LBMP–026

HYMNES DE L'EGLISE
ET
LE MAGNIFICAT
OV
CANTIQVE DE LA VIERGE
PAR
JEHAN TITELOVSE

Edited by Jon Baxendale

LYREBIRD MUSIC

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INTRODUCTION

The publication of Pierre Attaingnant's *Tabulature pour le jeu d'Orgues, Espinettes et Manicordions sur le plain chant de Cunctipotens et Kyrie Fons* and *Magnificat sur les huit tons* (Paris, 1530 and 1531 upset what would otherwise be a conveniently packaged timeline beginning with Jehan Titelouze and ending with those organists lucky enough to have survived the religious aftermath of the French Revolution.[1] Attaingnant's books tell us that church organs were common enough to warrant publishing liturgical organ music, and while Marin Mersenne (1636, vol. 3, 391–392) hints that others existed, none appears to have stood the test of time.[2] They must, however, have been a rarity since, in his preface to the 1623 *Hymnes de l'église*, Titelouze laments the dearth of available printed material:

> Now, what has also roused me to publish this little opus has been to see the volumes of tablatures printed in our France for every kind of instrument. Yet, it is beyond my recall that any have been published for the organ, the most perfected of pneumatic instruments and of all other classes.

While Titelouze expresses a wish that his 'little opus' would help those wishing to learn the organ, its role in providing liturgical music for less experienced organists, who did not yet possess skills in improvisation, must have been invaluable. However, it appears the music was too difficult for some since, in the preface to his second collection of Magnificat versets (Paris, 1626), he mentions that he purposely made the music more straightforward. In both publications, though, we see a desire to make his compositions as accessible as possible. Neither book was beyond the capabilities of a small organ with one keyboard, and the music is littered with *guidons* to demonstrate how its polyphony may be distributed between the hands.

While we do not know how or why the first issue of *Hymnes de l'église* came about, we might conjecture that its publisher, Pierre Ballard, was aware of its author by his reputation. Titelouze was prominent as a composer, organist, adviser on organ building and poet (Howell and Cohen, *New Grove Online*), and his knowledge of musical theory led to a series of correspondences with Marin Mersenne, beginning in 1623. While Mersenne's letters are lost, seven of Titelouze's survive. Mersenne sought advice from the wider community of scholars on issues discussed in his works as they were prepared for publication, and Titelouze's views are cited in Mersenne's four principal treatises, *Quaestiones celeberrimae in Genesim*, *Traité de l'harmonie universelle*, *Harmonicorum libri XII* and *Harmonie universelle* (Paris, 1623, 1625, 1635 and 1636–1637, respectively). In the first of these, Mersenne refers to Titelouze as an 'excellent colourist, knowledgeable in musical puzzles and, as an organist, second only to Jubal'.[3]

Jehan Titelouze was born in Saint-Omer, in the Spanish Netherlands. His exact date of birth is unknown, though his partial retirement in 1623 at the age of 60 indicates he was born in 1562 or 1563. His family were bourgeois whose arrival in Saint-Omer may be traced back to the late fifteenth century. While various hypotheses concerning the etymology of his name have included a suggestion that it was originally the Anglo-Irish 'Title-House' (Gastoué, 1930, 171–175), it is more likely to be a derivative of 'de Toulouse'. While we know little of his musical or academic training, they seem to have been completed by 1585, when he entered the priesthood and substituted at the cathedral. Pirro (Titelouze, ed. Guilmant, 1897) reports that he became the organist of Saint-Jean, Rouen from 1585. However, due to his skills as an improviser, he was elected by the canons of Notre Dame de Rouen to succeed François Josseline, who had been *titulaire* during the preceding 23 years, and for whom Titelouze had substituted before Josseline died.

Pirro tells us that, despite his youth, the Rouen appointment provided Titelouze with a degree of notoriety: in the same year, he worked with Maître Corneille, Léonart de Clèves and Quentin Higer on the rebuild of the organ of Notre-Dame-de-la-Ronde, and in 1597, Titelouze advised on the repair of the instrument at Saint-Michel. His connexion with the organ builder Crespin Carlier began in 1601 when the cathedral instrument required repairing and augmenting with a Cornet.

Titelouze applied for French citizenship in 1594, though this was not granted for a decade. Six years later, he was made a prebendary canon at the Cathedral and, in 1613, he won his first award from the Académie des Palinodes, a Rouen literary society, for his poetry. A further prize, when he was nominated 'Prince des Palinodes', was conferred upon him in 1630. Titelouze died on 24 October 1633.

THE MUSIC

Titelouze's organ books are of equal importance to those of other European organist-composers who published in the first decades of the seventeenth century and who are best represented by Samuel Scheidt (Hamburg, 1624), Correa de Arauxo (Alacá, 1626) and Girolamo Frescobaldi (Rome, 1615–1628). With Titelouze, polyphonic writing reached a pinnacle, and while the expressive qualities of the emerging baroque were not beyond him, the style remains set in the first-practice, with no elements of dance or monodic second-practice affect. Published antecedents are found in two Ballard books of 1610, Charles Guillet's *Vingt quatre Fantaisies à quatre parties disposées selon l'ordre des douzes modes* and Eustache Du Caurroy's *Fantasies à III, IIII, V et VI parties.* While Caurroy mentions no specific instruments, Guillet designates his pieces 'both for viols and the organ' ('tant pour les viols que pour l'orgue'). The collections are printed as partbooks, so their performance at a keyboard instrument would require their assembly, which, according to the Caurroy dedication, appears to have been common practice among organists. Some of the works in Caurroy's books are based on plainsong (e.g., the third fantasia uses Regina Cœli), and while Guillet writes in the twelve church tones, it is uncertain what role either publication could have played liturgically. However, playing sacred music in domestic situations for entertainment was well-documented practice.[4]

The *Hymnes de l'église* contains twelve contrapuntal settings for the principal hymns of the church year. Each is represented by three or four versets, intended for *alternatim* performance with a choir or cantor: the organist would play a short piece of music for odd-numbered verses in the mass, hymns and canticles, leaving priests and congregants to simultaneously recite the text the organ replaced.[5] Titelouze takes a strictly polyphonic approach, and these may be classified into five species where the chant is treated:

1. Pervasively (P): the *cantus planus* is laid out as a single voice in the bass.
2. In distribution (D): the melody is dispensed as a *cantus planus* between a verset's constituent voices.
3. Fugally (F).
4. Canonically (C): a trio where two canonic counterpoints accompany the *cantus planus*.

[1] A further volume of intabulations of 13 motets was published in 1531, though it is doubtful it was intended for liturgical use.

[2] While Mersenne describes the hymns and Magnificat as 'most convenient of all those which have appeared until now', he gives no examples. Whether the publications came before the hymns and *Le Magnificat* cannot be said. In either scenario, Titelouze seems ignorant of the fact.

[3] *Quaestiones*, col. 1699: 'egregius *chroumatapoiós* in rebus musicis eduditissimus, & in Jubal alter'.

[4] Attaingnant's mass and Magnificat settings, for example, both designate clavichord and spinet as alternative instruments, neither of which is known to have played a role in liturgical music.

[5] For a complete overview of *alternatim* practices, cf. Couperin, ed. J. Baxendale (Tynset, 2020) and Grigny, ed. J. Baxendale (Tynset, 2020).

5. As a pedal point (PP): one part is held throughout.

Their distribution through the twelve may be demonstrated thusly:

Verset:	1	2	3	4
1. Ad cœnam	P	F	F	D
2. Veni Creator	P	P	C	F
3. Pange lingua	P	F	D	–
4. Ut queant	P	P	F	–
5. Ave maris stella	P	F	D	PP
6. Conditor alme siderum	P	C	F	–
7. A Solis ortus	P	F	D	–
8. Exultet cœlum	P	P	F	–
9. Annue Christe	P	F	PP	–
10. Sanctorum meritis	P	F	D	–
11. Iste confessor	P	F	D	–
12. Urbs Hierusalem	P	F	F	–

Tab. 1: Distribution of polyphonic techniques in Titelouze's *Hymnes de l'église*

Here we see a systematic approach: the first verse of each hymn is treated in the traditional manner of placing the melody in the bass as a series of semibreves or breves. Counterpoint in the upper voices is imitative, with motifs usually derived from the first few notes of the *cantus planus* (e.g., no. XI, Iste confessor, tenor line). Versets, where the plainsong is distributed through its differing voices, are usually reserved for last verses alone: like pervasive settings of the *cantus planus*, the melody is treated in semibreves or breves with one exception, the third verse of A Solis ortus (no. VII), where it is given in minims. Fugal versets are centred around the plainsong; in hymns with two fugal versets, the first is based around two points of imitation, while the second is restricted to one.

