

EXAMPLE 5-10. The vocal line of *N'esperez plus* by Antoine Boesset with embellishments by Le Bailly and Boeset

Air de Monsieur Boeset. Chant simple.

N'es- pe- rez plus mes yeux De re- voir en ces

Diminution de Monsieur le Bailly.

Les pleurs n'ont plus de lieu Dans le coeur de ce dieu

Autre diminution de Monsieur Boeset.

Les pleurs n'ont plus de lieu Dans le coeur de ce

5

lieux la beau- té que j'a- do- re, Le ciel ja- loux

Dont le feu me de- vo- re. Le ciel ja- loux

Dont le feu me de- vo- re. Le ciel ja- loux

10

de mon bon- heurA ra- cy ma nais- san- te au- ro- re par sa ri- gueur.

de mon bon- heurA ra- vy ma nais- san- te au- ro- re par sa ri- gueur.

de mon bon- heurA ra- vy ma nais- san- te au- ro- re par sa ri- gueur.

the second strophe by the composer and another by Henry Le Bailly (d. 1637), composer, singer, and co-superintendent with Boesset of music for the French royal chapel. The airs in the *Balet comique de la Royne* were printed with embellishments of this kind. Like Beaulieu, the composer of the *Balet comique de la Royne*, both Boesset and Le Bailly were noblemen.

Like earlier polyphonic music, *airs de cour* were printed without barlines, whether the music was inherently metrical or not. Although the modern transcription shown in Example 5-10 is barred almost entirely in $\frac{4}{4}$, the internal musical indications of metrical grouping are quite weak in some places. Example 5-9 has similar characteristics but is transcribed without bar lines. The *airs de cour* in the Anthology are transcribed with barlines that may seem arbitrary in some cases but are included for the convenience of students.

Examples 5-9 and 5-10 are representative of one type of *air de cour* in which the note values of the unornamented melody may be limited to mostly half and quarter notes, rather than the wider range from thirty-seconds to double-whole notes found in Italian solo madrigals on this period. The influence of *musique mesurée* in these airs is sufficient to defeat clear meter, even if the distinction between long and short syllables is not always followed exactly according to Baif's theory. These examples are similar in this respect to the *récits* in the *Balet comique de la Royne*.

A second, earlier type of *air de cour* employs clearly metrical rhythms and regular phrases. Some of these, like the anonymous *Ma belle si ton ame* ("My Beauty, Your Heart" A. 35), are actually adaptations of traditional melodies (*Une jeune fillette* in this case) belonging to the category of *vaudeville* and circulated largely through oral tradition.

The third type of *air de cour* features dramatically interpretive declamation of the text resulting from the composer's setting. Airs of this type show the influence of Italian monody. An example is *Quel excès de douleur* ("What an Excess of Sorrow," A. 36), a *récit* from an as-yet-unidentified court ballet by Pierre Guéron (after 1564–1619/20), royal chamber composer and a dominant figure in the early history of the *air de cour*. Among the Italian features of this air are the wider range of note values to which syllables are set, the occasional use of monotone recitation, sudden changes of register for emphasis, dramatic pauses, long syncopated notes, expressive chromaticism, and the rapid three-note ascending ornament. In 1617 Guéron became the first French composer to employ a basso continuo accompaniment—another Italian trait—although he abandoned the experiment immediately and returned to intabulated lute accompaniments.

The probable source of this Italian influence was Giulio Caccini and his family. In 1604–5 the Caccini family was summoned from Florence to the French royal court by Maria de' Medici, for whose wedding in 1600 to King Henry IV of France the first operas by Caccini and Peri had been performed. The Caccinis' visit created a stir at court. The two composer-singer sisters, Francesca and Margherita Caccini, were invited to remain in the queen's service, but they declined.

LUTE MUSIC

The fashion among the nobility of Europe for playing the lute, which began in the early sixteenth century, peaked during the first half of the seventeenth century

and probably reached its highest point in France during the reign of Louis XIII (1610–1643). We know the names of several dozen professional players and teachers of the lute residing in Paris during this period. It appears that virtually every nobleman and quite a few noblewomen studied the lute at some point.

