

INTRODUCTION

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The composer Jean Servin was born in or near Blois about 1529 and died on 27 February 1609 in Geneva where, as a refugee, he spent the last thirty-seven years of his life.¹ His upbringing and early years are obscure.² From a strongly Protestant family, he may have studied at the University of Orléans, a city where his first publication appeared, a three-voice setting of all 150 psalms: *Les cent cinquante pseumes de David composez a 3 parties dont l'une est le chant commun separez par cinquantaines, a la fin desquelles y a priere devant et après le repas* (Orléans: Loys Rabier, 1565). The first and second books of these psalms were dedicated to the "Très haut et puissant seigneur, Messire Odet, cardinal de Chastillon, comte de Beauvais", the third to 'François de Coulligny, seigneur d'Andelot'.³ Until Servin's entry into Geneva in the autumn of 1572 there is little or no evidence of his activities; almost everything we know about him is from the records of Geneva.

At any rate, after his psalms were published he may have moved to join the refugees at the chateau of Renée of France, Duchess of Ferrara, at Montargis: his setting, in the *Premier livres de chansons nouvelles* (1578), of 'Petit troupeau qui te tiens en ce lieu' seems to mirror the life of

1 The parish records of Blois are unfortunately deficient for the years 1529-30. I am indebted to Pierre Flückiger, Archives d'État, Geneva for confirming the date of Servin's death. The *Livre des Morts* notes that Jean Servin, 'habitant, musicien, est mort à Genève, en sa demeure, le 27 février, 1609, a l'âge de 80 ans, d'une pleurésie' (AEG E.C. morts 24). Several commentators have followed Fétis in stating, wrongly, that Servin came from Orléans (*Biographie universelle des musiciens*, 2d. ed, Paris, vol.viii [1865], p. 22). The Genevan *Régistres de la Compagnie des Pasteurs* frequently mention Servin in the years 1599-1604.

2 His own account claims that his devout nature and musical talent appeared early. In the dedication, to King James, of his setting of forty-one psalm paraphrases of George Buchanan, published in 1579, Servin refers to his God-given talent for music: 'Cum iam inde a teneris annis Deus Opt.Max.pro sua infinita bonitate me ad veram sui nominis cognitionem vocasset, hoc statim in animum induxi meum, & tanquam votum nuncupavi, ut si quid unquam ingenii contigisset, illud celebrandae ipsius gloriae consecrarem' (For now, since the Almighty Lord in his infinite goodness called me, from my youngest years, to a true knowledge of his name, I immediately resolved, and pronounced a vow, that if any talent fell to my lot I would dedicate that to celebrating His glory). See also P-F Geisendorf, *Livre des habitants de Genève* (Geneva, 1963), vol. 2, p. 45: 'Jean Servin, de Blois, musicien' (23 October 1572. He is described ('Jean Servin, de Vendosmes') as a *habitant* on Monday 15 November 1585; see Geisendorf, *ibid*, p.139. Claude Servin, said to be the father of the noted magistrate, writer, and defender of the Gallican church, Louis Servin (1555-1626), was a native of Blois. E.Haag and E.Haag, *La France Protestante*, vol.5 (Paris, 1856), p.276 state that Claude was the uncle (not father) of Louis Servin. Claude, a Huguenot attached as *contrôleur de gendarmerie* to Antoine de Bourbon, king of Navarre and duc de Vendôme, died in Geneva. See R. Saint-Venant, ed. *Dictionnaire historique...du Vendômois* (Blois, c.1912; Vendôme, 1983), vol. 3, p. 379. Claude and his son Etienne were printers in Lyon before fleeing to Geneva; see E. Droz, 'Simon Goulart, éditeur de musique', *Bibliothèque d'Humanisme et Renaissance*, vol. xiv (1952), pp. 266-76; here, p.273.

3 A single, incomplete copy of this work (RISM S 2837) survives in the Bibliothèque de la Société de l'histoire du protestantisme français, Paris. O.Douen, *Clément Marot et le psautier huguenot*, 2 vols (Paris, 1878-79), p.51, cites the work as bearing the date, 'avec privilege du février 1565'(actually cited as '8e jour d'aoust 1565'). Pierre Pidoux, *Le Psautier Huguenot du XVIe siècle: Mélodies et documents*, 2 vols. (Bâle, 1962), p. 195 quotes Servin's preface, '...le champ estant commun...je n'ay pas craint de m'efforcer à le mettre en une musique familière à trois parties seulement, qui sont un concordant et deux dessus, l'un desquels tient le chant vulgaire de nostre Église, sans y avoir adjousté ni osté chose que ce soit'. In other words the setting for three voice parts, one singing the psalter melody, was within the capability of families. Odet, cardinal de Châtillon (1517-1571) was the brother of Admiral Gaspard de Coligny. Having become a Calvinist in 1561 he was declared a heretic by the Inquisition in 1562 and escaped to England in 1568. He was poisoned there by his *valet de chambre*, possibly at the instigation of Catherine de Medici, and is buried in Canterbury Cathedral.

Huguenots there.⁴ If he were one of the refugees, he would have departed in the general exodus of 1569 when a treaty allowed them to leave in safety. At that point he may well have settled in Lyon, where the printers Claude and Etienne Servin, father and son, were active.⁵ Musicians there included Claude Goudimel, who was later to lose his life in the Massacre of St Bartholomew's Day in late August 1572.⁶ Servin, like many others, escaped this disaster by fleeing to Geneva, where he was admitted on 23 October of that same year.⁷ We can posit a personal relationship with Goudimel, perhaps, in the moving, six-voice 'Épitaphe' that Servin wrote to commemorate him in his *Premier Livre de Chansons Nouvelles*.⁸

4 Renée of France, Duchess of Ferrara (1510-74), the daughter of Louis XII and Anne of Brittany was sympathetic to Huguenots and gave shelter to refugees at her chateau of Montargis ('ce lieu') during the Wars of Religion. Jean Servin may have been among the 460 who left Montargis under treaty on 26 September 1569. See Droz, 'Simon Goulart', p.272. In Geneva later (9 November 1573), Servin acted as a witness along with Thomas Grenay (one of Servin's own guarantors in October 1572) for the refugee *chaussetier*, Joachin Jeffreoneau, from Montargis. This suggests another link with Renée of France; see Geisendorf, *Livre des habitants*, vol. 2, p. 93. Servin's text refers to the refugees as 'petit troupeau' (little flock), a phrase used by Calvin, Bèze and others as a metaphor for the Huguenots. The metaphor originates in Luke XII: 32, 'Ne craignez point, petit troupeau, car il a plu à vostre père de vous donner le royaume' (Fear not, little flock; for it is your Father's good pleasure to give you the kingdom'). See P.Pidoux, *Le psautier huguenot*, vol. ii, p.63: 'TDB a l'église de Nostre Seigneur, Salut...Petit troupeau, qui en ta petitesse/Vas surmontant du monde la hauteesse...' [1553]. Ronsard had already used the phrase in a different context in his *Odes* (1550), 'Ce petit troupeau flamboyant'. In Agrippa d'Aubigné's *Les Tragiques*, vol. 1, lines 393f.the phrase is used to allude to the Huguenot army that engaged a larger government force under Montmorency, who received mortal wounds at the Battle of St.-Denis (10 November 1567): 'Un fort petit troupeau, peu de temps, peu de lieu/Font de tres-grands effects, celuy qui trompoit Dieu,/Son Roy, et ses amis, son sang, et sa patrie,/Perdit l'estat, l'honneur, le combat, et la vie!'. On the Wars of Religion, see D.Crouzet, *Les guerriers de Dieu: le violence au temps des troubles de religion, vers 1525-vers 1610* (Seyssel, 1990); J.P. Barbier-Mueller, *La Parole et les Armes* (Geneva, 2006); B.B.Diefendorf, *Beneath the Cross: Catholics and Huguenots in Sixteenth-Century Paris* (Oxford, 1991).

Musically, items with a similar title had already appeared, such as 'Petite troupe estes vous pas contente', the *contrafactum* of Lassus's 'Petite folle estes-vous pas contente' (1565), in Thomas Vautrollier's *Recueil du Mellange d'Orlande de Lassus* (London, 1570), in Jean Pasquier's *Mellange d'Orlande de Lassus* (La Rochelle, 1575), and in Goulart's *Thrésor de musique d'Orlande de Lassus* [Geneva, 1576] as 'Troupe fidele es-tu pas bien contente'. 'Petit troupeau fidelle' had earlier been included in *Recueil de plusieurs chansons spirituelles* (Geneva, 1555) and *Chansons spirituelles a l'honneur et louange de Dieu* (n.p.1569). See Marc Honegger, *Les chansons spirituelles de Didier Lupi et les débuts de la musique protestante en France au XVIe siècle*, 2 vols (Thèse de lettres, Paris, 1970; repr. Université de Lille, 1971), vol.ii, pp.83,181. The setting of the prayer before meals in which the phrase appears, 'O souverain Pasteur, et Maistre,/Regarde ce troupeau petit...' appeared first in Susato's *L'unziesme livre contenant vingt & neuf chansons amoureuses a quatre parties* (1549) and in a setting by Clemens non Papa (printed several times and as late as Sweelinck's *Livre septieme*, Amsterdam 1644). See also H-L.Bordier, *Le chansonnier Huguenot du XVIe siècle* (Paris, 1871), p. 392f, v.4 of 'Chanson sur le carnage de Vassy' (1562), 'Ce petit troupeau fidèle/Qui à Vassy te servoit...'

5 Droz, 'Simon Goulart', p.273; P.Chaix, A.Dufour, G.Moeckli, *Les livres imprimés à Genève de 1550 à 1600* (Genève, 1966), p.96.

6 See Claude Goudimel: *Oeuvres Complètes publiées par Henri Gagnebin, Rudolf Hauser et Eleanor Lawry sous la direction de Luther A. Dittmer et Pierre Pidoux*, 14 vols (New York, Bâle, 1974). Further, L. Guillo, *Les éditions musicales de la renaissance lyonnaise* (Paris, 1991); Natalie Zemon Davis, 'The Protestant Printing Workers of Lyons in 1551', in *Aspects de la Propagande Religieuse* (Geneva, 1957), pp. 247-57. On Lyon and its religious conflicts at the time see T. Watson, 'Preaching, Printing, Psalm-Singing: the Making and Unmaking of the Reformed Church in Lyon, 1550-1572', in *Society and Culture: The Huguenot World 1559-1685*, ed. R.A.Mentzer and A.Spicer (Cambridge, 2002), pp. 10-28.

7 Cf. n. 2 above. He was pledged surety by the Genevan merchant, Estienne Toucheron (or Turcheron); see Geisendorf, *Livre des habitants*, vol. 2, p.45; E. Droz, *Chemins de l'hérésie: textes et documents* (Geneva, 1974), vol. 3, p.367.

8 The *Épitaphe* (fos. 24v-25) is cited in Douen, *Clément Marot*, ii, pp. 35-6. It opens with the lines, 'Sous le penible faix de ce poudreux tombeaux/Du mielleux Goudimel la cendre se repose [...]'. The text plays on the 'taste of honey' (*gout de miel*), making references to the sweetness of his music. The poem, probably written by Goudimel's friend Pierre Enoch, first appeared in *La fleur des chansons, premier livre à 4* (Lyon, 1574). Enoch, one of the compilers of the collection, is designated in the dedication by his initials in reverse ('G.E.P' = Pierre Enoch Genevois). The poem is dedicated to 'M.A.T.' = Mme. Anne Trye, wife of the

Attached to one or other of the Protestant temples (churches) in Geneva, probably the former cathedral of St-Pierre in Geneva, Servin found at last a place where, free from religious persecution, he could pursue composition. Musical amateurs in the city practised multi-part music at home, and this would have been the immediate context – but not the only context, judging by the present location of the part-books – in which his works were performed.⁹ His three books of chansons, the *Premier [Second] Livre de Chansons Nouvelles* and the *Meslange de Chansons Nouvelles* (RISM S 2838-40) were completed and published in 1578, but they may well represent a period of compositional activity stemming from the 1560s. The themes and references in the texts, at least, appear to confirm this. The closely-observed ‘Fricassée des cris de Paris’ in the *Meslange*, for example, may have originated during sojourns in the city as a student, perhaps in the 1560s, although as a Protestant he may not have enjoyed the famously reactionary stance of the faculty at the university.¹⁰ He may have compiled the cries from observation over several visits and different years. On the other hand his most ambitious work, the multi-voice settings of George Buchanan’s neo-Latin psalm paraphrases (RISM S 2841), published by Charles Pesnot in 1579, probably occupied him most fully during the early years of his exile in Geneva (from 1572).¹¹

This last having been completed in the spring of 1579 Servin, with the sponsorship of Théodore de Bèze, Calvin’s successor in Geneva, undertook the journey to Scotland in the late summer to present his part-books to the young King James VI, for whom Buchanan had acted as preceptor.¹² Hoping for preferment, doubtless at James’s Chapel Royal in Stirling, Servin must have been

eminent doctor and writer, Joseph Du Chesne, Seigneur de La Violette (1546-1609), who ended his career as *Premier médecin* to Henry IV. See Guillo, *Les éditions musicales*, pp. 339-43, 435. Pierre’s father, Louis Enoch, succeeded Théodore de Bèze as rector of the Academy in Geneva. Towards the end of his life, Goudimel set three of Pierre Enoch’s poems to music, two *chansons profanes* (‘Las!Ou fuis tu? Arreste toy pillarde’, ‘Lors qu’a mes yeux se monster ta beauté’) and one *chanson spirituelle* (‘Voyant tous les faits’). See M. Egan-Buffet, ‘Claude Goudimel et l’art poétique’ in *Histoire, Humanisme et Hymnologie: Mélanges offerts au Professeur Édith Weber* (Paris, 1997), pp. 253-64.

⁹ See R. Freedman, *The Chansons of Orlando di Lasso and Their Protestant Listeners: Music, Piety, and Print in Sixteenth-Century France* (Rochester, 2000), pp. 1-18. The key figure in this process of making spiritual *contrafacta* from secular chansons was Simon Goulart, the pastor originally from Senlis who edited several important musical works from 1576 to 1594 (the year of Lasso’s death), among them those of Servin.

¹⁰ See J.K.Farge, *Orthodoxy and Reform in Early Reformation France: The Faculty of Theology of Paris, 1500-1543* (Leiden, 1985); further, James K.Farge ed, *Students and Teachers at the University of Paris, the Generation of 1500: A Critical Edition of Bibliothèque de l’Université de Paris (Sorbonne) Archives, Régistres 89 and 90* (Boston, 2006).

¹¹ J. Porter, ‘The Geneva Connection: Jean Servin’s Settings of George Buchanan’s Latin Psalm Paraphrases (1579)’, *Acta musicologica* lxxx/2 (2009), 229-54. An edition of this work is in preparation: *Psalmi Davidis a G. Buchanano versibus expressi, nunc primum modulis IIII, V, VI, VII et VIII vocum, a I. Servino decantati*, ed. J.Porter (Brepols, forthcoming, 2012). See also B.Gagnepain, ‘Reforme et humanisme dans l’oeuvre de Jean Servin’, in *Claude Le Jeune et Son Temps en France et dans les États de Savoie 1530-1600: Musique, littérature et histoire*, ed M-T.Bouquet-Boyer, P.Bonniffet (Berne, 1996), pp. 129-36.