Three versets consist of two canonic counterpoints built around the *cantus planus* (nos. II/iii, V/iii, VI/ii) and form the only three-part settings in the book. In nos. V/iv and IX/iii, one voice maintains a pedal point throughout: in the former, this consists of an 18-bar *A*, which migrates to *d* for the final nine bars; in Annue Christe (no. IX), though, the pedal point is reserved for the soprano voice and is held for its total length of 55 bars. What distinguishes this from composers of other similar pedal-point movements (e.g., Frescobaldi, Pachelbel or Muffat) is that the accompanying material is not freely composed but fugal, the subject being a derivative of the *cantus planus*. This is, in itself, a novel concept which Apel (2/1972, 502) refers to as a solution to the problem of 'writing a chorale motet to a pedal point'. Similar innovation comes in the final verset of Ave maris stella (no. V), where five of the motifs are directly related to the plainsong.

Three years after *Hymnes de l'église* came the *Le Magnificat* (1626). Each setting contains two versions of Deposuit potentes, which, as Titelouze explains in his preface, allows for their use with the thirteen-verse canticle Benedictus (the Magnificat has thirteen including the doxology). Unlike the hymns, Titelouze is more restricted because the melodies are recitation chants that, for the most part, are sung to a single note, making the use of a *cantus planus* technique ineffective. His strategy was to provide fugues that are mainly bipartite in structure: subject material is derived from the two parts of the canticle's melody and presented in imitation and inversion (e.g., no. XV, Quia respexit; Gloria Patri). Such an approach helps delineate the individual versets more clearly in terms of character to the extent that it is possible to identify specific words in the text represented.

While the conservatism of Titelouze's motet-like polyphony was far removed from the organ music likely to have been heard in the works of later composers, it nevertheless remained attractive enough for some to emulate his style. Among their number are Nicolas Gigault (Paris, 1685) and Nicolas de Grigny (Paris, 1699), as well as Jean-François Dandrieu and Michel Corrette in the following century. But these are rare occurrences, with later composers preferring to base their music around more secular genres that included dances like *bourrées* and *menuets*, or by mimicking Lullyan *ouvertures*, *airs de cour* or accompanied viol music, in which polyphony is usually absent. While this dichotomy in style might be explained as a bourgeoning musical language, Attaingnant again upsets the balance: the music from his atelier is unsophisticated, relies heavily on ornamented cadences and dance-like rhythms, and augmentation and diminution are his principal tools. Thus, parallels exist between Attaingnant and Gigault et al., suggesting Titelouze to be exceptional and unrepresentative of the French school as a whole.[6] His style draws mainly upon Flemish elements. Flanders was a centre for cultural exchange with England, Spain, the Netherlands and Italy, and Titelouze could count among his exact contemporaries John Bull (*c.* 1562–1628) and Peter Philips (*c.* 1560–1628) in England and the Spanish Netherlands, and Jan Pieterszoon Sweelinck (1562–1621) in Holland, some of whose music he might well have known. Certainly, Titelouze's compositions were extraordinary enough to have attracted the attention of Pierre Ballard. Indeed, that later composers—starting with Louis Couperin—were keen to emulate his style suggests it was not the usual fare for French composers.

TITELOUZE ON TITELOUZE

Titelouze's detailed prefaces discuss the music, its role and aspects of his compositional technique, and its translation is of more value to readers than a precis of the composer's comments. Facsimiles of the original texts are found on pages xi–xv.[7]

1. Hymnes de l'église (1623)

I could not resolve to bring to light this little volume without my friends' assurances that it will be helpful to those who wish to play the organ. This reason, rather than the hope of receiving acclaim, has drawn this little book from my hands. I know very well that some punctilious souls are quicker to reprehend than comprehend and cannot look at anything without striving to belittle it. This is particularly true when they find a plausible pretext—as would not seem lacking here—seeing that I make use in a matter perhaps new and unknown to them not only certain consonances but also dissonances. But neither wishing to weigh the merits of this issue nor, at this time, to explain music for their improvement, I shall refer them to those who understand the mathematical proportions of the temperament (of which the leading authorities speak) required for the tuning of organs, spinets, and other perfected instruments, and who understand why this is necessary. To those who know the augmentation and alteration of major and minor tones and the other intervals of the diapason; to those who understand the law of voices and instruments: and from these [experts] they shall learn that the tempered intervals can make progressions and modulations not possible with the voice.[8] As a result,

[6] We must discount Louis Couperin's monolithic *pièces d'orgue* since they were probably modelled on Titelouze's publications.

[7] The translations are adapted from Kramer (1978, 2–10).

[8] By 'tempered', Titelouze refers to all keyboard instruments where intervals are fixed. This is unlike the voice, which adapts according to circumstances. Importantly, Titelouze seems to be suggesting an underlying *affekt* that comes from intervallic relationships that only instruments with fixed pitches can enjoy.

counterpoint can be played on the organ better than when sung with the voice, and other things can also be performed better. Therefore, in staying as close as possible to the general rules, I realised that Glarean and others were right to say that one must play and experience instrumental harmony to understand music.[9] As a matter of fact, a great musician of our age told me many times that he has pursued this knowledge with delight and that it has been of great use to him, enabling him, alone in his work chamber, to try out his ideas as soon as they had been conceived. M. Caurrois and others have not neglected this study, which has helped them arrive where they are and recognise that instruments are special because of tempered tuning.

Now, what has also roused me to publish this little opus has been to see the volumes of tablatures printed in our France for every kind of instrument. Yet, it is beyond my recall that any have been published for the organ, the most perfected of pneumatic instruments and of all other classes. Not only is it remarkable in its construction, but it is also revered in its function, seeing that God has chosen it to sing his praises in the church. Besides this, we have further raised its perfection in several parts of France for some years now by building two separate manuals for the hands, and a pedalboard of eight-foot unison stops, containing 28 or 30 diatonic as well as chromatic notes, making it possible to play the bass without using the hands, with the tenor on the second keyboard, and the alto and soprano on the third. Thus, it is possible to play unisons, cross voices, and execute myriad musical figures otherwise impossible, which matter we hope to treat someday.

Therefore, I have begun with these hymns, which are most commonly used in different dioceses. So that it is of universal use, there are some examples where the tune may be used with various texts according to the practices of individual churches. I must admit that in two or three of these hymns, it would be desirable to follow the modes or tones of the Church more strictly, as we do in free composition, but since the received chant of the Church is my subject matter, I have conformed the fugues and counterpoint to it.

One other thing affects the regulation of the modes; that is, to prepare the intonation for the choir more clearly, the organist ordinarily plays the cantus firmus in the bass. In verses where the cantus is in the first mode and the tenor voice, the setting is, in fact, in the second mode. As a result, authentic and plagal modes are present in the same hymn setting. This practice is so longstanding and universal that I have allowed it to remain because of the flexibility and freedom of the instrument, whose extended range permits the modulation between the two species and allows a clearer expression by keeping the voices further apart.

Meter and ornamentation are equally applicable to the voice and instruments; meter regulates the speed, and ornamentation animates the flow of the parts. Regarding meter, I
have used a half circle without a bar [𝐂], which slows the tempo and meter by about half.[10]
This is also a way to play the most challenging passages easily. As for ornaments, the difficulty of placing signs by all the necessary notes leads me to leave the matter to the judgment of the performer, just as I use common *cadences* [i.e., *tremblements*] so that everyone is familiar with them.[11]

And insofar as the organ produces effortlessly every kind of interval, both natural and accidental, I have made use, in a few rare cases (appropriately and justifiably, nonetheless), and in order to use the instrument in a manner befitting its competence, of some usual and some out of the ordinary intervals. I have even used accidentals in places where I would omit them in vocal part-writing for the reasons stated above.

