to which the composer finds himself attached by his establishment. But in order that his native land might not have good reason to complain about it, here is an alphabetical explanation not only of all the Italian terms which one finds in this first work, but also of those which he will be obliged to use in the following, and which one always finds in the most beautiful pieces of Italy; and he hopes that the public will become acquainted with it willingly upon being given the first effort to make this explanation, having remarked with joy during his stay in Paris that one begins to take more of a liking than ever to Italian music.  

Following this rather apologetic statement is the little dictionary of terms which Brossard subsequently expanded

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and published as his notable *Dictionnaire de musique* in 1703.

A second edition of the solo motets appeared in 1702 under the title *Prodromus musicalis ou élévations et motets à voix seule avec use basse continue*. According to the title page, this was a corrected revision of the first edition, augmented by a ninth motet. This added piece, a motet for bass voice, revealed a deviation from Brossard's earlier style, for it is a striking example of the descriptive writing which was being introduced into music at that time. The motet is divided into eight movements, each describing a different catastrophe which was to occur at the end of the world. This was a dramatic indication of the increasing dominance and influence of the opera over sacred music. "Under these irresistible musical influences, sacred music left the liturgical and mystical domain of the mass and motet, to align itself with Legrenzi and LaLande in the cantata."  

**Formal and Tonal Structure**

The eight solo motets contained in the first edition of *Prodromus Musicalis* are very similar in formal structure in

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7Bibliothèque nationale, Vm1 1115.

8Michel Brenet [Marie Bobillier], "Sébastien de Brossard, prêtre, compositeur, écrivain et bibliophile (165...---1730) d'après ses papiers inédits," Mémoires de la Société de l'histoire de Paris et de l'Ile-de-France, XXIII (1896), 95-96.
that each is made up of a chain of arias occasionally interrupted by a recitative. The several divisions within each motet are clearly indicated by double barlines. Some of these sections have been marked "Recitativo" or "Aria," but many others have been left unmarked. The first section of each motet, for example, is designated neither "Aria" nor "Recitativo," although each bears definite aria or recitative characteristics. These sections were perhaps considered by Brossard to be introductions which were to set the mood for the rest of the motet.

The recitatives are usually divided into two sections: the first is slow and more declamatory in nature, with a rather sparse accompaniment; the second section, generally marked "Affettuoso," is much more like an aria. The latter section occasionally has melismas in the vocal line and is fully complimented by the continuo accompaniment. In the little dictionary which accompanies the first edition of these motets, Brossard defines "Affettuoso" as follows:

Affettuoso means tenderly, and almost always slowly, that is to say, it is necessary to give to what one is singing a certain tenderness of expression, a certain spirit, in a word, an indefinable something that makes much better sense than one can express by writing it.

In his definition of recitativo, however, Brossard makes no mention of its possible division into declamatory and lyrical sections:

9Brossard, op. cit., p. ii.
... It is a manner of singing which possesses as much declamation as melody, as if one might declaim while singing, or therefore one gives more attention to the expression of the passion than to follow exactly a regular measure. That does not prevent one from setting to music this kind of melody in regular meter, but as one has the liberty of altering the time of this meter, and of making some longer or shorter than the others, that ordinarily means that one puts in the score the basso continuo of the recitative below, in order that the accompanist might follow the one who is singing, rather than the one who beats the time. ...  

Marco Scacchi, who classified Italian music into church, chamber, and theater styles, described a type of mixed recitative used in the church in one of his essays:

Two manners are distinguished in the recitative style. One is the simple representative style, which is that accompanied by gestures in the theatre. The other is called *imbastardito* [hybrid], that is, the mixed style, in which one goes along representing the text in the recitative style and then suddenly varies this with florid passages and other melodic movements.  

The arias composed by Brossard for his motets are very characteristic of those being composed at that time. They are generally fast, favor dotted rhythms, and exhibit a vocal compass of about a twelfth. Much attention has been given the proper setting of the words and moods of the text, often resulting in sudden and dramatic changes in tempo and meter within an aria. The prosody is generally very good; there is some use of long melismas on such important words


as "gloria," "amoris," "saecula saeculorum," and "jubilus."
There are, however, a few examples of melismas which occur on less descriptive words such as "est." Word repetition and melodic sequences are quite common, especially toward the end of the aria.

The arias are generally through-composed; although some melodic repetition is employed, it is not used as a formal technique. One notable exception is the chaconne aria in the seventh motet, in which a through-composed vocal line is set over a recurring succession of harmonies. According to Schoenbaum, this is the only chaconne aria to be found in all extant solo motet literature. ¹² Six of the motets (Nos. 1, 2, 4, 5, 6, and 7) are concluded with arias set in the Kirchenarie form, an aria to which is added sections of repeated amens and alleluias. As previously noted, it was in the setting of the amens and alleluias that the skill of a composer was measured. These sections, therefore, contain some of the most beautiful and complex music in the collection. In general the last few measures of the final aria of the motet is marked "Largo" and serves as a sort of coda to the entire work.

The continuo part frequently plays an important role in its introductions to the arias. Brossard makes much use of

thematic quotation, in which the bass line introduces a theme which later enters in the vocal line. Occasionally this thematic quotation continues for several measures after the vocal entrance, resulting in a very short canon. The continuo part is also frequently employed to end a section or to make brief interjections within a section. Two of the motets (Nos. 1 and 8) begin with thematically independent introductions marked "Preludio" and "Preludium" respectively.

In these motets Brossard favored the use of minor keys with modal key signatures. Several of the motets retain the same minor key throughout the entire work. Others modulate briefly and then return to the original key. The three motets which are in a major key are not as stable and often modulate to the relative or parallel minor, finally returning to the original key for the conclusion.

Harmonically there is nothing new or innovative to be found in these motets. Brossard rather perfected the existing harmonic style and put it to use in his own methodical manner. He made liberal use of suspensions, seventh chords, and even one ninth chord for color. The cadences employed by Brossard are very stereotyped, concluding virtually every important phrase and section with a dominant chord containing a four-three suspension moving to a tonic chord.

The vocal line is typically French in that it is frequently ornamented by appoggiaturas, trills, mordents, and coulés (double appoggiaturas). Other directions to the
vocalist are in the form of tempo and dynamic markings. Brossard makes use of Italian terms for these directions, which was quite an innovation in France at that time. The tempo markings occur throughout the compositions and are very exact in their direction. On the other hand, dynamic markings appear only rarely. The indication "piano" is most often used when words and melody of preceding measures are repeated, creating an echo effect.

