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CLEMENT MAROT AND THE HUGUENOT PSALTER.*

AMONG the minor departments of musical study, the history of the psalm-tune is one of some importance as well as considerable interest, but which in England has not yet received the attention it merits. A product of the Reformation, the metrical psalm or hymn became to a considerable extent the religious voice of the people; the hymn more especially reflecting the various shades of sentiment and opinion which from time to time prevailed in the Protestant churches, while the tunes to which these hymns were set, often by the ablest musicians of the day, soon passed from one land to another, and the best of them became the common heritage of all the countries in which the reformed doctrine took root. In Germany, where the Reformation was, to a large extent, a popular movement, and the taste for music widely spread, Luther, himself a good musician, assigned to the hymn a prominent place in his scheme of ritual, and the number of small states into which Germany was then divided encouraged the multiplication of local collections. The hymn for the most part remained associated with the chorale to which it was first united, and both became interwoven with the life of the country, religious and social, from the time when "Ein feste Burg ist unser Gott" sounded the note of resistance to ultramontane domination, to that day not long past when "Nun danket alle Gott" hailed the election of an emperor of a united Fatherland.

In England the course of events was somewhat different. Although the seeds of the Reformation had been sown long before by Wickliffe, the movement against Rome was at first largely political, and its progress to the end of the sixteenth century controlled by the Crown. According to the usual English custom, the object sought to be attained was reform, not revolution, and any break in the historical continuity of the Church of England was avoided as much as possible, either in its liturgy or ritual. For a time, indeed, music was in danger of being banished from the service of the Church. The debased condition into which it had fallen, nearly led to its abolition by the Council of Trent, and it was only saved by the genius of Palestrina. In England many complaints were made of the "curious," that is intricate, singing which then prevailed, but a royal commission, appointed in the reign of Edward VI. to inquire into ecclesiastical ordinances, contented itself with condemning music of a complicated and undevotional character. The Tudor sovereigns were themselves all more or less musicians, and the choral service of the Church was retained, freed from the corruptions by which it had been long disfigured. Beyond the music set to the liturgy, however, the Church of England has never directly recognised any excepting the anthem, to which a place is assigned in the Morning Service. The metrical translations of the psalms by Sternhold, Hopkins, and others were intended for private use, but, becoming popular, soon found their way into the churches, especially into such as did not possess the materials for a full choral service, and these psalms, though never sanctioned as a part of the liturgy, were bound up with the prayer-book, and allowed to be sung before and after morning and evening prayer, and before and after sermons.

* Clément Marot et le Psautier Huguenot, étude historique, littéraire, musicale et bibliographique. Par O. Douen. Paris, 2 Vols., 1878-9. London: Asher and Co.

In Germany, many industrious writers have carefully investigated the history of their native hymns and chorales. In England, the psalter published in 1592 by Este has been reprinted by the Musical Antiquarian Society, and that compiled in 1621 by Ravenscroft has been re-edited by Mr. Havergal, but no exhaustive collation or bibliography of our early Psalters has yet been made.*

But the Reformation gave birth to yet another church, which differed in many respects from those of Germany and England, while exerting a considerable influence on both. The stern and iconoclastic spirit of the French and Swiss protestants led them at first into various excesses. In their zeal to extirpate all that seemed to appertain to Rome, organs were destroyed and choral music interdicted. But apparently song in some shape is necessary for the expression of religious feeling, and the psalms of the Old Testament were peculiarly consonant to the Hebraic spirit of the early Huguenots, who derived from them support in persecution, encouragement to resistance, and steadfastness in torture or death. Calvin, though not a musician like Luther, was by no means so averse to the use of music as many have supposed him to have been. He knew well the importance of the people's song, and, when pastor of the French congregation at Strasburg in 1539, prepared a collection of metrical psalms with tunes for the use of the Reformed Church. The work commenced at Strasburg was continued on his return to Geneva, and resulted in the completion, in 1562, of the psalter, which, from that time to the present century has been exclusively used by every assembly of French Protestants.

The early history of this, the single tune-book recognised for more than two centuries and a half by the Reformed Church, has been, until lately, involved in much obscurity. By whom it was edited was uncertain, its bibliography was confused, and the accounts given of it in ordinary histories of music were conflicting and manifestly untrustworthy. In 1872 M. Félix Bovet threw much new light on the subject by the publication of his "Histoire du Psautier des églises réformées," to which is appended a copious bibliography, but valuable as this work is, it by no means exhausted the subject, and, while discussing the question of the editorship of the tunes, contained no special notice of the tunes themselves. The work thus commenced by M. Bovet, has now been worthily completed by M. O. Douen, who has lately given the world the results of six years' research in the two admirably edited volumes now before us.

The name of Marot is so closely connected with the Huguenot Psalter, that M. Douen has devoted a considerable portion of his first volume to the life and works of that remarkable man, who exerted as marked an influence on the development of French lyric poetry as on that of the French Protestant Church.

Clément Marot, the only son of Jehan Marot (a Norman, who had married and settled at Cahors-en-Quercy†), was born at Cahors about 1497. His father, who became attached to the court of Anne of Brittany, consort of Louis XII., in the capacity of poet and valet de chambre, brought the young Marot to Paris when ten years of age, and destined him for the study of the law, but its dry technicalities had no attraction for the lively boy, who preferred joining with his young companions in the performance of the mysteries or farces then in vogue, and in which the vices and follies of the age were made the subjects of ridicule.‡

* The Scotch Psalter has had every justice done to it in the excellent reprint edited in 1864 by the Rev. Neil Livingston.

† A sub-province of Guienne.

‡ The law-clerks "of the Basoche" had a prescriptive monopoly of representations of this kind on festivals and holidays.

His education, though apparently somewhat irregularly conducted, included an acquaintance with the Greek, Latin, and Italian languages, and where it was deficient in thoroughness, it was supplemented by his great natural quickness and intelligence, aided by association with many of the learned men of the time. He had a good voice, sang well, and seems to have played the spinet, though his musical knowledge was doubtless slight. He even appears, like the troubadours of earlier days, to have composed melodies to many of the songs he wrote. From his father he inherited the gift of poetry, and, at the age of fifteen, produced a translation of the first eclogue of Virgil, and a "Ballade des Enfants sans soucy."*

Seeing the disinclination of the young poet to a lawyer's life, his father attached him as a page to Nicolas de Neufville, Seigneur de Villeroy, under whose auspices he might adopt the profession of arms. While in the service of this nobleman, Marot wrote some pieces dedicated to Francis I.,† and in due time appeared at court.

The king, however, instead of taking him into his own service, recommended him to his sister Marguerite, the brilliant and fascinating Duchess of Alençon, afterwards Queen of Navarre, who gave him an appointment in her suite as valet de chambre, or gentleman in waiting. A mutual regard sprang up between the poet and the princess, but the scandalous stories to which, long afterwards, this friendship gave rise, were certainly wholly due to the imagination of the Abbé Lenglet du Fresnoy,‡ and have been justly rejected by later writers.

Marot was a true successor of the troubadours, Marguerite was the mistress to whom his services were due, and to whom he addressed his verse; and if in one or two instances his language assumes too warm a tone, it must be remembered that such has been always the privilege of poets, and that reticence of expression was not the characteristic of the court of which Brantome has left us so many curious reminiscences.

Few women were more fit than Marguerite to inspire a poet's muse. Beautiful, accomplished, witty, amiable, she undoubtedly exercised a considerable influence on Marot, and turned his mind towards the reformed doctrines, to which her own inclinations were already directed. A change in his tone is observable from about the year 1521, and soon afterwards he entered on that long crusade of satire against the monks and their vices, which earned for him the undying hatred of the cloistered brotherhood. Marot accompanied the French army to Italy, where he was wounded, and with his king, taken prisoner at the disastrous battle of Pavia.

Marot's first satirical attacks on the Church of Rome were, like some other writings of the time, made under the veil of allegory. A short piece in this vein, which he wrote on his return from Italy, excited the suspicions of the Sorbonne, and Marot was thrown into prison at a time when a charge of heresy was a question of life or death. From this danger he was extricated by the Bishop of Chartres, who, employing a friendly stratagem to withdraw him into his own hands from those of the Inquisition, kept him in nominal custody till a formal order for his release was obtained by Marguerite from her brother on his return from captivity in Spain. Not long afterwards Marot married, and, in 1526, petitioned

the king to appoint him to the post of valet de chambre, which his father, then lately dead, had held. To this request Francis gave a favourable reply, but through the intervention of his enemies at the Court, two years elapsed before Marot was formally inscribed as a member of the royal household. During this time he continued to produce poetical pieces of various kinds, in several of which marks of the influence of the reformed doctrines may be distinctly traced, until, in 1528, an outrage in Paris offered to an image of the Virgin, and, justly or not, imputed to the Protestants, lighted afresh the fires of persecution, and forced Marot to retire for a time to his native town. He returned to Paris in 1529, and in the following year published a collection of his early poems, under the title of "Ladolence Clementine." On the death of the king's mother, Louise of Savoy, in the autumn of 1531, the violence of persecution subsided for a time; but, a few months afterwards, Marot, whose pen never remained unemployed, was, with several other persons, again made the object of attack; this time on a charge of violating the rules of abstinence during Lent and other forbidden days. Again he succeeded in escaping from the tender mercies of the Church.

We now reach the year 1533, an important date in the history of the French psalter, as it was that in which the first of Marot's translations of the psalms appeared. In that year was published "Le Miroir de tres chretienne Princesse Marguerite de France, Roynne de Navarre, Duchesse de d'Alençon et de Berry, auquel elle voit et son neant et son tout." Paris, 1533. At the end of the first part is "Le VI^e Pseavime de David,* translaté en francoys selon l'hebreu par Clément Marot, valet de chambre du Roy." After the second part comes, "L'Instruccion et foy d'vng Chrestien, mise en francoys par Clément Marot," and comprising the Pater Noster, the Ave Maria, the Credo, the "Benediction deuant mengier," the "Graces pour vng enfant, le tout versifié, avec le Dixain d'vng chretien malade à son amy."

Had the course of events proceeded smoothly at this time, the translation of the sixth psalm would probably have been soon succeeded by that of others, and the whole French psalter at last completed by the same hand. This, however, was not to be. With one brief interval, 1533 and 1534 were years of comparative rest to the Protestants of France. At the close of the former year, indeed, repressive measures were ordered by the king to be taken against the heretics, but that fickle prince, irritated by an attack on himself, soon afterwards turned his wrath against the enemies of reform, concluded a treaty with the Lutherans of Germany, and even invited Melancthon to his court, in the vain hope of effecting a compromise between the contending parties. The influence of Marguerite might at this time have induced Francis to favour the Reformation, had not the lamentable extravagance of some fanatics caused a reaction in his sentiments, and thrown him into the arms of the party of persecution. The Huguenot preachers having been imprisoned in December, 1533, some hot-headed Protestants of Paris took counsel with their brethren in Switzerland as to the best means of disseminating their opinions. The mode adopted was as productive of disaster as it was deserving of censure. A most indecent and abusive attack on the Mass was printed at Neufchâtel in the form of a placard,‡ and on the night of October 18, 1534, these placards were posted up in every direction in Paris and other large towns, one being even affixed to the door of the king's apartment at Amboise, where

* These were young people of every class, who composed and played farces and moralities. Their chief was called the "prince," or, "roi des sots." They were the rivals of the "clercs de la bazoche," or, "bazochiens."—D'Ortigue, "Dictionnaire de Plain Chant," p. 553.

† Anne of Brittany died in 1514, and on the accession of Francis to the throne in the following year, he appointed Jehan Marot to the post of valet of the wardrobe.

‡ He edited a collection of Marot's works in 1731.

* Ne veuille pas, ô Sire.

† Farel, to whom this placard has often been attributed, was not its author.

he was then residing. The anger which this act naturally excited in the breast of Francis, gave an advantage to the enemies of the Reformation which they were not slow to use. They persuaded the king that the Huguenots were a branch of the Anabaptists, whose excesses were then disturbing Germany. Arrests immediately followed, not merely of those who were suspected of having distributed the obnoxious placards, but of those also in whose possession it might be found, and more than twenty persons were brought to the stake. Among these we find Augereau, the printer of the "Miroir" of Queen Marguerite, of which we have spoken above. On his return to Paris in the following January, the king took part in an expiatory procession of the most imposing character, which traversed the streets of Paris to the Cathedral of Nôtre-Dame; and the more effectually to atone for the insult offered to the Holy Sacrament, six Protestants were executed with special refinements of cruelty. A few days afterwards sentence of death was published against all heretics, as well as those who should harbour them, and this decree continued in force until, five months afterwards, the Pope himself interposed to obtain a mitigation of its rigour. Fortunately for himself, Marot was absent from Paris when the placard was published, but his house was searched, and his name appears as the seventh in a list of persons ordered to return to the capital within three days, on pain of banishment or death. His first impulse was to seek the king at Amboise, but Francis was not in a mood to afford him any protection. On second thoughts Marot resolved to leave France, and fled, in the first instance, to the court of his friend Queen Marguerite, equally the resort of artists and men of letters, and a refuge for the Huguenots in time of persecution. But Marguerite's influence was then weak, and she had to act cautiously herself, and Marot, feeling that his safety would be better insured by placing a greater distance between himself and France, withdrew to the Court of Renée, Duchess of Ferrara, leaving his young son with Marguerite, who took him into the number of her pages.

Renée was the daughter of Louis XII. and Anne of Brittany, to whose service Jehan Marot had once been attached. Eighteen years younger than her cousin, she, like Marot, had felt the influence of Marguerite, and resembled her in her taste for letters and inclination to the reformed doctrines, whose professors frequently found at Ferrara a refuge from persecution. On his arrival in that city Marot was received with favour, and soon afterwards appointed poet and secretary to the Duchess. It was while residing at her court that he first met the man with whom he was destined to be associated at Geneva six years later.

In 1534 Calvin, then twenty-five years of age, had abandoned the church of Rome. Leaving France soon afterwards he went first to Strasburg, then to Basle, and, in the month of March, 1536, paid a short visit to Italy. There he remained about a month or five weeks, of which time he spent the greater part at Ferrara. But there is no evidence that any intimacy was then formed between Calvin and Marot. The characters of the austere and stern theologian and of the witty poet of the court were too discordant to admit of friendship, and no trace appears of any subsequent correspondence between them until 1542, when Marot was again obliged to seek safety in flight from his native country. Calvin returned to Basle about the month of May, and shortly afterwards the French colony at Ferrara was broken up. The Duke had sided with the Pope and the Emperor in the war in which the latter was then engaged with France, and, fearing that the influence of the French by whom

his wife was surrounded might be prejudicial to the public interests, banished them in a body from his dominions. Marot retired to Venice.

Of all the States of Italy, Venice was then the one that afforded the greatest facilities for the propagation of the new opinions, and the safest asylum to those who suffered for their adherence to them. Well aware of the ambition of the Roman Court, and jealous of any encroachment on its own authority, the Senate had uniformly resisted all attempts to introduce the Inquisition, and was cautious in allowing the edicts of the Vatican to be promulgated or carried into effect within the limits of the Republic. Venice had long been distinguished for the number of her printers and publishers; the works of the Protestants of Germany and Switzerland were consigned to merchants in the town, and by them circulated through every part of Italy; and it was chiefly at Venice that versions of the Bible and other religious works were printed in the vernacular tongue.*

Here, besides security, Marot found congenial society, but he still felt himself an exile, and longed to revisit his family and native land. Neither a poetical epistle which he addressed to the king from Ferrara, nor the intercession of Marguerite proved of any avail. He now besought the good offices of the Dauphin, but received no reply, and that young prince died shortly afterwards. At last the efforts of his friends proved successful, and in the latter part of 1536 Marot was permitted to return to France. After a short stay at Lyons he resumed his residence in Paris, and in the following year was reinstated in his former position at the court.

In the preceding lines we have endeavoured to draw a brief outline of Marot's life up to the time when he produced those versions of the psalms, in connection with which his name is best known at the present day. M. Douen has given numerous extracts from his miscellaneous writings, many passages of which throw considerable light on his personal history,† but it is foreign to our purpose to notice these in detail, and we now proceed to lay before our readers the results of recent investigations into the literary history of Marot's psalms and the psalters for which they furnish the text.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 234).