¹² The letter of recommendation from Bèze to Peter Young, King James’s tutor after Buchanan, on behalf of Servin is quoted in *Théodore de Bèze: Correspondance*, vol.xx, ed A.Dufour, B.Nicollier, R.Bodenmann (Geneva, 1998), pp.172-74. Young mentions Servin in his answer of 13 November; see *Theodore de Bèze: Correspondance*, vol. xxi, ed. A.Dufour, B.Nicollier, H.Genton (Geneva, 1999), p. 72(n.1). The payment of £200 for the part-books presented to King James is recorded in *Accounts of the Lord High Treasurer*, ed T. Dickson et al., 13 vols (Edinburgh, 1877-1978), vol. xiii, ed. C.T.McInnes, pp.291-2. Three of the original five part-books, calf-bound, redlined and with the royal arms of Scotland embossed on the covers, are extant; two are in the British Library, London (superius, bassus), and one in the Pierpont Morgan Library, New York (tenor). A fuller description is in Porter, ‘The Geneva Connection’.

disappointed not to receive a position from the king, whose Chapel Royal was encountering a difficult time, musically speaking, in the wake of the Reformation. Elaborate polyphony to Latin (even neo-classical Latin) texts was proscribed as too redolent of the old religion. An additional factor was the recent arrival at court of James's glamorous French cousin, Esmé Stuart. An emissary of the ultra-Catholic Guise faction that was plotting to restore James's mother, Mary Queen of Scots, to the throne, Esmé had a notorious influence over James, who had been brought up as a Protestant in rather austere surroundings. It was unfortunate that Servin, a Huguenot, should arrive just at that moment. For both musical and political reasons, his hopes for a position came to nothing.¹³

Returning to Geneva, Servin may have served in one of the Huguenot temples there, probably St-Pierre.¹⁴ Eventually, his personal life suffered setbacks. His first wife Marye, some thirteen years older than her husband, died at the age of 68 on 16 September 1584. He then married Catherine, widow of the printer, Estienne Anastaize, on 31 December 1584, at St-Pierre. A child born of this union did not survive, dying on 5 November. Servin lost his second wife, who passed away at the age of 46, on 29 November 1585. He married for the third time, on 20 March 1586, Marie Vaular, widow of Luc Bertault, again at St-Pierre. A son, Louis, born in 1587 died in 1596 at the age of nine, and a daughter, Marie, also died, on 27 December 1592.¹⁵ With some difficulty, Servin was later persuaded to become *chantre* (cantor) at St-Pierre in 1600, when he also taught the psalm tunes to the boys in the college attached to the temple.¹⁶ He encountered problems at the time of the 'Escalade' in 1602, when the Duke of Savoy unsuccessfully attacked Geneva. The boys were apparently unruly at this time of stress for the city and the authorities had to appoint another teacher, although Servin stayed on as cantor until 1604.¹⁷ He made one visit to France on unknown business, for six months, in 1602.¹⁸ Five years later Jean Servin died of pleurisy, at the age of 80, on 27 February 1609.¹⁹

¹³ The details of Servin's journey to Scotland in the late summer of 1579 are so far unknown. He could have gone by three different routes: via La Rochelle (a Protestant stronghold with links to Geneva), sailing to a west coast port such as Dumbarton; from Basel along the Rhine to a port in the Low Countries; or through a French departure point such as Dieppe. The last of these alternatives is perhaps the most likely. He would have had to wait until the presentation part-books were specially bound, and for the letter of recommendation from Bèze. The work is dated August 1, and the letter is dated 26 August. Thus, it is probable that Servin left Geneva in early September, taking up to two weeks to reach Scotland. Whether on arriving he went directly to Stirling, where King James and his Chapel Royal were still based, or remained in Edinburgh is unknown. James did not leave Stirling for Edinburgh to assume the throne until 29 September. Servin's return to Geneva at the beginning of 1580 is noted in a letter of 26 January from Charles de Jonvilliers to Rudolf Gwalther in Zürich: 'Quum D.Servinus, musicus insignis, nuper ad nos redisset ex Scotia et Anglia'; see *Théodore de Bèze, Correspondance*, vol xx, p.174.

¹⁴ His association with St-Pierre is suggested not only because of his appointment there as *chantre* in 1600 but also the fact that he was married in the church.

¹⁵ Droz, 'Simon Goulart', p.274.

¹⁶ See *Registres de la Compagnie des Pasteurs de Genève*, vol. viii, ed. G.Cahier and M.Campagnolo (Geneva, 1986), p.15; O. Labarthe, 'Les chantres à Saint-Pierre', in *La Musique à Saint-Pierre* (Geneva, 1984), pp. 105-6.

¹⁷ The matter of Servin's appointment as *chantre* or *maître de chant* is recorded in *Registres*, vol. viii, pp. 15, 24, 29, 74, 83, 117, 135, 154, 157, 165; see also Labarthe, 'Les chantres', pp.106-7. He was asked in August 1599 but at first refused, taking up the post only in April 1600: see *Registres*, vol.vii, pp. 174-75, and notes 201 and 204.

¹⁸ In March 1602 Servin sought permission to leave Geneva for some unspecified business in France. He returned six months later: see *Registres*, vol. viii, p. 135. In the interval the Compagnie replaced him temporarily by Pierre Millet, who had undertaken the position in the past.

¹⁹ See n. 1 above.

The three volumes of chansons were all published in 1578, the first two bearing the dates 16 and 18 August respectively, and the third undated. The titles of the first two volumes differ slightly since the first volume contains a setting (in ‘Seiché de douleur’) for seven voices: PREMIER LIVRE/ DE CHANSONS/ NOUVVELLES A QUATRE,/CINQ, SIX, SEPT ET HUIT/ PARTIES, PAR IEAN/SERVIN....A LYON./ Par Charles Pesnot./M.D.LXXVIII. Its companion volume is entitled: SECOND LIVRE/DE CHANSONS/NOUVELLES A QUATRE/CINQ, SIX ET HUIT/PARTIES, PAR IEAN/SERVIN... A LYON./ Par Charles Pesnot./M.D. LXXVIII. The third volume is entitled MESLANGE/DE CHANSONS/ NOUVELLES A QUATRE/ PARTIES, PAR IEAN/SERVIN...A LYON./ Par Charles Pesnot./M.D.LXXVIII. Pesnot, the publisher of the volumes, was a Lyonnais bookseller with branches in Frankfurt, Medina del Campo and Geneva. The paper he used in his music books, along with the characters and engraving, all appear to be Genevan.²⁰ The printer artisans who helped produce the volumes, such as Jean Le Royer, worked for Pesnot in Geneva, and the false address of Lyon was used so that the publisher could sell the books in France, there being an embargo on Genevan books at the time. Only two full sets of part-books of all three volumes survive: one in Munich’s Staatsbibliothek and the other in the Landes- und Murhardsche Bibliothek, Kassel. A few incomplete voice parts are extant elsewhere.²¹

The books are oblong octavo and vellum-bound, with the same title-page woodcut surround and diamond-shaped note heads as in the Buchanan psalm settings and several other Genevan *contrafacta* editions produced at the time: the *Theatrum musicum* (1580), the *Sonets chrestiens* vols.1 and 2, by Guillaume Boni (1579) and Anthoine de Bertrand, vols.1 and 2 (1580).²² The part-books in

20 See Droz, ‘Simon Goulart’, p. 274; Guillo, *Les éditions musicales*, pp. 101,455. The paper type appears to conform to the numbers between 10.607 and 10.620 in Briquet: see C.M.Briquet, *Les filigranes: Dictionnaire Historique des Marques du Papier, Dès leurs apparition vers 1282 jusqu’en 1600* (fac. of 1907 edition, ed. Allan Stevenson, vol. ii (Amsterdam, 1968), p.543. Perhaps the most likely source is 10.615 (Geneva, 1567), 10.616 (Geneva, 1547), or 10.617 (Geneva, 1575). In all parts some sheets have no visible mark; others, marked *losange*, appear centrally on the sheet. For a bibliographical description of the part-books, see A.Horstmann, *Katalog der Musik-Drucke aus der Zeit der Kasseler Hofkapelle (1550-1650)* (Wiesbaden, 2005), pp. 66-67. In describing the contents of the *Meslange*, Horstmann cites just seven items rather than the correct ten, since each of the four part-books has a different canon, not a single canon in four parts, at the end of the part-book. Douen, *Clément Marot*, vol. ii, p. 51, in discussing Servin, omits mention of the *Meslange*, perhaps because of its secular content.

21 Landes- und Murhardsche Bibliothek, Kassel: Mus.8, Mus.29. See also *Répertoire internationale des sources musicales [RISM], Einzeldrucke vor 1800*, vol. 8 (1980), p. 54, and vol. 14, p. 83. The part-books in Kassel and Munich are in good condition. The superius of Book 1 in Kassel has some slight water staining from f.16 (‘Quand Hierico...’) to the end. The set of parts of both volumes (S 2838, S 2839) in the Real Conservatorio de Música, Madrid lack the *tenor* and *bassus* books; the *superius* and *tenor* part-books of the *Meslanges* (S 2840) are also in the Conservatorio Superior de Música, while *bassus* part-books of all three volumes are in the New York Public Library (Mus.Res. *MN C696), bound in a volume that contains works by Servin’s contemporaries: Boni, Maletty, Castro, ‘Philippe de monte, Claudin le Jeune, Cyprina de Rore, Cofteley-JeanDominico (?), Seurin Cornet, Mitou, Orlande, Robert d’orey, Hubertus Vualerant, Jean d’Aras, Jacques de Ponte, Pietro Taglia’[sic].

22 The *Thrésor de musique* (1576) and *Pseaumes et cantiques* (1577) have a slightly different woodcut. Does this suggest that Goulart may have changed his printer from Pierre de Saint-André to Jean Le Royer? See Droz, ‘Simon Goulart’, p. 276; Guillo, *Les éditions musicales*, pp. 99, 101, 455. The two Munich volumes of *Theatrum musicum* (Mus.pr.143) bear the initials ‘HGVW’ on the binding; see Richard Charteris, *Johann Georg von Werdenstein (1542-1608): A Major Collector of Early Music Prints* (Sterling Heights, MI, 2006). Werdenstein sold his library to Duke Wilhelm V in 1592. Antoine de Bertrand (1530/40-1580/82) composed

Munich (4 Mus.pr.174) are bound together with Philippe da Monte's *Sonetz de Pierre de Ronsard* (Louvain, Anvers, 1575), Jean de Castro's *Chansons, Odes, et Sonetz de Pierre Ronsard* (Louvain, Anvers, 1576) and his *Livre de Chansons a Cinq Parties* (Anvers, 1586), and the *Premier [Second] Livre des octonaires de la vanite du monde* of Paschal de L'Estocart (Lyon, 1582). The Kassel copies (Mus. 8^e) are bound in with the two volumes of Guillaume Boni's *Sonets chrestiens* (1579) and Anthoine de Bertrand's two books with the same title (1580). The first volume of Boni's *Sonets chrestiens* is bound separately with other works. These bindings in Munich and Kassel are clearly later than the original ones, which do not seem to have survived.

CONTENTS OF THE VOLUMES

Volumes 1 and 2 of Servin's *Chansons nouvelles* are designated 'chansons spirituelles' on subsequent pages (B-G), whereas the *Meslange* volume is devoted to secular items of a vivid pictorial or satirical quality.²³

Table 1: *Premier livre de chansons nouvelles*

		<i>incipit</i>	<i>voices</i>	<i>author</i>	<i>topic</i>	<i>clef</i>	<i>key sign.</i>	<i>final</i>	<i>poetic form</i>
1.	2v-3	Les tons bruians	4	?Servin	God's goodness	g2, c2, c3, F3	–	G	dixain
2.	3v	Fut-ce pas Dieu	4	?Servin	God's power	g2	–	G	octonaire
3.	4	Ha,,ha, que de bien	4	?Servin	praise of God	g2	–	G	octonaire
4.	4v	De moins que rien	4	M. de St-Gelais	contented with little	g2, C4	–	G	octonaire
5.	5	Que fera donc	4	?Servin	sustained by Christ	g2, C4	–	G	octonaire
6.	5v-6	Je sens en moi	4	?Servin	opposition of body, soul	g2, F3	b	G	octonaire
7.	6	Point je ne crains	4	?Servin	obedience to God	g2, F3	b	G	pentastich
8.	6v-7	Ce monde, nostre chair	4	?Servin	conquering the flesh	c1, c3, c4, F4	b	G	sonnet
9.	7v-8	Dors-tu, Seigneur	4	?Servin	appeal to God for help from the wicked	g2, c2, c3, F3	b	G	octonaire

chansons and motets, and probably wrote his *Airs spirituels*, published posthumously in 1582, as a reponse to Goulart's two-volume *contrafacta* publication, *Premier- [Second] Livre de Sonets Chrestiens* (1580). Guillaume Boni (d. after 1594) was *maître de chapelle* at Toulouse Cathedral; his *Psalmi Davidici* of 1582 was dedicated to Henri III.

²³ On literary satire in late Renaissance France, see J.H.M. Salmon, 'French Satire in the Late Sixteenth Century', *Sixteenth Century Journal*, vol.6, no.2 (1975), pp. 57-88. Bordier includes satire ('Chants polémiques') in *Le chansonnier Huguenot*, ii, pp. 97-196; see esp. the poem, 'Désolation de la Messe expirant en chantent', p.155, in which Latin words of the Mass (*spiritus, salve, requiem, introite, oremus, sancti, agimus*) are parodied.

		<i>incipit</i>	<i>voices</i>	<i>author</i>	<i>topic</i>	<i>clef</i>	<i>key sign.</i>	<i>final</i>	<i>poetic form</i>
10.	8v-9	Si mon travail	4	?Servin	perseverance in faith	g2	–	D	dixain
11.	9	Ce double dueil	4	?Servin	the double sorrow of sin	g2	–	D	quatrain
12.	9v-10	Au feu, au feu	4	?Servin	the fires of injustice	g2, F4	–	D	sonnet
13.	10v	Fai moi ouir	4	Th. de Bèze trans.	appeal for God's mercy	c1, c3, c4, F4	–	E	Psalms 143, vv. 8-10
14.	11	O Seigneur Dieu	4	?	rejoicing in God's mercy	c1	–	E	Psalms 13, vv. 3-5
15.	11v-12	Ce bon Bergier	4	?Servin	the good shepherd	g2, c2, c3, F3	b	F	octonaire
16.	12	France, esjouis toi	4	?Servin	France, place trust in God	g2, c2, c3, F3	b	F	heptastich
17.	12v	Souspirs ardents	4	?Servin	the pain of sin	c1, c3, c4, F4	b	F	octonaire
18.	13	Or sus, Chrestiens	4	?Servin	sing godly songs	g2, c2, c3, F3	b	F	octonaire
19.	13v	C'est toi, Seigneur	4	?Servin	a just God will conquer	g2	b	F	sixain
20.	14	Allez mes vers	4	?Servin	songs to show France its folly	g2	b	F	octonaire
21.	14v-15	O France malheureuse	4	?Servin	barbarism in France	g2	–	F	octonaire
22.	15	Je ne suis point	4	?Servin	satisfaction in good thoughts	g2	–	C	?
23.	15v-16	Petit troupeau	4	?Servin	prayer for Renée of France	g2, C4	–	A	dixain
24.	16	Vice et vertu	4	?Servin	vice and virtue as opposites	g2	–	C(F)	?
25.	16v-21	Seiché de douleur	4, 3, 4, 3, 5, 4, 3, 5, 7	T. de Bèze	the healing power of God	g2, c2, c3, F3	b	G, G, D, G, Bb, G(b), G, Bb, G (b)	nine sections
26.	21v-22v	Helas, mon Dieu	6	Guérout	appeal to God for strength	g2,c2,c3, C4	–	D	dixain
27.	22v-24	Soulas je veux	6	?Servin	God's grace	g2	–	D	dixain 'response'
28.	24v-25	Épitaphe de Goudimel	6	?P. Enoch	Elegy for Claude Goudimel	c1, c3, c4, F4	–	F	sonnet
29.	25v	O mort, combien	6	?Servin	thoughts of death	g2, c2, c3, C4	–	D	quatrain
30.	26	Toutes gens, louez	6	T.de Bèze trans.	God's truth endures	g2, c1, c3	b	F	Psalms 117
31.	26v-28	Susanne un jour	8	Guérout	Susanna and the elders	c1, c3, c4, F4	–	G(b)	dixain