The lute shown in Figure 5-6 is typical of this period, with its ten courses, each course except the highest having two strings. In addition to the six courses of the Renaissance lute, an instrument such as this would have four bass courses tuned to the next four notes of a diatonic scale descending from the sixth course (usually *A* or *G*). The transcribed tablature shown in Example 5-11 calls for the unstopped seventh course of such an instrument, producing the note transcribed as *G*. During the seventeenth century composers and performers introduced a variety of new lute tunings that facilitated music in which chords are more important than polyphonic textures.

A printed collection of lute music by Anthoine Francisque (ca. 1575–1605)—a face in the crowd of Parisian lutenists—entitled *Le trésor d'Orphée* ("The Treasure of Orpheus," 1600) shows the main trends in French lute music in the first half of the seventeenth century. Instead of the polyphonic fantasias and ricercars and the transcriptions of vocal music typical of sixteenth-century lute books, *Le trésor d'Orphée* contains mostly court dances—the same types used in court ballets. The style of Francisque's works also departs from that of the previous century. Instead of maintaining the continuity of individual lines or voices in a polyphonic texture, Francisque, like most of his French contemporaries, wrote only a sketch of the lower voices of the texture, discontinuing and resuming them many times in the course of a piece and frequently delaying their notes with syncopation so as to increase the number of separate attacks and to disperse them throughout each phrase; even the uppermost line may disappear for a time. Example 5-11 demonstrates this point by constituting the hypothetical continuous voices of a courante by Francisque. The complete piece, with the Prelude that precedes it in the collection, is transcribed in the usual manner—on two staves—as A. 37.

An allemande by Louis XIII's finest player, René Mesangeau (d. 1638), A. 38, carries further the tendency to break up the voices in the texture, and it adds some slurred ornaments executed by the left hand alone without plucking

EXAMPLE 5-11. A lute courante by Francisque resolved into its individual lines

by the fingers of the right hand, a newly important technique in the seventeenth century.

A piece written in memory of his teacher—*Tombeau de Mesangeau*, A. 39—by the nobleman Ennemond Gaultier, Sier de Nèves (1575–1651), probably composed soon after Mesangeau's death in 1638, avoids recurring rhythmic patterns, reinforcing the impression of spontaneous discontinuity and aimlessness already suggested by the broken texture. Pieces in the genre of the tombeau were meant to be played slowly, and this slow pace created silences as each note was allowed to decay before the next one was plucked. This silence also contributed to the impression of discontinuity, and it was prized for its hypnotic effect, as we learn from René François's *Essai des merveilles de nature* ("Essay on the Marvels of Nature," 1621):

One makes the lute speak as one wishes, and one controls one's audience as one wishes. . . . If [the lute player] chooses to let the strings die away under his fingers, he transports all these people and charms them with a gay melancholy, so that one of them lets his chin fall upon his chest, another on his hand, which slowly extends full length as if pulled by his ear, another with eyes wide open or with mouth half agape, as though all his attention were riveted upon the strings.

The transport of the soul to a state of extreme absorption through contemplation that François and other writers of the time describe can be seen in a number of contemporaneous French paintings, especially those by Georges de La Tour (1593–1653)—for example, his *Repentant Magdalene* of ca. 1640 (Fig. 5-7). Absorption through contemplation was also the goal of

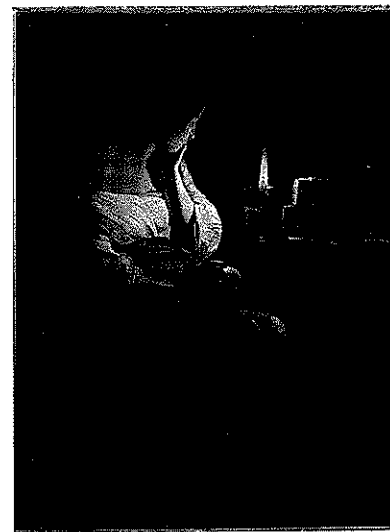


Figure 5-7. La Tour, *Repentant Magdalene*

Quietism, a doctrine of Christian spirituality important in early seventeenth-century France that held that perfection consists in passivity (quiet) of the soul and in the suppression of effort so that divine action may have full play. A political form of Quietism seems to be the object of the discourse in the *Balet comique de la Roynie*.