SOON after the events narrated in the chapter immediately preceding, a professorship of harmony became vacant at the Conservatoire, and Berlioz applied for it. This brought about another interview with the "grim Florentine," who, we are told, began the conversation in the sweetest voice at his command:—

"C. You offer yourself for the harmony class?"

"B. Yes, sir.

"C. Ah!—but, you see—you will have that class!—your reputation, however—your connections—

"B. So much the better, sir, I have asked for it in order to have it.

"C. Yes, but—this is what troubles me—I have wished to give the place to another.

"B. In that case, sir, I withdraw my application.

* See Maccie, "History of the Progress and Suppression of the Reformation in Italy in the 16th century," p. 89, cited by Douen.

† Those who desire to pursue the subject further may consult the excellent sketch by Mr. Henry Morley, entitled "Clément Marot and other studies," 1871. A few of Mr. Morley's details, however, must be corrected by the work of M. Douen.

CLEMENT MAROT AND THE HUGUENOT
PSALTER.

II.

(Continued from page 287.)

BEFORE considering more particularly the psalms of Marot, M. Douen devotes a chapter to the metrical psalms and hymns of earlier date written in the vernacular tongue. In France the seven penitential psalms were versified at the end of the fifteenth century, and a few sacred songs are found between that time and 1533.* Song, however, formed as yet no part of the worship of the French Reformers, and their first liturgy, prepared by Farel in 1533, is silent on this subject. But when Calvin was at Geneva, in 1537, he, with the co-operation of Farel, presented to the Council a scheme for the organization of the Church, in which he suggested the introduction of singing into divine service, with the object of infusing into it more warmth and life.† He recommended the employment of the psalms as the best means for effecting this purpose, and some children were to be instructed in a "modest and ecclesiastical song," which they were to sing aloud, while the congregation listened attentively and joined in their hearts with the melody, until by degrees they were enabled to take part in it themselves. Many congregations of the present day might profit by this advice. The expulsion of Calvin from Geneva in the following year postponed the realization of this design, but he never lost sight of it, as we shall see hereafter, and meanwhile the materials for carrying it into effect were being prepared independently at Paris.

We have already seen that in 1533 Marot had published a metrical version of Psalm 6. He seems to have occupied himself between that time and 1539 in similarly translating other psalms. Whether he undertook this task at the suggestion of Queen Marguerite or of some other person, whether he intended his work to supply a want which he felt to exist in the religious services of the Reformers, or whether it was merely that the poetry of the Hebrew psalms commended itself to his taste, it is of no great importance to ask. Marot himself knew nothing of Hebrew, but the revival of learning a few years before had deprived the theologians, much to their indignation, of the monopoly of interpreting the "forbidden languages," as they termed Hebrew and Greek, and had given an impetus to a spirit of inquiry far from pleasing to the Doctors of the Sorbonne. In 1534 Vatable published a Latin version of the Psalms, and it is not improbable that to this eminent scholar Marot was indebted for assistance in his work. About 1539 Marot completed his first instalment of the psalms, thirty in number, and submitted the manuscript to the king and the members of the royal family. His translations were at once received with favour, especially by the Dauphin (afterwards Henry II.), who took great pleasure in singing them himself. Where princes lead the court follows. Marot's psalms became the fashion, but in a manner very characteristic of Parisian society of the time. Each courtier adopted a psalm, which he sang to some light tune as he would a favourite ballad. We cannot suppose that the religious element had much to say to the practice.

At the beginning of the year 1540, when Charles V. visited Paris, Marot, by the king's command, presented him with a copy of these translations. The

emperor rewarded the poet by a present of two hundred golden doubloons, and ordered a psalm to be written expressly for himself. Had Marot's psalms remained in manuscript and their use been confined to the court, they might have escaped the notice of the Church, but about the beginning of 1542* there appeared "Trente Pseaulmes de David, mis en francoys par Clement Marot, valet de chambre du Roy," Paris, Roffet, with dedication to Francis I. Of this, the first author's edition of Marot's psalms, a copy, probably unique, still survives in the National Library at Paris. It contains the following psalms: 1 to 15, 19, 22, 24, 32, 37, 38, 51, 103, 104, 113, 114, 115, 130, 137, and 143.† To facilitate the singing of the psalms Marot added some metrical notices to the headings of twenty of them, but the volume contains neither melodies nor references to melodies.‡

Marot had completed his thirty psalms in 1539, but probably abstained from publishing them then on account of the numerous edicts that had been issued against printing Bibles and other religious works. He may have thought that the time had now arrived when he might safely send his manuscripts to the press. The king and the court had found no heresy in them, and the licence for their publication was certified by three doctors of theology, but, unfortunately, just about this time Francis was again falling under the influence of the party of persecution, several rigorous edicts against heretics and heretical books were promulgated in the course of the year 1542, and two persons were burnt in Paris. Under such circumstances the publication of Marot's psalms, and their consequent dissemination among the people, would be certain to alarm the Sorbonne. Former experience was not forgotten, and Marot left Paris with the intention of retiring to Cahors, but hearing on the way that a warrant had been issued for his arrest, he turned aside, and crossing the frontier, left France never to return.

From its own point of view the Sorbonne was right. The psalms of Marot became one of the most powerful instruments in promoting the Reformation in France.

We pass to the Genevan psalter, the history of which we are now for the first time enabled to trace. Copies of the early editions are of extreme rarity, and until lately they had not been examined and their contents collated. But even the minute research and critical acumen of M. Douen would have yielded imperfect results were it not for the fortunate discovery in the royal library of Munich of a copy of the psalter published by Calvin at Strasburg in 1539.§ There was already good evidence that such a psalter had been compiled, but its character and contents were unknown. Its recovery has now not only supplied the link missing in the chain of history, but has revealed some unexpected facts. We have already seen that Calvin had proposed to the Council of Geneva to introduce song into the service of the Church. In what way he intended to carry out the details of this project is uncertain, but at any rate his banishment from Geneva put an end to it for the time. At Strasburg, however, where he arrived in September, 1538, he found himself in a place which afforded him the

* The licence is dated November 30, 1541.

† The list given by Mr. Morley ("Clément Marot and other studies," II., 60), is incorrect.

‡ Timbres.

§ We hope that this most interesting volume may be published in fac-simile. The loss of the Strasburg psalter of 1545, which perished in the flames during the bombardment of the town in the Franco-German war, is an example of the unforeseen dangers to which a library may be exposed. M. Douen pathetically remarks that if the custodians of the Strasburg library had complied with his request to lend him their psalter for examination, it would be still in existence and uninjured.

* Curiously enough, one of these is a chanson of Marot, converted into a sacred song by the alteration of some of the words.

† This alone is sufficient to disprove the charge often brought against Calvin of utter want of musical sensibility. He speaks elsewhere to the like effect.

means of realizing his plan. Singing had been for some time in use among the German Protestants of the city, and musicians of experience were to be found at the cathedral. Calvin, accordingly, seems to have lost no time* in preparing the psalter for which he had probably been already procuring materials. In some of his letters he speaks of the psalms which he was collecting, and writing on December 20, 1538, to Farel, then at Neufchâtel, he says, "We regret that the psalms have been sung among you before they arrived at the place you know of,† for we wish to publish at once. As the German tunes were more pleasing, I exerted myself to try what I could do in verse.‡ Accordingly Psalms xlvi. and xxv. are my first essays, and I have added others to them."

On June 28, 1539, we find Pierre Toussaint, pastor at Montbéliard, writing to Calvin to send him the French psalms, and in the following October Calvin, in a letter to Farel, makes inquiry respecting a hundred copies of the psalter which he had ordered to be sent to Geneva.

Now that we possess the psalter itself we can see what Calvin really did. The title of the book is "Aulcuns Pseaulmes et Cantiques mys en chant. A Strasburg, 1539." There is no printer's name. The volume consists of four sheets of sixteen pages each, the title-page being included. It contains eighteen psalms, the Song of Simeon, the ten Commandments, and the Credo, each with a melody prefixed. On examination it was found that twelve of the psalms were by Marot, viz.: 1, 2, 3, 15, 19, 32, 51, § 103, 114, 130, 137, and 143. Of the other pieces Psalm 113 and the Credo are prose chants, while Psalms 25, 36, 46, 91, and 138, together with the Song of Simeon and the Ten Commandments, may be confidently assigned to Calvin himself.||

It seems strange that of the three pieces already printed by Marot, Psalm 6, the Pater Noster, and the Credo, not one should appear in the Strasburg psalter. M. Douen supposes that, from the aversion of Calvin and his friends to the Court and everything connected with it, they had never read the "Miroir" of Marguerite, or the "Adolescence Clementine" of Marot, and were not even aware at that time that Marot had translated any of the psalms. This view is supported by the fact which we now learn, that the Strasburg psalter of 1539 not only contains twelve of Marot's psalms, but gives them with a text which varies considerably from that afterwards published by the author.

This altered text, however, agrees with that found in a psalter published at Antwerp in 1541, with which, therefore, it must have had a common origin. The title of this psalter is "Psalmes de Daud, translatez de plusieurs autheurs, et principalement de Cle. Marot. Veu, recongneu et corrigé par les theologiens, nommeement par M. F. Pierre Alexandre, concionateur ordinaire de la Royne de Hongrie."¶ The "Approbation" is signed by P. Alexandre. This collection contains forty-five pieces, viz., the thirty psalms of Marot (which, it will be remembered, were, with one exception, as yet unpublished), and

fifteen* by other persons. One of Marot's psalms, and nine of the others, have references to tunes of the day. M. Douen discusses minutely the probable date of the publication of this volume, and arrives at the following conclusions regarding it. About 1539, the Carmelite monk, Alexandre, even then inclined towards the reformed doctrines, had obtained in manuscript twelve of Marot's psalms, which he proceeded at once to "improve," after a fashion not unknown to the editors of modern hymnals, and these psalms, as altered by Alexandre, were sent to Calvin, then seeking materials for his psalter. Early in the following year Charles V. arrived at Brussels with the whole of Marot's psalms, which the author had lately presented to him. The preacher to the Queen of Hungary would have little difficulty in procuring copies of the eighteen psalms wanting to complete his collection, and, doubtless, lost no time in mutilating the text to his own satisfaction.†

On June 15, 1540, the first Flemish psalter with tunes, known as the Souterliedekens, appeared at Antwerp, and would naturally suggest the publication of a similar work for the use of the French-speaking inhabitants of the Low Countries.

About three years after the publication of his psalter Alexandre fled from Brussels on a charge of heresy, and after various wanderings became pastor at Strasburg about 1554.‡ Five years afterwards he settled in England, and, in 1561, was appointed to the charge of the French congregation in London.

Calvin returned to Geneva in September, 1541, and a few months afterwards there was printed at Strasburg, probably under the supervision of Pierre Brully, Calvin's successor there, a psalter which forms the next step to the evolution of that of Geneva. This volume, now of extreme rarity, is of especial interest as containing a complete liturgy of the Reformed Church.§

Its title is, "La maniere de faire prieres aux églises francoyses . . . ensemble pseaulmes et cantiques francoys quon chante aux dictes églises, MDXLII." At the end of the work is, "Imprimé à Rome par le commandement du pape, par Theodore Brüz allemand, son imprimeur ordinaire. La 15 de feburier." Some writers, Fétis among them, have actually treated this imprint as genuine, but putting aside the impossibility of such a work being printed at Rome, we have a letter of March, 25, 1542, addressed by the pastor of the French church to the magistrates of Strasburg, in which he begs their assistance in recovering six hundred copies of a new impression of this very book, which had been seized at the gates of Metz because the printer, in his "inconsiderate zeal" had inserted the words "Imprimé à Rome avec privilege du pape." False imprints of this kind were not uncommon in former times. In the present case the object, no doubt, was to promote the circulation of the work among Roman Catholics. Theodore Brüz is, of course, a fictitious name, and M. Douen gives reasons for believing it to be a pseudonym of Jehan Knobloch of Strasburg.

Looking at the pseudo-Roman psalter more particularly in relation to our immediate subject, we transcribe the preface in full, as it seems to connect this Strasburg psalter of 1542 with its predecessor of 1539.

AV LECTEUR CHRESTIEN SALVT ET PAIX EN JESVCHRIST.

Pource qu'il est tresutile et necessaire d'ouir et mediter iour et nuit la sainte parolle de Dieu, tant pour la consolation de nos espritz que pource quelle nous donne la vraye connoissance du seigneur dieu et de

* A letter, dated November 9, 1538, from Zwick of Constance, to Bullinger at Zürich, shows that Calvin must have introduced song into the public worship of his congregation almost immediately after his appointment as pastor. The writer informs his friend that "a church had been granted to the French in Strasburg, in which they hear sermons from Calvin four times a week, and also celebrate the Lord's Supper, and sing psalms in their own language." See Douen, "Histoire du Psautier Huguenot," II., 643.

† Metz.
‡ The tunes to which the five psalms translated by Calvin were adapted by him are German.

§ Numbered L., following the numeration of the Vulgate.

|| See what Douen and Bovet have said on this subject.

¶ Marie of Austria, sister of Charles V., and then regent of the Netherlands.

* These are—Ps. 29 by Cl. Grolier; 43 signed C. D.; 100 signed Adel; 108 by J. Faure; 113 signed Del; 115 signed Adel; 117 signed Cl. L'Esc.; 120 anonymous; 128 and 130 signed N.; 130 signed A.; two versions of 133, both signed Adel; 142 signed D.; and 150 signed Adel.

† A few of Alexandre's alterations were successful, and were afterwards adopted by Marot.

‡ See Douen, "Hist. du Psautier Huguenot," II., 649, et seq.

§ M. Douen has reprinted this liturgy.

son Crist, ce qu'il est nostre vie et salut, iay bien voulu, crestien lecteur, faire imprimer ce peu de psaulmes que iay peu recouurer, auecques leur chant. Afin que tu eusse (*sic*) chansons honnestes t'enseignant l'amour et crainte de Dieu, au lieu de celles que communement on chante, qui ne sont que de paillardise et toute villennie. En quoy me semble qu'auras grande vtilité tant pour la saincte doctrine louenges et graces à Dieu, exhortations à esperer, à la bonté et miseracorde diuine, et semblables choses que tu trouueras en ces psaulmes, pue pour le bon exemple que tu pourras donner à ton prochain, pour l'exciter à lire la saincte escripture, et comme s. Paul nous enseigne chanter et dire psaulmes au seigneur, louenges et chansons spirituelles, rendres tousiours graces à dieu pour toutes choses, au nom de nostre seigneur Iesu Christ. I'y ay adiousté des petitz traictez de la saincte cene de nostre seigneur et du saint baptesme, lesquelz comme l'estime me te seront poinct inutiles à lire. Le te prie de prendre en bonne part ce petit liuret, et en faire ton prouffit. La paix du seigneur Iesucrist soit auecques toy. Amen.

There is every reason to believe that this preface is by Calvin, and formed, so to speak, the first draft of that which he prefixed to the Genevan psalter of 1542. M. Douen believes the liturgy also to be by the same hand, and argues from internal evidence that both it and the preface belonged originally to a lost reprint of the psalter of 1539, that soon afterwards Calvin added the two "petitz tractez," and that after Calvin's departure from Strasburg all these pieces were inserted without further alteration in the pseudo-Roman psalter of 1542. The work of its editor consisted in enlarging the psalter of 1539 by the addition of the eighteen remaining psalms of Marot* which had already appeared in the Antwerp psalter, four by other authors† taken from the same collection and the Pater Noster of Marot which had been published in 1533 in the "Miroir" of Queen Marguerite.

The twenty-one tunes of 1539 reappear, and eight‡ new ones were added to Psalms 4, 6, 22, 24, 38, 104, 113, and the Pater Noster, while Psalms 13 and 8 of Marot and 43 by C. D. were assigned to the tunes of 4, 32, and 24 respectively. Twelve psalms thus remained unprovided with tunes, viz., 5, 7, 9, 10, 11, 12, 14, 37, 115, of Marot, and 120 anonymous, 130 by A., and 142 by D.