Brossard favored the higher voices for his solo motets. Five of the compositions were designated by the composer for soprano ("canto") or tenor. One motet is specified to be sung only by a soprano, and one is for the alto voice. The remaining motet may be sung by soprano or tenor, transposed a third lower for baritone, or transposed a fifth lower for the bass voice.

Texts

The motets contained in Prodromus Musicalis are set to Latin poems which frequently make allusion to liturgical and biblical texts. Only two of the motets bear some indication of their source; the remainder are written on either anonymous texts or texts supplied by Brossard himself. One of the former (No. 8) is set to portions of Psalm 42, while the other (No. 4) is set to a hymn by P. Santolius.

Santolius is the Latin name used by Jean de Santeul (Santeuil), a Latin poet who was born in Paris in 1630 and died at Dijon in 1697. The son of a wealthy magistrate and
iron merchant, he attended the college of Saint-Barbe et Louis le Brand in Paris. By the time he entered the abbey of St. Victor in 1650 he had already become known for his precocity as a poet, and it was at St. Victor that he dedicated himself to Latin literature.

Santeul's poetic genius was soon recognized by Harley de Champvallon, Archbishop of Paris, who charged him with the task of substituting for the ancient hymns of the Breviary some new pieces which were more modern and clear. Many of his hymns appeared in the Clunie Breviary of 1686 and the Paris Breviary of 1680 and 1736. Several of his hymns were translated into English and are in common use in Great Britain and America.\(^\text{13}\) Santeul achieved great fame with his very successful Recueil de nouvelles odes sacrée, and subsequently became very vain, often proclaiming to all who would listen that he was the greatest poet in the world.\(^\text{14}\) According to Bougleux, he "howled" his works in the salons as well as in the Place Maubert and made for himself many friends and enemies.\(^\text{15}\)

Santeul spent his later life in the employ of the nobility of Chantilly and Bourbon. The events surrounding

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his death remain a mystery, but an account by Saint-Simon
advanced the bizarre story that the duke of Bourbon poured a
snuff-box full of Spanish tobacco into Santeul's wine as a
practical joke.16 In any case, it is recorded that the
state of Burgundy paid the expenses of his funeral.17

Santeul was considered the greatest Latin poet during
the reign of Louis XIV and a great promoter of Christian
poetry. His fame was short-lived, however, for his Latin
hymns were considered too profane and were removed from the
Breviaries at the time of the return to the Roman liturgy.

Santeul's complete works were published in three vol-
umes in 1729. A collection of Santeul's witticisms and an
account of his life were published in 1708 along with
selected compositions under the title Santeuilliana. This
collection was revised and reappeared as Santoliana in the
later editions of 1764 and 1801.18

16Louis de Rouvroy duc de Saint-Simon, Mémoires du duc
de Saint-Simon, revised and edited by Cheruel and Regnier
(Paris, 1923), I, 467-468.

17M. Barroux, "Santeul (Jean de)," La Grande Encyclo-
pédie, Société de Savants et de Gens de lettres ( Tours,

18English versions of the texts may be found in
Appendix B.
CHAPTER IV

THE EDITED SCORE OF PRODROMUS MUSICALIS

The present edition of Prodromus Musicalis was prepared from a copy of the second edition contained in the North Texas State University Music Library. This 1702 edition contains a vocal line with text and a figured bass. This use of figured bass, as well as the frequent use of the soprano clef necessitated the preparation of a more practical edition.

Editorial Comments

The realized accompaniment is a simple, unornamented, and faithful rendering of the figured bass. There are cases, however, in which the printer obviously made a mistake in the figures, such as the transposition of a six for a flat, and vice versa, as well as several instances in which a repeated measure did not fit smoothly into the context of the musical phrase and harmonic progression. In such cases these errors were corrected without comment. Other minor changes appear in the transposition of the vocal part to the more common treble clef and in the beaming of the notes in order to facilitate reading. The signs of the original ornaments have been retained.
Only a few isolated dynamic indications appear in the score of *Prodromus Musicalis*. Other dynamic changes, therefore, must be left to the taste and musical sense of the performer. The Italian terms of expression have been retained and require no further translation or explanation since they are still in common use.

Ornaments

The vocal line of the motets comprising *Prodromus Musicalis* exhibits many of the ornaments commonly employed during the baroque period. According to Robert Donnington, only the cadential trill and the appoggiatura are obligatory ornaments; the rest are optional. "The best general approach to the baroque signs for ornaments is to treat them not as commands but as hints."¹ The French school, however, usually required a stricter treatment of the ornaments and were fairly explicit in their marking.

The ornaments may be divided into three main categories: appoggiaturas, shakes, and divisions. All but two of the ornaments are notated by one or more small notes connected by a slur to a previous or ensuing large note. The two exceptions are the trill, which is indicated by the sign (\(^\wedge\)), and a group of ornaments indicated by a single sign (\(^\ddagger\)).

interpreted to mean an appoggiatura, a trill, a mordent or any other appropriate ornament according to their context.2

The Appoggiatura

The term "appoggiatura" stems from the Italian verb *appoggiare* ("to lean") and implies an expressively emphasized ornamental note which resolves more gently to the following main note. The appoggiatura is further classified by the direction of its movement. When the ornament descends stepwise from the tone or semitone above, it is called an "upper" or "descending appoggiatura." An appoggiatura which

\[ \text{written:} \]
\[ \begin{array}{c}
\text{\textbf{\textit{X: 7.}}}
\end{array} \]
\[ \text{\textbf{\textit{-t-}}} \]

\[ \text{\textbf{\textit{Fig. 1}}--The descending appoggiatura as found in motet no. 5, measures 55-56.} \]

moves upward from the tone or semitone below is called a "lower" or "ascending appoggiatura". An appoggiatura may

\[ \text{\textbf{\textit{written:}} \quad \text{\textbf{\textit{performed:}}}} \]
\[ \begin{array}{c}
\text{\textbf{\textit{}}}
\end{array} \]

\[ \text{\textbf{\textit{Fig. 2}}--The ascending appoggiatura as found in motet no. 1, measures 6-7.} \]

\[ \text{\textbf{\textit{}}} \]

also be a repetition of the preceding note and resolve by leap. This is a type of retardation which is in exact opposition to a note of anticipation. All appoggiaturas

\[ \text{written:} \]
\[ \begin{align*}
\text{performed:} \end{align*} \]

Fig. 3--An appoggiatura resolved by leap as found in motet no. 4, measure 124.

occur on the beat and are joined by a slur to the following note. They receive half the time value of an undotted note of resolution and two-thirds of the length of a dotted main note.\(^3\)

Another member of the appoggiatura family is the slide. The slide is appropriately named, for it slides rapidly through two conjunct accessory notes to the main note. It may therefore also be called a conjunct double appoggiature. The slide occurs on the beat and is joined by a slur to the following note. It receives the time value indicated by the small notes.

\[ \text{written:} \]
\[ \begin{align*}
\text{Donington, \textit{op. cit.}, p. 137.} \end{align*} \]
The trill is an ornament which rapidly alternates the main note with an accessory note a tone or semitone above it. The trill begins with the upper note and is best performed on short notes as a half trill with four notes of equal value. It may be impossible to execute four notes at a very rapid tempo, in which case the trill should be abbreviated to two notes like a single appoggiatura. Brossard indicated a trill by the sign (w), but many of the notes which bear the sign (+) may also be executed with a trill.