The spontaneous-seeming style of discontinuous lines, delayed entrances, syncopation, dispersal of attacks, left-hand ornaments, and hypnotic dying away—today often called *style brisé* (“broken style”)—reached its furthest development in the works of the nobleman Denis Gaultier (1597 or 1603–1672), cousin of Ennemond Gaultier. Denis Gaultier was also one of the first Frenchmen to group his dances into suites—for example, prelude, pavan or allemande, courante(s), sarabande—rather than placing all the dances of each type together in his collections. The elaborate, annotated, and illustrated manuscript from which Gaultier’s suite in the *Anthology* (no. 40) is taken is entitled *La Rhetorique des dieux* (“The Rhetoric of the Gods”), compiled between 1648 and 1652 for the wealthy noblewoman Anne de Chambré. It contains eleven suites, ordered and designated by mode, using C rather than D as the starting point in its ordering and employing the Latinized Greek names favored by late Humanists. Thus, the suite in A. 40 is designated as “Mode Ionien,” but it is in a minor mode and has *A* as its final.

The suite begins with an unmeasured prelude, in which the beginnings of notes are shown in the tablature without rhythmic values attached to them (see Fig. 5-8). These notes are normally transcribed as whole notes today, although they were intended to be played with spontaneously varied, often quite brief durations.

The second, third, and fifth pieces in Gaultier’s suite carry titles alluding to the evocative poems that accompany them. For example, the fifth piece, *L’Homicide* (“The Murderess”) is accompanied by a poem that can be translated, “This beauty, by her charms, causes death to whomever sees her and listens to her; but this death is unlike ordinary deaths in that it is the beginning of life rather than being the end.” If the poem has any connection to the music, it would be the word *charms*.

The second and third pieces in Gaultier’s suite are found in other manuscripts; in some of these they are called allemandes, while in others they are called giges. At mid-century, the French gigue, a recent importation from England, was normally written in a compound meter such as $\frac{12}{8}$ or $\frac{6}{4}$, and its prevailing rhythm was generally some variant or diminution of an iambic pattern such as $\frac{12}{8}$ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩, following the rhythm of the alternations between bends and steps in the choreography. An allemande, on the other hand, is always written in duple meter with steady eighth-note rhythm. A later explanation of this anomaly (Perrine, *Pièces de luth en musique*, ca. 1680) makes clear that when a piece is notated as an allemande in duple meter, it can be performed as a gigue (becoming an *allemande giguée* or *allemande en gigue*) through the application of *notes inégales* (“unequal notes”). Later seventeenth-century French sources give very precise directions for creating *notes inégales* by performing conjunct passages of eighth or sixteenth notes unequally, as pairs of long-short or, more rarely, short-long. One of the earliest and simplest explanations of this per-



Figure 5-8. The original lute tablature notation for Gaultier’s unmeasured prelude from the Ionian suite in *La Rhetorique des dieux* (ca. 1648–52). The stylized letters refer to the frets to be stopped, and the lines on which the letters are placed show the strings to be plucked. The absence of rhythmic notation, normally present in the form of stems and flags above the staves, shows that this is an unmeasured prelude.

formance tradition comes from the “Instructions for the Lute” written about 1670 by the English woman Miss Mary Burwell, who was familiar with French lutenists and was probably taught by one. She writes:

You may get the art by breaking the strokes; that is, dividing of them by stealing half a note from one note and bestowing of it upon the next note. That will make the playing of the lute more airy and skipping.

Example 5-12 shows how Miss Burwell’s “breaking the strokes” could produce *notes inégales* that transform the first strain of Gaultier’s second allemande (entitled *Echo*) into a gigue. A further clue to performance practice in Gaultier’s *Rhetorique des dieux* is the inclusion of written-out diminutions, called “doubles,” for the repetitions of each strain of his last courante.

HARPSICHORD MUSIC

Although the harpsichord was in use at least as early as the lute and in the sixteenth century its literature was in many ways comparable to the lute’s, in seventeenth-century France it appears that the harpsichord followed the lead of

EXAMPLE 5-12. Gaultier's *Echo allemande*, first strain (A) transformed into a gigue (B) through the application of *notes inégales*

the lute in terms of repertoire and musical style. Surviving manuscripts and prints of French music for the harpsichord from the first half of the seventeenth century are surprisingly rare, whereas they are relatively abundant for the lute. It seems that the bulk of harpsichord music from this period in France consisted of dances imitating the idiomatic lute texture that we call *style brisé*. In the early eighteenth century François Couperin called it *style luthé* ("lute style"), still referring to its origins a century after its transfer to the harpsichord. The sarabande by René Mesangeau, A. 41, from about 1630 certainly employs this texture to the same degree as the composer's lute music (A. 38), if, indeed, it is not simply a keyboard transcription of one of Mesangeau's lute pieces.