Soon after Calvin's return to Geneva in September, 1541, he obtained the consent of the Council to introduce some of his Strasburg psalms into public worship.§ Then followed the publication of the enlarged Strasburg (pseudo-Roman) psalter, but instead of adopting it as it stood, Calvin preferred to prepare a new edition with the former tunes revised, and new ones supplied to those as yet unprovided with them. This psalter appeared in the middle of 1542. One copy alone is known to exist in the library of Stuttgart. The title is "La forme des prieres et chantz ecclesiastiques, avec la maniere d'administrer les Sacremens, et consacrer le Mariage, selon la custome de l'Eglise ancienne." Beneath is an olive leaf terminating in an ornamental G, the mark of Jean Girard, a printer at Geneva. MDXLII. There is no imprint.

The volume commences with Calvin's celebrated second preface, but without some pages on sacred music which were not added until the following year. It contains the Psalms and Canticles exactly as in the pseudo-Roman edition, excepting that the prose version of Psalm 113 and the four Antwerp Psalms are omitted, and the Credo|| of Marot is substituted for the prose Credo of Strasburg. With some very slight variations the text is that of Alexandre, which shows that Calvin had not yet seen the authentic

* 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 22, 24, 37, 38, 104, 113, and 115.

† 43 signed C. D.; 120 anonymous; 130 signed A.; and 142 signed D.

‡ This seems an error. M. Douen subsequently (p. 617) places 9 in the list of psalms supplied with tunes at Strasburg, and quotes the tune itself on the following page. There were therefore nine new tunes in the pseudo-Roman psalter, and eleven without tunes.

§ An Ordonnance of November 20, 1541, says: "It will be a good thing to introduce the Church tunes, the better to excite the people to pray, to praise God. As a commencement the children are to be taught, then in time the whole Church can follow." This was what Calvin had proposed five years before.

|| Published in the "Miroir" in 1533.

edition of Marot. The liturgy which follows was modified, but the chief difference between the Strasburg and the Genevan psalters lies in the music. Of the thirty Strasburg melodies seventeen only are retained, and of these all except three are more or less altered.* All the other tunes are new; thirteen of them (4, 6, 8, 9, 13, 19, 22, 24, 32, 38, 51, 113, and the Decalogue) are substituted for the former melodies, eight (5, 7, 10, 11, 12, 14, 37, and 115) are set to the Psalms left without music in the pseudo-Roman psalter, and one is adapted to Marot's Credo.

A second edition of the Genevan psalter of 1542 is recorded, which has on the title the additional words "comme on l'obserue à Geneve," thus indicating the contemporary existence of a different "use" elsewhere.

We have now seen that from the first appearance of Marot's psalms they were at once appropriated by the French reformers, who adapted them to music, introduced them into their worship, and published them with Calvin's catechism and liturgy united in the same volume. We also find that of sixty-five works placed on the index by the faculty of theology at Paris, between December, 1542, and March, 1543, no less than six were editions of these psalms, and it is therefore evident that those writers have fallen into error who speak of Marot's translations as used for several years by both religious parties indiscriminately, and who imagine that they were not definitely branded as heretical until 1553, or even 1562.

The time had now arrived for Marot to resume his work, but this time not for Francis and the Court of Paris, but for Calvin and the Church of Geneva.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 291.)

SOON after the composition of "Roméo et Juliette" Berlioz had further experience of government patronage. The year was 1840, and the authorities decided to celebrate in a special manner the tenth anniversary of the Revolution of July. Under these circumstances, and with direct regard to the ceremony of reintering the remains of the "patriots" beneath the column on the Place de la Bastille, M. Rémusat, Minister of the Interior, commissioned Berlioz to write a symphonic work, for the sum of 10,000 francs, out of which he was to pay the cost of copies and performance. No task more congenial could have been set the master, and he addressed himself with avidity to the composition of a "Symphonie funèbre et triomphale" for 200 wind instruments. The work was conceived in three parts; first, a funeral march for the procession; second, an "adieu" addressed to the illustrious dead, as the bodies were lowered into the vault; third, a movement of apotheosis, or Hymn of Glory. In actual performance, this Symphony made no effect. During the procession, little or nothing of the march could be heard, while, as soon as the last movement began, the National Guards, weary of standing in a burning sun, commenced their defile to the noise of fifty drums. For this *fiasco* some compensation was made by the success of the work at a public rehearsal; which led to the engagement of Berlioz and his "200" for four concerts, whereat the symphony figured largely and

* The altered melodies are 1, 2, 3, 15, 25, 46, 91, 104, 114, 130, 138, 143, the Song of Simeon, and the Pater Noster. The unaltered melodies are 36, 103, and 137. From his not reckoning the Pater Noster and the Credo, M. Douen's account at page 624 is, at first sight, inconsistent with that at page 351.

CLEMENT MAROT AND THE HUGUENOT
PSALTER.

III.

(Continued from page 348.)

MAROT appears to have spent about three months in Savoy, and arrived at Geneva towards the end of November, 1542. Here he found his thirty psalms already employed in the service of the Church, but with a text which Calvin then, no doubt for the first time, discovered to be spurious. Proposals were soon made to the poet to continue his translations, and even King Francis seems to have intimated his wishes to Marot to the same effect.* The work was accordingly commenced, and in August, 1543, Marot published his "Cinquante Pseaumes," containing—with an epistle to the ladies of France, and another to the King—a revised edition of the thirty psalms, twenty new ones (of which the Song of Simeon was counted as one), the Commandments, the Articles of Faith, the Lord's Prayer, the Salutation of the Virgin, and Prayers before and after meat. The new psalms were 18, 23, 25, 33, 36, 43, 45, 46, 50, 72, 79, 86, 91, 101, 107, 110, 118, 128, and 138, which with the Song of Simeon make up the number of fifty. It will be observed that the five psalms translated by Calvin in 1539 (25, 36, 46, 91, and 138) are here replaced by new versions, and now disappear from the Genevan psalter, although they were retained in a new edition of the Strasburg psalter, published in 1545. No edition of the psalms with music, printed in 1543, or the three following years, is known to exist. We first find the melodies of the new psalms in the harmonized psalter published by Bourgeois in 1547, but it is perfectly certain that they were in use for some time before, and were no doubt selected and arranged soon after the completion of Marot's translations.

Of Marot's intercourse with Calvin during his stay at Geneva almost nothing is known. Neither in his writings ever speaks of the other,† and even in the preface to the psalter Calvin makes no allusion to Marot. Nor is this surprising. Except in their adherence to the reformed doctrines the two men had nothing in common. Autocratic by nature, Calvin tolerated no dissent either in faith or discipline. Unbending in his logic and confident in the absolute truth of his premises, he pushed his conclusions to their extreme limits, without regard to their practical results; and, consistent in his own asceticism, had no sympathy for the contradictions, still less for the weaknesses, of human nature. To Marot, outspoken, genial, and tolerant, the iron fetters which then bound Geneva must have been unendurable; his relations with Calvin could never have been cordial, and his associates were chiefly among those to whom the tyranny of the reformer and the Council were odious. One of these friends was cited before the Council in December, on a charge of having, in his own house, played at dice with Marot. The dice, it turned out, were used for a game of backgammon. About two months before this, Calvin, who was anxious that the translation of the whole Psalter should be completed, applied to the Council to give Marot an engagement for the purpose, but that parsimonious body refused to grant the necessary remuneration. In such an atmosphere Marot could not live, and soon afterwards returned to Savoy. A short poem, addressed to the King, which he then wrote, and in which he expressed his opinion that Geneva was exactly the reverse of Paradise, must have been highly displeasing to Calvin and the fanatical party who looked on their city as a foretaste of the New Jerusalem. Accordingly, Marot's

character has suffered equally at the hands of his friends and his foes. "Beza," says Mr. Morley,* "spoke afterwards quite honestly and truly the voice of the church of Calvin on this subject. 'Clément Marot,' he says, 'after his return from Italy to the Court, was very much hated by the Sorbonne for translating very happily thirty psalms of David into the French tongue, which are dedicated to the King, who thought them worthy to be printed. But he was forced to make his escape, and retreated to Geneva, where he translated twenty more of them. He had always been bred up in a very bad school, and could not live in subjection to the reformation of the Gospel, and therefore he went and spent the rest of his days in Piedmont, which was then in the possession of the King, where he lived in some security under the favour of the governor.' Beza,"† Mr. Morley adds, "is quite right; Marot had sought a reformation in the spirit of the Church, and an abatement of its fleshly corruptions; but he could not live in subjection to a reformation of the Gospel." On the other hand, the more widely spread the influence of Marot's psalms became, the more bitter grew the enmity of the opposite party to his memory, but the assertion of Cajet, fifty years after Marot's death, that he had suffered corporal punishment at Geneva for immoral conduct, has been completely refuted by M. Douen, and must be classed with the still later inventions of Lenglet-Dufresnoy.

Marot's career was now drawing to a close. He seems to have abandoned all hope of obtaining permission to return to France, a favour which he could only have purchased by the sacrifice of his principles. While at Chambéry he produced a few poetical pieces, including one on the birth of the Dauphin's eldest son, afterwards Francis II., another on the victory gained by the French at Cériseles in April, 1544. He then removed to Turin, where he died after a short illness, in the month of August following. His remains were interred in the church of St. John, with every mark of respect from the members of the French government then established at Turin, and a poetical epitaph, written by his friend Lyon Jamet, was placed over the spot where at last he found repose.

The death of Marot left the psalter unfinished, and several versifiers soon attempted to supplement his work, but with small success. The translations of Aurigny, Brincel, and others, completing the psalter, were published in 1550, those of Poictevin and others in 1557; whence misconceptions have arisen respecting the date at which the genuine Genevan psalter was finished. These versions, however, failed to secure acceptance by the Church, and we may pass them by without further notice. From the loss of most of the early editions of the Genevan psalter, it is difficult to follow its bibliography with precision; but one, if not two, editions containing Calvin's enlarged preface, dated June 10, were certainly published in 1543, before the appearance of the "Cinquante Pseaumes" in the month of August. Bovet supposes that these editions contained the whole number of fifty psalms, but Douen gives reasons which seem to us probable, though not, perhaps, quite conclusive, for thinking that they were but reprints of the psalms already in use.‡ However this may be, there can be no doubt that some months later an edition of the fifty psalms appeared, with melodies prefixed, and we can only hope that a copy of it may yet come to light.

* Clément Marot, II., 62.

† Beza, it will be noticed, did not arrive in Geneva for five years after Marot had left it and consequently had no personal knowledge of him.

‡ Possibly, however, with the revised text. May we even venture to suspect that, although the "Cinquante Pseaumes" did not appear until August, 1543, some of the new psalms may be found in these June editions, if a copy of either of them is ever discovered?

* The King appears to have still maintained some friendly intercourse with Marot.

† Calvin barely mentions Marot twice in his letters.

The psalter published at Strasburg in 1545, of which we have already spoken, was an enlarged edition of the pseudo-Roman psalter of 1542. As it does not directly belong to the Genevan series we need only add that it contains ten of Marot's new psalms, with tunes attached, and that, of its forty-eight melodies, twenty, including the ten set to the new psalms, are said by those who have seen them to resemble the tunes of Geneva. At the end of the volume is a "Salutation à Jésus Christ" commencing "Je te salue, mon certain Redempteur." This hymn,* which has been sometimes ascribed to Calvin, but is not in his manner, is supposed by M. Douen to be possibly by Jean Garnier, then minister of the French congregation at Strasburg, by whom the psalter of 1545 was doubtless edited. Returning to the Genevan psalter, we find that the earliest edition now known to us, containing the fifty psalms with music, is that published by Louis Bourgeois in 1547, in which the tunes are harmonized in four parts. We will notice this work more fully hereafter, and, omitting any further reference to editions of Marot's psalms containing the words only, we may close our review of the publications of this period with the "Pseaulmes cinquante de David, mis en vers francois par Clément Marot." Lyon, 1549. This edition—the only one belonging to the regular series of Genevan psalters with music, published between 1542 and 1554, that has come down to us—discloses the fact that the tunes had undergone considerable modifications between 1543 and 1549. In seventeen instances they are more or less altered, while six new melodies appear, superseding those of 1542.

As regards the psalms it contained, the Geneva psalter remained for six years exactly as Marot left it in 1543. However desirous Calvin may have been to see the work completed, he does not seem to have found among the productions of Marot's successors anything to satisfy his judgment until Théodore de Bèze, or Beza, arrived in Geneva on October 24, 1548. This eminent man, who was afterwards to succeed Calvin as head of the Reformed Church, was born at Vezelay in Burgundy, on June 24, 1519. After receiving a liberal education under the celebrated Wolmar, he was destined by his father to the profession of law, but, as Marot had done before him, soon abandoned his studies for lighter forms of literature, and plunged into all the dissipations that characterized the society of the time. At last a severe illness, which nearly proved fatal, effected a complete revolution in his mind, and at the age of twenty-nine he embraced the reformed tenets, the principles of which he had in early life imbibed from Wolmar. He then at once left France for Geneva. On his arrival at the Protestant capital Beza at first projected the establishment there of a printing-office, in partnership with his friend Jean Crespin, but in the following year, at the request of Calvin, accepted the chair of Greek in the University of Lausanne. Before, however, Beza left Geneva to enter on his new duties, Calvin, who happened one day to enter his room during his absence from home, saw lying upon the table a sheet of paper containing a translation of the sixteenth psalm.† Taking this away without the author's knowledge, Calvin showed it to his friends, and at once urged Beza to undertake the completion of the French psalter. Beza acceded to this request, and commenced the work on his arrival at Lausanne. It progressed, however, but slowly; and in June, 1551, Calvin wrote to Viret to ask Beza to send to him immediately whatever psalms had been then completed. Beza

complied, and in the course of the year there appeared "Trente-quatre pseaulmes de David, nouvellement mis en rime francoise au plus pres de l'hebreu, par Th. de Besze de Vezelay en Bourgogne. Geneue, Jehan Crespin." The psalms contained in this volume are 16, 17, 20, 21, 26, 27, 28, 29, 30, 31, 34, 35, 39, 40, 41, 42, 44, 47, 73, 90, 119, 120, 121, 122, 123, 124, 125, 126, 127, 129, 131, 132, 133, and 134. A few months previously, in March, 1551, Beza had applied to the Council of Geneva for permission to print his psalms,* as well as for the exclusive privilege of selling them. The minute in the register of the Council says:—

Le Seigneur de Besse a presenté vne supplication requerant par icelle luy permettre faire imprimer le reste des Seaulmes de David, et les a fait mettre en noctes de musique; aussi qui nulz en puissent vendre que luy. . . . Arresté que luy soit outroyée sa dicte requeste pour la terme de troys ans prochains des autourduy.

The expression "le reste" seems to imply that Beza then contemplated an early completion of his work, which, however, was not brought to a close for ten years later. The statement that the new psalms were already set to music is explained by an important minute of Council of July 28, 1552, which M. Douen has published for the first time.‡ From this minute it appears that Guillaume Franc was then engaged in preparing a psalter for use at Lausanne, of which we will speak hereafter. In 1552 the thirty-four psalms of Beza were added to the forty-nine of Marot, and published under the title of the "Pseaulmes octante-trois."† No musical edition of the psalter of this year has survived, but it is certain that tunes were adapted at Geneva to the new psalms immediately after their publication. The earliest edition of the eighty-three psalms with tunes that has come down to us is dated 1554, and at the end of the volume six more psalms by Beza are added, being 52, 57, 63, 64, 65, and 111. Of these the first four are without tunes, the last two are adapted to the melodies of psalms 72 and 24 respectively.§ The next edition is without date, but may be assigned with probability to the year 1555. It contains one additional psalm, 67; the 63rd is adapted to the tune of the 17th, the 64th to that of the 5th, the new psalm (the 67th) to that of the 33rd, and the 52nd and 57th alone remained unprovided with a melody until 1562.

The progress of the psalter was again suspended during several years. New editions of the ninety psalms issued from the press, but it was not until after Beza's return from Lausanne in 1558 that the work was finished, nor until 1562, just twenty years from the appearance of the first edition, that the complete psalter was published at Geneva.¶

The psalms now added were the sixty which until then remained untranslated. To thirty-eight of these (48, 49, 54, 55, 56, 58, 59, 60, 61, 74, 75, 80, 81, 83, 84, 85, 87, 88, 89, 92, 93, 94, 96, 97, 99, 102, 105, 106, 112, 135, 136, 141, 145, 146, 147, 148, 149, 150) proper tunes were assigned, while the remainder were directed to be sung to the tunes of other psalms, viz., 53 to the

* There was then no printing-press at Lausanne.