Table 2: *Second livre de chansons nouvelles*

		<i>incipit</i>	<i>voices</i>	<i>author</i>	<i>topic</i>	<i>clef</i>	<i>key sign.</i>	<i>final</i>	<i>poetic form</i>
1.	2v-3	Heureux celui	4	?Servin	praise for the faithful man	c1, c3, c4, F3	–	D	octonaire
2.	3v	Tu me contrains	4	?Servin	praise of God	c1	–	D	octonaire
3.	4	C'est toi, grand Dieu	4	?Servin	power of God	c1	–	D	octonaire
4.	4v-5	Le mal fini	4	?Servin	blessed reward	c1, F4	–	D	dixain
5.	5v-6	Je t'ai requis	4	?	<i>Proverbs xxx, vv. 7-9</i>	c1, F4	–	G	
6.	6	Si Dieu se monstre	4	?Servin	God's protection	c1	–	G	octonaire
7.	6v-7	Vostre pouvoir	4	?Servin	hope in God's care	c1	–	G	octonaire
8.	7	Allez confus	4	?Servin	God upholds his people	c1	–	G	octonaire, 'response'
9.	7v-8	Mauvais conseil	4	?Servin	take good counsel	c1	–	G5	octonaire
10.	8	Puis que de Dieu	4	?Servin	keep God's command-ments	c1	–	G	quatrain
11.	8v-9	Quand mon esprit	4	Goulart	God's creation of harmony	g2, c2, c3, F3	–	G	sonnet
12.	9v-11v	Or sus, reveille toi	4, 3, 4, 5	?Servin	<i>Isaiiah V, vv. 1-7</i>	g2, c2, c3, C4	–	G	four sections
13.	12	Or sus, peuple benit	4	?Servin	long live the king	g2	–	G	sixain
14.	12v-13v	Vers les monts	4 (3 sup.)	T.de Bèze, trans.	<i>Psalms 121</i>	g2, c1, c3	–	G	Psalms 121
15.	13v-14	Si la vertu	4	?Servin	embrace virtue rather than vice	c1, c3, c4, F4	–	G	sonnet (? line omitted)
16.	14v	Mort ou pitié	4	?Servin	death without dying	c1		G	octonaire
17.	15	Qu'est ce qu'ordonne	4	?Servin	worship Christ alone	g2, c2, c3, F3		A	octonaire
18.	15v	En attendant	4	?Servin	God's protection from the wicked	g2, C4		A	pentastich
19.	16	Quand Hierico	4	?Servin	greed results in disaster	g2		D (b)	quatrain
20.	16v	Seigneur mon Dieu	4	?Servin	plea to God for help	c3, c3, c4, F4		E	heptastich
21.	17	O mort, lors homme	4	?Servin	mindful of death, and God	c3, F3		A5	quatrain
22.	17v	En quoi s'adressera	4	?	<i>Ps. CXIX, VV.9, 18, 34</i>	g2, c2, c3, C4	b	F	Psalms 119, vv. 9, 19, 34
23.	18	Je n'ai souhait	4 dessus	?Servin	wish to see Christ honoured	g2, C1		F	pentastich
24.	18v-20	Leve le coeur	4, 4, 6	C.Marot, versified	God's command-ments	g2, c2, c3, F3	b	C, F, F	three sections
25.	20v-21v	Or peut bien dire	5 (2 sup. 2 dessus)	Théodore de Bèze, trans.	<i>Ps.CXXIV</i>	g2, c1, C3	b	F	Psalms 124
26.	22-24	Quand je contemple	6	?Servin	praise and encouragement for the dedicatee	g2, c2, c3, F3		G	sonnet
27.	24v-25	Susanne un jour	6	Guérault	Susanna and the elders	g2, F4	b	G	dixain

		<i>incipit</i>	<i>voices</i>	<i>author</i>	<i>topic</i>	<i>clef</i>	<i>key sign.</i>	<i>final</i>	<i>poetic form</i>
28.	25v	Beni, Seigneur	3 dessus		prayer before meat	c1		C	quatrain
29.	26	Nous te louons	3 dessus		thanks-giving	c1		C	quatrain
30.	26v-28	O Iesus Christ	8	?Servin	Christ's triumph over death	c1, c3, c4, F4	b	F	octonaire

Table 3: *Meslange de chansons nouvelles*

		<i>incipit</i>	<i>voices</i>	<i>author</i>	<i>topic</i>	<i>clef</i>	<i>key sign.</i>	<i>final</i>	<i>poetic form</i>
1.	2-3	Fricassee	4	?Servin	street cries of Paris	g2, c2, c3, C4	–	C	pot-pourri
2.	3v-5	Les regrets de Didon	4	T. de Bèze, trans.	death of Dido (from Virgil's <i>Aeneid</i>)	g2, g2, c3, C4	–	D, G, G	three sections, Bk IV ll. 642-65
3.	5v-6v	La Piafe guerriere	4	?Servin	warlike bragging	c1, c3, c4, F4	–	G	
4.	6v-7	Les badauts	4	?Servin	idle onlookers	c1, c3, c4, F4	b	F	
5.	7v	Acrostiche sur le nom de l'Auteur	4	Servin	acrostic on the author's name	g2, c2, c3, F3	b	F	
6.	8	Le mordant mordu	4	?Servin	the biter bit (by death)	c1, c3, c4, F4	–	D	
7.	8v	Au plus envieus	5 superius	?Servin	patience relieves suffering	c1	b	F	canon à five
8.	8v	Il n'y a homme	4 contra	?Servin	no man is perfectly blessed	C4	–	E	canon à four
9.	8v	Chacun nourrit	4 tenor	?Servin	every man feeds his desire	C4	–	D(b)	canon à four
10.	8v	C'est grand honneur	5 bassus	?Servin	a great honour to die helping one's country	F4	–	C	canon à five

The first two volumes contain, respectively, thirty-two and thirty chansons, the *Meslange* six chansons plus four canons at the end of each voice part. The first volume is dedicated to Guy-Paul de Coligny, comte de Laval, eldest son of Andelot-Coligny (who also avoided the St. Bartholomew's Day by escaping to Switzerland). The dedication is preceded by a sonnet of Simon Goulart, the pastor who acted as editor in important music publications of the time originating in Geneva, such as the *contrafacta* editions referred to above.²⁴

²⁴ Goulart, the continuator of Crespin's *Martyrologie*, was also the author of compilations such as *Mémoires de l'Etat de France sous Charles neufiesme* (1578), *Mémoires de la ligue sous Henri III, et Henri IV, Rois de France* (1599-1602), *Histoires admirable et memorables de nostre temps* (1603-6), as well as editor of Servin's works and the various *contrafacta* versions of Bertrand, Boni, Lassus and others as discussed by R.Freedman in *The Chansons of Orlando di Lasso, passim*. See further C.S. Adams, 'Simon Goulart (1543-1628), Editor of Music, Scholar, and Moralizer', in *Studies in Musicology in Honor of Otto E. Albrecht*, ed. J.W.Hill (Kassel, Clifton, NJ, 1980), pp. 125-41, and L.C.Jones, *Simon Goulart, 1543-1628; Étude biographique et bibliographique* (Paris, Geneva, 1917).

The second volume is dedicated to the grandfather of the famous Turenne, Henri de la Tour, vicomte de Turenne, later duc de Bouillon, the protector of Protestants such as Coligny. In the first piece of the volume, 'Heureux celui', Servin makes play with the anagram of his name ('ADROIT EN L'HEUR'). The dedication, in Books 1 and 2, to the Comte de Laval and the Vicomte de Turenne suggests that the singers would be aristocrats or at least educated people who valued musical recreation of this kind. The complexity of the writing in the more ambitious pieces suggests that Servin may have had trained singers in mind, possibly professionals attached to these or other aristocratic houses. Yet the books might also have functioned, in Geneva, as a resource for groups of amateur musicians, Protestants who needed musical and spiritual practice of a more challenging kind than the Genevan psalm tunes of the liturgy. The reference to the books' containing 'nothing that could sully chaste and Christian tongues and ears' (Book 1) and 'chaste and Christian texts' (Book 2) places them firmly in the tradition of Protestant *chansons spirituelles*.²⁵ Settings in this first book evoke the horrors of the Wars of Religion ('Allez mes vers faire horreur à ma France'), and later, the pain of the refugee in Théodore de Bèze's 'Seiché de douleur' ('Adieu France adieu/Qui premierement me vistes...'). Other notable pieces include a unique eight-voice setting of Guillaume Guéricoult's 'Susanne un jour' and the moving 'Epitaphe de Goudimel' ('Sous le penible faix de ce poudreux tombeaux/Du mielleux Goudimel la cendre se repose').²⁶

Book 2, which begins with a sonnet 'A Jean Servin' signed 'En attendant' (probably again by Goulart), contains, among other pieces, a setting of the Bèze text of Psalms 121 and 124 for four and five voices respectively, a six-voice setting of 'Susanne un jour' as a contrast to that in the first book, an eight-voice motet, 'O Jesus Christ', the commandments of God (Marot) for four-six voices, and a three-voice setting of the prayer before meals. The smaller third volume, the *Meslange de chansons nouvelles*, is undated. It is addressed to 'Monsieur de La Place, gentilhomme françois'.²⁷ Prefaced by a sonnet, probably by Servin himself, it contains just ten pieces: the 'Fricassée des cris de Paris', 'Les regrets de Didon', 'La piafe guerriere', 'Les badauts', 'Le mordant mordu', an acrostic on the name of

25 On the history of *chansons spirituelles*, see Anne Ullberg, *Au chemin de salvation: La chanson spirituelle réformée (1533-1678)* (Uppsala, 2005); the first Huguenot chansons were the three fascicles of *Chansons nouvelles* and *Noels* edited by Pierrede Vingle in 1533-34; see further Honegger, *Les chansons spirituelles*, passim; Guillo, *Les éditions musicales*, pp. 76f. Also H.M.Brown, 'The "Chanson Spirituelle", Jacques Buus, and Parody Technique', *Journal of the American Musicological Society*, vol. 15/2 (1962), pp. 145-73.

26 The much-favoured text of 'Susanne' is by Guillaume Guéricoult, first published with its melody in a setting by Didier Lupi Second in *Premier Livre de chansons spirituelles* (Lyon, 1548), p. 48.

27 This is probably a reference to the family of Pierre de La Place (1520-1572), a president of the *Cour des aides* and a known member of the Reformed Church in Paris. He was assassinated in the street on 25 August 1572, the day following his usual Sunday routine of domestic Reformed worship. See Diefendorf, *Beneath the Cross*, p.107. A contemporary account in Simon Goulart's *Mémoires de l'estat de France sous Charles neufiesme* (1578) was subsequently incorporated into Crespin's *Histoire des martyrs*. The date of M. de La Place's assassination raises the question of the dedication, which may be to his son since the *Meslange* was published six years after the assassination. On the day of his death his son had in fact tried to persuade him to affix the white cross of Catholics on his hat before leaving to obey a summons from the king, so that he might be protected from mortal danger. Having upbraided his son for suggesting such a plan, however, M.de La Place was subsequently murdered in the street, allegedly by members of the Confraternity of Sainte-Geneviève; cf. Diefendorf, *Beneath the Cross*, p. 168. According to Haag & Haag, *La France Protestante*, vol.6, p.314, his son may be the 'La Place-Russy' who served in the German army in 1587 under the command of Bouillon and who replaced Buzanval in the post of ambassador of France after the États-Généraux. He is named as 'Elie de La Place, chevalier, sieur de Russy, vicomte de Machaut, conseiller du roi tres-chrétien en son conseil d'État, dans l'acte d'Intervention ds rois de France et d'Angleterre en la trêve des Pays-Bas, qu'il signa avec le président Jeannin pour le roi de France, le 17 juin 1609'.

the composer, and four canons, one for each voice part: 'Au plus envieux' (superius, for five voices), 'Il n'y a homme' (contra), 'Chacun nourrit son desir' (tenor), and 'C'est grand honneur' (bassus, for five voices).²⁸ It is from the 'Acrostiche', that we get some idea of Servin's view of himself: honest and God-fearing, proud and uncompromising, sure of his heaven-sent talent and resolved to fulfil its promise.

The following year, 1579, saw the publication of Servin's most extensive work, the multi-voice settings of George Buchanan's Latin paraphrases of the first forty-one psalms: *Psalmi Davidis a G. Buchanano versibus expressi: nunc primum modulis IV, V, VI, VII et VIII vocum, a I. Servino decantati. Lugduni. Apud Carolum Pesnot. M.D.LXXIX*. Servin dedicated his Buchanan settings to the thirteen-year-old King James VI of Scotland, addressing the king in a Latin preface.²⁹ In his dedication, Servin refers to his books of chansons already published and the need to compose godly rather than meretricious works of art. These motet-like settings of Buchanan's paraphrases comprise the whole of the first of five books into which the psalms were traditionally divided. Servin no doubt hoped that, with preferment, he would be able to complete the remainder of the 150 psalms. On the verso of the title page is a commendatory poem in Latin contributed by Corneille-Bonaventure Bertram (1531-1594), the professor of Hebrew who found refuge in Geneva in 1562, teaching there oriental languages and theology.³⁰

We know about Servin's personality, again, not only from the dedicatory preface of the psalms to King James and the 'Acrostiche sur le nom de l'auteur' in the *Melanges* but also from the letter of recommendation that Bèze wrote to Peter Young, King James's tutor who succeeded Buchanan.³¹ There, Bèze remarks on Servin's character as blameless ('homo sane pius et vitae innocentissimae'), that he was known from his musical activity ('artem suam musicam exercens') and that he was well esteemed among his peers ('cuius peritus inter celebres musicos habetur') The disappointment at not being offered a position, however, meant that Servin was to abandon the plan to complete the Buchanan psalm-motets. As far as we know, he did not ever continue his work on them. Nevertheless, he channelled all his skill into these settings of the paraphrases, and the whole amounts to a considerable achievement that must have taken him a fair amount of time. If we imagine that Servin took several weeks to complete each psalm with its various sections, the settings would have taken him at least three years, possibly more if he had other duties as a musician. The seventy-two chansons, in contrast, were probably written at different times over a greater time span, between the publication of his psalm settings in 1565, perhaps, and his arrival in Geneva. He may well have refined them for publication at the same time as he was composing the Buchanan psalms.

28 Nine chansons were published by Éditions Costallat in realizations by B.Gagnepain (1957): 'Priere avant le repas', 'Nous te louons', 'Les Badauds', 'La Fricassée des cris de Paris', 'Je ne suis point', 'Je sens en moi', 'Le Mordant mordu', 'La Piaffe guerrière', and 'Puisse de Dieu'. Only one, 'Le mordant mordu', is still in print, issued by Éditions Jobert (2008).

29 See also the dedication of the Buchanan psalms to King James, where Servin refers to the 'psalms and sacred songs that have already some time ago been published by me at various intervals'.

30 On Bertram, see Jones, *Simon Goulart*, pp. 6-7.

31 The letter is translated in Porter, 'The Geneva Connection'. Peter Young (1544-1628) had gone to Geneva as a young man in care of his uncle, Henry Scrymgeour (1505-1572), professor of philosophy and civil law there. From 1573 Young, as tutor to King James along with Buchanan from 1572 to 1578, engaged with Bèze in regular correspondence. Buchanan and Bèze had exchanged letters between 1572 and 1581 although they had been friendly since the 1540s; see I.F. McFarlane, *Buchanan* (London, 1981), pp. 98,100.