The typical French harpsichord of the early seventeenth century was, by contrast to the single-keyboard Italian models, a two-manual instrument about eight feet in length with two sets of strings at written pitch (8-foot) and one sounding an octave higher (4-foot). Normally, each of the keys of the lower manual pushed up two vertical jacks fitted with quills that could pluck a 4-foot string or an

8-foot string or both, depending on how the jack slides were pulled. The upper manual played the second set of 8-foot strings, but this manual could be coupled to the lower keyboard by a set of coupler dogs—small posts on the far ends of the keys that push up the corresponding ends of the upper keys (see Figure 5-9). Consequently, a French harpsichord could produce three different sonorities and could combine or rapidly juxtapose any two of them.

The earliest in the series of distinguished French harpsichordist-composers and the only one whose career unfolded primarily during the first half of the seventeenth century was Jacques Champion, Sieur de Chambonnières (1601/02–1672). Champion's title of nobility, "Sieur de Chambonnières," refers to a small manor in the countryside near Paris, although he grew up at the royal court, where his father held a post as salaried musician, a post which Jacques inherited when he was only nine. By the 1630s Chambonnières was the most famous harpsichordist in France, a frequent dancer in court ballets, and an organizer of public concerts in Paris. Although he lived until 1672, Chambonnières's personal fortune declined markedly in 1652 as a consequence of the civil wars (the Frondes, 1648–52) between the parliamentarians and the royalists. He fell out of favor at court by about 1657. His reputation as a composer, however, remained strong enough that two volumes of his collected works were published in 1670.

In these volumes Chambonnières brought together pieces from all periods of his life and arranged them into suites (e.g., A. 42). In most cases we have no clue as to the date of composition and no way of knowing when the pieces were combined into suites. One exception is a courante whose title, *Les Baricades* ("The Barricades"), probably refers to the Paris uprising of 1648. In addition to a moderate form of *style brisé* and some motivic connections among them, these dances are marked by intensified use of small ornaments represented by marks explained in the composer's "Demonstration des Marges" (Fig. 5-10). They also have broader melodic contours than earlier lute music, a spontaneous variety

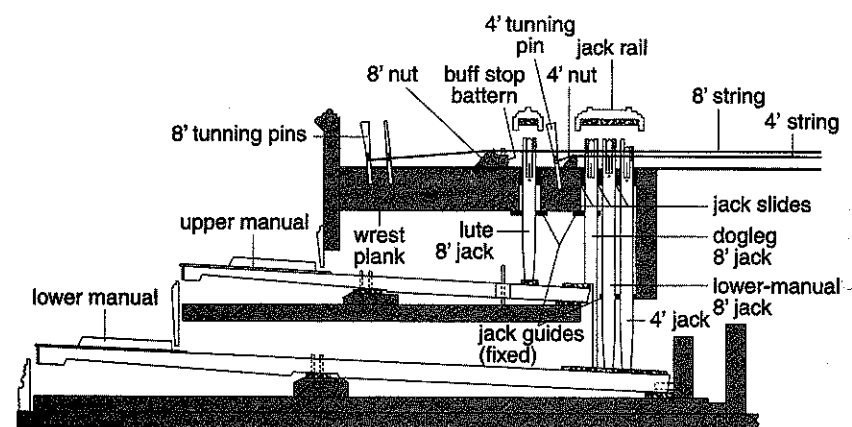


Figure 5-9. The action of a French harpsichord of the seventeenth century



Figure 5-10. Chambonnières's table of ornaments, 1670

of rhythms (avoiding the continuous recurrence of or variations upon a single pattern more typical of earlier ballet music), and more continuous and explicit counterpoint than found in lute music. Actually, among the various manuscripts preserving the harpsichord music of Chambonnières, there are many variants of the same pieces, differing as to the degree of continuity of contrapuntal voices and in details of ornamentation, suggesting that these versions record a variety of spontaneous and freely adapted performances.