As the painter uses shadows in his picture to bring out brightness and daylight, so we sow dissonances, such as seconds, sevenths, and their compound intervals among the consonances to make their sweetness more noticeable. Further, these dissonances are perceived as bearable, well-chosen, and appropriate. The precedent of good composers supports this easily, but a much better authority is mathematics, where we discover these dissonances to be sweet and bearable if that they are contained or produced as superparticular or *superpartientes* proportions of the harmonic root. When speaking of the harmonic proportions produced by mathematics, Salinas says that the whole tone dissonance is the harmonic mean of the ditone, and therefore tolerable. However, the other dissonances, such as false octaves, superfluous fifths, false fourths, and others whose complex proportions are far removed from harmonic principles, can be neither tolerated nor used.[12] Usage has left only the tritone and the small or imperfect fifth in practice, not by virtue of their mathematical proportions—since they belong to the class of irrationals—but because these intervals occur naturally in the monochord and the diatonic scale composed of its natural tones. For this reason, they have been tolerated in practice and have been allowed to slip into counterpoint, where the tritone was formerly obliged to be followed by the minor sixth in contrary motion and the imperfect fifth by a ditone or major third. But common practice accepts them nowadays without the necessary resolution.

It does not seem inappropriate to speak here of the *diatessaron*, or [consonant] fourth, for the instruction of the young and curious because it is a topical issue that can be confusing for those with no knowledge of mathematics. Therefore, I will say that this interval was greatly esteemed in the music of the ancients. Furthermore, it is beyond dispute that, in numerical order, it is the third simple consonance, the second superparticular and, in terms of ratio, the *sesquitertia*.[13] It contains within its extremes all three minor intervals of our diatonic scale, from which all the consonances within the same diatessaron may be formed. Pythagoras and Ptolemy established and laid down the principles of this science (though they disagreed on the construction of the monochord). Thus, within this consonance, a distinction between genres is made and because in antiquity, all music was constructed on the tetrachord, which is this same fourth. Moreover, in the same mathematical hierarchy of simple consonances, the fourth is central, there being two above and two below it. I know very well that, according to Zarlino and others, the fourth was considered a dissonance among composers for a long time. However, since the ancients accepted it, since mathematics affirms it, and since performers on the lute, viol, and organ are constrained to consider it more agreeable than either thirds or sixths (which it is), we also are obliged to use it. Considering all this, it is regrettable that—without reason–—musicians of our century have been ignorant enough of the fourth to class it as a dissonance.[14] Others have not used it except when sustained (as they put it) by another consonance, notwithstanding that we have used it in the harmonic division of the major sixth for twenty-five years or so. We have also

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Thus, a narrow third or fifth might well have been a method of rhetorically colouring the music.

[9] Heinrich Glarean (also Glareanus) (1488 –1563), who first proposed that there are twelve rather than eight modes.

[10] Cf. section 'Aspects of notation'.

[11] It is uncertain what Titelouze means by 'just as I use common *cadences* so that everyone is familiar with them'. Unless Titelouze thought only to decorate his music with *tremblements*, there should also be other species of written-out ornaments, which there are not. See also section on ornamentation.

[12] Titelouze adopts Zarlino's approach that music mainly consists of consonances. Dissonances are incidental, and he distinguishes between them according to their relative harshness. The severity of the dissonance lies in mathematics, in the 'superparticular or *superpartientes* proportions of the harmonic root'.

[13] The difference in pitch between two given sounds with mathematical exactness: an octave, produced by halving an open string, is referred to as a *dupla*; a perfect fifth, made by playing at 2/3 the length of a string is a *sesquialtera*; a perfect fourth, using 3/4 the length of a string a *sesquitertia*.

[14] By 'dissonant', Titelouze refers to a perfect fourth against the bass (the inversion of a perfect fifth) that is not supported by a lower third or fifth (when it is consonant). For example, a E G C A chord is consonant though G C A is dissonant. Thus, when dissonant, the fourth needs resolution. Given the number of words Titelouze devotes to the fourth, it is odd that he provides no examples.

USING THIS EDITION

As with all Lyrebird editions, the music is reproduced as closely to the original as possible. Doing so provides players a closer connexion to the music and hopefully encourages them to scrutinise facsimiles for reference purposes or performance. Thus, all notes, beams, time signatures and ties are retained. Stem directions are as per the imprints when they outline polyphonic lines; otherwise, they follow modern conventions. The original clefs, though, have been replaced by the more familiar treble and bass clefs in use today. Since the edition uses Ballard's lettering at the beginning of each hymn or canticle verset, incipits indicating starting clefs have not been used. However, the originals are noted at the beginning of each verset: C4, for example, signifies a C clef on the fourth line of the stave, and so forth. Since the original engraving is comparatively error free, there is no need for a critical commentary and these paragraphs explain clearly enough editorial procedures. Any editorial comments have been added as footnotes in the music.

Accidentals in early baroque music apply solely to the note they affect and, occasionally, those that fall under the same beam or within the same beat. This has led to the addition of advisory accidentals placed above the stave to clarify when a sharpened note should be cancelled, and so forth. Occasionally, they have been added as suggestions, and these are easy to identify since the composer will have altered no previous notes in the same bar. The rule is that all advisory accidentals apply to the remainder of the bar unless otherwise cancelled in the music or by the editor.

Titelouze's *guidons* have been retained; they indicate the distribution of the polyphony between the hands and sometimes provide help when wide intervals occur. *Guidons* showing clef changes have been suppressed, as have those falling at line ends.

The music has been arranged to accommodate the player as much as possible. Page breaks have been added to facilitate page turning where the music might be taken with a single hand. However, this has not been possible in a few pieces where there is no thinning out of the polyphony or where a rest is unavailable.