Fig. 4--The slide as found in motet no. 1, measures 51-52.

Fig. 5--The trill indicated by the sign (w) as found in motet no. 7, measures 7-8.

Fig. 6--The trill indicated by the sign (+) as found in motet no. 2, measures 189-190.
The sign (+) may also be interpreted as a mordent. The mordent is a rapid alternation of the main note with an accessory note a tone or semitone below it. Since the sign occurs almost exclusively on descending notes throughout the motets, the best solution would perhaps be the inverted mordent, which begins on the main note and alternates with an upper accessory tone.

written: performed:

\[ \text{Fig. 7--The inverted mordent indicated by the sign (+) as found in motet no. 3, measure 2.} \]

The inverted mordent and the half trill are so nearly alike that the ear is unable to discern the difference at a rapid tempo.\(^4\)

The Division

Ornamental notes which serve to connect two disjunct main notes by a conjunct movement may be grouped together under the category of passing notes. The ornament may consist of one note filling out the interval of a third, two notes filling out a fourth, and so forth. The only difference between the passing notes and the appoggiatura or slide is that the former is connected to the previous note.

\(^4\)Ibid., p. 196.
Ornamental notes which move in a variety of patterns around or between conjunct or repeated main notes may be loosely categorized as changing notes. Two types of changing notes are exhibited by Brossard in his motets: the note of anticipation and the springer. The notes of anticipation are connected to the preceding note and anticipate the ensuing note. The springer is connected to the preceding note and moves away from the next main note. It usually receives only about one-fourth of the time value of the preceding note.
Canticum Primum

De Venerabili Sacramento.

Canto à Tenore solo.
Assettuoso.

Per te Patri glo-

ri-a d-a-tur, glo-ri-a d-a-tur in-fi-ni-

ta, Per te stat Ec-cle-si-a ju-gi-tor mu-ni-ta, Per te
Aria Prima.

Allegro.

Ave, vae clementiae, scrinium dulcoris,
In quo sunt delitiæ
cae-li-ci sa-po-ris
Sacramentum grati-ae

pa-bu-lum a-mo-ris, pa-bu-lum a-mo-
-

ris, a-mo-ris, a-mo-ris, a-mo-
Piano.

- ris, a-mo-

ris.

ARIA SECONDA.

Allegro.

A-ve plenum gen-di-um, Vi-ta be-a-

to-

rum, Bu-per-um so-la-ti-um,

Ho-nor mi-se-

ro-

rum Grande pri-vi-le-

gi-um est hec vi-a to-

-
Recitativo. Adagio.

Ave, ave virtus forti-um ob-vians ru-i-nae,

Affettuoso.

Turnis et praesi-dium ple-bis pe-re-grinae Hanc in-

sultus hosti-um frangere non fi-ne, Ne vi ma-li-gnanti-um pe-re
In fine Hanc in sulfus hostium

frangere non fine, Ne vi malitium pereat in fine
per est in fine.

Presto.

Vita salus gaudio

Spes univer-
Tibi laudes omnium, corda devotionum, consecut in saeculorum, A-
Canticum Secundum

De S. Nomine Jesu, seu aspiratio ad Christum.

Canto, 0 Tenore solo.

Adagio e staccato.
Jesu! quam dulce no-men tu-um, quam dul-

ce no-men,

quam dul-

ce no-men,

ce no-men,
dulce nomem gratum, Nomem
Recitativo. Largo.

Hoc est nomen adorandum Nomen summae gloriae, Nomen
Semper meditandum In hac valle misericordiae, In hac valle, in hac valle misericordiae, Nomen dignum venerandum Super numorum curis.
Adagio.

Nomen ergo tam beatum

Veneremur cornu-i,

sit in corde sic firmatum, Quod non pos-

sit erudi. Ut in caelis
Canticum Tertium
Pro qualibet festivitate
B. Mar. Virg.

Canto, ó Tenore solo.

Allegro.

Congratula- minus, filiae Sion, Congratula-

la- minus, filiae Sion, Congratula-

la- minus, filiae Sion, Congratula-

93
Haec est ista tam for

mosa, quasi oli-va, quasi ro- sa, Haec est ista pa- rens al- ma,
Superbal samumadora, Sole, Luna pulchrior,

Stellis coelo, pulchrior.

Sole, Luna pulchrior,
O Salus! o lux! O vi-va! O spes! O Mater! o Vir-go! O Sancta! o pi-a! O sem-per di-vi-na! O salus! o spes!

Mater! o Vir-go! O Sancta! o pi-a! O lux! O Mater! o Vir-go! O salus! o
spes!

per! o semper dul-cis-si-ma, semper dul-cis-si-ma Ma-ri-a.

semper dul-cis-

si-ma, semper dul-cis-

si-ma semper dul-


Recitative. Largo \( \text{120} \)

Akoni - Ako^ Then: 

Virgo, Tu de-cus An-ge-lo-rum Tu Re-gi-na Be-at-o-rum, Tu Re.
Allegro e presto.

Gaudant ergo caelestes coeli, Con-sentorbes jubile terrea, Et una
Voce de can-
tent om-nes de can-
tent de can-
tent om-nes.
Vivae, Virgo, laeta re, Mater, Exulte, Sponsa, triumpha Regina, Vi-ve, Virgo laeta-re.
Canticum Quartum

Pro die Assumptionis
B. Mariae.

Ex Hymnis D. Santolii
Canto solo.

Allegro.

\( \text{there-i plau} \text{-dite plau-dite ci-ves,} \)
ves, plau-di-te plau-di-te plau-di-te, ae-the-re-i plau-di-te

ves, plau-di-te plau-di-te plau-di-te, ae-the-re-i plau-di-te

di-te ci-
morte solutam. Natus syedere a suscipit au-
la. Qua
matrem placida morte solutam. Nau-
tus syedere a sus-
scipit au-
la.
Aria Prima. Adagio.