INSTRUMENTAL ENSEMBLE MUSIC

In Paris during the first half of the seventeenth century, there were three categories of instrumental ensemble at the French royal court and another in the city of Paris, outside the precincts of the court. The ensemble that played at court ballets, other types of musical spectacle, and ordinary balls was called the *Vingt-quatre Violons du Roi* ("The Twenty-Four Violins of the King") or less formally the *Grande Bande* ("Large Orchestra"). As noted earlier, it played music scored in five parts: (1) six violins, (2) four violas, (3) four violas, (4) four violas, (5) six bass violins (large cellos). The musical repertoire of this ensemble during the first half of the seventeenth century seems to have been limited to dances. Sonatas and canzonas for violins with continuo accompaniment such as were cultivated in Italy at this time were apparently unknown in France.

The Music of the Chamber was under an administration separate from that of the *Grande Bande*: it included solo singers, lutenists, keyboard players, virtuoso cornett soloists, and an ensemble of viols. The repertoires of the singers, lutenists, and keyboard players have already been discussed. The viol ensemble typically consisted of three to six instruments of the three sizes shown in Figure 5-11. Figure 5-6 also includes a bass viol. The characteristic genre for viols in France during this period was the ensemble *fantasie* with imitative, contrapuntal texture and no continuo accompaniment.

A. 43 is a *fantasie* for four viols, published in 1610, by Eustache Du Caurroy (1549–1609), composer to the royal chamber, superintendent of music at the court of Henry IV, and member of the minor nobility. The work is based on a subject that is almost always present in its original form, melodically inverted, or



Figure 5-11. Treble, alto/tenor, and bass viols

fragmented. Related to compositions in the learned style of the late Renaissance, works like Du Caurroy's also illustrate a tendency of the early seventeenth century by the intensity and thoroughness with which their contrapuntal plans are worked out. We saw this tendency in some contrapuntal works of Frescobaldi.

A. 44 is a somewhat later *fantasie* (1639) by Étienne Moulinié (ca. 1600–1669), an important composer of *airs de cour* who directed music in the household of the younger brother of Louis XIII, Gaston Orléans, Duke of Anjou. This work is based on the format of an Italian *canzona*, with contrapuntal outer sections in duple meter framing a more homophonic middle part in triple meter. Several other passages in the work incorporate contrasts of pacing and texture, which mark it as the work of a composer younger than Du Caurroy, and one in touch with the music of Italy.

A third administrative unit at the French royal court included the Music of the Great Stable, which consisted of players of trumpets, cornetts, trombones, shawms, dulcians, bagpipes, fifes, drums, crumhorns, and trumpet marine, a large, one-stringed, bowed instrument that played harmonics. These instruments were sometimes played on horseback and for ceremonies involving the palace military detachments, as well as for other sorts of outdoor pageant and spectacle. Music for this ensemble survives only from the second half of the seventeenth century.

Instrumental ensembles in the city of Paris were regulated by a guild called the *Confrérie de Saint-Juilien-des-Ménériers* ("The Confraternity of St. Julian

of the Minstrels"), headed by an all-powerful "King of the Minstrels" or "King of the Violins." This organization controlled all music contracted for weddings, engagement parties, banquets, masquerades, street serenades, and formal concerts. Pierre Francisque Caroubel, whose dances were discussed earlier, was a member of this guild, and his works can be taken as representative of the music played at these social events in the city.

ORGANS AND ORGAN MUSIC

Organs in France and in the rest of northern Europe differed fundamentally from those in Italy, and their characteristics explain some of the differences between the organ music of northern Europe and that of Italy. These northern characteristics appeared first in Flanders (portions of present-day Holland and Belgium) and spread, during the course of the sixteenth century, to France and the German-speaking lands.

By 1600 all European church organs had several sets of pipes arranged in rows (ranks), normally parallel with the keyboard. Depressing a key on an organ keyboard lets air into the channel that runs under the bottom hole of one pipe in each of the parallel ranks. Most of these pipes produce the same pitch or a displacement of it by one, two, or three octaves; a few produce a faint pitch, like an overtone, two octaves plus a third or two octaves plus a fifth above the main note, for the sake of tone color. Only rarely would all the pipes controlled by a given key sound at the same time, because the manually operated bellows could not provide enough wind for that. Only those pipes would sound that belong to ranks whose pipes had been opened to the airstream by drawing a stop. Thus, the organist controls the sound of the instrument by selectively drawing stops in typical combinations. Variety of sound came also from the diversity of pipes—flue or reed, metal or wood, open or closed, wide or narrow, cylindrical or conical—in various combinations.