MUSICAL POESIS, GENRE, AND TEXT

Servin's chansons comprise not only his sensitive setting of texts by other authors but more often appear to be musico-poetic creations of his own, examples, to use the phrase, of 'musical poesis' (in Book 1, nos. 1, 3, 6, 7, 10, 12, 14, 17, 20, 22 and quite possibly 23); in Book 2, nos. 2, 8, 11, 15, 16, 18, 20, 23, 26, 30); in the *Meslange*, nos 1-5. This conclusion is naturally hypothetical since he is not named as author, but upwards of twenty of the texts or translations include a specific 'I' or 'me' (and occasionally 'we') or 'my', and other texts are simply not found in any published collection of the time. Only fourteen of the seventy-one chanson texts have a known author or translator: in Book 1, nos.4 (St-Gelais), 13, 25 and 30 (Bèze), 26, 27 and 31 (Gérout), 28 (Enoch); in Book 2, nos.11 (Goulart), 14 and 25 (Bèze), 24 (Marot), 27 (Gérout); in the *Meslange*, just one (no.2, Virgil-Bèze). A few texts are from Biblical sources (e.g., 'Or sus, reveille toi, ma lyre" in Book 2, no.12, from Isaiah, chapter V). Some are textual re-workings, such as 'Si mon travail vous prenes a plaisir' (Book, 1, no.10, a parody of the poem in Alain Lotrian's *La fleur de poésie françoise* (Paris, 1543), 'Le mal fini' (Book 2, no.4, a parody of 'Fini le bien', the response to 'Dulce mémoire'), or 'Au feu, au feu' (Book 2, no.12), recasting the words of the well-known setting, with response, by Lassus. Here, Servin gives the text extra urgency with the semitone alternation in the superius voice and as many as fifteen rapidly repeated semiminims (mm.3-5, 49-51) in the tenor and bassus parts.³²

It is therefore reasonable to assume that Servin penned the verses in which he himself is the internal voice, as a channel for his experience and feelings. Even the biblical texts he employs suggest, by these very choices, an identity with the prophet or psalmist (e.g., 'Or us, reveille toi, ma lyre'). Undergoing the privation of the refugee, he could reflect on his fate in verse that speak of genuine or heartfelt emotions and reactions to the world around him, enshrining these in music that matches the rhetorical theme. Again, his self-questioning appears in chanson texts such as 'Vice & Vertu' or 'Je sens en moi contraires' (Book 1, nos. 6, 24). We can note the contrast between the intensely moral and spiritual tone of these chanson texts and the topics of his contemporaries who set verses by, for instance, Ronsard. It could further be argued that the rhetorical, polemical or satirical cast of many chanson texts point directly to him as the author. It is possible, of course, that Servin collaborated to some extent with his editor, Simon Goulart, in realising structures for the verbal signifiers he wished to enclose in musical expression. But the pervasive presence of the 'I' and 'me' in the verses strongly hint that Servin himself conceived and wrote a fair number of the texts, many of which contain philosophical and religious meditations as well as images of privation and suffering.

As a Renaissance humanist Servin would have been well acquainted with the poetry of the Pléiade group led by Ronsard and with the neo-Platonic theories of poetry and music that circulated

³² The repeated 'patter' semiminims in the manner of Janequin appear again in 'Or sus, reveille toi', 'Or sus, people benit' and, as one might expect, in the satirical pieces in the *Meslange*. On 'Fini le bien' and its reversal, 'Fini le mal' see Frank Dobbins, 'Doulce Mémoire: A Study of the Parody Chanson', *Proceedings of the Royal Music Association*, 96 (1969-70), pp. 85-101; here, pp. 89-92; also H.M.Brown, "The "Chanson spirituelle," Jacques Buus, and Parody Technique,' *Journal of the American Musicological Society*, 15 (1962), pp. 145-73.

freely around such as Pontus de Tyard, who claimed that music embraced all disciplines and contained within itself all the perfection of symmetry. With Servin's highly developed view of a tradition that went back to Josquin and beyond, it would not be surprising that he embraced ideas of the unity of words and music in his chansons, a view that Ronsard had championed and that Goudimel, among others, had attempted to realise in his approach to setting the decasyllabic line through imitative polyphony, elaborate counterpoint, and extended melismatic phrases.³³

On the other hand, Servin rejected the amorous or idealistic verse typical of the Pléiade. His experiences during the Wars of Religion channelled any idealism he had into mediations that were frequently sculpted into texts of a very personal kind. In Geneva, he was almost certainly exposed to the controversy between Bèze and Ronsard concerning the topics of poetry and song.³⁴ The setting of Virgil inb 'Les regrets de Didon' (Book 3, no.2) shows his acquaintance with the humanistic works of Bèze, and it is likely that he composed this setting after 1572 since the textual variation suggests a close personal link to the poet in Geneva. The musical realization of Bèze's text, as with Servin's own *poesis*, is assuredly not that of Ronsard's conception of music that would lightly and discreetly heighten the effect of the poetry,³⁵ but rather an intensification of the plangent verses by means of challenging melodic leaps, contradictory harmonies, and avoidance of stereotyped cadences (as in, for example, Gérault's 'Hélas mon Dieu' and its *réponse*, 'Soulas je veux').

The chansons comprise a number of different vocal sub-genres, although these should be carefully distinguished, in terms of textual themes and verse types, from the purely musical style. The most obvious genre that unites theme, text and musical style is that of the motet, since Servin frequently sets sacred texts derived from the Bible: the psalms, notably (Psalms 13, 117 and 143 in Book 1, Psalms 121, 124 and three verses from Psalm 119 in Book 2), but also a setting from Proverbs, chapter xxx, vv.7-9 in Book 1 ('Je t'ai requis').³⁶ Other settings directly connected with the Protestant devotional practice include 'Beni Seigneur' (Prière avant le repas), 'Leve le coeur' (Les commandemens de Dieu), and 'Nous te louons (Action des graces)', all from Book 2. A second, related genre is made up of personal expressions of devotion, mainly addressed directly to God: 'C'est toi, Seigneur', 'Dors tu, Seigneur', 'Helas, mon Dieu', 'O Seigneur Dieu' (Book 1), 'C'est toi, grand Dieu', 'O Iesus Christ', 'Seigneur mon Dieu', 'Tu me contrains' (Book 2). One could also include in this grouping, perhaps, the setting of Isaiah V, vv. 1-7, 'Or sus, reveille toi'. A few songs refer to events or persons in the Old Testament: 'Fut-ce pas Dieu' (Rabsaces is mentioned in 2 Kings, chapters 18-19, and in Isaiah, chapters 36-37 in connection with the invasion of Judah by Sennacherib, king of Assyria), and 'Quand Hierico' (the story of Achan in the Book of Joshua, chapter 7).

A third text-based genre expresses comment rather than being part of devotions or addressing God directly. This is a large thematic group that fully deserve the title of *chansons spirituelles* since

33 See Maire Egan-Buffet, 'The French Chanson in the Second Half of the Sixteenth Century: Claude Goudimel's Treatment of the Decasyllabic Line', in I.Bossuyt, E.Scheurs and A.Wouters, eds, *Orlando Lassus and his Time: Colloquium Proceedings, Antwerpen, 24-26.08.1994* (Peer: Alamire Foundation, 1995), pp. 315-25.

34 On this controversy, see Jacques Pineaux (ed.), *Polémique protestante contre Ronsard* (Paris: Didier, 1973).

35 See H.M. Brown, *op.cit.*, p.14.

36 'O Seigneur Dieu' is a setting of Psalm 13, vv. 3-5. Éditions Ouvrières published Servin's setting of Psalm 143, vv. 8-10 ('Fai moi ouir des le matin ta misericorde'), edited by Marc Honegger, in the collection *Soli Deo Gloria* (Paris, 1962).

they almost always refer to God's works or human frailty. Sin, suffering, death, evil, God's forgiveness and glory are major themes in these songs, which together form the bulk of the collection. A fourth topic within these textual genres deals with the events in Servin's native land, and speak of his distress at the calamity of war: 'Au feu, au feu' (I.12), 'France, esjouis toi' (I.16), and 'O France malheureuse' (I.21).³⁷ The lengthy poem by Bèze, 'Seiché de douleur' (I.25) also speaks graphically of the torment of the exile. This ambitious setting, in nine sections, uses a number of different vocal groupings, for three, four, five and seven voices.³⁸

In the *Meslange*, the generic texts tend to be mocking or satirical, and all for four voices except for a couple of the canons that conclude each voice part. A striking piece here is the 'Fricassée des cris de Paris' (3.1), a potpourri of street cries that Servin must surely have observed at first hand. The fricassée technique of mixing fragments of different songs was known in other countries, and even reached Scotland.³⁹ But the type that employs street cries is less frequent than other types that drew from pre-existing songs. The most famous of the street cry fricassées is, of course, Janequin's 'Voulez ouyr les cris de Paris', first published in 1530.⁴⁰ Servin's fricassée echoes this model, developing it, however, in novel ways. Although published in this *Meslange* of almost fifty years later the fricassée, like other chansons in these three volumes, may have been written earlier, that is before Servin became a refugee in Geneva from the Wars of Religion. Janequin, at least, is thought to have used the fifty-four street cries much as he heard them. Servin dispenses with any prologue of the kind Janequin employs, moving directly into the subject itself with around thirty different cries in each of the four voices, spread over the three sections of the piece. Servin has therefore expanded this genre into a complex musical canvas, although it is difficult to know at what point he committed this pot-pourri to paper. Bearing in mind Servin's nomadic existence during a time of war, we can imagine that it may have been written or refined over a number of years.⁴¹

37 Other composers expressed similar feelings towards their country, for instance Paschal de L'Estocart, in his 'Tu me seras témoin, o inconstante France... Car ta paix est ta guerre et ta guerre est ta paix... Tu crois qu'en te tuant tu sauveras ta vie...'

38 The poem by Th. de Bèze, written on recovery from a serious illness, was published in *Complainte faite a Dieu 'an M.D.L.X. lors que les grandes tyrannies & cruelles persecutions s'exerçoient a l'encontre des Fideles & membres de Iesus Christ* (1561). See Bordier, *Le Chansonnier Huguenot*, pp.378-86; Guillo, *Les éditions musicales*, p. 286; Pineaux, *La Poésie des Protestants*, p.332. But the poem, together with the strophic melody to which it was set, had appeared a few years earlier, in *Suyte du premier livre de chansons spirituelles* (Geneva, 1554). Other settings are in *Cantiques de plusieurs auteurs* (Lyon, 1553), *Chansons spirituelles à l'honneur et louange de Dieu* (1569), and, after Servin's setting, *Cinquiesme livre du meslange ou nouveau recueil de chansons spirituelles & chrestiennes* (part of *L'Uranie*, Geneva, 1591). Except for typographical variations, the printed text in *Chansons spirituelles à l'honneur et louange de Dieu* (n.p, 1569) accords with that in *Suyte du premier livre de chansons spirituelles*, (CUL, Syn. 8.55.203, pp. 22-30), that is, the original version before the changes made to Servin's text. The Ci melody in *Suyte* is matched to the first eleven lines of the poem (up to 'De voller à toi'). Servin does not refer to this melody. His free division into nine sections, for various choral groupings, is quite distinct from the *Suyte's* fourteen-part division of the poem into stanzas of (normally) twelve lines each corresponding to the form of the melody. His purpose is rather to illustrate details of the text, emotional and pictorial, in a multi-voice setting.

39 See H.M. Shire and K. Elliott 'La fricassée en Écosse et ses rapports avec les fêtes de la Renaissance', in *Les fêtes de la renaissance* 1, ed. J.Jacquot (Paris, 1956), pp. 335-45.

40 For an edition of the Janequin, see *Clément Janequin (c.1485-1558): Chansons polyphoniques*, ed. A. Tillman Merritt and F. Lesure, 4 vols. (Monaco, 1957-61), vol. i, no.14, pp.146-67; p.183 (sources).

41 The cries appear to reflect what goods were offered in different seasons; see annotation to the fricassée.

The authors of the other chanson texts can occasionally be identified, but many are without attribution. Servin himself or Simon Goulart, the pastor with whom he was closely associated in the publication of his works, may have written most of them.⁴² Apart from the Biblical and devotional items by Clément Marot (such as ‘Les commandemens de Dieu’), Bèze (‘Seiché de douleur’, ‘Les regrets de Didon’, renderings of Psalms 121 and 124), or Guillaume Guérout (‘Hélas mon Dieu, ton ire s’est tournée’, ‘Soulas je veux’, ‘Susanne un jour’), we can identify the author of ‘De moins que rien’, namely Mellin de Saint-Gelais (1491-1558), the predecessor of the Pléiade group who is credited with introducing the sonnet from Italy.⁴³ Certainly the words, like those of Dido in the *Aeneid*, that evince horror at the strife in Servin’s native land echo similar expressions by other poets: Agrippa d’Aubigné’s ‘O France desolée, o terre sanguinaire!’ from his *Les tragiques*, for example.⁴⁴ Servin’s anguish, like that of Bèze, at leaving his native soil (‘Adieu, France, adieu’) echoes du Bellay’s abandoning of France (cf. the poet’s *Les regrets*, no. 25: ‘Malheureux l’an, le mois, le jour, l’heure, et le point... Quand pour venir icy j’abandonnay le France’).⁴⁵

Other contemporary allusions abound. In the third part of ‘Seiché de douleur’ (as set by Servin), the ‘pierres precieuses’ refer symbolically to the group of young poets in Paris and Orléans, the ‘sodales’, with whom Bèze formed a friendly association. These poets remained in France, however, as Catholics.⁴⁶ The poem was written at a time when Bèze was suffering from a major illness.⁴⁷ In Part 6 of his setting of this poem Servin has adopted a different – and significantly less polemical – wording. Instead of ‘Foy et verité/Le monde ont quitté:/Pape et cardinaux/Ont leur place prise;/O fausse prêtrise,/Source de tous maux’, the text as set to music reads, ‘Foi et verité/Le monde ont quitté:/Sathan tient leur lieu/Et par sa malice/En la place glisse/Du souverain Dieu’. Later again, in Part 8, ‘Renverse l’Empire/Du grand loup Romain’ is changed to ‘Renverse l’empire/De l’homme inhumain’. It is not possible to say who made these textual substitutions, but they do soften the acerbity of the original. Because the books were ostensibly published at Lyon so that they could be sold at French book fairs, Pesnot, the publisher, may well have wanted the text – this particular text – to be acceptable to his (Catholic) customers.

⁴² Marc Honegger attributes the authorship of ‘Quand mon esprit’ (2.11) to Goulart; see *Les chansons spirituelles*, p. 245.

⁴³ For ‘De moins que rien’, see *Oeuvres poétiques françaises de Mellin Saint-Gelais*, 3 vols ed. Donald Stone (Paris, 1993-95), vol. i, p. 113. Both Hubert Naich, in *Le Rossignol des chansons* (Antwerp, 1597) and Pevernage, in *Livre second des chansons* (Antwerp, 1590), set the complete poem. Volume ii of the Saint-Gelais *Oeuvres* has the poem that begins, ‘Souspirs ardans, parcelles de mon âme’. This was set by Arcadelt and published in *Le Second Trophée de Musique* (Lyon, 1559), in *L’Excellence des chansons composees par M. Jaques Arcadet* (Lyon, 1572), and again as a *contrafactum* (‘Souspirs ardans, qui esbranlez mon ame, et mon deuil’) in the later Geneva reprint (Lyon [Geneva], 1586). Servin may well have had this setting in mind for his no. 17 in Book 1, ‘Souspirs ardans témoins de mes ennuis’. Its opening repeated notes, distributed among the parts, echo (but do not imitate) Arcadelt’s first few bars. Other textual echoes from this collection are suggested in ‘Ouvre mes yeux’ (8), ‘Quand je contemple’ (41), ‘Te sens ô dur esmoy!’ (5), ‘Sus, ma lyre, accorde & comence’ (17).

⁴⁴ See Agrippa d’Aubigné, *Les tragiques*, ed. I.D McFarlane (London, 1970), p. 63 (l. 89).

⁴⁵ See Joachim Du Bellay, *Oeuvres poétiques*, vol. ii, ed. H. Chamard (Paris, 1961), p. 71.