Qui sub corpore a nube la tebat,
Nund o se pe- ni-tus nu- mi-ne mon-strat; Et quem Vi-
ARIA SECONDA.

Quae consc-sa ti-bi Vir-go po-
tes-tas? Per te quae ve-ni-unt mu-ne-ra ter-nis!
Per te quae ve-ni-unt mu-ne-ra ter-nis! Cune-tis cae-
Virgo parens gloria nato,

Quo surreunda tibi gloria Flamen.
Canticum Quintum

Pro S. Cecilia, vel qualibet
S. Virg. & Mart.

Canto ó Tenore solo.

Allegro.
 legit e-am De-us, et in ta-ber-na-cu-lo su-o ha-bi-ta-re fa-cit e-
am, et in ta-ber-na-cu-lo su-o ha-bi-ta-re fa-cit e-
am.

Adagio.
Sensus vitae, Daemon
planget, Daemon planget Caelum
plaudet, Triumphat, Triumphat, Triumph-
ARIA. Allegro.

Inter lilia castitatis, Inter veres pauperi...
ta-tis, Flo- res var-nit co-mpi-ter-ni.

In-ter flam-nas vi-vi-

mo-ris, In-ter nu-bi-la do-lo-ris, Chris-ti Fi-des au-re-a splen-det; In-ter li-li-a cas-ti-

In-ter ve-pres pau-per-ta-tis, Flo-

res Flo-
Adagio ma vivace.

Lae-ta-re lae-ta-re

ergo In-vic-ti-si-ma Viro, lae-ta-re lae-ta-re

Adagio.

La-bo-res, an-go-res, la-bo-res, an-go-res, Jam.
Canticum Sextum

Oratio pro Rege, & Serenissimo Delphino

Canto à Tenore solo.

\[\begin{array}{c}
\text{Adagio & Affettuoso.}
\end{array}\]

\[
\begin{array}{c}
\text{Angelie Sancte Regni}
\end{array}\]

\[
\begin{array}{c}
\text{summanister, Et liorum custos et arbiter}
\end{array}\]
Motu benigno Volue sivera, Motu benigno

Volue

si de-ra, Et ab aspectum i-gno, Re-

142
Presto è Allegro.

nost·ram li·be ra.

Frem·ant hos·tes pre·mant bel·la, Ca·el·um to-

net ter·ra mi·no-

tur
Frequent hos·tes pre·mant bel·lo,
Cae·lum fo·net ter·ra mi·na·tur, Nil in co·lu·mi Re·ge ti·mor,
me·tur, Nil in co·lu·mi Re·ge ti·me·
Salus publica, In hac salute salus unica.

In hac virtute Virtus publica, In hac salute salus unica.
Vivat triumphantes! Regio cum Regi uxor. In fons, et ut cum ipso Regno in terris, Te cum de native Regno in caelis, Regno in caelis. Et ut cum ipso Regno...
gnat in terris, 
Te-cum de-ni-que Re-ga-tin cae-lis, Re-g net in
cae-
li-s, Re-g
net
Canticum Septimum

De S. Nome B. Mariae, seu Tempore belli, Oratio pro Pace.

Alto solo.

Allegro.

Allegro e staccato.

Robur inimico, Undique tur-
O Super-

+ + Si replica se piace. **Recitativo.** Largo e affettuoso.

-ni Fi- li-a.  

Ad- ju- to- ri- um in

no- mi-ne tu-o, O Vir-go, o Vir-go potentis-si-ma, Af-sli-e-tos

ARIAS SECONDA.

Presto è Allegro.

Si decorra es aurora, Si ve-ra soe-de-nis
area, Pel-le con-di-bus hon-ore-s Bol-li dis-

si-pa te-re-ro-res; In-i-mi-co rum

fran-
fulgur non timeo, Si mundus corruat,

strages iri-de-o I-ratus, arma-tus fur-

-o-sus, furio-sus, De-cer-
Canticum Octavum

Aspiratio ad Deum pro omni Tempore.

Tenore o Canto solo.

PRAELUDIUM. Ad limitum.
dum desiderat cervus ad fontes aquarem, ad fontes a-

quarum, ad fontes aquarem, ita ita de-

si-de-rat ita ita desiderat desiderat anima de-

#
181

\[ \text{mi-mi-mi, Quando quando quando} \]

\[ \text{ve- ni-am, Quando quando veni-am et} \]

\[ \text{ap-pa-re-bo ant-te fa-} \]
Su-di in me a-ni-mam me-am, et os-su-di in

Allegro assai è staccato.

Quôn-i-am tran-si-bo in lo-cum ta-ber-nae-uli ad-mi-
ra-bilis, us-que ad do-mum De-

Quo-ni-am tran-si-bo in lo-cum ta-ber-

na-cu-li ad-mi-ra-

bi-lis, us-que ad do-mum De-

Quoniam transibis in locum tabernaculi, tabernaculi admirabilis, usque ad domum Dei. In
mea? Qua- 
re tris- tis es a- ni- ma mea? et qua-

Allegro è Presto.

De- o, Spera in De- o, Spera Spera Spera in De- o, Sper-
Spe-ra Spe-ra in De-o, quon-i-am ad-huc
con-fi-te-bov e-i: Spe-ra Spe-ra Spe-ra in De-o, Spe-ra
Spera Spera Spera Spera in Deo, Spera Spera Spera in

Deo, Spera Spera Spera Spera in

Deo quoniam ad-huc con-fi-te-bor e-
mei vultus mei et Deus

Largo.

Salutare vultus mei et Deus
APPENDIXES
APPENDIX A

A SURVEY OF SOLO MOTETS COMPOSED BETWEEN
1600 AND 1750

The following list of motets is intended to be an alphabetical sampling of the solo works composed between 1600 and 1750. Complete bibliographical information is not always available, but an attempt has been made to include at least the essentials for each title.

Agazzari, Agostino (1578-1640)
Sacre cantiones, for one, two, and four voices and continuo, Op. 18, Venice, Amadino, 1615.
Eucaristicum melos a 1-5 voci, Op. 20, Rome, Soldi, 1625.

Agneletti, Giovanni Battista (n.d.)
Sacri canti et hinni a voce sola parte de' quali con Sinfonia ad lib. et parte puonno servire interamente per Sonate di Pre . . . , Venice, Gardano, 1673.

Albrici, Vincenzo (1631-1696)
Nineteen motets on Latin texts for solo, choir, and several instruments, Berlin, Preussische Staatsbibliothek, Ms. 501.
Thirty-nine sacred songs, motets, psalms, and others for singer and instruments, Upsala, manuscript.

Aldrovandini, Giuseppe Antonio Vincenzo (c. 1673-1708)
Concerti sacri a voce sola, op. 2, Bologna, 1703.