Whereas Italian organs in the seventeenth century had only one keyboard and one chest containing several ranks of pipes, organs in northern Europe, including France, normally had two, three, or four keyboards and a set of pedals, and each keyboard and the set of pedals had its own chest of pipes. The largest of these chests, containing a dozen or more ranks of pipes, was placed in front of the organist (who faces the wall of the church), behind the main keyboards. This chest extended upward about sixteen feet from the floor of the organ loft. In France this chest was called the *Grand Orgue* ("Large Organ"). Directly behind the organist, hiding him from view, was a second, smaller chest with perhaps a half dozen ranks of pipes rising about eight feet above the floor. This was called the *positif* ("in position," as opposed to portable). In the early seventeenth century it was sometimes controlled by a keyboard in back of the organist, who had to turn around to play it, but by the middle of the century, the *positif* was normally actuated by a keyboard in front of the organist. The pipes controlled by the pedals were normally placed in front and on either side

of the *Grand Orgue*. In many cases, a smaller chest of pipes was positioned under the *Grand Orgue*, and it was managed by its own keyboard placed above the main one.

The purpose of multiple keyboards and chests was to enable the organist to produce two or three distinct tone qualities and volumes simultaneously. Thus, a cantus firmus, typically played by the pedals in the upper or middle register, or a songlike melody might be projected by the penetrating tone of a combination including reed stops doubled by upper octaves and overtones, while the subordinated voices or chordal accompaniment could be rendered more softly on wooden flue pipes, which produce tone when the air current strikes the lip, creating vibrating eddies, as in a recorder. Rapid and frequent shifts among various combinations of stops were also facilitated by organ designs of this sort, since the player could easily shift from one keyboard to another.

These features of French organs are reflected in the organ versets for hymns (1623) and for each of the Magnificat tones (1626) by Jehan Titelouze (1562/3–1633), the organist at the cathedral of Rouen. Like Italian versets, these were intended to be played in verse-by-verse alternation with plainchant during Vespers. Each of the hymns by Titelouze has three or four versets. The first one always has the chant melody set as a cantus firmus in one voice, usually the bass, normally in steady whole notes. Typically, in the subsequent versets the cantus firmus is distributed between two or more voices of the texture, sometimes in a two-voice canon, or else each phrase of the chant melody is treated imitatively. In the Magnificat versets, Titelouze may use the chant formula as a cantus firmus, especially in the first verset, but he also often derives one subject for imitative treatment from each of the two halves of the chant reciting formula—a different but related subject for each half of each verset. This happens, for example, in his Magnificat versets for the first reciting tone (A. 45), as shown in Example 5-13.

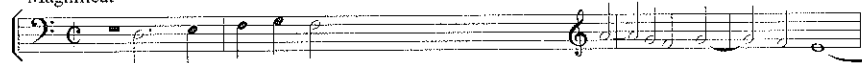
A gap of nearly a century separates the publication of the organ hymns and Magnificats by Titelouze from the previous known collections of French keyboard music, and the next keyboard collection after them printed in France came out thirty-four years later, in 1660. Consequently, a great deal of historical importance attaches to the fantasie for organ by Charles Racquet (1597–1664) preserved as a manuscript addition to Marin Mersenne's personal copy of his *Harmonie universelle* (1636). Racquet was organist at the cathedral of Notre Dame in Paris from 1618 to 1643 and was Mersenne's source for the abundant information about the organ reported in his treatise. Racquet's *Fantasie* (A. 46) is remarkably long and complex. In it, the composer develops one subject in several sections, sometimes ornamented and once rhythmically augmented. The subject is joined by several countermotives, themselves used in imitation, in the first section. The work ends with a toccata-like section. It resembles some fantasies by the Dutch composer Sweelinck, but by the time French organ works reappear in any numbers after 1660, most such traces of foreign influences have disappeared from the music as well as from the organs themselves.