† Vol. I., p. 612.

‡ "Pseaulmes octante trois de David miz en rime Francoise. A scauor, quarante neuf par Clement Marot avec le Cantique de Simeon et les dix commandemens. Et trente quatre par Theodore de Besze de Vezelay en Bourgogne. Geneue, Jacques Berjon, 1552." Without tunes.

§ The figures as given by M. Douen are probably misprinted.

¶ Les Pseaulmes mis en rime francoise par Clement Marot et Theodore de Beze. . . . Geneue, Antoine Dauodeau et Lucas de Mortiere, pour Antoine Vincent, 1562. With tunes. Douen quotes no less than twenty-three other editions printed in the same year, at other presses, for Antoine Vincent. The date of one of these, attached to a Bible, is however, doubtful. Eight were printed at Geneva, three at Lyon, five at Paris, one at Saint-Lo, one at Caen, and five without name of place. Of the above, two (besides the one already noticed) are attached to Bibles, two to New Testaments, and one is in tablature for the lute. All with tunes. We may also add the harmonized psalms of Jambe-de-Fer, and the sixteen psalms published by Goudimel in four parts. These two editions will be noticed hereafter. The total number of recorded editions, of one sort or another, published in 1562, is twenty-six.

* An English version (Thou art the King of mercy and of grace) is by Mrs. Elizabeth Lee Smith, of New York. The hymn has been translated into German by Dr. Stähelin of Basel.

† Bovey: Hist. du psautier, p. 25.

tune of 14, 62 to 24, 66 to 118, 68 to 36, 69 to 51, 70 to 17, 71 to 31, 76 to 30, 77 to 86, 78 to 90, 82 to 46, 95 to 24, 98 to 118, 100 to 131, 108 to 60, 109 to 28, 116 to 74, 117 to 127, 139 to 30, 140 to the Commandments tune, 142 to 131, and 144 to 18. 52 and 57 were also now fitted with tunes, and thus we find the psalms, together with the Commandments and the Song of Simeon, sung to 125 distinct melodies.

The history of these melodies was a matter of small interest to the reformers of the time, but afterwards, when the Genevan psalms had attained a wide popularity, writers began to enquire into the origin and authorship of the tunes to which they were sung.* Facts being wanting, conjecture took their place, and these tunes were assigned to various musicians of the time, several of whom had published harmonized editions of the Genevan psalter. Among these editions that of Goudimel held the foremost place; and this fact, coupled with the belief that his death in the massacres of 1572 was attributable to the assistance his musical ability had given to the Protestant cause, led many writers to believe him the author of all, or of some at least, of the melodies which he harmonized. Florimond de Rémond, himself a member of the Reformed Church up to 1566, speaks of Goudimel and Bourgeois as the musicians whom Calvin employed as the musical editors of his psalter; others assign the melodies to Claudin Le Jeune, others to Guillaume Franc. The claim set up for Goudimel, adopted though it has been by so many authorities, is easily refuted, even without reference to the facts ascertained by recent investigations. Goudimel did not join the reformers until after the eighty-three psalms were published in 1551; he never visited Geneva, nor is there the slightest trace of any communication having ever passed between him and Calvin. Claudin Le Jeune was but a child when the early editions of the Genevan psalter appeared, and thus the only pretensions that remain for consideration are those of Bourgeois and Franc.

If it be asked how it came to pass that such uncertainty should exist respecting the musical history of the Genevan psalter, it is not difficult to find an answer. Curiosity on the subject was aroused only at a later time, when the facts had become obscured. Even an account given by Beza is manifestly inaccurate. To Calvin and his Church the tunes were merely vehicles for the expression of the psalms, while the musician by whom they were arranged would never think that his professional reputation was much interested in work of such a nature.† His duty consisted in supplying each psalm with a fitting tune, and he took his materials from any source that best suited his purpose. A composer of that time concerned himself little with the production of original melodies, in the modern sense of the word; to him harmony was everything, and the tune but a theme on which he might expend his science and invention. Hence, when the Genevan tunes became popular, we find a number of musicians displaying their learning and taste by harmonizing them either in simple counterpoint or as motets. In Germany, in the case of the early chorales, the same course was pursued by a long line of composers, culminating in Johann Sebastian Bach; but one important point of difference between the Lutheran and Calvinistic churches must never be lost sight of. While Germany was constantly increasing her stock of hymns and chorales, and in the course of time‡ admitted

the use of harmony in public worship, France and Switzerland firmly rejected any addition to the simple melody, and adhered exclusively to the metrical psalter with its tunes as finally settled in 1562. The tunes themselves, a few excepted, cannot be regarded as original. Some, no doubt of German descent, were adopted from the Strasburg psalter of 1539, some can be traced to popular melodies still preserved in old collections of national songs, and some seem to have been constructed by ringing the changes on a few simple musical phrases. Of this practice the tune of the 134th Psalm, known in England as the "Old Hundred," is a good example. Its component parts are found over and over again in various combinations, and, while one of the most effective, it is also perhaps one of the least original tunes in the Genevan psalter.

We have now to consider the claims of Bourgeois and Franc to the editorship of this work, and the reasons assigned by M. Douen for giving judgment in favour of the former.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 351).

BERLIOZ had not long returned to Paris before he was requested by M. Pillet, director of the Grand-Opéra, to assist him in placing Weber's "Der Freischütz" on that world-famous stage. It was of course necessary to set the dialogue of the German work in recitative, and this particular task Berlioz accepted, after some hesitation caused by his pronounced reverence for an author's design. We have a part, at least, of the conversation between composer and *impresario* with reference to the subject:—

"B. I am not sure that one ought to add to 'Freischütz' the recitatives you ask of me, but as that is a condition without which it cannot be represented at the Opéra, and as, if I do not write them you will confide the task to some one else, less familiar, perhaps, with Weber than I am, and certainly less devoted than myself to the glorification of his masterpiece, I accept your offer on one condition: that 'Freischütz' shall be played just as it is, with nothing changed either in drama or music.

"P. That is precisely my intention. Do you think me capable of renewing the scandals of 'Robin des Bois'?"

"B. Very good: in that case I will set about the work. How do you intend to distribute the parts?"

"P. I shall give *Agatha* to Madame Stoltz, *Annette* to Mlle. Dobré, and Duprez will take *Max*.

"B. I say 'No.'

"P. Why not?"

"B. You will know soon.

"P. Bouché will make an excellent *Caspar*.

"B. And whom have you for the *Hermit*?"

"P. Oh! that's a useless part, which only adds to the length of the work. I intend to take it away altogether.

"B. Only that? It is thus that you mean to respect 'Freischütz,' and not to imitate M. Castil-Blaze! We are far from being agreed. Allow me to retire; I cannot possibly mix myself up with this new *correction*.

"P. Mon Dieu! You are thorough in your opinions. Well, we will keep the *Hermit*—we will keep everything, I give you my word."

Berlioz found his extreme reverence for the original somewhat inconvenient, since the "uncut" dialogue, put into recitative, stretched out to an enormous length; and, as usual, he had great difficulty in

* We may estimate the value of some of these writers as authorities from the fact that one of them confounds Claude Goudimel with Claudin Le Jeune. He says, "l'incomparable musicien Gaudimel (sic) si connu de tous sous le nom de Claudin le Jeune!"

† Not a single psalter of the time, containing the melodies only, gives the editor's name.

‡ Melodies alone were used at first.

Promenade Concerts and the late Medical Conference; but no one could help observing the essential distinction between the addresses delivered by the foreign members and by the English members of that assembly. So marked was the difference that even the *Times*, that embodiment of English sentiment, rather ridiculed our own practitioners as bone-setters and blisterers; and Sir James Paget himself more euphemistically apologises for their somewhat exclusive attention to a particular branch of their art. The polite world in Church and State very properly feasted and patronised the foreign professors with genuine British hospitality and condescension; and as for their aggressive science, so long as it did not positively account for the apples in the dumpling, and left us a little standing-room on the old ground, it was passed over as not of much practical value.

In regard to music, it is not too much to say that, simply by contact with the outer world and by what the medical professors call "solidism," English opinions and tastes have been revolutionised within the last ten years. The old ways of provincialism, individualism, inefficient private education, family prodigies and village popes, doctors, and masters, are fading before the fierce light which is flashed from one European capital to another, and searches the remotest districts. We may learn something even from cotton-spinners and cloth manufacturers, who are beginning to discover that Manchester and Bradford are only separate functions in a very large organism, and that if their artistic productions are not appreciated as much as they should be by the foreigner, it is not a question of free trade or fair trade, but of being abreast of the world, and of emulating the more scientific knowledge and methods of other countries. In respect to our manufactures, the moral and material conditions in this country have of late years been exceedingly favourable to competition. In art questions it is rather the reverse. Neither in climate nor temperament are we much favoured; and in music our native practicality inclines to "bone-setting"—to the mechanics of the art, and even to what is most mechanical in the act, art, grammar, and form of composition. It is more politic and more dignified to recognise the fact than to whine and complain that our musical compositions are underrated at home or abroad. The great fault of our music is that it has been too timid. Even our musical professors were so modest, or so *gauches*, that an English orchestra of the very finest material was, since the period of railways and continuous immigration, often thought incomplete without some adequately bedizened foreigner to conduct. That was partly a result of our former provincialism, our isolation, the domesticity of our musical tastes, and our ignorance of the orchestra. Promenade Concerts, if they serve no other higher purpose, may at least cultivate a taste for orchestral effects; and it seems, from the experience of the last two or three seasons, that our musicians, known or unknown to fame, mean to assert their claims to the *bâton*. Our advance is palpable. Like raw provincials gradually accustoming ourselves to evening dress, we are some of us beginning to feel at home in higher musical society—higher at least as compared with music-halls. The only danger is that the well-cut coat and unexceptionable cravat are not the only essentials to success; and that occasionally, in the brilliantly lit *salons* frequented by the *élite* of what we may call the peripatetic school of musical connoisseurs, we may unconsciously betray the earlier-acquired accent or mien of other resorts. It is not sufficient excuse that the artists at a Promenade Concert should be English if their talents are not

equal to the educational level of the audience. Excellent people, who live apart from the world and its vanities, may enjoy the luxury of charitably selecting special objects of condemnation from a confessedly mixed audience; but those who know more about it, and possibly take even a less acute interest in specialities, will know that, with all allowances, the audience at a London Promenade Concert is more critical, and of a more universal education, even in music, than the ordinary class of subscribers who, with their families, attend as a question of fashionable routine places of higher artistic pretensions. By greater refinement and invention in the surrounding attractions as well as in the musical programmes, the audience can easily be still further improved. The electric light is itself a new and brilliant power in the diffusion of art. It is even a new moral power. It is fatal to everything that is tawdry and false; to worn-out decorations, to rusty-red hangings, as well as to renovated complexions, paint patches, dyes, and violet powder. The reign of gaslight has ended in an age of individual pretension and hypocrisy. In the coming era, if there be even less creative power, and in music a temporary exhaustion of old materials, we can honestly work in a new field, in the combination of the arts and in the utilisation to that end of novelties in material conditions. To succeed even in such a direction mere practicality, mere carpentry, will be insufficient; we shall more than ever depend upon the higher cultivation of the national taste, and as much as ever on the enthusiasm and audacity of genius.

CLÉMENT MAROT AND THE HUGUENOT PSALTER.

IV.

(Continued from page 406.)

GUILLAUME FRANC, son of Pierre Franc of Rouen, appears, says M. Douen, to have been one of the numerous Protestants who were forced to abandon France on account of their religious convictions. He arrived at Geneva while Calvin was at Strasburg, and obtained a licence, dated June 17, 1541, to open a school of music. In 1542 the register of the Council records a payment to Franc for teaching the children to sing.* On the 6th of June in the same year he was appointed "chantre"† of St. Peter's church, and on April 16, 1543, the Council passed a resolution in the following terms: "Inasmuch as the psalms of David are being completed, and that it is very necessary to compose pleasing melodies for them, ordered that Master Guillaume, the chantre, who is very competent to teach the children, should give them instruction for an hour on a day to be appointed, and that Master Calvin should be consulted about his remuneration."‡ This minute no doubt refers to the nineteen psalms on which Marot was then engaged, but which were not published until the following August. It will be observed that although the design of adapting melodies to these psalms is expressly mentioned, nothing is said about employing Franc on this work. His services are retained solely to teach the children the tunes when composed. Still less is there an allusion to any connection between Franc and the edition of the psalter already published. Several

* The reader will remember the Ordonnance of November 20, 1541, already mentioned.

† We retain the French word, for which there is no precise equivalent in English.

‡ Pour aultant que l'on paracheue les psalmes de Daud et quil est fort necessaire de composer vn chant gracieux sur yceux, ordonné que maystre Guillaume, le chantre, qui est bien propre pour recorder les enfans, les instruire vne heure le iour qui sera fixé, et qu'on parlera de son gage à maystre Calvin.

applications by Franc for an increase of salary are recorded in the registers, until at last, on his request being refused, he resigned his post on August 3, 1545, and left Geneva for Lausanne. Here he was appointed to the same office in the cathedral that he had held at Geneva, and died about May, 1570. When Franc went to Lausanne in 1545 he found some psalms already in use, but sung to melodies composed by Gindron, a canon of the cathedral. Concerning these melodies Viret wrote to Calvin on July 21, 1542: "We have resolved to sing as soon as possible the music of the psalms composed by Gindron, which is much easier and more pleasing than yours, and which we would have preferred to see printed in place of that which is in use with you."* In this, as in other respects, Lausanne shows a tendency to assert her own independence, and a disinclination to submit to the supremacy of Geneva. A rival psalter was the natural result.

We have already seen that in 1551 Beza obtained a licence to print "the rest" of the psalms, which, he stated, he had caused to be set to music. We now know that he employed Franc for this purpose, and his design probably was to publish a complete psalter for use at Lausanne, with new tunes to supplement those of Gindron. M. Douen speaks † as if he thinks that such a psalter was accordingly printed at Geneva in 1552, but no trace of it appears, and its publication, though undoubtedly then contemplated, may have been postponed from time to time until Beza had finished his translations of the psalms.

A minute recently discovered in the records of the Council of Geneva has been already referred to. It is of the highest importance, and we now give it in full: "Thursday, 28 July, 1552. With reference to what the said Master Jacques, minister at Lausanne, has stated, that at Lausanne they cannot agree to sing the psalms altered here by Master Louis Bourgeois, nor those of the Sieur de Bèze to which he has set melodies, they propose, for the purpose of singing the psalms translated by Marot, to print them with their original melodies, and also those which the Sieur de Bèze has translated, with melodies which the chantry of Lausanne has set to them. This they have not presumed to do without a licence, wherefore he has asked permission to print them here. Ordered that, seeing the request is reasonable, permission be given to them."

The letter of Viret in 1542 shows the spirit of independence that existed at Lausanne. The minute of 1552 speaks the same language. Lausanne will have nothing to say to Geneva or Genevan tunes. She prefers the "premier chant" of Marot's psalms, and the tunes set by her own chantry to Beza's new translations. The "premier chant" appears to us to mean the melodies to which Marot's psalms were originally sung at Lausanne. The alterations made at Geneva commence with the first edition of the psalter, in which nearly all the primitive Strasbourg melodies were more or less modified.