Alphonse E'Eve (1666-1727)
Genius musicus divinis . . . opus primum.
Philomela delectans, 1708.

Antonii, Pietro Degli (1648-1720)
Motetti sacri a voce sola con Violini, Viole e Violoncello obbl., op. 7, Bologna, Fagnani, 1696.
d'Astorga, Emmanuele (1680-c. 1757)

*Cantica sacra*, Berlin, Trautwein, two volumes.

Bassani, Giovanni Battista (c. 1657-1716)

*Metri sacri resi armonici in Motetti a voce sola con violini*, op. 8, Bologna, Monti, 1690.
*Concerti sacri Motetti a 1-4 voci con violino*, op. 11, Bologna, Monti, 1692.
*Motetti sacri a voce sola con violini*, op. 12, Venice, Sala, 1692.
*Armonie festive à siano Motetti sacri*, op. 13, Bologna, Monti, 1693.
*Motetti sacri a voce sola con Violini*, op. 27, Bologna, Silvani, 1701.

Battistini, Giocomo (n.d.)

*Motetti sacri*, op. 1, Bologna, Silvani, 1698.
*Motet for solo voice and continuo*, London, Real College of Music, Ms. 1744.
*Three motets arranged for one and two voices and continuo, with two violins*, London, Real College of Music, Ms. 1745.

Bellanda, Lodovico (n.d.)

*Sacri laudi a 1 voce*, Venice, 1613.

Bernardi, Steffano (c. 1576-1635)

*Motetti in cantilena*, 1623.

Bernier, Nicolas (1664-1734)

*Motets à une, 2 et 3 voix, avec symphonie et sans symphonie, au nombre de 26.*, Paris, chez l'auteur, 1703.
*Deuxieme livre de motets*, Paris, chez l'auteur, 1713.

Bohm, Paters Christoph (n.d.)

"Ecce agnus Dei," 1692.

Brenntner, Johann Joseph (n.d.)

"Domine non sum dignus."
"Quae est ista."

Brossard, Sébastien de (c. 1655-1730)

*Élévations et motets à voix seule, avec la basse continue*, Paris, Christophe Ballard, 1695, 8 motets.
*Élévations et motets à II et III voix et à voix seule, 2 dessus de violon ou 2 flutes avec la basse continue*, Paris, Christophe Ballard, 1698.

Lamentations du prophète Jérémie . . . 1 voix et basse continue.

Busca, Ludovico (n.d.)


Caldara, Antonio (c. 1670-1736)

"Motetto de Sancto Josepho," 1731.

Calegari, Francesco Antonio (n.d.)

"Aurae leves respirate, Motet a Basso solo con Violino e la Violetta a piacere," 1701.

"Pulchrae rosae purpuratae, Basso solo con Violino e Violetta," Bologna, 1707.

Campra, André (1660-1744)


Carissimi, Giocomo (1605-1674)

Motets and Psalms for one to five voices, Ms., London, Royal College of Music.

Four antiphons and forty-seven motets for one to five voices, Ms., London, Oxford Christ Church.

Cavalli, Pier Francesco (1602-1676)

Cazzati, Maurizio (c. 1620-1677)

Motetti a voce sola con il pianto de S. Pietro, op. 5, Venice, Gardano, 1647. Fourteen motets.
Il secondo Libro di Motetti a voce sola, op. 6, Venice, Gardano, 1648.
Il terzo Libro de Motetti a voce sola, op. 13, Venice, Vincenti, 1651. Nineteen motets.
Motetti e Hinni a voce sola con 2 Violini, op. 16, Venice, Vincenti, 1655.
Il 6° Libro delll Motetti a voce sola in Sopr. consecrati, op. 63, Mantua, Osanna, 1676.
Motetti a voce sola, Libro 8, op. 65, Bologna, Monti, 1678. Twelve motets.
Motetti a voce sola con 2 Violini, op. 51, Antwerp, Phalese, 1682.

Cesti, Marc' Antonio (1623-1669)
Seven motets for one to four voices, Ms., Oxford, Christ Church.

Colonna, Giovanni Paolo (1637-1695)

Sacri Lamentazioni a voce sola, Op. 9, Bologna, Monti, 1689.

Conti, Francesco Bartolomeo (1682-1732)
"Alma redemptoris mater."

Cossoni, Carlo Donati (d. 1700)
Il 3. libro de Motetti a voce sola . . . . , Op. 12, Bologna, Monti 1675.

Couperin, Francois (1668-1733)
"Audite omnes et epanescite."
"Laudate pueri dominum," 1697.
"Motett de St. Suzanne."
"Quid retribuam Tibi, Domine."

Damian, Pater (c. 1665-1729)
"Veni Consolator," concerto for soprano, clarino, and continuo.
Destouches, André Cardinal (1672-1749)
"O dulcis Jesu," Pellegrin, 1716.

Donati, Ignazio (d. 1632)
Ignatii Donati Ecclesiae Metropolitanae Urbini Musicae Praefecti sacri concentus a 1, 2, 3, 4, & 5 voci una cum parte organica, Venice, Vencenti, 1612.
Concerti ecclesiastici a 1, 2, 3, & 4 voci con il basso per l'organo, Op. 5, Venice, Vencenti, 1618.

Dukat, Johann Václav Leopold (1684-1717)
Githara nova, 1707.

Durante, Francesco (1684-1755)
"Alma redemptoris mater," for solo voice with two violins, viola, violoncello, and contrabass, without organ, Brussels, Bibliothèque Royale, Ms. 1854, 1739.
"Ave virgo," for solo voice in D.
"Cito Pastores," for solo voice in A.
"Lamentationes I del Venerdì santo," for soprano with instruments, Berlin, Preussische Staatsbibliothek, Ms. 5374.
"Salve Regina."

Durante, Ottavia (n.d.)
Arie devote te quali contengono . . . , Rome, Simone Verovio, 1608.

Estoras de Galanta (Esterhazy), Paul I (1635-1713)
Harmonia caelestis seu Melodiae musicae per decursum totius anni adhibendae ad usum musicorum . . . , 1711.

Fago, Niccalo (1676-1745)
"Confiteor," for soprano and strings.
"Lezione de' Morti," for alto and viol, Naples, Turchini.

Feo, Francesco (1685-1761)
"Salve regina," for soprano and instruments, B. B., Ms. 6123.
Seventeen solo motets.