⁴⁶ See H. Meylan, ‘Bèze et les “sodales” d’Orléans, 1535-45’, *Actes du Congrès de l’Ancienne Université d’Orléans* (Orléans, 1962), pp. 95-100.

⁴⁷ See H.-L. Bordier, *Le Chansonnier Huguenot du XVI^e Siècle* (Paris, 1871), ii, pp. 378-86: ‘Chanson plaintive de l’homme Chrétien pressé de véhemente maladie et se complaignant des ennemis de Dieu, par Théodore de Bèze.’ A letter from Eustache de Quesnoy to Wolfgang Müsli (Musculus) announcing Bèze’s convalescence after a bout of serious illness (the plague) is dated 28 July 1551; see L. Junod and H. Meylan, *L’Académie de Lausanne au XVI^e siècle* (Lausanne, 1947), p. 65.

The dominant form in the three books is the decasyllabic *octonaire*, which accounts for 21 of the 70 songs. Other forms are the *dixain* (eight songs), *sixain* (five), *pentastich* (three), *heptastich* (two) and the sonnet (nine, including the verse sonnets that preface each of the three books).⁴⁸ As in the *octonaires* of Antoine de la Roche-Chandieu (1534-91), set to music later by Paschal de L'Estocart (1582) and Claude Le Jeune (posthumously, 1606), the rhyme schemes in this form vary, with *abbaacca* and *ababbcb* as prominent types, and *ababccdd* or *ababbccb* with several others as alternatives. The convenience of the eight-line form, then, is often treated freely, as in the return of the first line in 'De moins que rien' (Saint-Gelais; 1.4) or 'Ce bon Bergier' (1.15). Some exceptions stand out: Bèze's lengthy 'Seiché de douleur' consists of 29 isometric strophes of six pentasyllabic lines and a rhyme scheme of *aabcbb*.

In the verse forms, Servin does not always follow closely the poetics: in several he makes free with the poetry as it fits into his concept of the music. In 'Dors-tu, Seigneur' (1.9), for instance, he repetition of several words for effect tends to obscure the formal structure of the poem although this is arguably for the sake of musico-poetic effect. The settings of the *octonaire*, 'O France malheureuse' (1.21) and the polemical sonnet, 'Au feu, au feu' (1.12) are particularly liberal in treating the text. On rare occasions Servin breaks up words to repeat a syllable, using reduplication much in the way Du Bartas does in some of his poems (e.g. 'co- costerets' in the *fricassée*). Servin, who may well have written these poems himself, uses parallelism and repetition in expressing his feelings about the desperate state of his native country. Contrastingly, the *octonaire* 'Allez mes vers' (1.20), perhaps a distant echo of Du Bellay's sonnet, 'Allez mes vers, portez dessus voz aeles' (from *L'Olive*), presses home the same theme while at the same time reflecting the more declamatory, homophonic style of the Parisian *chanson*.

The half-dozen sonnets that occur in Books 1 and 2 are especially interesting from the musical and poetic point of view. 'Ce monde, nostre chair' (1.8) sticks fairly closely to the text, but 'Au feu, au feu' (1.12) in its free rendering of the words carries strong echoes of Lassus's well known 'Au feu, au feu, venez-moi secourir' and its answer, 'À l'eau, à l'eau, jette-toi vitement'.⁴⁹ The *contrafactum* transforms the amorous original into an impassioned picture of the Protestant church in flames, burning as a result of injustice and impiety, and France itself bleeding as a consequence of war: 'Au feu, je voi France bruslante/Le feu c'est pris contre la Charité... A l'eau, mes bons amis,/C'est l'ennemi qui le feu y a mis'. Another sonnet, 'Ce bon Bergier' (1.15) introduces the pastoral trope of the Good Shepherd, well known from Psalm 23, a text appealing, then as in modern times, for its bucolic imagery.⁵⁰

48 On the use of the sonnet in Protestant poetry, see Pineaux, *La Poésie des Protestants*, pp. 110-15.

49 The original *chanson*, 'Au feu venez-moy [au feu las]' and its answer, 'A l'eau jettes-toy [A l'eau de grace vitement]' (Saint-Gelais) appeared first in Lassus's *Quatresieme livre de chansons* (Louvain, 1564). Various *contrafacta* versions are listed in Honegger, *Les chansons spirituelles*, vol. ii, pp. 221, 230, 253, 300, 342; see also Guillo, *Les éditions musicales*, p. 341.

50 For the portrait of Christ as the Good Shepherd, see the Gospel according to St John 10:11, 'I am the good shepherd: the good shepherd giveth his life for the sheep'.

The text of the ‘Épitaphe’ (i.28) written in memory of Claude Goudimel, first appeared in the collection, *La fleur des chansons, premier livre à 4* (Lyon, 1574), dedicated there to ‘M [me] A[nne] T[rye] by the poet, whose initials in reverse order (‘G.E.P.’ = Pierre Enoch Genevois) adorn the preface.⁵¹ As a poetic form, the *épitaphe* was already well known by mid-century. Those epitaphs by Saint-Gelais follow the example of Marot in juxtaposing elegiac and satirical texts; one of his elegies commemorates François, Vicomte de Turenne (d. 1532), father of the nobleman (Henri de la Tour) to whom Servin was to dedicate his second book of chansons.⁵² Ronsard penned his ‘Épitafe de Hugues Salel’, an early effort in rhymed alexandrines commemorating Salel (1504-53), a translator of Homer. Du Bellay, too, had written his ‘Épitaphe de Clement Marot’ and a series of mainly satirical epitaphs in his *Divers jeux rustiques*.⁵³ The *épitaphe* genre, then, often cast in the form of a sonnet, was familiar by the time of St Bartholomew’s Day 1572, in which Goudimel perished.

‘Les regrets de Didon’, in an early pre-publication version of Bèze’s translation, is also cast in alexandrines. The translation from Book IV of Virgil’s *Aeneid* is by Bèze, published in his *Theod. Bezae Carmina, Quae ad eius poemata antea excusa accesserunt*. Henri Stephanus, the Geneva publisher, later added the *Carmina* to his 1576 edition of Bèze’s *Poemata* and sold them as a single publication (1588). It therefore appears that Servin, for his *Meslange* of 1578, must have had access to an earlier manuscript version of Bèze’s translation. This is not improbable as Bèze gathered a circle of poets and musicians around him, a team, ‘equipe’ as E. Droz calls it.⁵⁴ There are a number of differences among the *Meslange* text of 1578 and the 1588 and 1591 editions of the *Poemata* that include this translation of Virgil. It appears likely that Bèze made alterations in his translation over the years.⁵⁵

Table 4: ‘La mort de Didon’: variants among the texts of Servin’s ‘Les regrets de Didon’ and the editions of Bèze’s *Poemata* of 1588 and 1591.

	1578 Servin	1588	1591
l.1	effroye	tremblottant	tremblottant
l.3	Rouant de ses deux yeux	D’un teint...	Rouant de ses...
l.4	D’un teint...	Rouant...	D’un teint...
l.5	... de la mort	... pour la mort	... de la mort
l.7	Et de mesme fureur...	Et pleine de fureur	Et pleine de fureur
l.8	...iusqu’au dessus...	...iusqu’au plus haut	..iusqu’au plus haut
l.11	...les paremens	...les vestemens	...les vestemens

51 See Guillo, *Les éditions musicales*, p. 342; Pineaux, *La Poésie des Protestants*, pp. 52-54.

52 Saint-Gelais, *Oeuvres poétiques françaises*, pp. 211-30.

53 For example Du Bellay, *Divers jeux rustiques*, nos. XI (‘Épitaphe d’un chien’) and XVIII (‘Épitaphe d’un chat’). On the *épitaphe* as a genre, see I.D.McFarlane, *A Literary History of France: Renaissance France, 1470-1589* (London, 1974), p. 109.

54 See n. 34; also E. Droz, ‘Jean de Sponde et Pascal de L’Estocart’, *Bibliothèque d’Humanisme et Renaissance*, vol. 13 (1951), pp. 313-14.

55 I am grateful to Alain Dufour, editor of the Bèze correspondence, for confirmation of this hypothesis as a likely explanation of the variants and Servin’s probable access to a manuscript version of the translation. See further F. Gardy, *Bibliographie des Oeuvres Théologiques, Littéraires, Historiques et Juridiques de Théodore de Bèze* [Travaux d’Humanisme et Renaissance XLI (Genève, 1960), pp. 7, 69-71.

l.12	Et son lict, bien conu	Reconnoissant...	Reconnoissant...
l.13	Larmoiante & pensive un bien petit espace	Larmoyant, & pensant un bien...	Pensive larmoyant, sur son lict, une espace
l.16	...les dieux	...les dieux	...les Dieux
l.24	...a mon souher vengee	suffissamment vengee	suffissamment...
l.27	...sa bouche	...la bouche	...la bouche
l.31	Ces feux...voie de la mer	Ces feux...	Ce feu...hume de
l.35	...le coup donnée	...le coup mortel	...le coup mortel

MUSICAL CONSIDERATIONS: STYLE AND SONORITY

These chansons follow in the main the textual pattern of Franco-Flemish settings, deploying polyphony in a variety of ways (free counterpoint, imitative counterpoint, note against note) and through contrasting sonorities (3-8 voices, sometimes grouped according to the type and register of voice, as in 'high voices' or 'equal voices', especially in Book 2, and high or low clefs). The main influence is that of Lassus, whose popularity, propagated through numerous editions issuing from major centres of music publishing in France, Italy and the Low Countries, persuaded Simon Goulart to issue several books of *contrafacta* around the same time as Servin's works.⁵⁶ Goudimel, closer to Servin both artistically and spiritually, embodies another stream of influence. The stylistic traits of the Parisian chanson, such as playful imitation and chordal declamation, are detectable in items like 'Allez mes vers' (l.20) and 'Je ne suis point' (l.22), but are generally less visible.⁵⁷ The influence of the madrigal can be glimpsed in, for example, the central sections of the six-voice 'Epitaphe de Goudimel' (l.28) at the words, 'Car son esprit gentil' (mm. 34-40) and 'Est ores iouissant' (mm. 48-53), where Servin enlivens the rhythmic texture with shorter notes that contrast with the solemn enunciation of the opening and closing passages.⁵⁸

⁵⁶ Specifically, the *Thrésor de musique...contenant ses chansons a quatre, cinq et six parties* of Lassus (1576); the *Premier [-Second] livre du Meslange des pseumes et cantiques a trois parties, recueillis de la musique d'Orlande de Lassus et autres excellents musiciens de nostre temps* (1577); Guillaume Boni's *Sonets chrestiens mis en musique a quatre parties [Premier [-Second] livre* (1578); Antoine de Bertrand's *Premier [-Second] livre de Sonets chrestiens mis en musique a quatre parties* (1580); and *Theatrum musicum Orlandi de Lassus aliorumque praestantissimorum musicorum selectissimas cantiones sacras, quatuor, quinque et plurium vocum representans. Liber primus [-secundus]*(1580). Goulart brought out two further editions of the *Thrésor de musique* (1582, 1594).

⁵⁷ The influence of such prominent musicians as Janequin, Claudin de Sermisy (c. 1490-1562) and Pierre Certon (c. 1515-1572) cannot be discounted, especially since their works were widely known through the Parisian printer Pierre Attaignant, who issued some 1500 chansons in fifty collections between 1528 and 1552. But Servin seems more drawn towards the polyphonic style of the Franco-Flemish chanson as demonstrated not only by Lassus but also by Arcadelt, Crequillon and Clemens, whose works were issued from Antwerp by Tylman Susato between 1543 and 1555. He would have been familiar with the collections of these composers published in Lyon (and Geneva) by such printers as Jean Le Royer, Jean II de Laon, Pierre de Saint-André and later, Jean II de Tournes. A further stream of publications involving Lassus's influence would have come through the publications of his works by Jean Pasquier in La Rochelle, and perhaps that of Thomas Vautrollier in London; see Freedman, *The Chansons of Orlando di Lasso*, pp. 1-18; Guillo, *Les éditions musicales*, pp. 61-112; J.Kerman, 'An Elizabethan Edition of Lassus', *Acta musicologica*, vol. 27 (1955), pp. 71-76; F.W. Sternfeld, 'Vautrollier's Printing of Lasso's *Recueil du Mellange* (London, 1570)', *Annales musicologiques*, vol. 5 (1957), pp. 199-227.

⁵⁸ See K.J.Levy, "'Susanne un jour": The History of a Sixteenth Century Chanson', *Annales musicologiques*, vol. 1 (1953), pp. 375-408. The question of Italian influence on Servin is problematic, although he certainly must have been acquainted with styles in the

Three main types of sonority can be identified: first, simple homophony, or note against note; second, flowing counterpoint, with quite independent melodic lines; and third, an intermediate type that combines independence of line with rhythmic homogeneity. This last type is visible in the 'Épithaphe', whereby Servin creates a texture of serene calm while allowing small ripples on the musical surface by inflections within individual voices. Also of textural interest are his two settings of 'Susanne un jour', for eight (1.31) and six (2.27) voices. In the first setting, for eight voices, the original melody by Didier Lupi Second is placed in the *secundus* tenor and surrounded by free invention that allows the voices to breathe in an open sonority. In the setting for six voices, the second tenor again opens with the Lupi melody, only to launch into a free paraphrase of the original. Particularly striking is the wide distribution (mm. 67-72) of the word 'mais' among the six voices at the text, 'mais j'aime mieux perir', a concept he does not use in the eight-voice setting.⁵⁹

A similar textural motto appears in the tripartite, devotional 'Leve le coeur' (Marot's 'Les commandemens de Dieu'; 2.24), where Servin treats the phrase 'O Dieu' by distributing it, allied to long notes, among the six voices (mm. 140-144). Pieces of this kind, with a more explicitly devotional slant, such as 'O Iesus Christ, mon refuge et support' (2.30) for eight voices reflect Servin's attraction to expansive, motet-like forms. The setting of Psalm 124, 'Or peut bien dire Israel maintenant' (2.25) in Bèze's version allows for five voices although Servin, unlike several of his contemporaries, does not use the Bourgeois melody of the 1551 Genevan psalter as a *cantus firmus* within the overall polyphonic web, either in this psalm or the others included in books 1 and 2. Why he avoids this particular technique is uncertain: perhaps the ever-present melodies of the psalms in his daily life were something he wanted to avoid for aesthetic reasons. After all, he had incorporated them earlier in his three-voice settings of 1565. Constantly exposed at St-Pierre to the Geneva melodies he must have wanted to create musical pieces that were, more obviously, 'the art of music', to quote the term Bèze uses in his letter of recommendation.⁶⁰

The formal structure of the 'response' appears once in each of the first two books: with 'Vostre pouvoir' (2.7) and its response, 'Allez confus' (2.8) for four voices. The formal arrangements of 'Helas mon Dieu, ton ire s'est tournée' and its response, 'Soulas je veux' (1.26-27), are cast in a six-voice texture, with two superius and two bassus parts.⁶¹ The motivic repetitions (especially in the upper

Venetian orbit, to judge not only by the use of madrigal elements but also by his limited and occasional use of *coro spezzato* in the Latin psalm settings. This stream of influence probably came through Willaert and Cipriano de Rore, the latter employed as *maestro di cappella* at the court of Ercole II d'Este (husband of Renée of France) in Ferrara from 1546 to 1559, and that of Giaches de Wert in Mantua, where the latter was working in the 1550s and 1560s, producing madrigals from 1558.

59 This treatment of 'mais' by distributing the word among the voices appears again in 1.10, 'Je sens en moi' ('Mais en ma foi je veux perseverer'); 2.5, 'Je r'ai requis de deux choses' ('Mais entretiens moi de pain'); 2.11, 'Quand mon esprit' ('Mais ma chair tout soudain'); and 2.12, 'Or sus, reveille toi' ('Mais lambruches elle rendit').