But the Order of Council tells us more. It settles the question of the editorship of the Genevan psalter, and proves that the alterations made in the melodies, the six new tunes introduced before 1549, ‡ and the thirty-four tunes of 1551 are undoubtedly the work of Louis Bourgeois.§ Much confusion has been caused by a letter addressed by David Constant to Bayle, which says: "I have unearthed a rather curious fact, viz., a certificate which Beza gave under his hand and in the name of the Ecclesiastical Body to

Guillaume Franc on November 2, 1552, in which he states that it was Franc who was the first to set to music the psalms as they are sung in our churches, and I have moreover a copy of psalms printed at Geneva in which is the name of this Guillaume Franc, and more than that, a licence from the magistracy, signed Galatin, in 1564, by which he is also recognised as the composer of this music. Our Plantin, in the *Lausanna restituta*, renders him the same testimony." So long ago as 1745 Baulacre of Geneva had pointed out the errors contained in this statement. He says that Professor Ruchat, who had adopted Constant's account in his *Histoire de la Réformation de la Suisse*, afterwards saw reason to suspect its accuracy, and on examining the certificate found that it referred solely to the poverty of Franc, the sad condition of his family, and the bad health of his wife, but contained nothing whatever relating to the psalms. Baulacre then proceeds to show that Constant had confounded Franc's Lausanne psalter printed at Geneva in 1565 with the genuine Genevan psalter completed in 1562. As regards the certificate we are inclined to think that Ruchat's investigations were imperfect, and that there may have been some document of the kind spoken of by Constant. It corresponds with what is said in the Council minute of July 28, 1552, and was no doubt intended to support Franc's claim to have set to music the thirty-four psalms of Beza before they were sent to Geneva, and published there with tunes adapted to them by the rival editor. Constant, however, was altogether mistaken in speaking of Franc's tunes as those which were then sung in the churches. By his time the local psalter of Lausanne had been long superseded by that of Geneva.

A copy of Franc's Psalter still exists in the library of Geneva. It bears the title: "Les Pseaumes mis en rime francoise par Clement Marot et Theodore de Beze, avec le chant de l'Eglise de Lausanne. . . . Iean Riuery, pour Antoine Vincent, 1565. Avec privilege, tant du Roy que de Messieurs de Geneue." M. Douen gives a minute description of this volume. The Genevan licence is dated December 1, 1564, and says: "Permission is granted to Guillaume Franc, chantry in the church of Lausanne, to print the psalms of David translated into French verse by Cl. Marot and Th. de Bèze, and to add to them the new tunes which he has set to some of them. . . ." Franc's preface explains his motives:—

Guillaume Franc, chantry of the Church at Lausanne, to the readers, greeting.

My brothers, that you may have no occasion to think that by this new edition of the psalms, with their proper tunes, I have desired to undertake anything to surpass those who have laboured on this subject with very great care, or even to correct what has been well done by them, I have deemed it necessary to advise you that in this work I have proposed to myself no other end than the advancement of the honour and the glory of our Lord, by employing the talent he has given me to the service of his Church, and this I have done with reference only to this church of Lausanne, as in such external matters it is lawful to conform to local circumstances, without any separation arising on that account between the churches of our Lord. More than that, I can aver that I was urged to do this more by the advice and request of those who hold office in it than of my own will, alleging as a reason that they thought it very useful for each of the psalms to have its own proper tune. This being considered, I have selected all the best tunes of those which have been in use, as well in this as in other reformed churches, which I have retained.* And as to the last translated psalms which are sung to the tunes of the earlier psalms, I have to the best of my small ability fitted them with tunes of their own, because many persons hearing the aforesaid psalms sung, mistook one text for another on account of the tune. Wherefore I hope that of those who have no other object in view than the advancement of the Kingdom of our Lord, there will be no one who will not take all in good part, and who will not endeavour henceforth, as God may grant him grace, to sing praises to His Majesty in diverse tunes and melodies.

This preface is very suggestive, equally in what it says and in what it does not say. Franc makes no allusion whatever to any Lausanne psalter of earlier date, and we think he could hardly have omitted some

* Viret of course refers to the first edition of the Genevan psalter.

† L., 613.

‡ Franc had then left Geneva.

§ In fact, the alterations made in 1551 brought Bourgeois into trouble with the Council, as we shall see hereafter.

* Franc, observes M. Douen, has borrowed nothing from the pseudo-Roman psalter of 1542.

reference to it, had such a psalter been ever published. If the inference we have drawn above from the minute of July 28, 1552, be correct, the plan of the Lausanne psalter as then designed was considerably modified in 1565. Thirteen years had elapsed, the Genevan melodies of 1551 had become established, and the completed psalter had been published three years previously. The time was past when the alterations of Bourgeois or the tunes adapted by him to Beza's thirty-four psalms could be rejected, and Bourgeois himself had long left Geneva, so that any personal rivalry, had such existed between him and Franc, was now at an end. Franc therefore contented himself with introducing into his psalter only forty-six melodies differing from those of Geneva. These he distributed as follows: Proper tunes were adapted to the five psalms* of 1554-7 which at Geneva were sung to the melodies of other psalms, also to twenty† of the twenty-two psalms of 1562, left without melodies of their own in the Genevan psalter, while to the remaining two, 69 and 117, were assigned as *proper* tunes the Genevan melodies of 51 and 127, to which they were already respectively sung, new tunes being supplied to the last-mentioned psalms. The number of new melodies thus furnished by Franc was twenty-seven, or strictly speaking twenty-six, as the tune assigned by him to psalm 51 was that which had been adapted to it in the Genevan psalter of 1542, but which Bourgeois had replaced by another in 1551.

The tunes selected by Franc from sources extraneous to Geneva are nineteen in number, and were set to psalms 17, 27, 29, 48, 54, 55, 56, 57, 75, 83, 85, 94, 102, 106, 132, 141, 146, 147, and 150. Of the rejected Genevan melodies four‡ belong to Bourgeois (1551) and fifteen to the edition of 1562. All the other tunes in the Lausanne psalter are taken from that of Geneva.

Franc in his preface is equally silent respecting any connection between himself and the Genevan psalter. On the contrary, while he adopts tunes from all its editions he distinctly declares them to be the work of others, and we have seen above that when he was himself at Geneva he was engaged by the Council as a teacher only, not as an editor. We think therefore that the evidence before us, scanty as it is, is quite sufficient to sustain M. Douen's judgment that Franc had no part in the preparation of any edition of the Genevan psalter, and we pass on to the claim of Bourgeois, which alone remains to be considered.

Louis Bourgeois, a native of Paris, was invited to Geneva in 1541, about the time of Calvin's return from Strasburg. When Franc went to Lausanne in 1545 his office was given to Bourgeois, jointly with a Genevan named Fabri, the one to serve the Church of St. Gervais, the other that of St. Peter. In 1547 the rights of citizenship were conferred on Bourgeois gratuitously, and he was soon afterwards exempted from some municipal burdens to enable him to devote himself wholly to his studies. Of his private life we know no more than what can be gathered from some scattered entries in the Genevan registers, chiefly relating to fruitless applications for an increase of salary. A curious incident, to which we have already alluded, occurred in 1551. On December 3 the Council ordered Bourgeois to be thrown into prison for having altered the psalm-tunes without leave, and that the tunes already in print should continue to be sung until the others were taken into consideration. Bourgeois obtained his liberty the following day at the intercession of Calvin, and the alterations he had

made were soon afterwards adopted. He returned to Paris about 1557, and was still living in 1561. The cause of his leaving Geneva is not exactly known, but it has been ascribed with some probability to the refusal of Calvin and the Council to permit the use of harmonized psalms in public worship. The evidence we have already adduced proves that, certainly from 1545 to 1557, and almost certainly from its commencement, Bourgeois was the musical editor of the Genevan psalter. He was also its first harmonizer. In 1547 he published "Pseaulmes cinquante* de David, Roy et Prophete, traduitz en vers francois par Clement Marot, et mis en musique par Loys Bovrgeois, à quatre parties, à voix de contrepoinct egal consonnante au verbe.† . . . M.D.XLVII." Prefixed to this work is a dedication to André Chenevard, of which we subjoin a translation:—

"I remember sometimes that, through the good-will you bore towards me, you proposed to me to publish some complete work of my composition in music, a task which I was then unable to undertake, because I found no suitable materials on which to labour. For even then I began to hold in contempt those dissolute songs, which could yield no fruit for the contentment of the mind. But now since by the divine grace we have certain psalms of David translated by the late Clement Marot, of eternal memory, in such a happy style that to understand them we need no longer have recourse to foreign tongues, and that they have already begun to be sung in several places, I have thought I could not do anything better or more agreeable to those who take pleasure in praising God with the voice and understanding (as the apostle says) than adapt to the subject and the ordinary tune of the said psalms three parts in harmony, setting note against note. And although the charm and delicacy of music would draw me away from this undertaking, nevertheless I have not given encouragement to this counsel. For it seemed to me that this effeminate music, which is fitted to express either the pleasure or the languor of love, is not suitable to the majesty of these holy and divine affections. And, however absurd I may perhaps appear to very expert master musicians, I prefer holding a reputation of that sort among them to being accounted lax and weak by those who fear God, to whom alone I have had regard in this my undertaking, as persons who do not make an ill use of holy things, and who will weigh with judgment the good will I have to benefit the uncultured, who ought not to be deprived of this holy delight. I freely confess, inasmuch as I am in everything subjected to the subject, that some passages may be found which are not suitable to the sign commonly called the minor imperfect, but this fault ought not to be imputed to me; for I wished in no respect to tamper with the subject aforesaid. However that may be, I dare to affirm to you, my very dear friend, that master musicians themselves, they who wish to judge according to truth, will not despise our labour, and that purified ears will take no small delight in it, and that in addition to all this, such music is ordinarily suitable to all instruments. As to the rest, for those who will not be content with this work, I have constructed on the same materials of the aforesaid psalms another somewhat more free in style, but conforming nevertheless, as far as possible, to the gravity of the sacred subject. And the whole, as much on account of a friendship of long standing, as of the earnest desire you feel for the advancement of useful knowledge, I inscribe with your name, beseeching all lovers of fair play to weigh the affection of the one for the other, seeing that we endeavour to make common cause in regard to a thing at once useful and delightful, which is the thing to be greatly desired for attaining contentment in this life."

In this preface we see strong evidence of the spirit then prevalent among musicians to which we have already alluded. Bourgeois feels it necessary to put forward an elaborate apology for publishing a work in simple counterpoint, and intended to benefit the uncultured; while, to assert his own position as a musician and to suit the taste of those who required more elaborate harmony, he produced simultaneously another selection of psalms, in which within reasonable limits the resources of musical science might be employed. This second work is entitled, "Le premier liure des Pseaulmes de David, contenant xxiv Pseaulmes. Composez . . . en diuersité de musique, ascauoir. familiere ou vaudeville, aultres plus musicales.‡ Lyon. 1547."

The words alone are common to this and the preceding collection, and the melodies, according to M. Douen, are inferior to those in the Genevan psalter. In fact they are not harmonized melodies, but subjects treated contrapuntally. "Figure" and "fugue" reign supreme.

* 63, 64, 65, 67, 111.

† 53, 62, 66, 68, 70, 71, 76, 77, 78, 82, 95, 98, 100, 108, 109, 116, 139, 140, 142, 144.

‡ M. Douen says "five" and "fourteen," but he has apparently forgotten that the *tune* of psalm 57 was not added until 1562.

* The psalms are numbered consecutively, 1 to 50, without regard to their original order, and, the work being intended for private use, selected verses of each psalm are only given.

† In simple counterpoint.

‡ Fugued.

A remarkable work, entitled "Le droit chemin de musique," was published by Bourgeois at Geneva in 1550, and contributed greatly to make the art of singing popular, but we pass it without further notice as belonging more properly to the general history of music than to our present subject. Bourgeois returned to Paris about 1557, and, if the supposition be correct that in taking this step he was influenced by a desire to obtain the liberty, denied him at Geneva, of bringing his harmonies into general use, there may be some grounds for M. Douen's opinion that the impetus given to psalm-singing by this novel treatment of the melody may have contributed, in some degree at least, to produce the Huguenot demonstrations that took place the following year in the Prê-aux-Clercs.

Although Bourgeois had severed his direct connection with Geneva, he still occupied himself with the psalter. We hear of him for the last time in 1561, when he published at Paris "Quatre-vingt-trois Psalmes de David en musique (fort conuenable aux instrumens) à quatre et cinq et six parties, tant à voix pareilles qu'autrement; dont la basse-contre tient le suiet, afin que ceux qui voudront chanter avec elle à l'ynisson ou à l'octaue accordent aux autres parties diminuées; plus le cantique de Simeon, les Commandemens de Dieu, les prieres deuant et apres le repas, et vn canon à cinq parties et vn autre à huit."*

The name of the editor of the new tunes in the Genevan psalter of 1562 is as yet unknown, but an entry in the "Comptes des recettes et dépenses pour les pauvres" informs us that in June and July, 1561, Master Pierre, the chanter, received a sum of money for having set the psalms to music.† M. George Becker, in a letter to M. Douen, suggests that "Master Pierre" may be Pierre Dubuisson, chanter, who received the rights of citizenship gratis in 1565, but here the question must rest until further evidence is forthcoming.

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. X.—BERLIOZ (continued from page 410).

A FEW months after the return of Berlioz from the south of France he set out on a more extended tour, proceeding, in the first instance, direct to Vienna. His remarks upon the state of music in the Austrian capital are scarcely within the scope of this work, but we may reproduce a single brief passage as the opinion of an eminent man upon a state of things which unhappily survives to this day. After referring to the great and growing rarity of dramatic sopranos, Berlioz adds:—

"Not that soprano voices of great power and compass are, like true tenors, diamonds beyond price. No; good and even well-trained female voices present themselves still; but what can be done with such instruments if expression, intelligence, and inspiration do not animate them? It is of real and complete dramatic talent that I would speak. We find plenty of cantatrices whom the public love because they sing showy nothings brilliantly, and whom the great masters detest because of inability to interpret their works in a proper manner. They have

voice, musical knowledge, an agile larynx; they want soul, brains, and heart. Such women are veritable monsters, and as formidable to composers as often they are charming. This explains the weakness with which masters have written rôles full of false sentiment, which seduce the public by the showiness of their appearance; it explains also the bastard works we see born, the gradual abasement of style, the ruin of true expression, forgetfulness of dramatic propriety, contempt of what is true, grand, and beautiful, and the decrepitude of the art in certain countries."

During his stay in Vienna Berlioz conducted three concerts with marked success. The public applauded him, the press praised him, his friends gave him a supper, together with a *bâton*, and the emperor sent him 1,100 francs and a message—"Tell Berlioz that I have been much amused." This the master styles a "singular compliment." Of course there were quaint episodes in the Viennese experience. One day, in a public garden, a little man accosted Berlioz:—

"Monsieur, you are a Frenchman, I am an Irishman; there is, consequently, no national *amour propre* in my sentiments, and (seizing the master's left hand) I ask permission to shake the hand that wrote the 'Romeo' Symphony. You understand Shakespeare."

"In that case, sir, you have mistaken the hand; I write always with this."

Here the Irishman dropped the wrong member, grasped and shook the right one, and went away saying, "O these Frenchmen—these Frenchmen! They must laugh at everything and everybody, even at their admirers!"

By the way, the reputation of Berlioz as a quiz made him somewhat formidable to his Viennese friends, and he tells, with admirable gravity, how Dessauer wished to convert him to some new musical doctrine, but could never get to the point of unfolding it. "Every time the opportunity offered for us to *causer à fond*, as he said, if I looked him full in the face with my most serious air, at the moment of beginning his homily, he fancied that I was laughing at him, and, relapsing into silence, put off my conversion till a better time."

From Vienna the master went to Pesth, taking with him the Hungarian March now conspicuous in "La Damnation de Faust." This he had written at the suggestion of a Viennese amateur, who said, "If you would please the Hungarians, compose a piece upon one of their national themes; they will be charmed with it, and you can give me, on your return, news of their 'Eljen' and their applause." A great sensation attended the announcement of the march, and the editor of one paper was so moved by curiosity as to find out the residence of the copyist and go carefully through the manuscript. The next day he met Berlioz:—

"E. I have seen the score of your Rakoczy March.

"B. Well!

"E. Well! I am afraid.

"B. Bah!

"E. You have announced your theme *piano*, and we, on the contrary, are used to hearing it played *fortissimo*.

"B. Yes, by your gipsies. Be easy; you will have such a *forte* as you never heard in your life. You have not read it well. In any case, it is needful to look after the end."

Of the performance, Berlioz says:—

"After a trumpet passage based upon the rhythm of the opening bars of the melody, the theme appeared, played *piano* by the flutes and clarinets, and accompanied by the strings *pizzicati*. The public remained calm and silent at this unexpected announcement, but when, on a long *crescendo*, fugal

* Compare what Bourgeois had said in his preface of 1547: "joinct qu'avec tout cecy telle musique est costumièrement appropriée à tous instrumens."

† 1561, juin—A maistre Pierre, povr avoir mis les psalmes en mvsiqne, 10 fl.