Foliot, Deme (d. after 1735)
Motets à I. II. et III. voix, avec symphonie et sans symphonie, Paris, 1710.
Fux, Johann Joseph (1660-1741)
"Alma redemptoris mater," for soprano solo with two
violins and continuo, Dresden, Royal Music Collec-
tion, Ms. A117.P, 1729.
"Ave regina."
"Laudata Pueri."
Motets, K. 165, 167, 173.
"Psalm 133."
"Voces laetare, voces canorae," for bass solo with two
violins, viola, organ and two trombes.

Gasparini, Francesco (1668-1727)
"Regina coeli," two settings, Dresden, Ms. Mus. 124

Gianettini, Antonio (1648-1721)
Motets, Berlin, Preussische Staatsbibliothek.

Grandi, Alessandro
Motetti a una, et due voci con Sinfonie d'Istromenti
Partiti per cantar . . . , Venice, Vincenti, 1621,
2nd edition, 1626, 3rd edition, 1628, 4th edition,
1637. Fifteen motets.

Motetti a 1, 2, e 4 voci con Sinfonie . . . , Lib. 2,
Venice, Vincenti, c. 1625, 2nd edition, 1637.

Motetti a voce sola nouam, Venice, Magni, 1628.
Eighteen motets.

Motetti a 1, et 2 voci con Sinfonie . . . , Lib. 3,

Cantiones sacrae 1, 2, 3, 4, et 5 voci . . . , Lib. 3,
Antwerp, Phalese, 1639.

Gratiani, Bonafacio (1605-1664)

Motetti a voce sola di . . . Gratiani . . . , Op. 3,
Rome, Mascalari, 1652.

Il 1. lib. de Motetti a voce sola di . . . Gratiani,
Rome, Balmoni, 1655, 2nd edition, Rome, Lazari,
1661, 3rd edition, Rome, Mascalari, 1677. Twelve
motets.

Il 2. lib. de Motetti a voce sola di . . . Gratiani,
Op. 6, Rome, Balmoni, 1655, 2nd edition, 1659,

Il 3. lib. de Motetti a voce sola di . . . Gratiani,
Op. 8, Rome, Jac. Fei, 1658, 2nd edition, Rome,
Belmonte, 1668. Ten motets.

Il 4. lib. de Motetti a voce sola . . . , Op. 10, Rome
Mascalari, 1677.

Partitura del 5. lib de' Motetti a voce sola . . . , Op.
16, Rome, Belmonte, 1669.

Sacrae cantiones a una tantum voce cum organo decantandae

Guido, G. A. (b. 1687)
Motetti ad una e piu voci con sinfonia . . . , op. 1, Paris, Foucault, 1707. Six motets.

Jakob, Joseph Anton (1685-1727?)
"Motetto de S. P. Benedicto vel Ave Maria."

Jommelli, Niccolò (1714-1774)
"Almae laetantes," for soprano, strings, and orchestra.
"Arma frenate," for bass and instruments.
"Beatus vir," for soprano with ripieno, Rome, 1751.
"Care Deus," for soprano with violin and continuo.
"Laudate Dominum in sanctis eius," for bass and orchestra.
Lezzioni per la Settimana Santa, for soprano solo or for two sopranos with continuo.

Joseph I (1676-1711)
"Regina coeli," for soprano, two violins, viola, violoncello, and organ, Dresden, Sachsische Landesbibliothek, Mus. Ms A. 149.

Kapsberger, Johannes Hieronymus (c. 1575-c. 1650)
Libro I. di motetti passeggiati a una voce, Rome, Nobili, 1612. Twenty motets.

Legrenzi, Giovanni (1626-1690)
Acclamazioni divote a voce sola libro I°, op. 10, Bologna, Monti, 1670. Twenty-four motets.
Motetti sacri a voce sola con 3 strumenti . . . , Op. 17, Venice, Sala, 1692.

Leo, Leonardo Ortensio Salvatore de (1694-1744)
"Cessate, eja, cessate," for soprano and strings.
"Praebe virgo benignas aures," for soprano and continuo.

Lochon, Jacques-Francois (b. 1667)
Motets en musique . . . neuf à voix seule, deux à 3 voix, avec la Bc. . . . Livre I, Paris, Christophe Ballard, 1701.
"Jam quaero sa pere," in Recueils de motets de différent auteurs, Paris, Bibliothèque nationale, Ms.

Lotti, Antonio (1667-1740)
"Beati amoris," for soprano and instruments.
"Columbae innocentes," for soprano, two violins, and continuo.
Marinoni, Giovanni Battista (d. 1647)
   Il 1° libro de Motetti a sola voce, Venice, Magni, 1614.

Mayr, Rupert Ignaz (1646-1712)
   "Stellarum aureae," for alto and instruments.
   Sacri concentus psalmorum, antiphonarum; piarum cantionum ex sola voce et diversis instr., op. 3, Regensburg, Dahnsteina, 1681.

Melani, Alessandro (1639-1703)
   Motetti a 1, 2, 3 e 5 voci, op. 4, Rome, 1698.

Mielczewski, Marcin (d. 1651)
   "Deus in nomine tuo," for bass, two violins, bassoon, and continuo, in J. Havemann, Jesu hilf!, Jena, 1659.

Monteverdi, Claudio Zuan Antonio (1567-1643)
   Motetti a voce sola, Venice, Gardano, 1645.

Morin, Jean-Baptiste (1677-1754)
   Motets I, for one or two voices and continuo with or without instruments, Paris, 1704, 2nd edition, 1748.
   Motets II, for one or two voices and continuo with or without instruments, Paris, c. 1709.

Mouqué, Antoin (1659-1723)
   Motets, 1706.

Naldi, Hortensio (n.d.)
   Concerti ecclesiastici a una, a 2, a 3, et a 4 voci, con il Bc., per sonar nell' org. di ... Op. 2, Venice, Vincenti, 1607.

Pace, Pietro (1559-1622)
   Il 1° libro de' Motetti a 1-4 v. con un Magnificat a 2 voci, Op. 5, Venice, Vincenti, 1613.
   Il 3° libro de' Motetti a 1-5 voci, Op. 8, Venice, Vincenti, 1614.
   Il 4° libro de' Motetti a 1-5 voci, Op. 9, Venice, Vincenti, 1614.
   Il 5° libro de' Motetti a 1-5 voci, Op. 10, Venice, Vincenti, 1615.
   Il 6° libro de' Motetti a 1-4 voci con il Salmo, Op. 16, Venice, Vincenti, 1618.
   Il 9° libro de' Motetti a 1-4 voci, con il B., Op. 21, Venice, Vincenti, 1619.
Il 10° libro de' Motetti a 1-4 voci, con il B., Op. 23, Rome, Soldi, 1621.