60 See n.11 above. The description given by Bèze is, in part, 'vixit apud nos aliquot jam annis, artem suam musicam exercens, cujus peritus inter celebres musicos habetur' [he has lived among us for some years now, practising his musical art, in which he is regarded as expert among famous musicians].

61 The texts of 'Helas mon Dieu' and 'Soulas je veux' are by Guérout and were published together in *Recueil de plusieurs chansons spirituelles tant vieilles que nouvelles* (Geneva, 1555, pp.36, 133). 'Hélas mon Dieu' however appeared earlier (1545) and 'Soulas je veux' shortly afterwards (1552). 'Hélas mon Dieu', which was first set to music by Maillard (but attributed to Janequin) in *Seysiesme livre contenant XXIX chansons nouvelles a quatre parties* (Paris, 1545) became better known through publications such as *Le*

voices) and the avoidance of cadences and modulation result in an almost hypnotic sonority that captures effectively the intensity of feeling in the text. An impressive use of textural variety emerges in 'Seché de douleur' (1.25), whereby the nine parts of Bèze's heartfelt poem are set for four/three/four/three/five/four/three/five/seven voices in turn. In the final, ninth part the *secundus superius* part enunciates, as *cantus firmus*, the line, 'La volonté de Dieu s'accomplisse en tout lieu'. This concluding section for seven voices mirrors a technique Servin also uses elsewhere, in, for example, his setting for seven voices of the final segment of the Buchanan paraphrase of Psalm XVIII (1579). The *cantus firmus* of 'Laus, honor, imperium Domino' is sustained, again in the second superius voice. The technique of *cantus firmus*, in fact, appears much more frequently in Servin's treatment of the Latin psalm paraphrases of Buchanan than in the chansons.

MUSICAL CONSIDERATIONS: MODAL PROCEDURES

In the context of the 1570s, when modal experimentation and word-painting were dominant features of polyphonic writing, Servin's modal procedures aim more at expressiveness than at strict adherence to the rules of modal consistency. His habit is often to 'represent' a mode rather than embody it, that is, the modal structure is subject to manipulation according to the expressive quality of the texts. A striking difference between Book 1 and Book 2 appears in the majority use of high clefs (g₂, c₂, c₃, and F₃ or c₄) in the former and low clefs (c₁, c₃, c₄, and F₄ or F₃) in the latter. Another salient aspect is the way in which Servin groups the pieces in clusters by *cantus durus* and *cantus mollis*, and by modal centre (see Tables 2-4). But these distinctions are already losing their force, and seem to indicate only a conventional and very general placement of the voices in relation to the texts and the expressiveness of the melodic lines.

The tonal centres of these chansons, overall, can be said to remain relatively stable, but within the overall concept, expressive details inflect the modal cast: in 'Je sens en moi' (1.6) and 'Les regrets de Didon' (3.2), the opening bars pose a clash between B-flat and B-natural in the upper voices. A rather different melodic clash occurs in 'Mauvais conseil' (2.9), where the E-flat in the tenor in m. 3 is contradicted by an E-natural in the contra part, moving the tonality away from a suggestion of B-flat towards A. In 'C'est toi, Seigneur' (1.19), the superius voice has to negotiate a downward octave leap from F-sharp to F-natural, enacting a cadence on D that switches immediately to a B-flat chord. Similar leaps can be found in 'Vers les monts' (2.14), 'O mort, lors l'homme' (2.21), and 'Les regrets de Didon' (3.2). In the eight-voice setting of 'Susanne un jour' (1.31), the contratenor has to pass from an F-sharp directly to an E-flat in m. 3. This type of leap, involving the same notes, occurs

premier livre de chansons spirituelles (Lyon, 1561), which contains Maillard's setting, with Janequin's *responce* ('Au moins mon Dieu ne m'abandonne point'). 'Soulas je veux' was first published with as an 'autre responce', set by Le Gendre, in *Premier livre de psalms et cantiques en vulgaire francoys, composez en musique par divers* (1552, 1556), and by Entraigues in *Tiers livre ou sont continues plusieurs chansons tirees du recueil des meilleures tant anciennes que modernes, composees de divers excellens musiciens* (1555), *Second livre des cantiques et chansons spirituelles a quatre parties* (La Rochelle, 1578), and *Chansons spirituelles a l'honneur et louange de Dieu* (1569). For the history and appearances of 'Helas mon Dieu' see Honegger, *Les chansons spirituelles*, vol.1, pp. 49-50; vol. 2, p.405; for 'Soulas je veux', vol. 2, p.438; Ullberg, *Au chemin de salvation*, pp.112-19, 351.

again in the tenor part (m.10) of 'Quand mon esprit' (2.11). A similarly oblique leap occurs in 'Dors-tu, Seigneur' (1.9), when the contra part has to rise from an F-sharp to a B-flat. Mild chromaticism appears in 'Le mordant mordu' (3.6), where the superius voice descends (mm. 19-21) from a high E through rhythmic suspensions on D-C-sharp, then C-natural to A.

MUSICAL CONSIDERATIONS: VOCAL WRITING, CLEFS AND RANGE

The majority of the chanson settings are for four voices, though some are for five, six, seven or eight parts. The nine sections of 'Seiché de douleur' (1.25), for example, involve three, four, five and seven voices. 'Leve le coeur' (2.24) has three sections, the final one being for six voices. The *Meslange* restricts the number of voices to four, except for two canons à five. As noted above, Servin uses mostly high clefs in Book 1 and low clefs in Book 2. Why this is so poses the question: for whom were the songs intended? Most likely, two distinct groups: first, the aristocrats who had championed the Protestant cause, such as the families of Laval and Turenne; and second, citizens of Geneva and other Reformed areas who needed to cultivate a tradition of multi-part music-making at home. The volumes, complementary in their different clefs and ranges, would surely have offered variety to singers who might on occasion use instruments to fill missing parts. The superius part usually falls within the range of a twelfth, the tenor a tenth, the contra and bass an octave or ninth.

The vocal writing contains figurations that illustrate the texts as, for example, in the melismas of 'Je chante' at the opening of 'Les tons bruians' (1.1), of 'esjouis' in 'France, esjouis toi' (1.16), and in 'Je sens en moi contraires lois combattre' (1.6), whereby the words 'Incessamment l'un l'autre veut abatttre' give rise to independent elaboration in semi-minims in all four voices (mm.15-20). This elaboration culminates in the contrast of the long chordal notes (in triple time) of 'Le corps la terre' and finally, the rise in the tenor part (over five notes) of a tenth and the octave leap of the superius at 'et l'esprit veut les cieux' (mm. 264-27). But it is important to note that the leaps and melismas are not confined to such obvious illustrative tags: they occur even with 'mal' in the early passages of 'Le mal fini' (2.4).

Such symbolic marking of key words and phrases occurs regularly throughout the chansons, and although madrigal elements and figuralisms form a significant element in Servin's work, his technique derives more from a broader musical symbolism that serves to highlight key spiritual elements in the texts. The fifth part of 'Seiché de douleur' (1.25) uses the opening words 'je volle' to launch melismas in all five voices. But this elaboration is secondary to the vocal texture, in this case the third type cited above, one that combines a free melodic and rhythmic homophony to reflect the passionate yet prayerful mood of Bèze's poem. Strings of repeated notes, in contrast, appear in the graphic scenes of 'Au feu, au feu' (1.12) and the anguish of 'Dors tu, Seigneur' (1.9). Such detailed repetition crops up again in 'Mauvais conseil' (2.9), in the first part of 'Or sus, reveille toi' (2.12), in the 'Fricassée de cris de Paris' (3.1), the satirical 'Les Badauds' (3.4) and 'Le mordant mordu' (3.6), as well as in the revealing self portrait, 'Acrostiche sur le nom de l'Auteur'(3.5), at the words 'rude villain et deshonneste'.

CONCLUSION

These chansons display a wide variety of mood and style, and are uniquely and vividly expressive of their time. They reflect the harsh circumstances in which Servin found himself during the Wars of Religion and his peregrinations as he sought a stable outlet for his musical skill. Despite their uniform polyphonic structure these pieces convey the depth of feeling Servin intends, much of it from his own experience. No other composer of the time poured so much of himself and his experiences into chansons that reflect the turbulence of the period. His need for stability and recognition is another theme that underpins his work. The prefatory dedication to the Comte de Laval in his first book refers to 'the favourable reception of some little works of mine by your lordship's late father' and 'the affection I have always felt in the service of your noble house'. But there is no further evidence of these earlier works, or of employment by the Laval or La Tour families. The strife of the period clearly precluded the calm environment in which Servin could realise his talents under secure patronage. Thus we seem to find him at the chateau of Montargis in the late 1560s seeking, like hundreds of other Huguenots, the protection of Princess Renée of France. Finally, after escaping the dreadful events of late August 1572, probably in Lyon, he managed to reach the safety of Geneva, where he spent the rest of his life.

A few of the chansons hint at approximate dates of composition: the 'Épitaphe de Goudimel' (i.28), for example, was probably completed not long after Servin's arrival in Geneva. The mention of France 'seeing herself fall for the third time' in 'Allez mes vers' (i, 20) may be to the end of the Third War of Religion (1570). A reference in 'France, esjouis toi' (1.16) to 'since you have changed your law', another in 'Puis que de Dieu' (2.10) to 'since from God we have henceforth received freedom' may be to one or other of the treaties that allowed concessions to the Huguenots, possibly the Peace of St-Germain-en-Laye (5 August 1570) or the Edict of Beaulieu (Peace of Monsieur), promulgated by Henri III (6 May 1576) through his brother François, duc d'Anjou, which gave Huguenots the right of public worship.⁶² The chanson, 'Or sus, peuple benit' (2.13), suggests praise of a monarch, possibly Henri III, king of Navarre (later to become Henri IV of France), who assumed that throne in 1572. We can however assume that some of the chansons were composed a good deal earlier than the year of publication. Although there is no specific date other than 1578 attached to the *Meslange*, it is likely that the 'Fricassée' in that volume was refined over a number of years; the variety of seasonal street cries in the chansons suggests this. No other composer has charted the anguish and inhumanity of the times, in psalm settings and satire, with such passionate humanism.

Musically, the chansons are in the tradition of Franco-Flemish polyphony with independent vocal lines, a few concessions to the familiar homophonic 'Parisian' chanson style are evident. Servin was clearly well acquainted with the multi-voice techniques of the time and aware of developments in Italy and elsewhere, and especially the publications emanating from such centres as Antwerp,

⁶² In 'Au feu, au feu' there is a reference to 'morte est la paix', which may again refer to one or other of the treaties that affected the first three Wars of Religion.

Paris, and Venice. The figure of Lassus looms large in the background, as does the more proximate influence of Goudimel. Servin was possibly also involved in the *contrafacta* publications brought out by Simon Goulart (the editor of his chansons and the Buchanan psalms) between 1576 and 1594, not only those of Lassus but also of other contemporaries such as Antoine de Bertrand and Guillaume Boni. Servin's melodic and harmonic techniques subject the verse forms to expressive detail involving three different kinds of texture (flowing counterpoint; homophony; and an intermediate, mixed structure), chromatic alteration, repeated notes, melismas, and unusual leaps in the voice. These contribute to a rich array of musical conceptions, each carefully worked out in terms of structure and design. As a singer himself and latterly cantor at St-Pierre, Servin knows how to write gratefully for the voice. Now, with the re-discovery of his work, singers can again appreciate his technical skill, his eloquent musical language, and his deep humanity.

CRITICAL NOTES

James Porter

Premier Livre

(chanson_titles are as they appear in the original index to each volume)

1. *Les tons bruians*. Melismas on 'je chante', mm. 57-62.
2. *Fut-ce pas Dieu*. The dotted figures on 'd'un seul bruit esmut' and 'd'un efroi' are relatively rare in Servin's rhythmic techniques; see also no. 14. Tenor part has erroneous '3' instead of the correct page '4'.
3. *Ha, que de bien*. In mm. 1-3, distribution of 'ha' among the voices; cf. treatment of 'mais' in 'Susanne un jour' (1,31).
4. *De moins que rien*. Servin has, as elsewhere, brought back words from the first line. The final cadence, with its rising bass line, is also unusual in these chansons.
5. *Que fera donc*. In mm. 10, 17, contra, F-sharps.
6. *Je sens en moi*. The immediate contradiction of the B-flat key signature by a B-natural suggests the 'contraires' of the text; mm. 22, 31-32, bass, E-flats.
7. *Point je ne crains*. In mm. 2-5, melisma on 'crains'; m. 9, contra, B-natural; m. 13, sup, the final F is more likely to be a natural, even though Servin sometimes writes challenging leaps for the singers; mm. 20, 23-24, in contra, bass on 'obeir'; m. 26, sup, F-sharp.
8. *Ce monde, nostre chair*. Oscillating figure at 'tournons visage', mm. 57-59. In mm. 9-10, bass, E-flat; mm. 10-11, sup, contra, E-flats; m. 11, tenor, B-natural; m. 13, sup, E-flat; m. 16, sup, E-flat; m. 20, tenor, bass, E-flat; m. 26, sup, E-flat; mm. 32-33, 36, sup, E-flat; m. 40, bass, E-flat; mm. 55-56, sup, F-sharp; mm. 63-64, sup, E flats; mm. 69-71, sup, bass, E-flats.
9. *Dors-tu, Seigneur*. Servin repeats several words for expressive effect. While this tends to obscure the structure of the poem, his focus is rather to exploit phrases such as 'reveille toi' and 'resjouï nous', the short notes of which are followed by the serene ending of 'Qu'a tes enfans tu promets et accorde'. In mm. 4, 9, bass, E-flat; m. 8, contra, A-flat; m. 17, sup, E-flat; m. 19, colon in tenor, bass part-books should be a question mark; m. 36, sup, F-sharp; m. 42, contra, B-flat, tenor, F-natural; m. 43, sup, E-flat; m. 45, tenor, B-natural;

m. 46, contra, B-flat, tenor, F-natural; m. 48, tenor, E-flat; m. 50, bass, E-flat; m. 53, sup, E-naturals; mm. 59-60, tenor, E-flats; m. 66, sup, E-flat; mm. 69, 73, contra, F-sharp.

10. *Si mon travail. Contrafactum* of 'Si mon travail vous peut donner plaisir'. Repeat marks are inserted at the beginning of m.3 and a first time bar in preparation for the repeat, m. 15. In m.23, sup, bass, B-flats; m. 24, the part-books have 'nuire' in sup, contra, 'dire' in tenor, bass ('nuire' surely the correct word as it rhymes with the 'desdire' of the following line); mm. 30-31, contra, F-sharp; m. 80, tenor, B-flat.
11. *Ce double dueil*. We can assume that the black semibreve and breve here are the equivalent of white notes, black perhaps because the short note is stressed and followed by a long unstressed note.
12. *Au feu, au feu*. Servin, inspired by the poem's own repetitions, has restructured the poem, repeating a number of words. The reference to 'temple' is of course a conflation with the Protestant term for their church. In m. 22, sup, C-natural; m. 30, bass, B-flat; mm. 88-89, sup, contra, B-flats.
13. *Fai moi ouir des le matin ta misericorde*. Sub-heading reads: 'Du Pseau. 143'. In m. 27, sup, F-sharp; m. 48, tenor, G-sharp.
14. *O Seigneur Dieu*. Subheading reads, 'Du Pseau. 13'. In m. 4, contra, G-sharp; m. 21, contra, F-sharp; melismas and dotted figuration at 'Nos coeurs s'ejouront', mm. 35-45.
15. *Ce bon Bergier*. As in 'De moins que rien' Servin has added the poem's opening words to the end of the singing text. In m. 58, contra, the part-book has a minim A followed by a minim rest, which amounts to one semiminim more than fits. The minim note has been kept as in the part-book but followed by a shortened rest, the tenor intervening with a high A on the rest just as the contra A ends.
16. *France, esjouis toi*. In. mm. 4-10, melismas on 'esjouis toi'; m. 29, sup, B-natural; mm. 38-39, outer voices have 'aiez', inner voices 'aies'. As this appears to be deliberate, both forms are retained.
17. *Souspirs ardents*. In m. 5, sup, E-flat is followed; m. 6, by E-natural in contra; m. 33, bass, E-flat; m. 42, contra, B-natural.
18. *Or sus, Chrestiens*. In mm. 7-10, 'poetes' having three syllables, three of the part-books have one too many repeats of 'laissez' before it; m. 17, sup, C-sharp; m. 31, tenor, B-natural.