1561, juillet.—Rendv à M. de Beze, qv'il avoit baillé encore à maistre Pierre le chanter, povr les psalmes en mvsiqne, ovtre les profits cydessvs, 20 fl. ss.

CLEMENT MAROT AND THE HUGUENOT PSALTER.

v.

(Continued from page 453.)

We must refer our readers to M. Douen's work for a detailed account of the harmonized editions of the Genevan psalter. With two or three exceptions the names of their authors are now little known, and a brief record will be sufficient for our present purpose.

Pierre Certon, master of the children of the Sainte-Chapelle at Paris, is said by Fétis to have published in 1546 a collection of thirty-one psalms in four parts. The psalms appear to be those of Marot, but the music is wholly original. The only point worthy of notice in this collection is that Marot's psalms should have been at that time selected for musical treatment by a member of the Sainte-Chapelle.

Jean Louis, probably a native of Flanders, published at Antwerp "Pseaumes cinquante de David . . . composez . . . a cinq parties. 1555." The melodies are those of Geneva. Bovet erroneously assigns this work to Bourgeois. Louis seems to have been afterwards chapelmaster to the emperors Ferdinand I. and Maximilian II.

Clément Jannequin, probably a convert to the reformed doctrines, published in 1559 "Octante-deux pseaumes de David, traduits . . . par Clement Marot et autres . . . composés en musique à quatre parties."

Thomas Champion published at Paris "Premier liure contenant soixante pseaumes de David mis en musique par Thomas Champion, dit Mithou, organiste du chambre du Roy,* 1561."

Philibert Jambe-de-Fer, a native of Lyons, was, says M. Douen, doubtless a member of the choir of Ste. Radegonde at Poitiers under the direction of the chantre, Jean Poitevin, whom we have already mentioned as a translator of the psalms to supplement those of Marot. After setting Poitevin's psalms to music in four parts in 1549, Jambe-de-Fer, who had joined the Reformers, published in 1562 "Les cent cinquante Pseaumes de David . . . par Cl. Marot et Th. de Beze, à quatre et cinq parties." Two later editions appeared in 1564.

The name of Goudimel demands a more particular notice. This eminent musician was born at Besançon† about 1510. Before 1540 he settled in Rome, where he opened the first public school of music as distinguished from the "psaltes" of the cathedrals, and thus laid the foundation of Italian melodic music. From this school proceeded many distinguished composers, including Animuccia, Nanini, and Palestrina.‡ We find Goudimel at Paris from 1555 to 1562, and it was between 1558 and 1561 that he joined the ranks of the Reformers, possibly, M. Douen suggests, as the result of some intercourse with Bourgeois. He subsequently retired to Lyons, then a stronghold of the Huguenots, and perished in the massacre of August 29, 1572.§ Before 1558 he produced a large number of masses, motets, and other works,|| lists of which

* Charles IX.

† A city of Franche-Comté on the river Doubs. M. Douen quotes some lines written on the occasion of Goudimel's death by his friend Melissus which prove this to be his birthplace:—

"Sequana cum Ligero flevit, flevitque Garumna,
Præcipue patrius flevit amara Dubis."

Goudimel was therefore a subject of the House of Austria. The statement that he was born at Vaison is due to a confusion between the county of Venaissin and Franche-Comté, and between Vasionensis (Vaison) and Vesontiensis (Besançon). See Bovet, *Hist. du Psautier*, p. 262.

‡ M. Douen adds Roland de Lattre, better known as Orlando di Lasso. It is quite possible that Lasso studied for a time in Goudimel's school, but we should like to have some evidence of the fact.

§ The massacre at Lyons took place five days after that in Paris.

|| One of these, published in 1555, bears his name on the title in conjunction with that of the printer, but, as M. Douen points out, this implies no commercial partnership between them, but merely that Goudimel retained a property in the plates.

will be found in the musical bibliographies of Becker and Eitner; but from 1562, immediately after the completion of the Genevan psalter, he appears to have devoted himself to the propagation of that work, and published those harmonized editions of it by which his name became so intimately associated with its melodies as to lead to the belief that their authorship was due to him. In 1562 he published at Paris "Pseaumes de David mis en musique à quatre parties en forme de motets par Claude Goudimel"* According to Fétis the number of psalms in this work was sixteen. The whole psalter followed in 1564† under the title "Les cent cinquante Pseaumes de David, nouvellement mis en musique à quatre parties par C. Goudimel, Paris, Ballard, 1564."‡ This edition has the tunes harmonized in double counterpoint, and thus holds a middle place between the editions of 1562 and 1565. The melody is in the superius except in fifteen§ psalms, where it is assigned to the tenor. The first verse alone of each psalm|| is quoted, and the psalms are not arranged in their numerical order. Where the same melody is repeated the harmony is varied.

In the following year there appeared "Les Pseaumes mis en rime francoise par Clement Marot et Theodore de Beze, mis en musique à quatre parties par Claude Goudimel. Par les heritiers de François Jaqui, 1565." Small 18mo. The four parts are printed opposite to one another.¶ This psalter is complete in all respects, containing the prefaces of Calvin and Beza, tables of the psalms, the Form of prayers, etc. It might therefore, observes M. Douen, seem intended for public worship, but Goudimel expressly states that it was meant for private use.** The tunes are for the most part harmonized in simple counterpoint, and the words of the psalms are given in full. No place of publication is mentioned on the title-page, but the name of Jaqui shows that this volume was printed at Geneva. The melody is in the tenor excepting in seventeen†† psalms, where it is placed in the superius.

In the same year another edition‡‡ of the same work was published at Paris by Ballard, entitled "Les cl. Pseaumes de David nouvellement mis en musique à quatre parties par Claude Goudimel," in four oblong volumes. In the edition of 1565, as in that of 1564, a melody when repeated is harmonized in a different manner, and thus the tune of psalm 24, to which the psalms 62, 95, and 111 are also sung, appears in no less than seven different forms in the two editions, the arrangement of psalm 62 being the same in both.

Not content with producing the two harmonized psalters described above, Goudimel had undertaken another work of still greater extent, in which his learning and invention might find full scope, and in

* May not this be the first draft of the work published in eight books in 1565-6?

† See Douen, II., 531.

‡ With poetical Dedication to "Monseigneur Monsieur Roger de Bellegarde, gentilhomme ordinaire de la chambre du roy."

§ 53, 62, 64, 65, 66, 67, 68, 69, 70, 71, 78, 82, 100, 108, and 116.

|| Psalm 18 excepted, where the second verse is also given, but with the harmony changed.

¶ A copy of this rare work is in the rich library of W. H. Cummings, Esq., of Dulwich.

** AUX LECTEURS.

"Nous auons adiousté au chât des Pseaumes, en ce petit volume, trois parties: non pas pour induire à les chanter en l'Eglise, mais pour s'esioiur en Dieu particulièrement ès maisons. Ce qui ne doit estre trouué mauuais, d'autant que le chant duquel on vse en l'Eglise demeure en son entier, comme s'il estoit seul."

At the end of the preface, however, Goudimel points out that his psalter may be used in public worship, when the part containing the melody would alone be sung.

Goudimel's harmonies seem to have long maintained their ground in the family. Rousseau, speaking of the peasants of Neuchâtel, says: "One of their common amusements is to sing the psalms in four parts, with their wives and children, and one is astonished to hear the vigorous and manly harmonies of Goudimel, so long forgotten by our learned musicians, issuing from these country cottages."

†† 28, 30, 34, 35, 40, 43, 61, 66, 67, 81, 86, 109, 117, 127, 129, 139, and 146.

‡‡ Which of the two editions of 1565 appeared first is uncertain.

1565-66 he published "Les Psalmes de David compris en huit livres, mis en musique à quatre parties en forme de motets par Claude Goudimel, Paris, Le Roy et Ballard." The last three books of this work seem alone to have survived. The melodies are employed merely as subjects for every kind of musical treatment; the voice parts of the several movements number from three to eight, although four only are announced in the title; and some of the psalms are developed at considerable length. The 104th psalm, which M. Douen quotes as a specimen, contains no less than seven movements. The composer appears to have regarded this work as his crowning achievement. In the dedication of the sixth book he describes it as

Le plus fidelle tesmoignage
De tous mes labeurs les plus beaux ;

and in the dedication of the eighth and last book he speaks of

Le plus doux trauail de ma vie
Guidant mon esperance aux cieux.

An edition of Goudimel's psalms published at Geneva in 1580 is a reprint of that of 1564. Another, printed at Charenton in 1607, reproduces, M. Douen thinks, the simple counterpoint of 1565. Another edition appeared at Delft in 1608, and the work was again reprinted at Geneva in 1667 and 1668, but with a few simplifications and the omission of the varied harmonies. Later editions printed in Switzerland are all more or less altered, and need not be noticed here.

Richard Crassot was probably born at Lyons about 1530, and published there in 1564 an edition of Marot and Beza's psalms with the tunes arranged in four parts.

Hugues Sureau, surnamed "du Rosier" (from his birthplace, Rosoy-sur-Serre), was a Huguenot preacher at Orléans, where in 1565 he published the Genevan tunes in four parts. This arrangement was intended by Sureau for use in public worship, but does not seem to have met with success.

Melissus, or, to give him his true name, Paulus Schede, was born in 1539, at Melrichstadt, in Franconia. He translated fifty of the French psalms into German in 1572, and his name may also be added to the list of early harmonizers of the Genevan melodies, as, in a small pamphlet published in the same year, on occasion of the marriage of Philipp Sprenger and Barbara Hugel, the tune of psalm 128 is found arranged by him in four parts, of which the superius and tenor are in canon. Melissus died in 1602.

Jean Servin, a musician, was born at Orléans about 1530. He joined the Reformers, and settled at Lyons in 1572. In 1565 he published at Orléans an edition of the Genevan psalms in three parts. The following passage in the "Advertissement aux lectevrs" is interesting: "I hope that all will be taken in good part by my kind readers, as there is no intention to derogate from the glory of so many worthy persons, who have employed themselves on this subject with honour, and among others M. Claude Goudimel, who has arranged the music of the psalms in many styles."^{*} Servin also set the Latin psalms of Buchanan as motets in 1579.

Pierre Santerre, of Poitiers, also set the psalms in four parts. This work was published in 1567, after the composer's death.

Michel Ferrier, a native of Cahors,† published in 1568 Marot's forty-nine psalms, the Song of Simeon, and the Commandments, with the accustomed tunes arranged in three parts.

Roland de Lattre or Orlando Lassus. The connection of this distinguished musician with the Huguenot

psalter is so slight that we content ourselves with the mere mention of his name, and refer the reader to M. Douen's pages for further details respecting him, as also for particulars of Alphonse Florès, Jean de Maletty, and André Pevernage.

Claudin Le Jeune, born at Valenciennes about 1530, published in 1564 ten of Marot's psalms arranged as motets in four parts, but the music was wholly original. In his Dodecacorde, 1598, are twelve of the Genevan tunes treated as motets. Le Jeune died in 1600, and most of his works were published afterwards by his sister Cécile. Among them are: "Les cl. Pseaumes de David mis en musique à quatre parties," Paris, 1601. Twelve of these psalms are for five voices. The melodies are those of Geneva, and are for the most part harmonized note against note, as in Goudimel's psalter.* Le Jeune also left in manuscript another arrangement of the psalms, the first portion of which was published by his sister in 1602. The title is "Premier liure, contenant cinquante pseaumes de David (N^{os}. 1 à 11) mis en musique en trois parties. . . . Paris." This book was reprinted in 1607. The second and third books appeared in 1608, of which the latter was reprinted in 1610.

Other harmonizers of the Genevan tunes of whom M. Douen gives biographical notices are: Samuel Mareschal, born at Tournai about 1554, and organist at Basel from 1576 to 1640, who published a psalter in 1594; Jan Pieter Sweelinck, organist at Amsterdam, whose psalms appeared in three books, 1612-14, with a fourth and concluding book in 1621; Johann Stobaeus, chapelmaster at Königsberg, where he died in 1646; and Johann Cruieger, cantor of the church of St. Nicholas at Berlin from 1622 to 1662, whose *Psalmodia Sacra*, Berlin, 1658, contains, with many hymns of the Lutheran church, the entire of the Genevan psalter in the German version of Lobwasser.

Ambrosius Lobwasser, a Saxon lawyer, became, during a residence in France, so enamoured of the Huguenot melodies that he translated the whole of the psalms of Marot and Beza into his native language, with a strict adherence to the original metres. His work, finished in 1565, was published in 1573, and reprinted many times in the two succeeding centuries. The harmonies to the tunes are those of Goudimel. Lobwasser's psalter soon came into general use in the Reformed Churches of Germany, and in the course of time Lobwasser himself was credited by many with the authorship of the melodies, just as Goudimel had been before him.

In Holland many psalters were arranged to the Genevan tunes. Soon after the completion of the French psalter, the old Flemish collection (the *Souter Liedekens*), which had been in use since 1540, was abandoned in favour of a new translation made expressly to suit the Huguenot melodies. The first, containing thirty-six psalms by Lucas de Heere, a Flemish painter, appeared in 1565; but, whatever its merits may have been, it was completely eclipsed in the following year by the complete psalter of Dathenus, which was almost immediately adopted for general use in the Reformed Churches of the Netherlands, and passed through numerous editions. A long series of new translations of the psalms commenced in 1630 with the psalter of Camphuysen; and Bovet quotes the titles of nearly thirty versions published between that year and the end of the eighteenth century.

The same writer refers also to the psalms of Jan Wtenhove (or Utenhove), the first edition of which, containing thirty-eight psalms, appeared without place of publication or date. This was followed in 1559 by twenty-six additional psalms, and, according to M. Bovet, the first complete edition was printed

* Goudimel's arrangements of 1562 and 1564 had already appeared, and very probably his psalter of 1565 had been just published.
† The birthplace of Marot.

* This work was frequently reprinted.

in London by John Daye in 1566. Another edition of Utenhove's psalms is the "Hondert Psalmen Davids," printed in London, also by John Daye, in 1561. Many of the melodies are from the Genevan psalter, and we may therefore conclude, with M. Bovet, that the versions of the psalms to which they were attached were written on the metres of Marot and Beza; but in the case of the other psalms, so far as we are enabled to judge from a hasty comparison, the Flemish metres are different from those employed in the French version.

The Genevan psalter became the basis of many others in various languages and dialects: Béarnese (the dialect of Béarn), Bohemian, Danish, Spanish, Gascon, Hebrew, Hungarian, Italian, Latin, Malay, Polish, Portuguese, Romanche, Sesutó, Zend, and Tamul. Some of these were translated from the French, some from the versions of Dathenus and Lobwasser. The titles will be found in the bibliographies of Douen and Bovet. To what extent the English "Old Version" is indebted to Marot and Beza we cannot say without making a more minute comparison than our time at present permits, but it is probable that some of the psalms translated after the death of Sternhold in 1549 were based more or less on those of Geneva; and several of the Genevan tunes, though not always strictly in their original form, were adopted in the English psalter. Of these we may quote 3 (the Old 122nd), 36 (the Old 113th), 50 (the Old 50th), 107 (the 120th in Daye's Psalter), 124 (the Old 124th), 130 (the Old 130th), 134 (the Old 100th), the Ten Commandments Tune (the Old Ten Commandments Tune, or Audi Israel). The following are also found in various English hymnals: 38 (S.P.C.K. "Church Hymns," No. 2), 42 ("Mercer's Psalter," No. 51), 75 ("Mercer," No. 52), 101 (the tune known as "St. Michael's"), 110 (S.P.C.K. "Psalms and Hymns," No. 40), 118 ("Mercer," No. 449, and S.P.C.K. "Psalms and Hymns," No. 120).

The following psalters in English are quoted by Douen and Bovet as being translated from or based upon the Genevan:—

"Les c. Psaumes de Bèze traduits en anglais par Ant. Gilbie. Londres, 1581 et 1590." 12mo.

This is a mere description of the book. The title is: "The Psalms truly opened by paraphras in prose, from the Latin of Beza, by Ant. Gilbie. London, by Henry Denham, 1581." This work, therefore, has no relation to the Genevan psalter. Another edition, with a somewhat varied title, appeared in 1590. Anthony Gilbie was one of the English congregation at Frankfurt, and was a member of the commission appointed in 1555 to draw up an Order of public worship.