Jon Baxendale, January 2022

HYMNES DE L'EGLISE

POUR TOVCHER SVR L'ORGUE

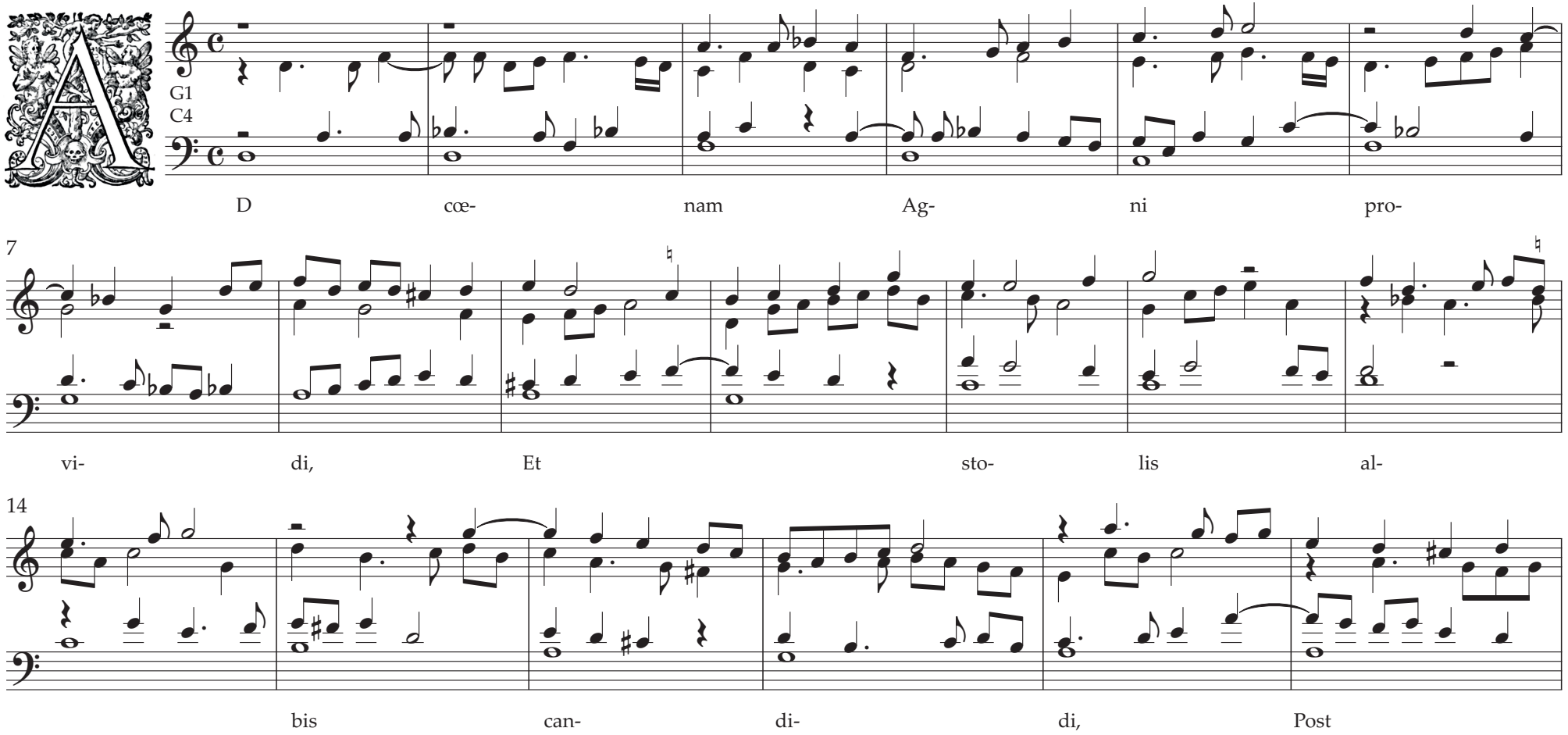
AVEC LES FUGUES ET RECHERCHES

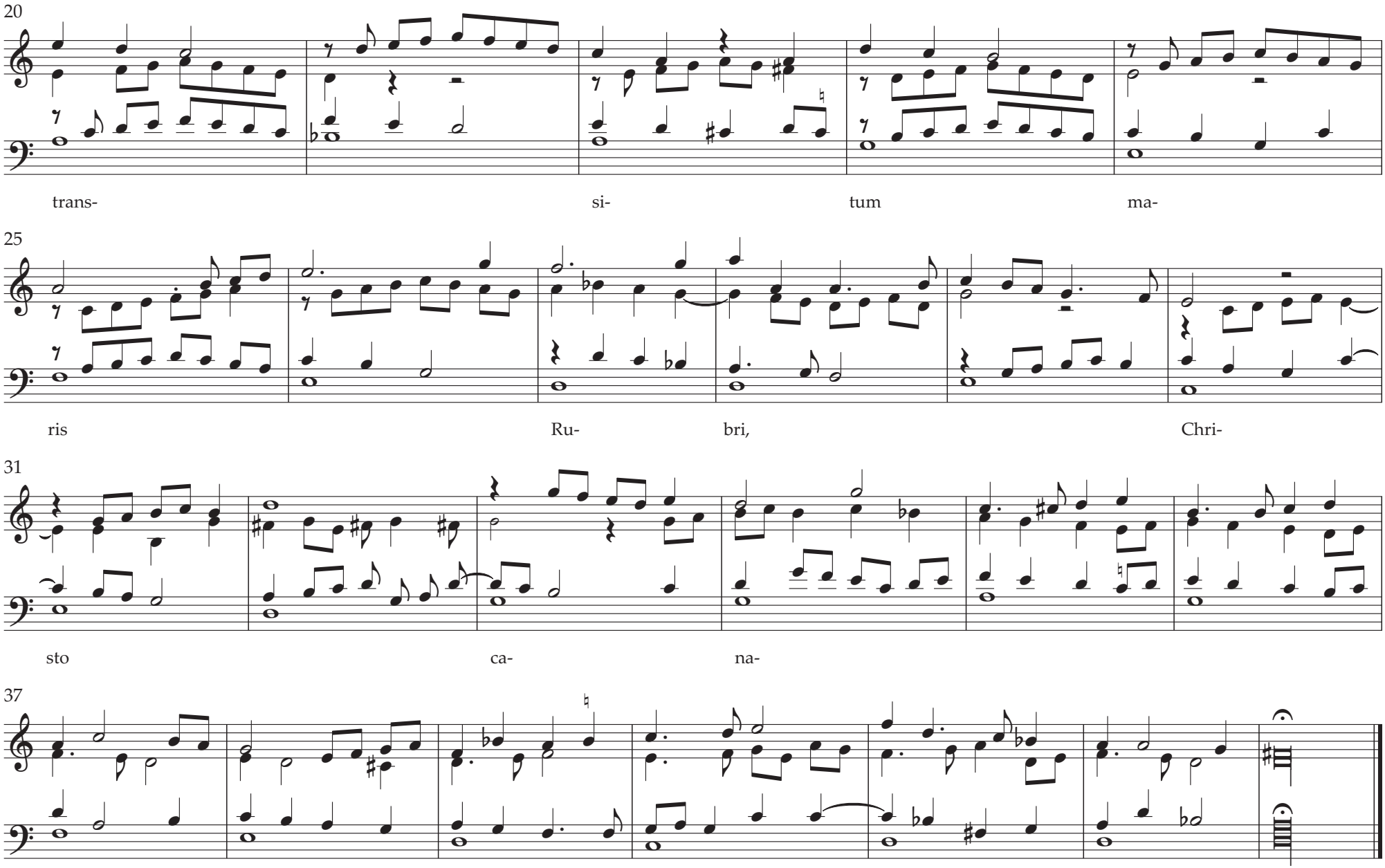
SVR LEUR PLAIN-CHANT

PAR I. TITELOUZE,

Chanoine, & Organiste de l'Eglise de Roüen.

HYMNVS.
[I] AD CŒNAM AGNI PROVIDI.

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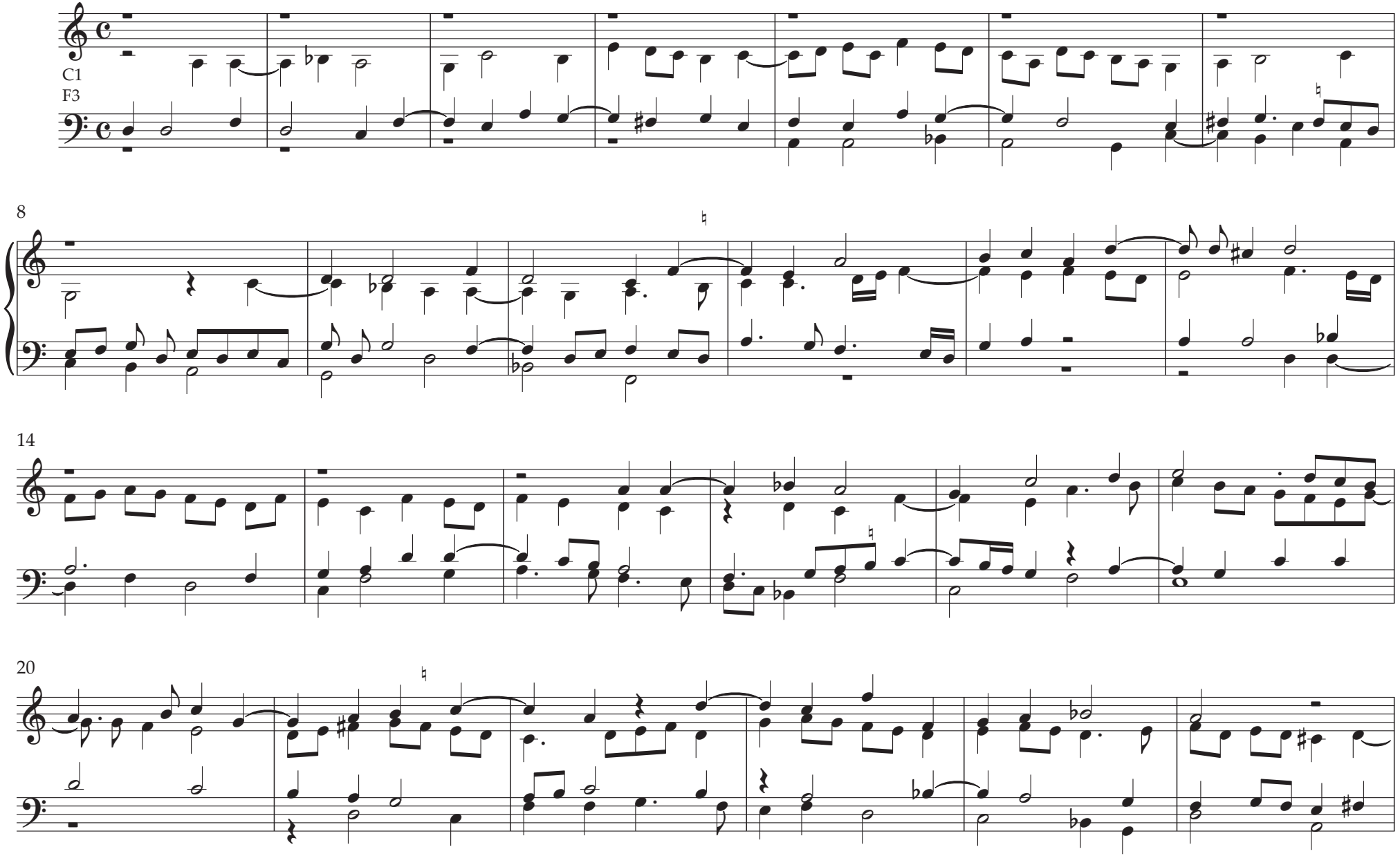