19. *C'est toi, Seigneur*. In m. 10, sup, leap from high F-sharp to low F-natural; m. 33, bass, E-flat.
20. *Allez mes vers*. With 'Je ne suis point', the homophonic shape is typical of the Parisian chanson of Janequin, Sermisy, Certon and others.
21. *O France malheureuse*. Servin's re-ordering of the text, complete with motto, is so drastic that the singing text is also included, with all its repetitions of 'malheureuse'. Tenor part-book has pagination as '16' instead of the correct '15'. In mm. 21, 50, 55, 62, bass, B-flats. Tenor part-book has erroneous page '16' instead of the correct '15'.
22. *Je ne suis point*. The black notes could be interpreted as being in duple time with triplets throughout. On the whole it seems better, however, to transcribe it in 6/4 time, although the rests between phrases are shortened. In the penultimate line ('Ou Cupidon'), two syllables are lacking but this is because of the musical demands.:
23. *Petit troupeau*. In the final cadence, tenor, C-sharp.
24. *Vice et vertu*. Subheading reads: 'A 4. parties qu'a 3. laissant les Pauses'. In this dialogue, Servin sets the bass part in antiphonal contrast with the other three voices; the bass part is in fact entitled 'Le Conseiller'. In m. 10 there are the alternative spellings, 'froit' (froid) and 'chaut (chaud)'; again, in m. 30, 'croi' (crois).
25. *Seiche de douleur*. Subheading on title page reads: 'Elle a neuf ceßions à Trois, Quatre, Cinq & Sept parties'. Servin does not refer to the original melody of the poem (see n. 34). The opening bars, with the modal fluctuations among G, C and D tonalities, resemble those at the beginning of 'Les regrets de Didon'. Melismas at 'Je volle' (part 5). In mm. 7, 14, 31, sup, E-flat; m. 8, tenor, F-natural; m. 9, tenor, F-sharp; mm. 26-27, tenor, F-sharps; m. 29, contra, F-natural; m. 31, bass, E-flat; m. 44, tenor, B-natural; m. 84, tenor, E-flat; m. 131, tenor, F-sharps; m. 156, tenor, second B is flat; mm. 182-3, three parts have 'l'esprit', two have 'l'espoir', but the former is probably intended for all voices; m. 249, tenor, F-sharp; m. 273, sup, F-sharp; m. 284, tenor, m. 362, sec. contra, E-flat; F-sharp; mm. 377-80, contra and tenor have 'qui (laisser te puis)', four voices (sup, sec. contra, basses) have 'que', which is correct; m. 381, bass, E-flat; m. 382, sup, E-flat. Cf. the treatment of 'Las' in Part 8, and 'O Dieu' in part 9 of 'Seiche de douleur', and the opening measures of 'Helas mon Dieu'. Superius part-book, p. 20 has erroneous 'contratenor' heading. On fo. 17v the superius has the correct plural forms 'pierres precieuses' and 'bourbeuses'; the other parts have the erroneous singular form.
26. *Helas mon Dieu*. Subheading reads, 'A SIX'. In his version of the familiar chanson, Servin combines chanson and 'response' although they are listed separately in the table

of contents. In those settings with a six- or seven-voice texture, Servin usually prefers the sonority of two superius voices balanced by two basses, as here, or by two tenors, as in the 'Epitaphe de Goudimel', 'O mort combien' and 'Quand je contemple'(2.26). In *mm.* 14, sec.bass, B-flat; *m.* 35, bass, B-flat.

27. *Soulas je veux.* Subheading reads 'RESPONSE'. In the sonorous chords of 'O pauvre serf, ma grace je te donne' Servin may well be referring to himself. In the 'Acrostiche', for example, he plays on his surname ('Serf j'ai esté non point en vain').
28. *Sous le penible faix.* See n. 7 above. Subheading reads, 'A SIX. EPITAPHE DE GOUDIMEL'. Servin has changed a few words from the original version in *La fleur de chansons* (1574): 'surmonté de la mort' instead of 'par la mort' and 'en ses tons musicaux' instead of 'dans ses tons...'. 'Roy-Prophete-Hebreu' becomes 'roi prophete Hebrieu' and both 'musique' and 'cantique' have lost their capitalization. The contrast of textures and rhythms is striking, from the sombre opening bars, to 'mais non' and 'car son esprit gentil', through 'en ses tons musicaux' to the liveliness of 'Est ores jouissant'. The sustained closing passages, *m.* 58 to the end, are among Servin's most affecting, especially at the modal alterations of 'Du roi prophete Hebrieu a ses plaisans accords' (*mm.* 69-72). In *m.* 4, sup, B-flat; *m.* 29, sec sup, C-sharp, followed by C-natural, *m.* 30; *m.* 72, sup, G-natural; *m.* 73, bass, sup, C-naturals.
29. *O mort combien.* Subheading reads, 'A Six'. In *m.* 36, contra, B-flat; *m.* 39, contra, F-sharp.
30. *Toutes gens, louez le Seigneur.* Subheading reads, 'A Six. Psal. 117'. This setting for upper voices is in contrast to the solemnity of the preceding chansons. In *mm.* 4-14, melismas on 'louez le Seigneur' and 'chantez son honneur'; *m.* 22, sup, E-flat.
31. *Susanne un jour.* Subheading reads, 'A Huit'. Of well over thirty composers in the later sixteenth century (including Lassus) who set the Lupi melody, Servin is the only one to set it for eight voices, dividing the melody between the two tenor parts. In *m.* 2, sup, E-flat; *m.* 4, sec bass, E-flat; *m.* 6, sec sup, bass, E-flats; *mm.* 9, sec sup, E-flat; *mm.* 10-11, 17, 21, sup, E-flat; *m.* 19, sec sup, E-flats; *mm.* 26-27, sec sup, E-flats; *m.* 28, 30, 36, sup, E-flats; *m.* 38, sec sup, E-flat; *m.* 56, sec sup, tenor, E-flat; *mm.* 62, 64, sup, E-flat; *mm.* 63, 66, sec sup, E-flats; *m.* 66, contra, sec bass, E-flats; *m.* 69, tenor, E-flat; *mm.* 72-73, sup, E-flats; *mm.* 73, 75, 81, sec sup, E-flats; *m.* 83, sup, E-flat.

Second Livre

1. *Heureux celui.* Subheading reads: 'Sur le nom de Monseigneur le Vicomte de Turenne, HENRI DE LA TOUR, *Anagramme*. ADROIT EN L'HEUR'. In m. 3, tenor, B-flat; m. 37, tenor, F-natural; m. 43, contra, F-natural; m. 51, bass, B-flat; mm. 55-56, tenor, F-sharps.
2. *Tu me contrains.* In m. 2, bass, B-flat; m. 6, tenor, F-sharp, last semiminim, F-natural.
3. *C'est toi, grand Dieu.* In m. 9, tenor, F-sharp; m. 11, sup, F-natural; melismas on 'chanterent tous', mm. 39-43.
4. *Le mal fini.* This text seems to echo the *responce* to the well-known 'Douce mémoire', namely 'Fini le bien'. Servin enlivens the rhythm with dotted notes at 'le bien soudain', mm. 6-8; m. 12, tenor, F-sharp; m. 62, tenor, B-flat.
5. *Je t'ai requis.* Subheading reads, 'PROVER. Ch. xxx.' In m. 4, sup, E-flat; m. 6, tenor, E-flat; m. 10, bass, E-flat; m. 22, sup, E-flat; m. 23, bass, E-flat; m. 26, sup, F-sharp; m. 37, contra, second F is natural; m. 44, contra, F-natural; mm. 50-51, 56-57, bass, E-flats; m. 55-56, tenor, E-flats; mm. 59-60, sup, contra, E-flats.
6. *Si Dieu se monstre.* In m.8, contra, E-flat; m.13, sup, E-flat; mm.29, 32, sup, E-flat; m.32, tenor, E-flat. Bassus part-book has erroneous page '5' rather than the correct '6'.
7. *Vostre pouvoir.* Servin rearranges the text to sing, 'Hommes pervers, trop pervers hommes'. In m. 5, contra, second F is natural; mm. 9, 17-18, 26, 30-31, bass, E-flats; m. 29, tenor, E-flat; m. 33, sup, E-flat; m. 41, tenor, E-flat.
8. *Allez confus.* Subheading reads, 'RESPONSE'. This constitutes the 'response' to 'Vostre pouvoir'. In m. 5 a B-natural is noted in the sup, along with a B-flat in the bass, at the words, 'Car vostre rigueur et torment'; the clash is probably deliberate in illustrating 'torment' and so is retained.
9. *Mauvais conseil.* Melismas at 'tousjours chassant', all voices; mm. 12, 17, 25, 44, bass, E-flat.
10. *Puis que de Dieu.* The black head notes can be simply interpreted as being in triple time; perhaps Servin wanted to draw attention to the words, 'Nous avons reçu la paix'. In mm. 8-20, Servin highlights these words by means of chords that move through G, C, F, A, to B-flat; at *final cadence*, sup, F-sharp, contra B-natural.

11. *Quand mon esprit*. Marc Honegger attributes the poem to Simon Goulart; *Les Chansons Spirituelles*, p. 245. In **m. 4**, tenor, F-sharps; **m. 10**, tenor, bass, E-flats; **m. 14**, contra, B-naturals; **m. 43**, sup, E-flat; **m. 51**, contra, F-sharp; **m. 64**, contra, B-natural.
12. *Or sus, reveille toi*. A verse paraphrase of Isaiah V. At the words 'La plantee tout au milieu' in the contra part-book, mm.28-32, erroneous minim rest before the two As; **m. 28**, contra, F-sharp; **m. 61**, contra, B-natural; **m. 67**, bass, B-flat; **mm. 99, 106**, contra, F-sharp; **m. 156**, sup, F-sharp; **m. 172**, contra, ('sera ceste vigne au surplus') is the single example of this notation, common in Servin's settings of the Buchanan psalm paraphrases, in his chansons. Misprint in superius part-book at 'Sur un beau', l.3.
13. *Or sus, peuple benit*. In **m. 3**, bass, B-flat; **m. 29**, sup, C-sharp; **mm. 32-34** one partbook (tenor) has 'et que tout plein d'ans' and the others 'et que pleine d'ans'; **m. 44**, the B-flats in the contra part are probably misprints for naturals as the flats would cause a diminished interval with the sup voice; **m. 3**, bass, B-flat; **m. 29**, sup, C-sharp.
14. *Vers les monts*. A setting of Psalm 121. In **mm. 63-66**, figuralism at 'la lune morfondante'; **m. 90**, tenor, downward leap from C-sharp to C-natural.
15. *Si la vertu*. If this was originally a sonnet, Servin has omitted a line ending in '-eure' that would create a couplet before 'dames', thereby balancing the form of the final three lines. In **m. 39**, tenor, F-sharp; **m. 54**, contra, F-sharp.
16. *Mort ou pitie*. These words appear in the contra and bass parts, alongside the opening words, 'Mort sans mourir' in the other two parts.
17. *Qu'est ce qu'ordonne*. In **m. 42**, contra, G-sharp; **m. 43**, tenor, sup, second C is natural.
18. *En attendant*. The title suggests a link with the anonymous author of the prefatory sonnet (?Goulart). In **m. 16**, sup, part-book has minim, semiminim, quaver (a quaver short of required total), editorial change to minim and two semiminims; **mm. 35-36**, contra, F-sharps (in **m. 37**, naturals).
19. *Quand Hierico*. In **m. 25**, contra, final F of measure is natural; **m. 26**, sup, first note is B-flat.
20. *Seigneur mon Dieu*. Subheading reads, 'A voix pareilles'. In **mm. 14-15**, Servin employs a fauxbourdon effect, traversing from an F/B-flat tonality to one on E/C, that is more common in his Buchanan psalm settings; **m. 22**, bass, B-flat; **m. 26**, sup, F-sharp; **m. 30**, contra, C-sharp.

21. *O mort, lors l'homme*. Subheading reads, 'A voix pareilles'. In m.10, sup, G-sharp; m. 22, sup, leap from low G-sharp to high G-natural. The m. 31, contra, the second crotchet C is probably an error for D.
22. *En quoi adressera*. From Psalm 119, vv. 9, 19, 34. From mm. 36-end are the alternative texts, 'de tout mon coeur' and 'en tout mon coeur' (the latter appearing only in the bass and once in the tenor). In m. 31, tenor, natural sign of part-book omitted.
23. *Je n'ai souhait*. Subheading reads, 'A QUATRE DESSUS'.
24. *Leve le coeur*. Subheading reads, 'Les Commandemens de Dieu'. The text is by Clément Marot. In m. 47, sup, E-flats.
25. *Or peut bien dire*. Subheading reads, 'PSAL. 124. A cinq'. Servin avoids using the Genevan psalm tune as a *cantus firmus* and repeats instead the elaborated phrase in v. 4, 'Loue soit Dieu' as a *cantus firmus* through the rest of the chanson, with melismas in mm. 75-77 and repeated semiminims at 'comme l'oiseau du filé se desfait/De oiseleur nous sommes eschappez'.
26. *Quand je contemple*. Subheading reads, "A SIX". It is unclear to whom the chanson is addressed (?Henri de La Tour). Servin emphasizes the word 'tousjours' in mm. 78-80 and 83-85, perhaps implying long-standing loyalty as well as admiration. Contratenor heading, p.22 erroneously has 'superius'.
27. *Susanne un jour (à six)*. The text, as in 1.31, is that of Guillaume Guérout. In m. 7, sec, sup, E-flat; m. 29, sec sup, E-flat; m. 31, sup, E-flat; m. 32, bass, E-flat; m. 42, contra, F-sharp; mm. 50-52, sec sup, E-flats; mm. 51-55, sec sup, sec tenor, E-flats; m. 61, sup, F-natural; m. 75, sup, E-flat; m. 77, sec sup, E-flat; m. 87, sup, E-flat.
28. *Beni Seigneur*. Subheading reads, 'TRIO. A TROIS DESSUS. Priere avant le repas'. This and the following chanson, 'Nous te louons', were probably conceived for family worship, thus for just three voices (like the psalm settings of 1565).
29. *Nous te louons*. Subheading reads, 'TRIO. A TROIS DESSUS. Action de graces'.
30. *O Jesus Christ*. Subheading reads, 'A HUIT'. This motet-like chanson is one of Servin's grander conceptions. Although addressed to Christ, it seems to echo the general theme of Psalm 46, 'God is our refuge and our strength'. As in Servin's pieces that involve more than four or five voices the tonality is fairly stable, a situation one might also expect from the devotional nature of the text. Tenor part-book has page '27' rather than the correct '28'; bassus part-book has a duplicate page '27', and on the second of these, 'secundus tenor' instead of the correct 'secundus contratenor'.

Meslange de Chansons Nouvelles

1. *La fricassée des cris de Paris*. A *fricassée* ('hash') was originally a kind of stew but came to designate a quodlibet or potpourri chanson that combined a succession of melodic fragments. From medieval times, in France as elsewhere, vendor's street cries surface in quodlibets: one appears in the Montpellier Codex, where in two poems in praise of Paris a tenor part announces 'Frèse nouvele, muere france! ('Fresh strawberries, wild blackberries!'). See M. R. Maniates and R. Freedman, 'Fricassée', New Grove, vol. 9 (2001), p. 260; 'Incatenatura', New Grove, vol.12, p. 137; 'Street cries', New Grove, vol.24, pp.568-9. Further, J-R.Julien, *Musique et Publicité.Du Cri de Paris...aux messages publicitaires radiophoniques et televisés* (Paris, 1989); and *Les Cris de Paris*, a film by Catherine Pozzo Di Borgo (L'Harmattan/ CAURI Films, 2007).