"All the French Psalms tunes with English words. London, Thomisson, Hans, 1592." 12mo.

Is this title quoted quite correctly?

"All the French Psalms tunes with English words. Being a collection of psalms accorded to the verses and tunes generally used in the Reformed Churches of France and Germany. Perused and approved by judicious Divines, both in English and French. London, printed by Thomas Harper." S. a. 18mo.

"Divers of David's Psalmes, according to the French form and metre, by John Vicars. London, Thos. Purfoot, for Henry Seile."

John Vicars, a Calvinistic writer, was born in 1582, and died in 1652. His psalms, twenty in number, will be found in his "England's Halliluliah for God's Gracious Benediction," published in 1631. They do not seem to have been printed separately. In M. Douen's reference to Cotton's "Editions of the Bible" the date 1582 is of course a misprint for 1852.

"Psalms of David (in English metre), Middleburgh. R. Schilders, 1598."

Printed for the use of the English church at Middleburgh. The psalms are doubtless taken from the Scottish psalter.

We have also to remark that Bovet is mistaken in his conjecture* that the psalter harmonized by

William or Guilielmo Damon was a completed edition of the Anglo-Genevan. It is not in any way connected either with that or the French psalter. The words are from the "Old Version," and the melodies are the ordinary church tunes then in use.*

It is natural that the Scottish psalter should show more traces of Genevan influence than the English. For its history the reader should consult the prefaces of Livingston's reprint, mentioned in our first article. M. Douen† is quite correct in suspecting Bovet's accuracy in speaking of a Scottish psalter of 1528. The first edition appeared in 1564. But just as the French-Genevan psalter had been preceded by that of Strasburg, so the Scottish psalter was preceded by the Anglo-Genevan. In 1556 a Form of Prayer was drawn up for the use of an English congregation formed at Geneva in 1555, of which John Knox and Goodman were appointed co-pastors. It contains fifty-one psalms, of which thirty-seven are by Sternhold, seven by Hopkins, and seven by Whittingham,‡ being the versions of the English psalter, but with many alterations. The tunes also, with one exception, are not Genevan.§

Bovet's bibliography|| quotes from Brunet a psalter with the following title: "One and fiftie Psalms of David in English metre . . . with the form of prayers, etc., used in the English congregation at Geneva, and John Calvin's catechism. Geneva, John Crespin, 1551." This is a *description* of the first edition of the Anglo-Genevan psalter, with the date given incorrectly. The true title is, "The forme of prayers and ministrations of the Sacraments ec. vsed in the Englishe Congregation at Geneva, and approved by the famous and godly learned man, Iohn Caluyn. Imprinted at Geneva by Iohn Crespin. MDLVI." The separate title of the psalms is, "One and Fiftie Psalmes of David in Englishe metre. Wherof 37 were made by Thomas Sterneholde, ad the rest by others. Cöferred with the hebrewe, and in certeyn places corrected as the text and sens of the Prophete required." A copy of this psalter is in the Advocate's Library, Edinburgh.

An enlarged edition, probably printed in London in 1560,¶ contains sixty-five psalms,** and in it a few Genevan tunes appear. In 1561 the final edition was issued with twenty-five new versions by Kethe,†† making the total number of psalms eighty-seven, three of those added in 1560 being suppressed.‡‡ A copy of this edition is preserved in St. Paul's Cathedral, London. It bears the following title: "The Forme of Prayers and Ministrations of the Sacraments as used in the English Church at Geneva, and approved by the famous and godlie learned man John Calvin. Whereunto are also added the prayers which thei use there in the French Church. Printed at Geneva, by Zacharie Durand, MDLXI." The title of the psalms is, "Four Score and seven Psalmes of David, in English metre, by Thomas Sterneholde and others, Conferred with the Hebrue, and in certeine places corrected, as the sense of the Prophet requireth."

* See Hawkins, *Hist. of Music*, ed. Novello. Vol. II., p. 555.

† Vol. I., p. 281.

‡ S. 1 to 17, 19, 20, 21, 25, 28, 29, 32, 34, 41, 43, 44, 49, 63, 68, 73, 78, 103, 120, 123, 128.

H. 30, 33, 42, 52, 79, 82, 146.

W. 23 1st version, 51, 114, 115, 130, 133, 137.

§ Mr. Livingston thinks that the greater number was probably contributed by English and Scottish composers.

|| *Histoire du psautier*, p. 303.

¶ It has no imprint, but is bound with an English liturgy of 1560. The only known copy is at Christ Church, Oxford.

** The additional psalms are 37, 50, 67, 71, 119, 121, 124, 127, and 129, by Whittingham; 148 and 149 by Pullain; 67 and 125 by Wisdom; and 95 Anon.

†† 27, 36, 47, 54, 58, 62, 70, 85, 88, 90, 91, 94, 100, 101, 104, 107, 111, 112, 113, 122, 125, 126, 134, 138, 142.

‡‡ 67, 125, and 95.

* *Hist. du psautier*, p. 304.

Many more Genevan tunes were now added, and the Anglo-Genewan psalter, which had been introduced into Scotland three or four years previously, became the basis of the Scottish psalter of 1564. All the Genevan tunes of the Anglo-Genewan were incorporated in the Scottish psalter, and some new ones were added, making the total number thirty. They are as follows: Scottish 27 (Genevan 42), 36 (132), 47 (47), 50 (50), 58 (20), 62 (103), 81 (33), 83 (10), 85 (6), 88 (35), 91 (91), 100 (134), 102 (102), 104 (104), 107 (107), 110 (110), 111 (19), 117 (117), 118 (118), 120 (107), 121 (121), 122 (3), 124 (124), 125 (21), 126 (90), 129 (129), 130 (130), 134 (101), 138 (16), 142 (43).

To these may be added the Scottish 128th set to the Genevan tune bearing the same number, and the Scottish 113th set to the Genevan 36th. Mr. Livingston classes both these tunes as German. The latter certainly is so, being one of those to which Calvin wrote his psalms in 1539. It became, however, thenceforward especially identified with the Genevan psalter, and passed from it directly into that of Scotland. We will notice it more particularly in our next article. The Scottish 140th also is partly taken from the Genevan 143rd, and the Genevan tune to the Ten Commandments appears in the Scottish psalter a few years later.

(To be continued.)

IF England should ever really become a recognised "musical nation," it certainly will be in spite of, and not in consequence of, the patronage accorded to native art by the Court. At a State Concert lately given not a single piece by a British composer was performed; and that the fact has not escaped the notice of the press out of England is proved by a paragraph in the *Courier* of New York, which comments in no measured terms upon this neglect of the claims of the artistic talent lying immediately around us. As if to show that such apathetic treatment of those composers born on British soil is only another specimen of the truth of the adage that no man can be a prophet in his own country, we find that not only have some of our young artists been selected to write sacred works for foreign countries, but that Mr. Villiers Stanford has produced an opera in Germany which, in consequence of its decisive success, will now be translated into the composer's native language and given at an English theatre, at which establishment will also be produced, for the first time in this country, an opera by Balfe which was performed in Trieste as far back as 1856. We may also say that this recognition of English artists abroad is not confined to composers; for the following announcement, copied from a daily contemporary, sufficiently evidences that even in a country which abounds with excellent voices a native of England can carry off the vocal prize: "The grand medal for singing, and also the certificate of honour of the Conservatorio of Milan, has been conferred on Miss Nettie Mertens, a young English lady. This is the first time the prize has been conferred on a foreigner since the Conservatorio has been established." Grati- fied as we must feel at this information, we cannot but express a hope that students may not be compelled to travel from England to Milan in order to have their musical talents fairly gauged.

It is unquestionably true that "nothing succeeds like success"; but it may also be confidently affirmed that this very success too often leads to failure. In literature we find that not only will an inferior author imitate one who has acquired a sudden fame, but that the original author will imitate himself, and almost invariably weaken the effect he has made. Douglas Jerrold, for example, wrote "Mrs. Caudle's Curtain

Lectures"; and because they became popular he followed them with "Mr. Caudle's Breakfast Talk." The fact is that when any work is the spontaneous growth of the author's mind, we are glad to accept it; but when it is the imitation of something which has already obtained public favour, we do not want it. Haydn, Mozart, Mendelssohn, and Gounod, for example, have thrown off certain compositions of a decidedly humorous character; and it was an excellent notion to collect these together at a "Promenade Concert" as a contrast to the more solid and important works; but when we find not only that this idea is repeated *ad nauseam*, but that a "humorous night" is organised at another establishment, where a "Comic Overture" is written specially for the occasion, and that other laughter-provoking compositions loom in the distance, we question whether we are not beginning to degrade our music, as we have already degraded our drama, by turning the greatest artistic works into burlesque. Years ago we recollect that an eminent literary man produced a comic history of England, and even a comic grammar, and we perfectly remember how truly it was said that they were not instructive because they were meant to be funny, and that they were not funny because they were meant to be instructive. Let us hope that we shall not have to pass a similar opinion upon a "Comic Symphony," which may still be in embryo.

THERE is always something amusing respecting the Three Choir Festivals in the local newspapers; but it is seldom that the mere facts of the several performances are misstated. The notice of the opening Service at the recent Worcester Festival, however, which appeared on the 10th ult. in the *Worcestershire Chronicle*, is a curious instance of the exception to this rule, for the writer, although loyally performing his duty in relating what he heard in the Cathedral, has more decisively blundered than if he had remained outside and copied from the printed paper recording the order of the Service. "It was," he says, "about ten minutes past three when, the latest arrivals having been conducted to their seats, the splendid band, led by M. Sainton, commenced the Festival by performing, without organ accompaniment, Costa's setting of the National Anthem, the whole of the congregation of course standing meanwhile; and, without a break, Attwood's fine anthem 'I was glad when they said unto me,' composed in 1820 for the coronation of George IV., was proceeded with." Now all acquainted with Attwood's anthem know that, being written for a coronation, the National Anthem is introduced in the instrumental opening, but not until after the harmony afterwards accompanying the theme (which occupies fourteen bars) has been heard. No doubt the fact of Attwood's composition proceeding "without a break" would have somewhat perplexed a listener who at all mistrusted his powers; but in proof that this critic was desirous of giving, rather than receiving, information, he tells us that it was "Costa's setting of the National Anthem." We know that "a little knowledge is a dangerous thing"; but here is evidence that it is still more dangerous where there is no knowledge at all.

WE have often taken occasion to call attention to the numerous reforms demanded in most of our buildings devoted to the performance of music; but lessees are difficult people to move, even in their own interest; and it is to the public, therefore, that an appeal must be made before we can hope for any definite result. In our "Foreign Notes" last month we read: "Several theatres have recently been destroyed by fire, viz., the theatre at Cadiz, in Spain, the Politeama

Sonata, Op. 31, No. 1, G major.—Joseph Rubinstein would say of the first movement of this sonata what I said of the Scherzo of the preceding one.

Sonata, Op. 53, C major.—The reader cannot but have a vivid recollection of the rosalia at the beginning of the sonata, and had I not to mend my pace, for fear of never finishing, I should show that this first is by no means the last.

Sonata, Op. 106, B flat major.—The rosalias (sequences would of course be a more appropriate and less abusive appellation) with which the Scherzo of this sonata opens put one in mind of the beginning of the *Andante favori*.

Speaking of the lesser pieces of Beethoven's piano-forte works, I would call the reader's attention to certain rosalias in the Bagatelles (Op. 33). The first four bars of No. 2 are at once repeated a tone higher, and, as if that were not enough, two of the four bars appear then a minor third higher, after which there occur yet a number of partial and freer repetitions of the phrase. The attention of the rosalia-hunter is no doubt attracted by the first two parts of No. 7 of the Bagatelles, also by several passages in the Rondo (Op. 51, No. 1) in C major; and in the Rondo (Op. 51, No. 2) in G major, he bags a splendid piece of game—the first eight bars of the theme in E major (*Allegretto*) being followed by their transposition to C sharp minor, in all particulars true to the original excepting the slightly altered close. But let us return from the less to the most important of the master's works.

In the Heroic Symphony (first movement, bars 134, &c.) an eight-bar phrase which first appears in E minor is at once transposed to A minor. The same passage occurs further in F and E flat minor. But who could help being enraptured by this ethereally lovely rosalia? Nor do I think it possible that any being born of woman should be so insensible as to be proof against the charm of the playful rosalia at the beginning of the *Allegretto scherzando* of the Eighth Symphony (F major). As to the transposition from A to D of the mysterious opening passage of the Ninth symphony, its effect is beyond the power of description: justice cannot be done to it by ever so great and choice an accumulation of adjectives.

I have already pointed out that the theorists as well as musicians are generally at variance as to what is and what is not a rosalia. Indeed, even by our accepting the most comprehensive of the three definitions, we shall not escape from being again and again brought face to face with this puzzling question. For instance, would you call the second half of the first nine bars of Mozart's G minor Symphony a rosalia, notwithstanding the modifications of the intervals of the melody and the total change of the harmonies? If you would, the name would lose its opprobriousness; for its opprobriousness is based on the monotony of the thing thus called, and monotony cannot exist where there is variety. This defence of rosalias holds also good in the case of repetitions of melody at the same pitch, but with a different accompaniment and perhaps a slightly altered cadence (see Beethoven's string quartet, Op. 127—the beginning of the *Allegro*). Nay even the mere change of the cadence is enough to produce the desirable variety. It is one of the most common procedures of composers to begin the second clause of a musical sentence like the first, giving it only towards the end a different turn. In addition to the examples in point to be found in the above notes from Beethoven's works, and instead of thousands more let the following few suffice. Beethoven's Sonata, Op. 10, No. 3, first movement, first subject; his Sonata, Op. 22, last movement, first subject; his Symphony in A major, first subjects of the *Vivace* and

Allegro con brio; his Ninth Symphony, principal theme of the last division; &c., &c.

How little is required to avoid monotony is strikingly exemplified by the movement in 3-4 time, F major, for the wind-band on the stage introduced by Mozart into the second *finale* of his "Don Giovanni":—



Now Joseph Rubinstein overlooks all this—the force of repetitions, the effect of key-relation. the transformations by melodic and harmonic modifications—he has found a good telling nickname with which to disparage a hated opponent's works, and, in accordance with one of the worst usages of party warfare, throws it about him regardless of its real applicability or inapplicability. His estimate and characterisation of Schumann is as far off the truth as E. Naumann's of Wagner. By the way, I wonder with what feelings Schumann's rude assailant, whose contempt for the composer's poor mannerism and impotent romanticism is boundless, may have read in "Die Tonkunst in der Culturgeschichte," that the distinguishing characteristics of Wagner's *manner* are a frequent use of the turn, of chromatics, ninths, and suspensions of the seventh and fourth—suspensions such as "occur in Donizetti, Verdi, Rossini, and the hypersentimental song-composers"; and that the creator of the "Kunstwerk der Zukunft" is no more than the last blossom of that later (epigonenhaft) romanticism which in literature showed itself in such men of talent as Frederick Schlegel, Novalis, Tieck, &c. And yet, however great his indignation may be, Joseph Rubinstein has no right to complain after his uncritical wholesale condemnation of Schumann, whose only crime is that among his admirers are a number of people who do not appreciate Wagner.

Before I proceed to examine the nature of Schumann's works, let me state the critic's accusation in all its violence. We have already learned that the master's compositions, more especially the larger and largest ones, consist of almost uninterrupted series of simple rosalias. We learn further that Schumann had an innate and indomitable inclination to join like to like (*Gleiches zu Gleichem zu gesellen*), which, whenever he had written a four-bar phrase, suggested to him that it was not good "it should be alone." This inclination, Joseph Rubinstein informs us, was the cause of the strange *technique* of composition to be found in Schumann's symphonies, quartets, *Fantasiestücke* &c.; nay, he even pronounces this inclination to join like to like to be the *fiat* of Schumann's creation, and in doing so puts the word "creation" between hyphens to let the world know that he has not been taken in by the pretensions of Schumann. These baseless and, in so far as they are not baseless, grossly exaggerated assertions awake in me no inclination to join like to like, on the contrary they induce me more and more to consider the question calmly and carefully.

(To be continued.)

CLEMENT MAROT AND THE HUGUENOT PSALTER.

VI.