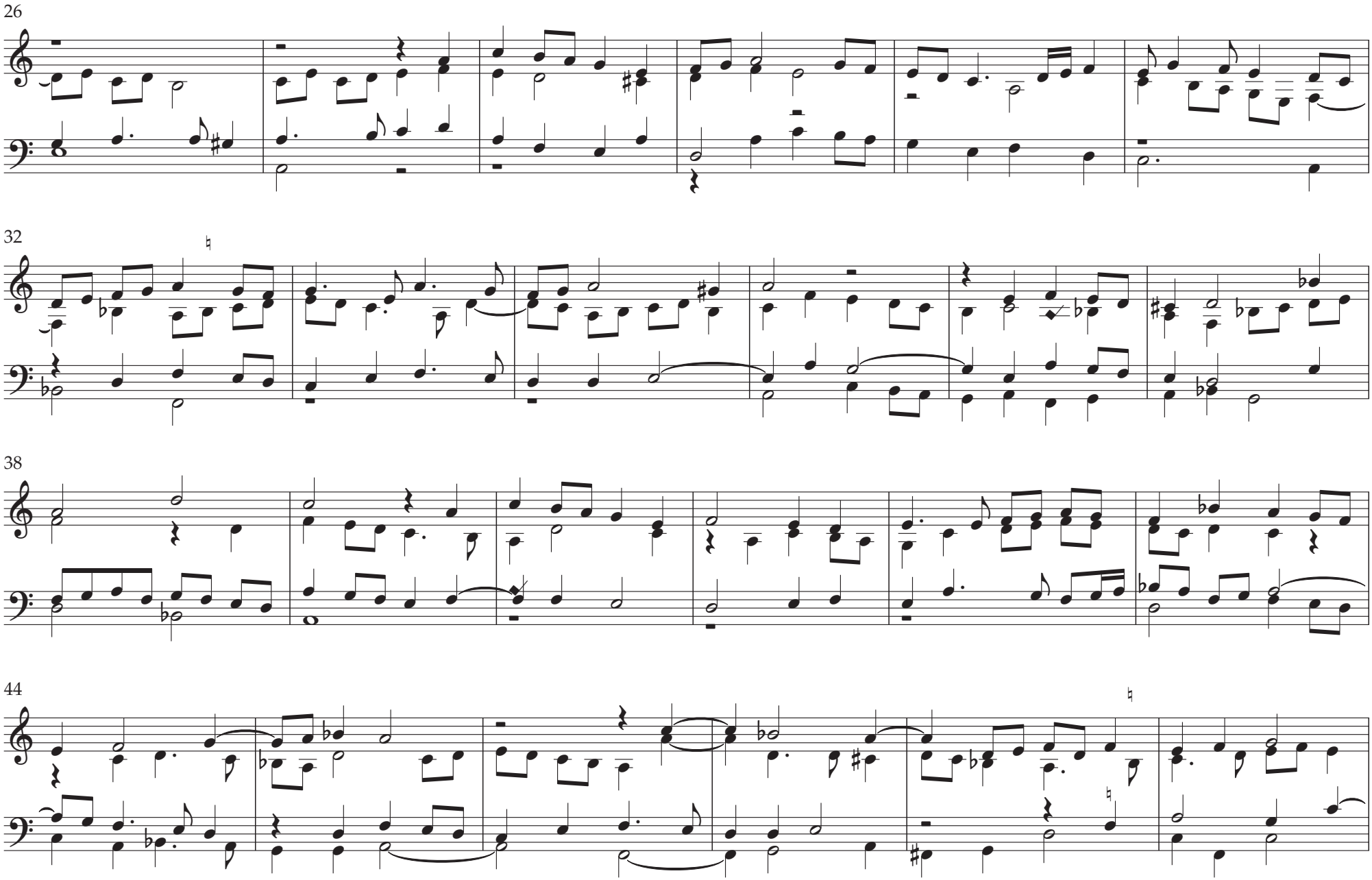
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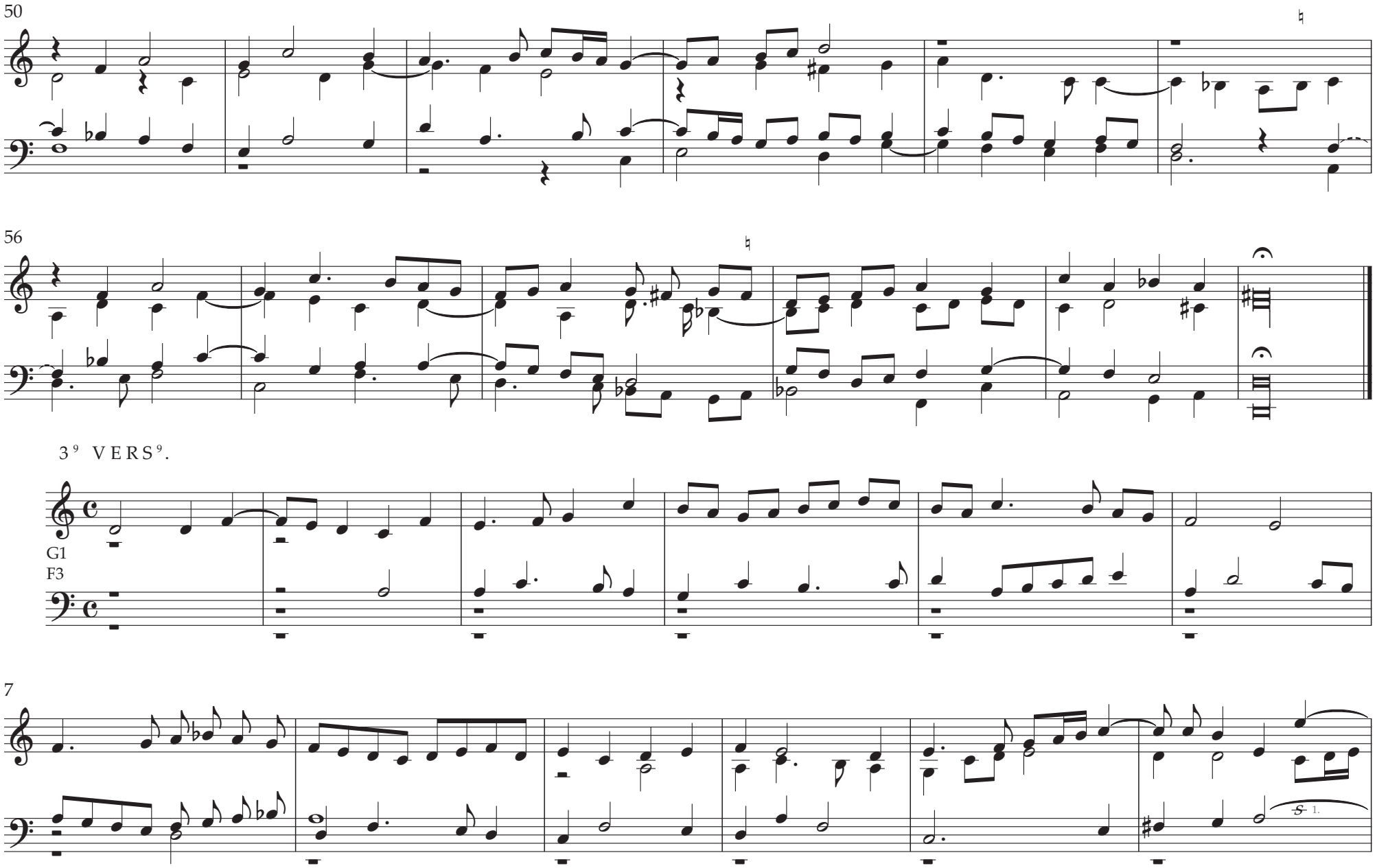
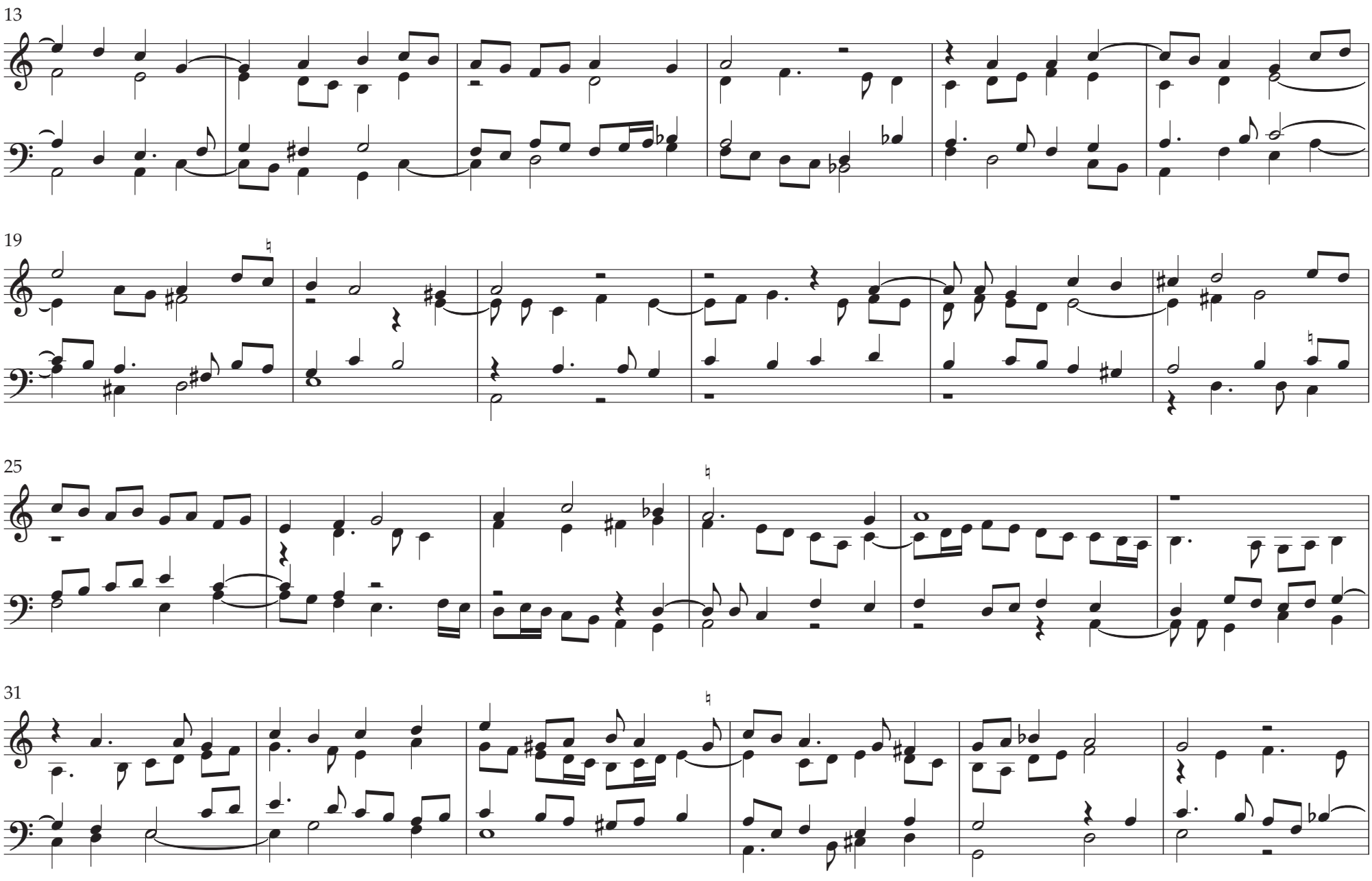