EXAMPLE 5-13. The subjects derived from the reciting tone in the Magnificat versets for Tone 1 by Titelouze (1626)

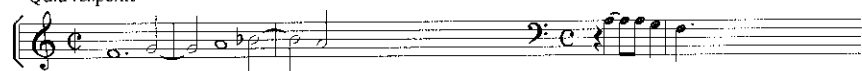
Magnificat Tone 1 adapted to the second verse of the Magnificat text:



Magnificat



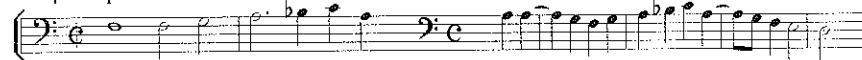
Quia respexit



Et misericordia ejus



Deposuit potentes



Deposuit potentes (alternate)



Suscepit Israel



Gloria patri et filio



VOCAL MUSIC FOR CHURCH

The composer who set the tone for church vocal music in France at the beginning of the seventeenth century was the previously mentioned Eustache Du Caurroy, who was promoted from the position of codirector of the royal chapel to that of general superintendent of music at the French court in 1595. The large-scale motets by him published in the year of his death (1609) appear to

be the earliest in France to use two choirs antiphonally, in the manner that we associate with Venice. In other respects, however, the motets of Du Caurroy do not incorporate the following innovations from Venice, seen in Giovanni Gabrieli's *In Ecclesiis*: basso continuo, extended solo voice passages, written-out embellishments (divisions or diminutions), recitational style, second-practice dissonance treatment, and independent parts for ensemble instruments. However, Du Caurroy's motets do have some of the newly intensified verbal expression associated with Italian concertos. In his Sequence for the Easter Mass, *Victimae paschali laudes* (A. 47), significant words are isolated by rests ("Christus," "Patri," "Mors," and "Scimus Christum surrexisse"), and the rhythms and inflections of text declamation often influence the vocal lines (see "Agnus redemit oves" and the many places where pitches are repeated). Still, the texture is almost continuously imitative, the dissonances are mild and controlled, and contrasts of any kind are subdued—ways in which Du Caurroy's church vocal works preserve features of late Renaissance style.

Nicolas Formé (1567–1638), Du Caurroy's successor as co-director of the French royal chapel, is thought to have been the first in his country to publish polychoral motets and Masses that specify soloists for one of the two choirs. After Formé, the combination of soloists and chorus remained a standard feature of large-scale motets in France for the rest of the Baroque period. Formé's motet *Ecce tu pulchra es* (W. 6), published in 1638, is noticeably more oriented toward text declamation than is Du Caurroy's *Victimae paschali laudes*. The continuously shifting meter in Formé's motet represents a vestige of *musique mesurée*. Its texture is far more homophonic, and it presents most of the words in rhythmic unison at some point. Repeated pitches are still more common than in Du Caurroy's work. Syllables are now set to sixteenth notes, whereas Du Caurroy's limit was the eighth note. There is far more text repetition in Formé's works, and it is sometimes arranged to create rhetorical figures, as at the beginning: "Behold, you are beautiful, my love, behold, you are beautiful, my love, my love, my love, behold, you are beautiful!" (epizeuxis and conduplicatio); and at the end: "Lead me, lead me, lead me, lead me, lead me, lead me, lead me; I will run after you, I will run after you in the fragrance, in the fragrance of your perfume" (epizeuxis, explanatio, and procatasene).

During his lifetime, Formé enjoyed a royal monopoly on composing polychoral motets, but after his death, his musical manuscripts fell into the hands of Jean Veillot (d. 1662), who copied some features of Formé's style in the large-scale motet *Angeli archangeli* (1644); in the surviving score, the parts for the solo voices are missing. In two of Veillot's later works, *O filii et filiae* and *Sacris solemnis* (ca. 1659–60), a continuo part for organ supports extended passages for solo voices, perhaps for the first time in French large-scale motets, although Henry Du Mont had published small-scale motets with continuo in 1652. Formé's use of a string ensemble of two violins and violoncello that plays alone in interludes is another innovation with respect to earlier French practices.

The most estimable French church music composer of the early seventeenth century was undoubtedly Guillaume Bouzignac (ca. 1587–after 1642). Unlike