(Concluded from page 508.)

NOTWITHSTANDING the popularity which the Genevan tunes attained, critics were not wanting who derided them as trivial, sensuous, and deficient in dignity. In short, they are not plain-song. Some,

especially those added in 1562, are, no doubt, inferior in merit to the others, but time has sufficiently refuted the objections of the purists. It is impossible to enter here into any detailed examination of these tunes, but we may quote five, which we give with Goudimel's harmonies taken from his psalter of 1565. The melodies are in the tenor. The first is the 134th, the well-known "Old Hundredth."

PSEAV. CXXXIV.

Musical score for PSEAV. CXXXIV, consisting of two systems of tenor and bass staves. The tenor part is in the upper staff of each system, and the bass part is in the lower staff. The music is in a simple harmonic style with a clear melodic line in the tenor.

The next is the 42nd, also in use in England, but the difference between the original rhythm and that of the tune as it appears in our hymnals is worthy of notice:—

PSEAV. XLII.

Musical score for PSEAV. XLII, consisting of two systems of tenor and bass staves. The tenor part is in the upper staff of each system, and the bass part is in the lower staff. The music is in a simple harmonic style with a clear melodic line in the tenor.

The third is the 36th, which afterwards, set to the 68th psalm, became the battle-song of the Huguenots, and a melody better suited to the purpose could not easily have been found. It is not, however, a French tune, but one of those by Greiter which Calvin found "so pleasing" in 1539, and had appeared in a German psalter two years earlier. It is found in many English hymnals of the present day; but we would point out that the force and character of the melody is much impaired by the change of the penultimate semibreve of each third strain into two minims:*

* This alteration is not modern. It was made when the tune was first adopted in England in the sixteenth century.

PSEAV. XXXVI.

Musical score for PSEAV. XXXVI, consisting of two systems of tenor and bass staves. The tenor part is in the upper staff of each system, and the bass part is in the lower staff. The music is in a simple harmonic style with a clear melodic line in the tenor.

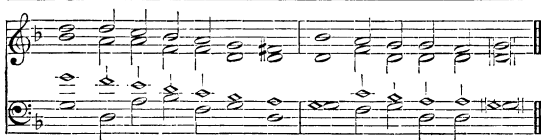
The two following examples are good specimens of the Genevan tunes, and of Goudimel's treatment of them:—

PSEAV. XXV.

Musical score for PSEAV. XXV, consisting of two systems of tenor and bass staves. The tenor part is in the upper staff of each system, and the bass part is in the lower staff. The music is in a simple harmonic style with a clear melodic line in the tenor.

PSEAV. CXXVIII.

Musical score for PSEAV. CXXVIII, consisting of two systems of tenor and bass staves. The tenor part is in the upper staff of each system, and the bass part is in the lower staff. The music is in a simple harmonic style with a clear melodic line in the tenor.



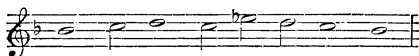
Before leaving this subject it occurs to us that when Meyerbeer, in his opera of "Les Huguenots," puts "Ein feste Burg" into the mouths of the old Huguenot soldier and his companions, the "local colouring" is not strictly accurate.* It is true that the Huguenots in France were frequently called "Lutheriens" by their enemies, in whose eyes Luther and Calvin were but heretics alike, but *Marcel*, *Raoul*, and *Valentine* were not Lutherans, and their death-song would have been, not a German chorale, but one of the melodies set by Bourgeois to the psalms of Marot and Beza.

M. Douen devotes an interesting chapter to the origin of the Huguenot melodies, but it is impossible to treat this subject without the aid of musical examples, for which we have no space. We know that some of the Genevan tunes were derived from the German; a few may, perhaps, be regarded as original in their structure, even although the materials of which they were composed were not new, but the source of most of them must certainly be sought in popular melodies of the day. This distinction should, however, be drawn between the French psalter and its predecessors, that while these melodies were adopted without alteration in the earliest collections, such as the "Souter Liedekens," they were largely modified in the Genevan psalter, and fitted to the due expression of the psalms to which they were adapted. We would also venture to give a general caution to all who investigate the pedigree of old tunes, not to be misled into inferring direct relationship between any two from the occurrence in both of an identical phrase, which may merely be a portion of the common property of the time. Many other considerations have to be taken into account before the value of a mere similarity of melody can be rightly estimated.†

In closing our summary of M. Douen's work we have far from exhausted its contents, but we think enough has been said to show its great value alike to literature and music. We cannot too highly commend the careful and ample manner in which M. Douen has cited his authorities, thus enabling us to verify his statements, and to draw our own inferences should we see reason to differ from his. With his conclusions generally we fully agree, but in a few instances, where facts are deficient, we think M. Douen has supplied their place too minutely from conjecture, and that his zeal for one side of the question has led him unintentionally to do some injustice to the other. When discussing the relations of Calvin and Marot, M. Douen appears to us to

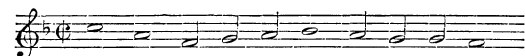
* Schumann, for other reasons, made a violent attack on Meyerbeer for introducing "Ein feste Burg" in the opera. See Schumann's "Music and Musicians," 1st series, p. 303. London, 1878.

† Thus we find that the sixth strain of the Genevan tune set in 1549 to Psalm xxv.—



is identical with the commencement of Haydn's well-known "God save the Emperor," but who would suggest that any connection existed between them? Musical phrases, like history, are apt to repeat themselves. We may even add that by the change of one note the phrase quoted above becomes the English drinking glee, "Here's a health to all good lasses."

Another example of unintentional coincidence is afforded by the first strain of the tune to Psalm xlvi.—



which is identical with the commencement of "Herberge" in Schumann's "Waldscenen."

express himself too severely respecting the great reformer. In all cases of incompatibility of temper there are usually faults on both sides, and we suspect that the Pope of Geneva may not have been wholly to blame for his want of sympathy with the poet. Again, we think some of M. Douen's remarks respecting Franc not borne out by what we know of the circumstances. That Lausanne was jealous of Geneva is evident, that some rivalry existed between the local chantres is probable, but we see in Franc's preface no evidence of any intention to exalt himself at the expense of Bourgeois, who at that time had long left Geneva. We accept his words in their literal meaning, he gives all credit to "those who had performed their task so well," he adopts the greater number of the Genevan melodies unaltered, of the nineteen which he rejects fifteen are tunes added in 1562 by the anonymous successor of Bourgeois, while as regards the remaining four, M. Douen confesses that they are among Bourgeois' weakest tunes, and that Franc replaced them by others, of which two are not inferior and one is actually superior in merit to those for which they were substituted.

In a work of such magnitude a few oversights and misprints are unavoidable. We have noticed two or three in their proper places; we now add a few others.—In Vol I., p. 634, M. Douen says that the sixth note of Psalm xv. was *si* in the edition of 1542, and was altered to *do* in 1549. Ought we not to read *do* in the first line and *si* in the second?—In p. 640, for "Psalm xxii." read "Psalm xix."—In p. 645, for "6^e et 7^e notes du psaume cxxxvii." read "notes de l'avant dernière phrase du psaume" (see p. 631).—In the table of tunes at p. 648 the following corrections appear necessary: Ps. 37, for "remplacée en 1551" read "une note changée en 1551" (see p. 644); Ps. 38, add "modifiée en 1549"; insert "Ps. 45, non traduit en 1542, mélodie de B. 1543, remplacée en 1551" (see pp. 645-6); Ps. 115, add "deux notes changées en 1551"; Ps. 138, for "1543" read "1549."—In p. 649 the last paragraph is not quite correct; in the third line from the bottom, for "soixante-deux" read "soixante," and omit from the list lii. and lvii., already translated; also in the last line, for "lxiii. sur l'air du xvii. et du lxx." read "lxii. sur l'air du xxiv."—In p. 655, after "Psalm cxxxviii." omit "Edit. pseudo-romaine 1542"; the melody quoted is that which replaced it in 1549.—In p. 680, line 3, "xc." seems a misprint for "cx." (see pp. 734 and 647).—In Vol. II., p. 76, line 19, for "liii." read "xliii."; and in p. 316 the respected name of Wilberforce ought to be spelled with a W, and not after the fashion recommended by the late Mr. Weller, senior.

We may also remark that the "profond mot, L'orthodoxie, c'est ma doxie," which M. Douen (I., p. 31) attributes to Lord Bacon, is doubtless of much later date than the reign of James I.; and as M. Douen is probably not versed in English *argot*, he would not perceive the double meaning contained in the aphorism.*

These, however, are but small matters. In general accuracy and lucidity of arrangement M. Douen leaves nothing to be desired. He seems to have neglected no available source of information, and has produced a work which is a model of its class, and will long remain the standard authority on the subject of which it treats. The numerous examples of harmonized melodies are of great interest to the musical antiquary; and that most necessary appendage to every book, a good index, will be found at the end of the second volume.

* "Doxy, the female companion of a tramp or beggar. *Orthodoxy* has been described as being a man's own doxy, and *heterodoxy* another man's doxy."—Hotten, "Slang Dictionary."

We cannot conclude without noticing the liberal manner in which the interests of literature are provided for in France. Few publishers would be found to undertake the risk and expense of a work like this, which appeals to a limited number of readers; but we learn from the preface that the "Commission des impressions gratuites de l'Imprimerie nationale," composed of members of the different sections of the Institut, under the presidency of a minister of state, having examined the manuscript, unanimously recommended that it should be printed at the national expense, and this recommendation was carried into effect in accordance with a decree of the President of the French Republic.

We subjoin a table which will show at a glance the dates of the successive changes, so far as they have as yet been ascertained, made in the tunes of the Strasburg and Genevan psalters between 1539 and 1562. The letter "s" prefixed to a date implies that the tune is found in the Strasburg psalter of that date.

Dates in italics are those of the early tunes which were afterwards superseded by new ones.

Dates in Egyptian type are those of the tunes finally adopted and retained, although in some of them alterations were subsequently made, the dates of which are given in ordinary type.

Where two or more psalms are sung to the same tune, it is assigned to the psalm to which it was originally set.

1. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 slightly alt.	25. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 new — 1551 new.	62. Set in 1562 to the tune of Ps. xxiv. (1542).	109. Set in 1562 to the tune of Ps. xxviii. (1551).
2. ^s 1539— ^s 1542 ib.—1542 alt.	26. 1551.	63. Set in 1555 to the tune of Ps. xvii. (1551).	110. 1543.—1551 new.
3. ^s 1539 — ^s 1542 ib.—1542 alt. — 1549 slightly alt.—1551 new.	27. 1551.	64. Set in 1555 to the tune of Ps. v. (1542).	111. Set in 1554 to the tune of Ps. xxiv. (1542).
4. ^s 1542—1542 new.	28. 1551.	65. Set in 1554 to the tune of Ps. lxxii. (1543).	112. 1562.
5. 1542.	29. 1551.	66. Set in 1562 to the tune of Ps. cxviii. (1543).	113. ^s 1539— ^s 1542 ib.—1542 new. — 1549 alt.—1551 new.
6. ^s 1542—1542 new.	30. 1551.	67. Set in 1555 to the tune of Ps. xxxiii. (1543).	114. ^s 1539— ^s 1542 ib.—1542 alt.—1549 one note alt.
7. 1542 — 1549 new — 1551 new.	31. 1551.	68. Set in 1562 to the tune of Ps. xxxvi. (1539).	115. 1542 — 1551 two notes alt.
8. Set in the Strasburg Psalter, 1542, to the tune of Ps. xxxii. (1539) — 1542 new.	32. ^s 1539— ^s 1542 ib.—1542 new—1549 new.	69. Set in 1562 to the tune of Ps. li. (1551).	116. Set in 1562 to the tune of Ps. lxxiv. (1562).
9. ^s 1542—1542 new.	33. 1543.	70. Set in 1562 to the tune of Ps. xvii. (1551).	117. Set in 1562 to the tune of Ps. cxvii. (1551).
10. 1542 — 1549 new — 1551 new.	34. 1551.	71. Set in 1562 to the tune of Ps. xxxi. (1551).	118. 1543—1551 alt.
11. 1542 — 1549 alt. — 1551 new.	35. 1551.	72. 1543.	119. 1551.
12. 1542 — 1549 alt. — 1551 new.	36. ^s 1539 — ^s 1542 one note alt.—1542 ib.—1551 one note alt.	73. 1551.	120. 1551.
13. Set in the Strasburg Psalter, 1542, to the tune of Ps. iv. (1539) — 1542 new—1549 alt.	37. 1542—1549 new—1551 one note alt.	74. 1562.	121. 1551.
14. 1542—1549 alt.	38. ^s 1542—1542 new—1549 alt.	75. 1562.	122. 1551.
15. ^s 1539— ^s 1542 ib.—1542 alt.—1549 one note alt.	39. 1551.	76. Set in 1562 to the tune of Ps. xxx. (1551).	123. 1551.
16. 1551.	40. 1551.	77. Set in 1562 to the tune of Ps. lxxxvi. (1543).	124. 1551.
17. 1551.	41. 1551.	78. Set in 1562 to the tune of Ps. xc. (1551).	125. 1551.
18. 1543.	42. 1551.	79. 1543.	126. 1551.
19. ^s 1539— ^s 1542 ib.—1542 new—1549 alt.	43. 1543.	80. 1562.	127. 1551.
20. 1551.	44. 1551.	81. 1562.	128. 1543.
21. 1551.	45. 1543—1551 new.	82. Set in 1562 to the tune of Ps. xlvi. (1551).	129. 1551.
22. ^s 1542—1542 new—1549 alt.	46. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 alt. — 1551 new.	83. 1562.	130. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 slightly alt.
23. 1543.	47. 1551.	84. 1562.	131. 1551.
24. ^s 1542—1542 new—1549 alt.	48. 1562.	85. 1562.	132. 1551.
	49. 1562.	86. 1543.—1551 one note alt.	133. 1551.
	50. 1543.	87. 1562.	134. 1551.
	51. ^s 1539— ^s 1542 ib.—1542 new—1551 new.	88. 1562.	135. 1562.
	52. 1562.	89. 1562.	136. 1562.
	53. Set in 1562 to the tune of Ps. xiv. (1542).	90. 1551.	137. ^s 1539— ^s 1542 ib.—1542 ib.—1551 three notes alt.
	54. 1562.	91. ^s 1539— ^s 1542 ib.—1542 alt.—1549 alt.	138. ^s 1539— ^s 1542 ib.—1542 alt.—1549 new.
	55. 1562.	92. 1562.	139. Set in 1562 to the tune of Ps. xxx. (1551).
	56. 1562.	93. 1562.	140. Set in 1562 to the tune of The Commandments (1549).
	57. 1562.	94. 1562.	141. 1562.
	58. 1562.	95. Set in 1562 to the tune of Ps. xxiv. (1542).	142. Set in 1562 to the tune of Ps. cxxxi. (1551).
	59. 1562.	96. 1562.	143. ^s 1539— ^s 1542 ib.—1542 alt.—1549 two notes alt.
	60. 1562.	97. 1562.	144. Set in 1562 to the tune of Ps. xviii. (1543).
	61. 1562.	98. Set in 1562 to the tune of Ps. cxviii. (1543).	145. 1562.
		99. 1562.	146. 1562.
		100. Set in 1562 to the tune of Ps. cxxxi. (1551).	147. 1562.
		101. 1543.—1551 new.	148. 1562.
		102. 1562.	149. 1562.
		103. ^s 1539 retained unaltered.	150. 1562.
		104. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 slightly alt.	Decalogue. ^s 1539— ^s 1542 ib.—1542 new — 1549 new.
		105. 1562.	Simeon. ^s 1539— ^s 1542 ib.—1542 alt. — 1549 new.
		106. 1562.	
		107. 1543.	
		108. Set in 1562 to the tune of Ps. lx. (1562).	

M. Douen omits to notice the melodies of the Pater noster, the Credo, the Ave, and the Prayers before and after meat, as they were omitted from the Psalter of 1562.

It thus appears that of the one hundred and twenty-five distinct tunes finally retained in the Genevan psalter, eleven (all, however, with one exception, more or less altered) were derived from the Strasburg psalter of 1539; twelve were added in 1542; eleven in 1543; five (including the Decalogue and the Song of Simeon) in 1549; forty-six in 1551; and forty in 1562.

G. A. C.