 [1] The *S* is a *guidon* and is presumably the work of another typesetter.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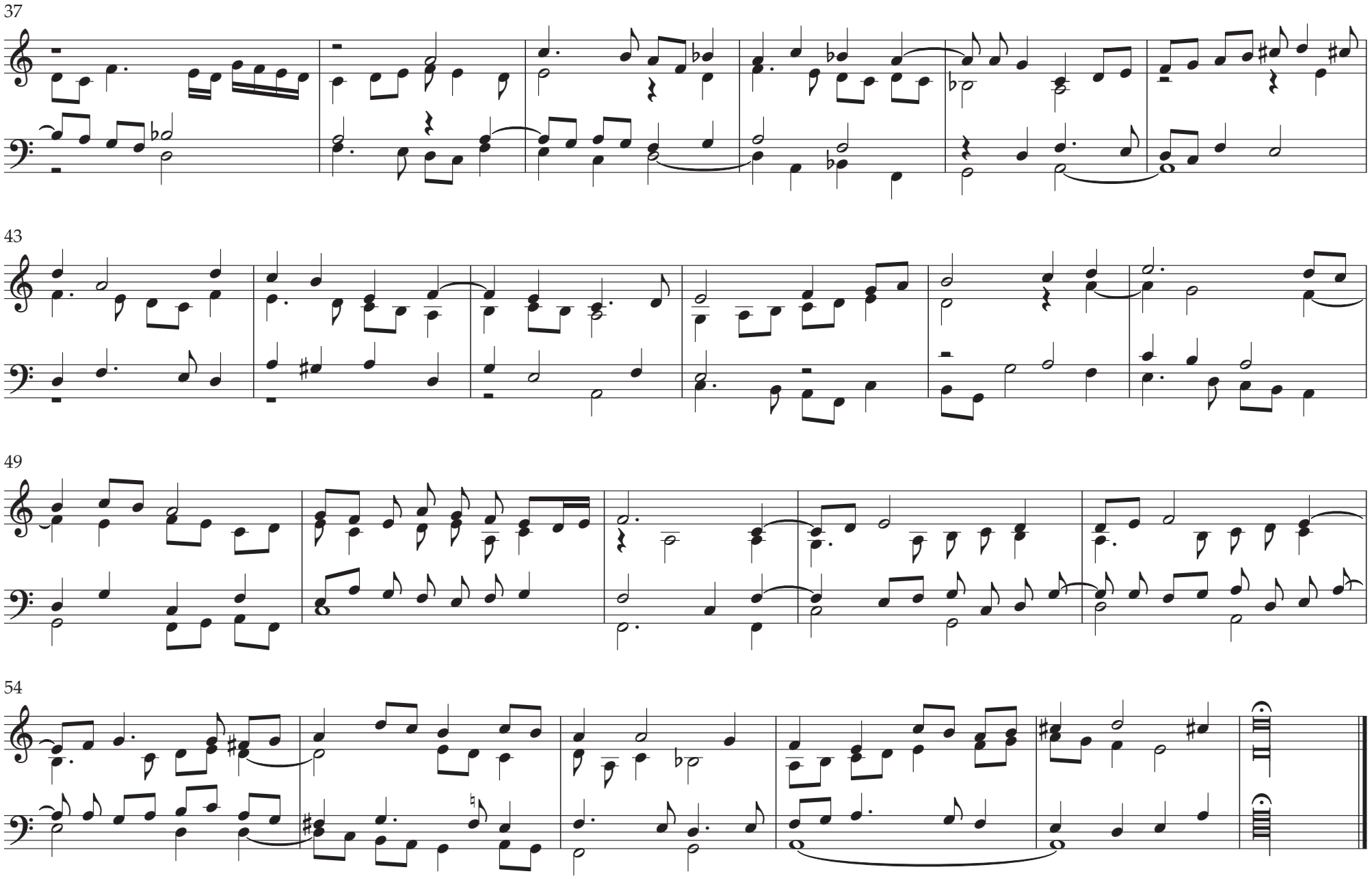
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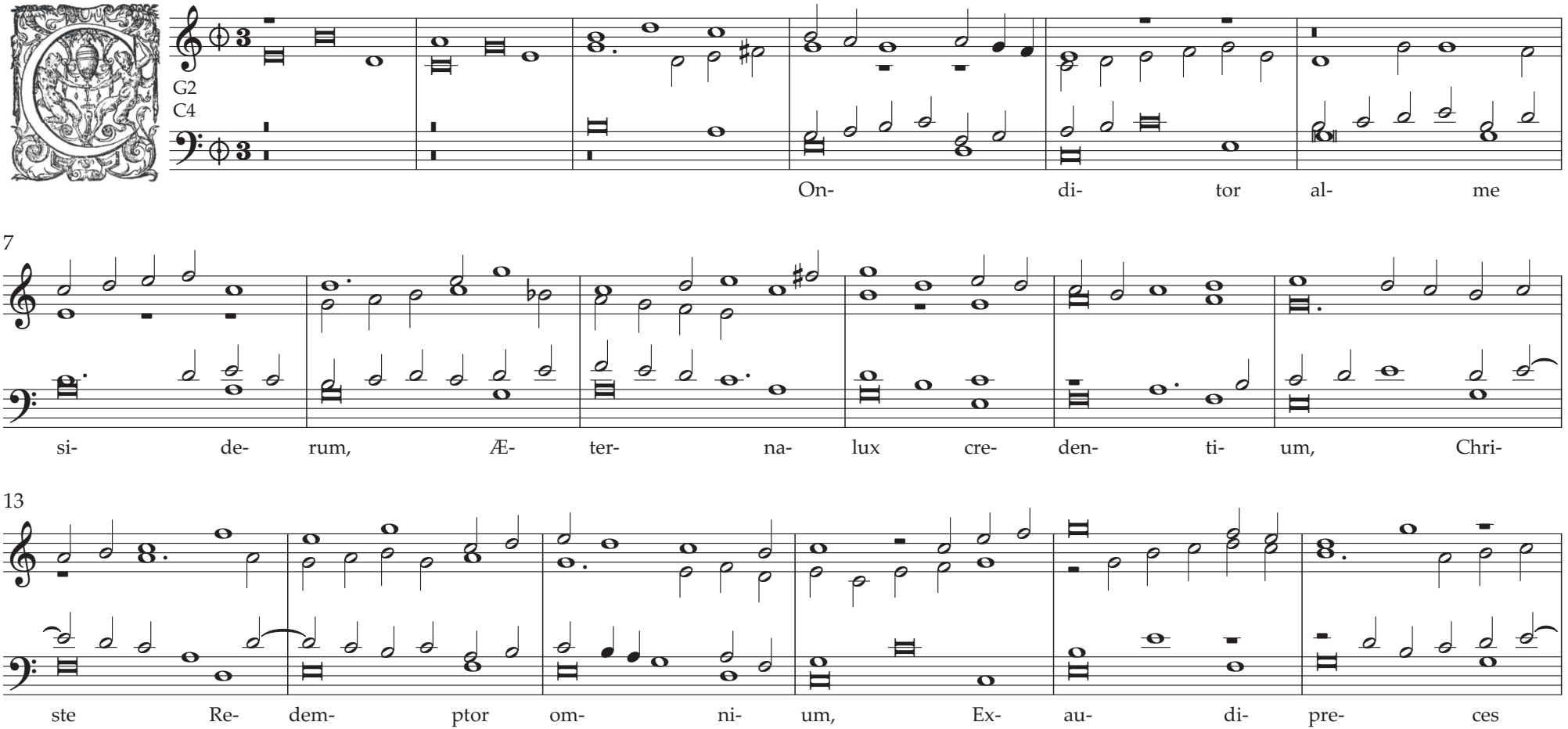
HYMNVS.
[VI] CONDITOR [ALME SIDERVM].