Patta, Serafino (d. 1619)
Sacra Cantica conciendia 1-3 voci, c. 1609.
Sacrorum Canticorum 1-5 voci, Libro II cui inseruntur Cantiones guardam instrumentis tantum accommodatae, c. 1613.

Paumann, Anton (n.d.)
"Audite sancti," for bass with violin and organ.

Pergolesi, Giovanni Battista (1710-1736)
"Adoro te, devote," for soprano and orchestra.
"Ave verum," for soprano and strings.
"Conturbat mentem," for soprano and orchestra.
"Dorme, benigne Jesu," for soprano and strings.
"In coelestibus regnis," for alto and strings.
"Pro Jesu dum vivo," for soprano and strings.
"Salus et Gloria," for alto and orchestra.
"Salve Redemptor," for alto or bass and orchestra.
"Siste, superbe fragor," for bass, strings, and organ.

Perti, Giocomo Antonio (1661-1756)
"Psallite Citarae," for bass, two violins, and continuo, in Motetti sagri, Bologna, C. M. Fagnani, 1695.

Perucona, Suor Maria Saveria (n.d.)

Pez, Johann Christophe (1664-1716)

Plánický, Josef Antonín (1691-1732)
Opella ecclesiastica seu Aria duodecim nova idea exornatae nec non benevolo philomuso in lucem editae, Augsburg, Lotter, 1723.

Pohl, Josef Johann (n.d.)
"O vulnera doloris."

Polaroli (Pollarolo), Antonio (c. 1680-1746)
"Ave regina," for soprano with oboe, two violins, viola, and bass.
"Quo fugiati, o dulcis amor, dic," for soprano and continuo.
"Salve regina," for soprano, two oboes, two violins, viola, and bass. Two settings.
"Silete gentes silete," for soprano and continuo.

Porpora, Nicola (1686-1768)
"Crimen adae."
"Mortes causa tu fuisti."
"Nocte die suspirando."
"Salve regina."

Praunsperger, Marian (1681-1761)
*Pegasus sonorus hinniens, saltu 12 partitas belleticas exhibens*, Augsburg, 1736.

Provenzale, Francesco (1627-1704)

Quagliati, Paolo (c. 1555-1628)
*Motetti a 1 e 2 voce*, Rome Robletti, 1625.

Reutler, Georg (n.d.)
"Sub tuum praesidium."

Rovensky, Václav Holan (1644-1718)
"Capella regia," 1693.

Różycki, Jacek (d. c. 1700)
"Ave Sanctissima," for soprano, violin, and continuo.

Sailer, Leonhard (1656-1696)
*Cantiones sacrae 1, 2, 3, et 4 voci, cum instrumentis et Bc.*, Basel, J. Conrad a Mechel, 1696.
"Laetatus sum in his," for solo, two violins and continuo, Wolfenbuttel Library, Ms. 294, 31.
"O benignissime Jesu," for bass, two violins, and organ, Berlin, Preussische Staatsbibliothek, Ms. 19230.
"Vertere in luctum Cythara," for tenor and three instruments with organ, Berlin, Preussische Staatsbibliothek, Ms. 19230.

Scarlatti, Alessandro (1660-1725)
"Ad amantem cordis," for soprano with two violins and continuo.
"Cantantibus organis Cecilia," for soprano with oboe, two violins, viola, and continuo, 1720.
*Concerti sacri, motetti a 1, 2, 3, e 4 voci con violini e Salve Regina a 4 voci e violini, Opera seconda*, Amsterdam, E. Roger, c. 1705.

"In hos mundo," for soprano with two violins and continuo. Lamentazioni per la Settimana Santa, Florence, S. Lorenzo, 1708.

"Spirate, aure, spirate (motetto per la SS. Vergine Maria)," for alto with two violins and continuo.

"Super solium gemmis ornatum," for soprano, two violins and continuo.

"Valerianus in cubiculo," for alto, oboe, two violins, viola, and continuo.

Schwartzkopf, Theodor (d. 1725)
Harmonia sacra hos est Psalmi a 1-6 voci et instrum., Stuttgart, 1697.

Szarzyński, Stanislaw Sylwester (d. after 1713)
"Ave Regina," for soprano, three violins, viola, and continuo, 1697.

"Jesu spes mea," for soprano, two violins, and continuo, 1698.

"Pariendo non gravaris," for tenor, two violins, viola, and continuo, 1704.

Tarditi, Orazio (1602-1677)
Sacri Concentus 1-5 voci concinendi ad organi concentum digesti cum Litanii in fine B. V. M. (Book I), Venice, Vincenti, 1622.

Il Secondo Libro de Motetti concertati a 1-5 voci ..., Venice, Vincenti, 1625.


Motetti a voce solo, il IV lib. per pantar nell' organo, cimbalo, tiorba, è altro istromento, Venice, Vincenti, 1648.

Motetti a voce sola con 2 violini, Op. 41, Bologna, Monti, 1670.


Turini, Gregorio (c. 1560-c. 1600)
One motet for solo voice and continuo, in Parnassus musicus Ferdinandaeus, Venice, Vincenti, 1615.

Three motets, in S. Coradini, Il I° lib. de motetti a 1, 2, 3, è 4 voci de diversi eccellentissimi auttorì, Venice, Vincenti, 1624.

Motetti a voce sola da potersi cantare in soprano, in contralto, in tenore è in basso, Lib. I, Brescia, Bozzola, 1629.

Motetti a voce sola, Lib. II, Venice, Vincenti, 1640.
Viadana, Lodovico (c. 1560-1627)

*Cento Concerti ecclesiastici a una, a due, a tre & a quattro voce con il basso continuo per sonar nel organo . . . , Venice, 1602.

Concerti Ecclesiastici a una, a due, a tre & a quattro voce con il basso continuo per sonar nel organo . . . , Libro II, 1607.

Villaneuve, Alexandre (1677-1756)


Vinci, Leonardo (1690-1730)

"Die Sion Salvatori."
"Salvator mi Jesu."

Vivarino, Innocentio (c. 1575-1626)

*Il primo libro de Motetti d'Innocention Vivarino . . . , Venice, Magni, 1620.