Unlike Janequin, who prefaces his potpourri with an introduction involving imitation in the voices and chordal sections, Servin moves directly into the street cries, varying the texture among the parts but with many repeated notes in order to 'naturalize' the overall effect (e.g. part 1, [mm. 4-7, 14-18](#); part 2, [mm. 35-43](#); part 3, [mm. 60-65](#)). The texture as a whole is, however, less stylized than that of Janequin, and Servin makes a greater attempt at capturing the open-air reality. The effect is thus more varied, less foursquare in its rhythms. Servin makes no attempt, for example, to imitate Janequin's sections in triplets ([mm. 70-77, 132-37](#)). On the other hand, he interpolates long notes at the words 'Ave' and 'Libera ma domine' (tenor, part 2) as if to mock liturgical usage, with suitably graphic movement up and down at the words 'montons, descendons' (see below).

The tonality throughout is relatively stable, with only one short excursion from C to A in part 1 ([mm. 5-6](#)), and a flattened B towards the end of part 3, contra and bassus parts ([mm. 77-78](#)). The range of most voices, as one would expect, is within an octave and usually much more restricted because of the nature of the cries (octaves appear in the bass, end of part 1, and in the tenor, part 2, m. 35). The fragments of cries, often on the same pitch, are otherwise normally within the range of a third or fourth. The cadences involve long notes in two of the voices (especially in parts 2, 3) as the other voices confirm the harmony and bring the section to a close. The challenge for singers in performing the fricassée is how prominent to make each street cry within the general texture. That is, whether to stylize the piece in terms of its musical structure or in terms of its social reality.

In the street cries we can note first of all the phenomenon of both food items, some of those from different regions, and non-food items. Servin also appears to be incorporating cries from different times of the year, as the edible produce could only exist in a particular season. In other words, the piece is a composite of cries from different seasons, though probably all originating within the same central district of Paris.

In contrast to the material objects we find satirical references to people and events: Franciscans, Dominicans, the brothers of St Nicholas, and the brothers of St Anthony,

these last alone being allowed to let their pigs run free through the streets of Paris. In 1131 Philippe, the son of King Louis le Gros was killed in a Paris street when a stray pig scared his horse. But in 1261 King Louis XI exempted the pigs of St Anthony Abbey, provided they wore a bell engraved with a cross (the modern *Foire du Trone* was originally St Anthony's Fair at which a special spiced bread, later baked in a pig shape, was sold).

The Dominicans were known to be wealthy, the Franciscan Minors or Minorites poor. Since the founding of the Sorbonne both had been rivals in teaching there: the Dominicans had their 'classroom' in various open places, bringing bales of hay for sitting or lecturing. They also tried to peddle goods, as in the *superius*, part 2, where a Dominican is booed by the crowd and teased by the passers-by – 'why does he run so, God isn't he ugly, he's a bad boy'. The Franciscan fares no better: 'how ugly he is, he's a good-for-nothing' (*contratenor*, part 2). Yet we are reminded they are poor, and we hear a little brother begging among the crowded streets and squares. 'Give, for God's sake, to the Minorite Brothers' (*bassus*, part 1).

All this culminates in part 3, with the reference to 'Frere Coulas' (brother Nicholas), meaning the Église de St Nicholas des Champs, where there was observance of the strict Cluniac order. We would seem to be in the centre of Paris, in and around the Place de Grève (now the Place de Châtelet and Hotel de Ville). Nearby, still today, is a small street called the rue de l'Échelle. The church of St Nicholas des Champs had a ladder first erected there by Abbot St Magloire. The Grand Prieur du Temple, and the Bishop of Paris, placed a ladder in the rue de l'Échelle for the offenders, delinquents, and traffickers. These had to climb the ladder to be whipped publicly, following which they could go down ('*montons, descendons*'). The tenor voice, part 2 has '*Libera me...*', meaning 'Save me Lord, whosoever found a bag, lost one an hour ago, let him bring it back to the bench of M. Pillager' ('*pilleur*' being a pun on '*prieur*', prior). The aside, '*malle tache*' possibly refers to the hard work of carrying water in heavy casks on the back. Everyone goes to the inn, the Petit Cerf (Little Deer) on the Place de Grève to drink *vin claret*, a light red wine from Bordelais.

As to the foods, apart from the basic milk, cabbage, '*poirée*' (greens), bread, onions and eggs, there are such luxury items as peaches from Corbeil, cherries from Troyes, chestnuts from Lyon, figs from Marseille, and prunes from Tours, all comestibles meeting a special demand. In evidence, also, are novelties for the well off: pumpkins, oranges, citrons (thick-skinned lemons), pomegranates, and apricots; fish and seafood such as mackerel, or oysters (opened on the spot), and live carp; also cheese from Italy, spiced bread (a luxury food), carrots, green peas. Then the Lenten foods, *craspois*, *tripe de morue* (innards of cod), *escargots*, plus the basic necessities: vinegar, verjuice, water, matches, *ballets* (brooms), and rat-poison. For the ready to eat, *echaudez* (piping hot cakes), *oublis* (waffles), cooked beans, hot, ready-to-eat pastries. Three items originate from Wallonie, *houblon* (hops), *tripe de morue*, and the cry, 'beau Mai de hou'. In the non-food category there are horsewhips, ink, books, almanacs, flintlocks, ribbons

and silk laces, glassware, the *sablon d'Étampes* (fine sand for painters) and the money changers with special scales who dealt with currency, damaged coins, gold rings and emeralds. Those who offer their services include the *remoleurs* (knife-grinders), *chaudronniers* (tinkers), *puisatiers* (sump-men), *ramoneurs* (chimney-sweeps; the child sweeps came from Savoie via Lyon, when the chestnuts were ripe). Others peddle second-hand goods, old shoes, hats and bonnets, others building and gardening material, palisades, old iron, baskets, rakes, gravel, cheap coal, good bags and hay, flowers.

In the following catalogue, * denotes items present in Janequin's 'Voulez ouyr les cris de Paris'. For an elucidation of Janequin's chanson, see Nicole Crossley-Holland, *Living and Dining in Medieval Paris: The Household of a Fourteenth Century Knight* (Cardiff, 1996), pp. 220-26. I am most grateful to Professor Crossley-Holland for her helpful and illuminating comments on Servin's fricassée and its context.

Superius 1: *bon laict** (fresh milk); *poiree** (*poireau* or *poree*; any green that can be cut many times for making soup, replacing leeks); *espinars** (a variety of spinach with leaves like elongated oak leaves, now defunct); *choux gelez** (cabbage thought better after the first frost and thus cried in Paris at that time of year); *cerneaux* (green walnuts); *pesche de Corbeil** (grown in special orchards just south of Paris); *racines de persil** (root parsley which looks like parsnip but which has a sweet yet spicy taste, used in salads); *raves douces** (radishes); *a l'escaille vive* (fresh shellfish, mainly oysters).

Superius 2: *navets** (turnips); *petis patez tous chauds...friars** (small pasties, still warm); *du gras* (also *graspois*, *craspois*; the salted fat of whale, replacing bacon in Lent); *formage de cresse* (unfermented cheese, also known as 'fromage nouveau'); *merlus* (hake; also refers to dried cod); *pain d'espice* (spices used were cinnamon, saffron, candied peel, citron, and aniseed); *chervis de Troys** (skirret, a specialty winter vegetable from Troyes similar to parsnips, also called 'racine de sucrée' because of their sweet taste); *feves de Marets** (broad beans cultivated in the Marais district of Paris); *panets* (parsnips); *pruneaux de Tours** (damson plums); *ruben... lacets* (silk cords); *carpes vives* (live carp, transported in closed buckets)..

Superius 3: *herbe* (any herb of which of there was a great variety e.g., parsley, chives, wild garlic etc.); *cerises douces* (sweet cherries from a tree, the best being from the Auvergne); *chapelets** (flowers); *eschaudez** (sweet pastries, boiled than baked); *creson...salade* (the wild variety of cress growing in running water, 'salade' being any greens eaten uncooked); *Goguelu* (a jolly fellow, someone who like a good time; also monks who meddle in people's affairs); *criarts* (the people who cry their wares); *liards* (a coin with a value of 3 deniers = 3 pence).

Contratenor 1: *challant* (customer); *peignes de bouis* (combs made of boxwood); *harans sorets* (red herrings i.e. lightly smoked); *trebuchers* (small scales used for weighing precious metals,

also the correct weight of coins); *la malle tache* (hard work); *citroulles* (an elongated, gourd shaped vegetable introduced from Peru [*cucurbita pero*] in the sixteenth century); *argent de la ceinture* (small change kept in the belt); *charbon de rabais* (cheap coal containing sand and stones raked from the roads); *en Greve* (now the Place du Châtelet, a large space on the river bank, the hub of business); *gerbe de froment* (wheat sheaves); *figues de Marseille* (the best figs, from the east and usually roasted).

Contratenor 2: *lye* (perhaps from 'liesse', i.e. rejoice); *esguille* (at the fine needle); *la mort au rats...* *souris* (concoction of arsenic or powdered glass to kill rats and mice); *persil* (parsley, widely cultivated in Paris); *harans de la nuit** (herrings caught the night before being advertised); *poires de certeau** (autumn pear with a golden skin and slight blush); *filasse* (hemp tow); *escuts* (gold ecus were worth 25 sous = shillings); *houblon* (hops); *carottes* (red carrots); *bouticle* (booth or stall displaying wares).

Contratenor 3: *peau de connin* (rabbit skins); *noels nouvellets* (new songs, not necessarily of a Christmas type); *oranges* citrons, grenades* (oranges, sour citrons with thick skins, pomegranates); *potirons* (large mushrooms); *prunes de dames...coins* (damsons, quince); *livres nouveaux* (usually small publications, eagerly sought).

Tenor 1: *drapeaux, a couvrir le vin* (old cloth to cover barrels of wine already broached, to prevent it becoming sour); *foirre de froment* (bales of wheat straw); *remoleur gagne petit* (a grinder, usually of knives who earns a pittance); *bouquets* (prawns); *verres jolis** (well turned-out glasses); *oubli* (waffle); *poix verds** (expensive peas, eaten raw); *gravelee* (gravel).

Tenor 2: *feves cuites* (round beans, casked for a long time, sold ready to eat); *marrons de Lyon** (sweet chestnuts with only one nut rather than two); *soufflets et seaux* (bellows, leather pails); *curer le puis* (cleaning of wells); *abricots* (introduced in the fifteenth century); *trippe de morue* (innards of cod, usually sold during Lent); *douces meures** (blackberries, possibly the cultivated variety introduced with the advent of the silkworm).

Tenor 3: *rammoner ...bas* (chimneys were swept by children, pushed high up from the bottom by their masters); *le heurt* (palisade); *argent casse, vieille monnoie* (broken coins, old money sold cheaply); *poireaux* (leeks); *pommes de cour pendu* (sweet apples, known since the seventh century); *fusils* (flintlock muskets); *allumettes seiches** (dry matches); *raisins* (black grapes).

Bassus 1: *costerets secs* (small baskets, the rushes dried and settled); *moustarda** (prepared mustard); *noir a noircir* (soot with grease added for blacking); *quia...souliers* (old shoes were unpicked by cobblers and good parts re-used); *chaudronniers* (tinkers); *seiches*

*bourrees**(dry faggots); *denier* (penny); *claret** (light red wine from Bordelais); *l'image du petit cerf* (well-known tavern near the Place de Grève).

Bassus 2: *veriust* (juice made with unripe grapes); *ancre pur escrire* (ink made from soot); *chambriere de bois* (horse whips, the handle made from wood and the thong from platted leather); *macquereaux de chasse* (live mackerel brought to Paris in baskets by 'chasse-Marée' men with priority on the roads); *sablon d'Estampes** (fine sand for cleaning utensils and painting, from Etampes); *pierre a noircir souliers* (black stone for cleaning shoes); *ratelliers* (small rakes); *lard a poix* (smoked whalemeat for peas, in Lent); *beau mai de hou* (a Walloon saying, equivalent to 'I don't want you').

Bassus 3: *gros bois**(large logs for an open fireplace); *choux blancs* (cabbages, round and tight, usually more expensive); *antonnoirs* (funnels); *chicoree* (chicory); *gros fagots* (large faggots); *couvercle a la lessive* (cover for laundry with a hole in the middle to move the material around); *corps* (basket); *croie de Champagne* (pure white chalk); *fourmage hors de Milan* (pecorino cheese).

2. *Les regrets de Didon*. There is no title heading to Servin's setting of this chanson in the part-books, nor for the two items that follow it. The chanson is notable for the modal shifts caused by alteration of individual notes in the parts. The flat sign of the *cantus mollis* key signature and D tonality is contradicted in m. 2, only to be restored in the same contra part. In m. 13, tenor, the E on the second beat is probably natural rather than anticipating the flat of the third beat; m. 35, the Fs are best left natural in order to highlight the F-sharp in m. 36; m. 43 the B, contra, is perhaps best left natural although the bassus note on the last beat is flat; m. 63, sup, note leap from the low F-sharp to the high F-natural; m. 152, tenor, second note is E-flat; m. 156, contra F may be realized as sharp, but natural in following measure; m. 178, the B-flat, contra, is set against a printed F-sharp, tenor, which resolves back on to G, making for a poignant suspension with the superius part. Cf. the passing notes at the phrase, 'l'horrible cruauté', mm. 115-18.
3. *La Piafe guerriere*. No title heading. J. Pineaux, *La Poésie des protestants de langue française, du Premier Synode National jusqu'à la Proclamation de l'Edit de Nantes, 1559-1598* (Paris, 1971), p. 213 quotes a sonnet by Jean de la Taille (1533/1540-1611/1616): 'Si piaffer, si faire bonne mine...' (sonnet no. 8). The verb 'piafer' refers to bragging, and Servin's satirical poem aims its dart at 'warlike (or bellicose) bragging'. The cumulative repetition of the verb 'piafer' and the participle 'piafant' in a madrigal-like texture adds to the satirical bite of the chanson.
4. *Les Badauts*. No title heading. The rush of semiminims from m. 24, plunging a full octave in the bassus part, is in stark contrast to the foregoing minims (cf. a similar effect in 'Je sens en moi contraires loix combattre', l. 6, mm. 16-20). Likewise, the oscillating

semiminims F-E in the contra part, *mm.* 41-42, on the word 'badauts' can be compared with a similar effect in 'Au feu, au feu' (1:12).

5. *Acrostiche sur le nom de l'Auteur*. Heading has title. The same contrast between passages in longer notes and those in rapid semiminims is evident in the opening triple time of the 'Acrostiche' and the illustration of 'rude vilain' by shorter notes, from *m.*11 to the end. It is from this chanson that we get an idea of Servin's view of himself. Cf. the letter of recommendation from Théodore de Bèze to Peter Young, and the dedications in the books of chansons as well as the Buchanan psalms.
6. *Le mordant mordu*. No title heading. This was one of nine chansons by Servin published in a realization by Bernard Gagnepain in Éditions Costallat in 1957 and reissued by Éditions Jobert. It is the only one still in print (2008). The syncopated suspensions in *mm.* 19-20 are unusual, even for Servin. Editorial ficta added in *m.* 14 (contra) and *m.* 21 (superius).
- 7a-7d. *Au plus ennuieux, Il n'y a homme, Chacun nourrit, C'est grand honneur*. Subheading reads, 'Canon à cinq'. These canons appear to be for equal voices, the subsequent voices reproducing the pitch of the first. Thus 'Au plus ennuieux' is for five superius voices, two of the other canons for four tenors and one for five basses. Servin marks a minimum of four repeats of the melody, although this could be left to the performers, as can the decision about a final cadence.