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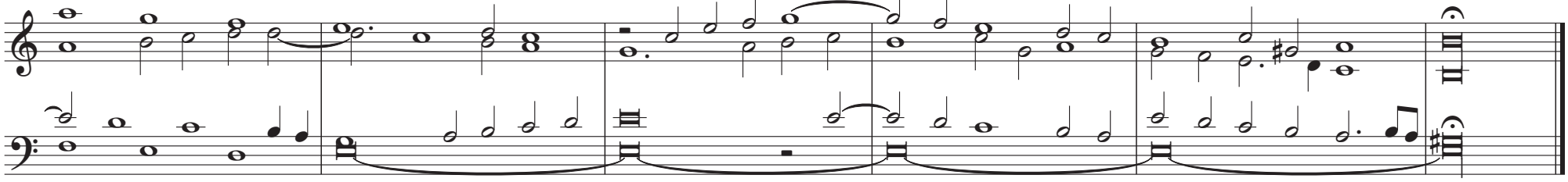
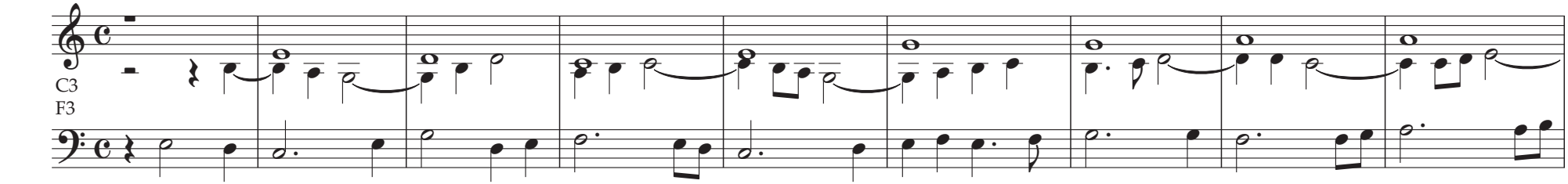


2⁹ VERS⁹. IN DIAPENTE



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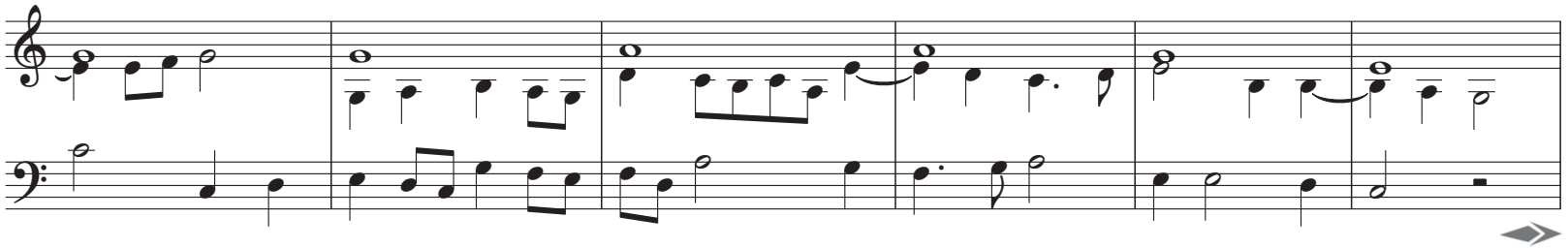