Ziani, Marc Antonio (1653-1715)

Two hymns for bass with violin.
Five antiphons.
APPENDIX B

ENGLISH VERSIONS OF THE TEXTS
FIRST CANTICLE

ABOUT THE BLESSED SACRAMENT

Hail, living host, truth and life,
Through Thee all sacrifices are accomplished.
Through Thee infinite glory is given to the Father
Through Thee the church is mightily strengthened,
Through Thee infinite gifts are given to us.
Hail, most sweet vessel of mercy,
Where the delights of heavenly flavor are contained;
Sacrament of grace, food of love.
Hail abundant joy, life of the blessed, consolation of the poor,
Honor of the lowly ones. Great privilege is this of the pilgrims,
Whose sacrifice will be rewarded in heaven.
Hail, strength of the strong resisting ruin,
Main tower of the pilgrim masses,
Do not ever scoff at the breaking of this host,
And not by the strength of the malicious will it perish forever.
Life, salvation and joy, hope of everyone,
Thou art the reward and the prize and salvation of the blessed,
To Thee the hearts of all the devout will sing praises forever and ever.
Amen. Alleluia.
SECOND CANTICLE

ABOUT THE NAME OF JESUS, OR THE
ASPIRATION TO CHRIST

Oh Jesus! How sweet is your name,
How sweet and graceful is your ineffable name.
Sweet Jesus called, delectable name.
It absolves punishment and sin. This name is lovable,
This name is adorable, the name of the greatest glory.
A name to ever meditate upon in this valley of misery,
A name that is worthily venerated in the heavenly court.
When this name is pronounced, it is melody to the ears,
When invoked this name is sweet honey to the taste,
It is joy to the spiritual vision to think about it.
This is the name that is rightfully exhalted over everything,
A formidable name that makes the demons flee.
It is given to our salvation by divine clemency,
Let us, therefore, venerate such a blessed name,
Be it ever anchored in the heart; because it cannot be erased.
That in heaven we shall all be joined to the heavenly host.
Amen. Alleluia.
THIRD CANTICLE

FOR ANY FEAST OF THE BLESSED VIRGIN MARY

Congratulate, oh daughters of Zion, and praise together our queen,
And our queen and mother, and our mother Mary
In hymns of joy, in canticles and jubilation.
This is the one so beautiful, as an olive tree, as a rose,
This is that sweet parent, as a cedar, as a palm.
More decorous than the lily, more odorous than balsam.
More beautiful than the sun and the moon; purer than the stars in heaven.
Oh salvation! Oh light! Oh life! Oh hope!
Oh Mother! Oh virgin! Oh holy! Oh pious!
Oh always divine! Oh always the sweetest Mary.
You martyr of martyrs, you virgin of virgins,
You ornament of the angels, you queen of the blessed.
Therefore the heavenly chorus should rejoice and the universe should all sing.
Live, rejoice, exalt, triumph.
Live virgin, rejoice mother, exalt spouse,
Triumph queen, most holy Mary.
FOURTH CANTICLE

FOR THE ASSUMPTION OF BLESSED MARY

Oh you heavenly citizens rejoice.
This is that bright day of triumph,
On which that one born in the heavenly court
Recognized his mother freed from gentle death.
What virgin does not pay back the sacrifices to you?
The work in turn reveals all your riches of heaven in the flesh.
It clothes you who lay hidden beneath the physical veil
In a more important light.
He showed himself thoroughly stripped by divine will;
And God gives himself to you as an inexhaustible supply of food,
Which he gives to the virgin in the milk of food.
What power has been given to you, virgin?
What gifts come through you to earth!
The one more prominent than all heavenly citizens,
What a woman and how great to God you are who are but one.
You who as queen remain nearest to Christ,
Hear the prayers from your throne on high,
For surely you who love us, your sons, also,
Can persuade your Son, virgin mother.
Glory to the Father, who wished to give
His divine Son a mother on earth,
Glory to the Son whose mother is the virgin, 
Through him a favorable glory to you, Priest. 
Amen. Alleluia.
FIFTH CANTICLE

FOR ST. CECILIA, OR ANY OTHER VIRGIN AND MARTYR

Solemn martyrs, solemn virgins, happy virgins,
Fly, celebrate, sing with the greatest praises and the
purest canticles
Sing with the greatest praises and the purest minds the
triumph of Cecilia.
She is the most luminous among the daughters of Jerusalem,
God has chosen her, and in his tabernacle made her dwell.
He spread the word; the sense was victorious,
The demon cries, the heaven applauds, Cecilia triumphs.
Among the lilies of chastity, among the thorn bushes of
poverty, flowers flourish forever.
Among the flames of living love, among the cloudy pains,
the aura of the faith of Christ is resplendent.
Rejoice, therefore, invincible virgin.
Travail and anguish are now over.
Amen. Alleluia.
SIXTH CANTICLE

OR PRAYER FOR THE KING

Holy angel, supreme minister of the kingdom,
Guardian and arbiter of the lilies,
With a gentle motion he turns the heavens around,
And from all evil occurrences frees our king.
May our enemies tremble; may war subside.
May the heaven resound; may the earth smile
Nothing in the company of the King should be afraid.
When the King wins, we are victorious.
When the King lives, we are living.
And we recover from our langor.
In this virtue, public virtue,
In this salvation, the only salvation.
Thou who art the supreme protector of the King,
Always be faithful to Thy Christ.
May the heir live and triumph,
May the royal infant live safely, live triumphantly;
And that with him he will reign on earth,
And finally he will reign with Thee in heaven.
Amen. Alleluia.
SEVENTH CANTICLE

ABOUT THE NAME OF BLESSED MARY, OR IN THE TIME OF WAR

A PRAYER FOR PEACE

The noise of weapons, the power of enemies,
Confound us on every side; they strike us down;
Hostile wars press us hard to run help the dying,
Oh daughter of the most high.
Help in your name, Oh most powerful virgin;
Guide the downhearted, lift up the oppressed, raise the suppressed,
A mortal far from you is not happy.
The world breathes only by the breath of Mary.
If you are a beautiful morning, if truth is a storehouse of law,
Drive the horrors and terrors of war from human souls;
Break up the furies of the unfriendly ones.
If heaven sends lightning, I do not fear the lightning,
If the world should fall down, a confused mass of green,
Enraged, armed, mad,
The whole lower world should fight against me.
I will remain steadfast under the protection of the virgin.
Oh flower of the plain, oh dew of heaven, oh star of the sea,
Do away with wars, bring help, bestow peace.
Amen. Alleluia.
EIGHTH CANTICLE

OR ASPIRATION TO GOD, FOR ANY TIME OF THE YEAR

As the hart pants after the water brooks,
So pants my soul after Thee, Oh God.
My soul thirsts for God the living fountain.
When shall I come and appear before the face of God?
My tears have been my bread day and night,
While they continually say unto me, Where is thy God?
I remember this and I pour out my soul in me;
For I will go into the place of the admirable tabernacle,
All the way to the house of God.
With a voice of joy and praise, with the sound of banqueters
Why art thou cast down, Oh my soul?
And why art thou disquieted in me?
Hope in God, for I shall praise him,
Who is the health of my countenance, and my God.
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