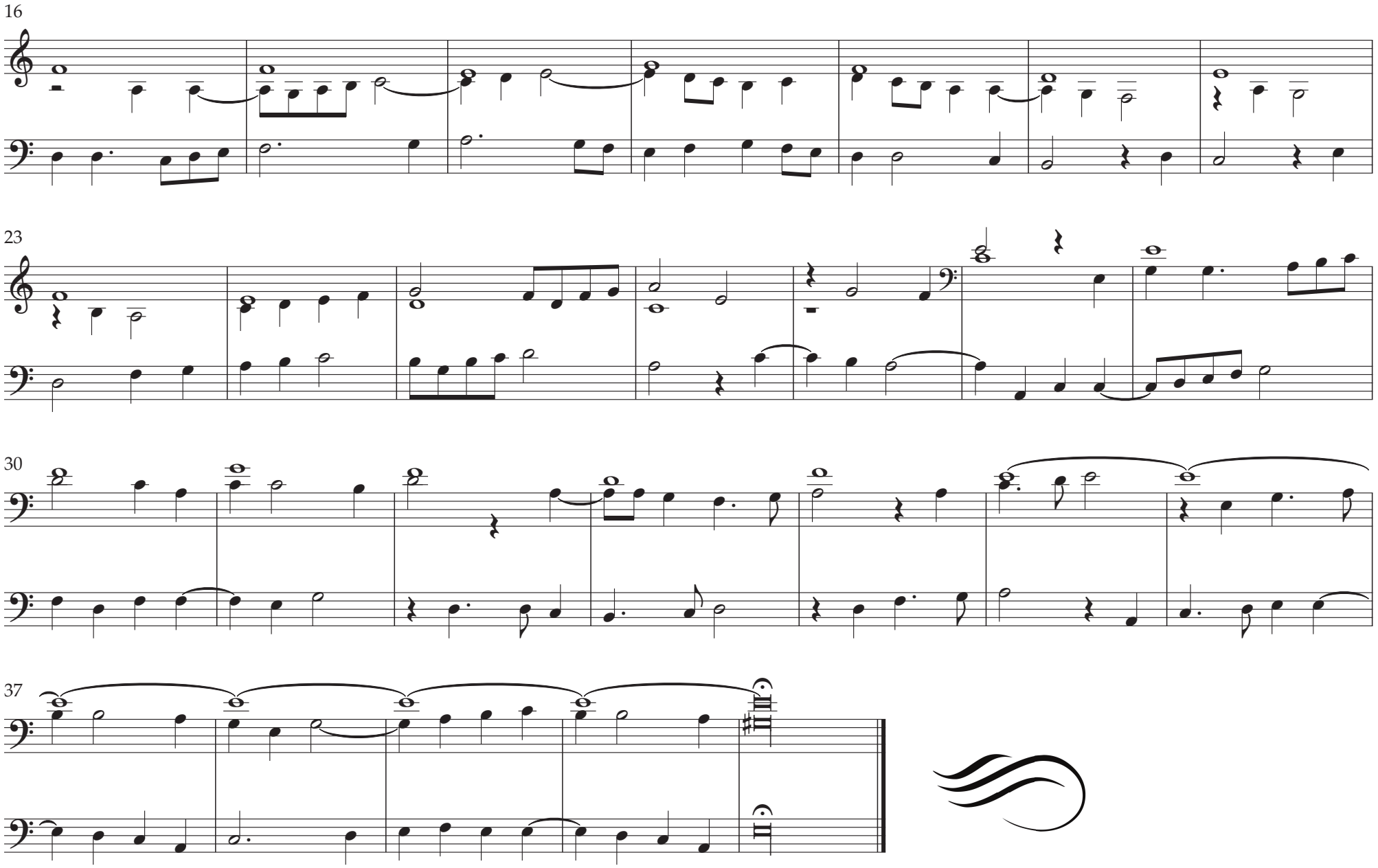
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LE

MAGNIFICAT

OV

CANTIQVE DE LA VIERGE

POUR TOVCHER SVR L'ORGUE

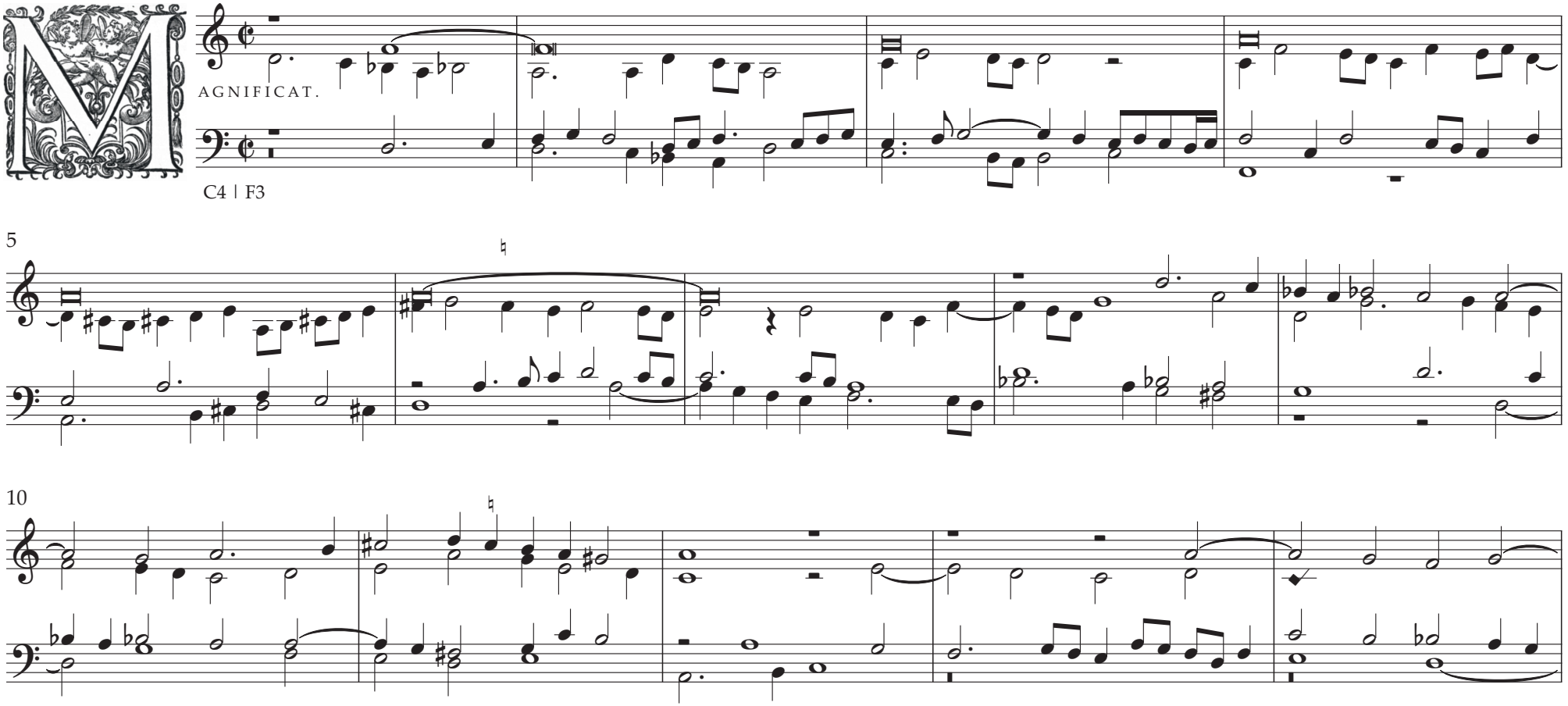
SVIVANT LES HVIT TONS

DE L'EGLISE.

PAR I. TITELOUZE,

Chanoine, & Organiste de l'Eglise de Roüen.

[XIII] PRIMI TONI.



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VIA RESPEXIT.

C1 | F3

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